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CHAPTER I

I N T R O D U C T I O N

Psychological inquiry in our century has given new importance to young children's art or creative expression as the child relates himself meaningfully to other human beings and to the world around him. Uses of verbal language have been most thoroughly examined, but equally rewarding studies in visual symbolism reveal imagery as a basic process of thought, and creative expression as the evidence of this mode by which the individual "realizes" (makes real to himself) his experiences.

The creative expression of young children discloses the characteristic modes of understanding the visual realization in imagery at different stages of development. From these visual images parents and teachers can learn much about them and about how adults accept the finished products of children. The teacher's function in relation to the creative expression of young children in the schematic stage of development is to provide the proper motivation that will serve as a catalyzer to fuller expression. Enthusiasm on the part of the teacher helps to create eagerness for creative expression. She encourages the child to plan and evaluate with

her. Teaching is incidental until the critical stage is evident.

STATEMENT OF PROBLEM

Sample

Twenty children from the first grade of the James E. Guinn Elementary School in Fort Worth, Texas composed the sample. Group A (experimental) consisted of ten children, and group B (control) consisted of ten children. The children were in the schematic stage of development. The sample included seven boys and thirteen girls.

Purpose

The overall purpose of the study was to determine if there is a significant difference in the degree of children's creative expression as a result of motivational techniques.

The specific objectives of the study were to:

1. Compare creative expression test scores of the children in the two groups.
2. Compare the drawings of children with kindergarten experience and those without such an experience.
3. Compare the family life of the two groups with reference to father, mother, sisters or brothers.

Wilson (65) expressed the importance of the teacher's studying motivation and its many useful functions.

Until we are more successful in preparing teachers, we will not identify those components of instruction that enables the child to develop the multiplicity of intellectual competencies available at birth regardless of what the ultimate capacity may be.

The present study was concerned primarily with determining the relationship of motivation as a factor in heightened creativity. Information gained will assist teachers and parents to understand young children's creative powers and how to encourage them to produce child-like drawings.

Terminology

1. Create. (1) To cause to come into existence, make, originate. (2) To cause, produce, bring about.
2. Creative Expression. This is a method of the teaching of art in which the child is given the following:
 - (a) The opportunity to choose his own ideas or subject matter for his art.
 - (b) The freedom to express it in his own way.
 - (c) The right to organize in his own way.
3. Schematic Stage. A stage in the development of a child from six to nine.
4. Crayon Expression. A representation of a thought or feeling using crayons.
5. Motivation. An inner drive, an impulse that causes one to act: an incentive to produce.
6. Creativity. Self-expression through genuine initiative, which stimulates thinking and produces deep satisfaction in young children.

Limitations

The researcher limited this study as follows:

- (1). First grade children in their schematic stage of development and students of the James E. Guinn Elementary School.
- (2). This study will be limited to three crayon or pencil drawings.
- (3). A further limitation, the sample will consist of five children for each group rather than ten.

REVIEW OF LITERATURE

New methods of appraisal, new measuring instruments, and greatly increased interest in the treatment of creativity and now in the relationship of motivation as a factor in creativity have characterized the development of creative expression.

The review of literature in this research will consist of two parts. The first section will consider those reviews concerning the meaning and function of motivation, the latter section will deal with creativity in the same manner.

According to Gurlock (21) Motivation means something different to every individual and many definitions have been written, but for this study, the researcher has used Motivation as an inner drive, an impulse that causes one to act: an incentive to produce. The principle emphasis here is to cause action in this case, the child and his art.

One of the problems in defining motivation was to distinguish it from the word stimulation because many theorists have used the word in the same context as motivation in describing the purpose for motivation in producing creativity. The investigator found little difference in the definition

of stimulation. Gurlock used the words--to arouse to action; excite to activity or increase activity.

For the purpose of clarification in the present study when the word stimulation occurs it will be used synonymous with motivation.

McDougall (42) described some beginnings of scientific theories of Motivation with Charles Darwin's theory of evolution. Darwin thought that certain "intelligent" actions are inherited. The simplest of these are the reflexes, such as the moving and kicking of the very young or the instinct for a baby to nurse. Others are more complex, such as the tendency of individuals to run from danger. These more complex actions were called instincts, an inner urge for action, an idea that can be traced back to antiquity.

Around the turn of the nineteenth century theorists like William James, Sigmund Freud, and William McDougall gave a new name to this inner action, Goal Seeking. Later in the century we will call this same action Motivation.

According to McDougall (42)

Motivation is an inner psychophysical disposition which determines its possessor or perceives or pays attention to objects, to experience an emotional excitement of a particular quality upon receiving such an object, and to act in regard to it in a particular manner, or at least, to experience an impulse to such an action.

Maria Montessori, seventy-seven years ago, believed in motivation, she saw motivation as something spontaneous happening in learning because of certain stimulations or

situations children could become involved in, and the exciting of that inner something--ego. McDougall reported Montessori's success far surpassed her sponsors fondest hopes, if not hers. Not only was vandalism prevented, but these children, three to seven years old, changed and became avid pupils.

Teever (58) explained motivation as a fairly new avenue of study, yet it is a very old one. (We could not pursue this topic without showing the interrelation of other areas of learning with creativity and motivation.) A primary goal of psychology as a science is the prediction of how one acts under different situations. Therefore, any field of study which contributes to such predictions is of value to education. It is generally accepted that the study of Motivation fills this criterion.

Baker (3) stated that when a person is prompted to do something, he is motivated to do it by having some incentive or motive for the action taken. A motive is an inner urge that caused the person to act one way or another. The teacher needs to learn how to induce action, to arouse the child enough to work hard in his own way. She should continue the motivation until she senses that every child is excited and ready to work on the desired project. It is clear from the above statements that motivation is closely related to the child's emotions.

Hamacheck (23) stressed that motivation is a process. That is, it is a process that can (a) lead students into

experiences in which learning can concur; (b) energize and activate students to keep them reasonably alert; (c) keep students attention focused in one direction at a time. When students are motivated they are directed toward a more selective behavior pattern. This behavior in art turns to producing more imagination; more personal relationship with the creative product.

Mendelowitz (45) admonished teachers and provided the following example of motivation for a young child:

If a young child in the schematic stage of development asked, "How big should a man be?, and How big should a house be?" Do not tell this young child that a man is one third or one fourth the height of a house. This would establish a range of size between objects that would be too complex to maintain consistently for most children at this level. Here the teacher uses Motivation; because she knows the child's chronological age, his development stage and also his needs for realism as far as a man and a house. They are real life situations. The teacher might reply, "Well, what do you think?" "Let's take a walk and look at house and men." After the walk, ask the child, "Is the man a little bit smaller or quite a bit smaller?" This kind of discussion turns something on that is already there, but hasn't been thought of. This child knows a house is larger, but, when it's time to draw, these kinds of things need to be brought out by the teacher. The child can go ahead now, on his own volition and produce the kind of picture his mind directs.

Hurlock (30) interpreted motivation in this way:

That which moves or induces a person to act a certain way, a desire, fear or other emotion or consideration of reason, which influences or tends to influence persons' volition; also applied to contemplated results or objects the desire of which tends to influence volition.

Mendelowitz (45) explained that some children are frequently confused when looking for a scheme to represent man

during the schematic stage; they are not as alert and sometimes cease to express themselves through art. Motivation is particularly important at this point. There is a constant need at all times for the teacher to be helpful, warm and not critical of the children's art. There are many things very dear to a child's life at this state--himself, mother, father, sisters, brothers, his home, members of his family and pets. A teacher should help the child extend his knowledge of himself first, then the family and pets.

Gaitskell (18) isolated and defined Motivation in art as something that must be built upon the child's existing interest. With the most immature child, the teacher may rely upon himself and materials he can manipulate for motivation. Motivation for Gaitskell consisted of the learned anticipation of a goal as arousing positive or negative emotions.

According to Teever (58),

The broad idea which psychologists have designated to account for the activation of behavior is motivation, and the particular part of motivation relating to specific types of behavior have been called motives. Motives may be classified as primary and secondary. Primary motives are physiological in nature, such as hunger and thirst. Secondary motives are nonphysiological in nature, such as a drive toward a career success. Motives toward a positive goal are termed "approach motives." Motives which move toward a negative goal are termed "avoidance motives."

As Hamacheck (23) postulates, "The self is the sum total of all that a person can call his." He also was one of the first to point out the low achievement of children because of low esteem of themselves also stated that the teacher acts

as a catalyst helping by proper motivation. According to the author cited above "motivation is a complex phenomenon. In the final analysis, learning of anything and motivation are affected not only by things as they are, but also by those as each person perceives and values them and by the way he sees them himself."

The Teacher's Role in Motivation

Erdt (15) questioned what makes good art teaching? A creative point of view makes good art teaching, with a strong motivation for each new experience and with new enthusiasm for problems that must be repeated. Creative teaching implies willingness to try something new, willingness to experiment, and willingness to look for new materials. In creative teaching, every contribution made by a child is prized and evaluated. Children look to their teacher for continued motivation and understanding that keeps them at a creative task until it is finished.

Probably the roles of creative teaching rest in the feeling and attitudes of the teacher and her rapport with her children. Children are sensitive and must not be defeated by a negative attitude before they start; they will blossom forth when they believe that their teacher is understanding. A teacher with the feeling of freedom within herself will release the children from uncertainty, and everyone will work freely in their individual way.

Erdt (15) further explained some plans for motivation in creativity. A strong mood always builds in two successive steps. It first gains attention and stimulates interest. Next it arouses thinking, feeling and a desire for expression.

In good motivation these two steps are closely fused and they often develop simultaneously. A skillful teacher finds a simple way to capture children's attention; a friendly way to cause emotional walls to tumble; an unexpected way to cause imagination and feeling to flourish. How does a teacher plan a motivation? She is aware. She uses the very ways children use to motivate themselves into high spirits of thinking and feeling in their work and play. Some simple, effective ways which may be used to capture attention and motivate creative expression follow:

(1) Motivation by Sensory. A child becomes attentive to something he sees, hears, tastes, touches, or smells. His senses are powerful antennae. They catch impressions. Children stop, look and listen when their attention is focused on something they can see.

The old axiom "One picture is worth a thousand words" is especially true with children. A single object, a picture, a slide, a film or book provides an immediate focus of attention. A distinctive sound captures attention in a similar way. A drum beat, a recording, a whistle, a clapping of hands, a knock at a door, or an unusual voice generally gains attention.

(2) Motivation by People. People are alive. One individual has tremendous power to motivate another individual. A resource person may be invited for the specific purpose of sharing and stimulating interest. A pantomime breaks down barriers quickly, involves children in a spirit of fun and motivates an immediate desire for active expression.

Unique ways of communication between people often serve to build a strong mood. A letter from an elf, written on an autumn leaf served to motivate a group of small children into a delightful visit to fairyland and later to produce a mural depicting the visit.

(3) Motivation by Experience. An experience is exciting. It arouses interest. It means something is happening or has happened. Children may be motivated by immediate happenings in their environment such as recreational events, industrial developments and seasonal happenings. A walk, or a trip may occur so children may experience first hand. If this is not convenient, she may invite a child to share an experience by suggesting: "John went to the circus last night. He is going to tell us about the most exciting thing he saw in the circus act."

Immediate individual experiences such as a birthday, new clothes, a trip, a new pet. High creative moods have been built from such seasonal occurrence as a sudden wind, a thunderstorm, a shower of rain, an appearance of a rainbow, and a child fascinated with a shadow.

(4) Motivation by Ideas. Ideas are stimulating. They arouse curiosity. An unusual statement, a colloquialism, a riddle, scrambled words, puzzles, sometimes a single word or a single question, such as, "Let's have fun this morning by drawing the first thing we saw when we got out of bed this morning." This will be very funny to children and they will really try to show something.

Motivating: Guiding Children

Cole (11), provides some guidelines for motivating children in creativity:

1. A teacher creates mood indirectly.
2. A teacher is alert to children's moods.
3. A teacher motivates enthusiasm.
4. A teacher guides rather than directs.
5. A teacher encourages individual thinking.
6. A teacher recognizes creative ideas in children and motivates them into smooth accomplishment.

Children cannot create in a vacuum. They must have some idea or interest and be fired to produce what ever it is in an enjoyable manner. Creativity, as in other subjects, means something different according to the persons understanding; its usage and how it relates to the individual. The researcher has used Creativity as an outward and free expression of a child's own feelings as the child responds to motivation in expressing creative desires. Of great significance in the interpretation of a child's drawing was the statement, "Individuality and creativity can never arise out of chaos or rigidity in persons." Westlake (63) emphasized the

importance of an environment of warm and friendly acceptance of what ever the child produced.

Westlake distinguished between originality and creativity on the basis of his factor analytic investigation of creativity. Originality is one of several general traits contributing to creativity, but, flexibility, fluency and motivational and temperamental traits as well. Telford (59) viewed creativity as the key to education in its fullest sense and to the solution of mankind's most serious problems.

Torrance (60) insisted that in order to be called "creative," an activity must result in something that is culturally, as well as individually, novel and useful.

Many tests have been devised to measure various aspects of creativity as developed by Getzels and Jackson, Torrance, and Wallach and Kogan, but seemed not useful for this study.

McCandless (49) defined creativity in terms of divergent thinking, for he saw creativity as being unusual or having novel thought. He published a review of the psychological studies of creativity and employed Stein's definition of creativity as being a process which results in a novel work that is accepted as tenable or useful or satisfying by a group at some point in time. Other definitions of creativity have been expressed by Hall and Tanner (22). These authors contended that creativity was self-expression through genuine

initiative, which stimulates thinking and produces deep satisfaction in young children. The creative child was described by Greenberg (20) as being involved in his own ideas in a task or project, using his imagination, and originality. The child who is independent of planned help in solving his own problems at the kindergarten age, will not be frustrated in later years when he finally must think for himself.

The world of art may be very fascinating and satisfying for the young child, through creative activities he may experience his emotions and ideas in a visual form and become better able to cope with experiences in his world. Creativity seems to be an innate function which all possess, but seems present in varying degrees. Just as some children needed outside stimulation for stirring their creative interests, others find expression through their own activities. Creative children are known by playmates as having "good ideas for games" and they seldom resort to the statement "What can I do now?"

Brisbane (7) insisted that the gift of creativity may be misguided rather than led constructively by school and society. Creativity is more apparent in the child who has not yet been subjected to rules of society than the adult who must adhere to them.

Torrance (60), a respected authority in the field of creativity, stated that

Society in general is downright savage toward creative thinkers, especially when they are young. Teachers sometimes consider them smart alecky. Trouble also comes in later teen and adult efforts when conventional behavior is 'normal.'

The real value of a child's creation seemed to be in proportion to the release of creative power. When a child did his very best in trying to express himself, adult responsibility requires that it be valued and accepted. Wickes (64) cautioned that "to regard too highly the finished product is to value material, beyond creative growth." Wickes brought out a very important point in regard to the relationship between the child and the materials used in creative art.

Lowenfeld (38) contends that

The child progresses in the development from the primitive forms of pleasure in activity, to pleasure in creation, a specifically human pleasure experience which first appears with the construction of an object. In contrast to the pleasure of activity, in which we pour forth our energy to the material, and of impressing upon it the stamp of our individuality. We generally say this by saying that we express ourselves in the material. And in this expression of ourselves we expand beyond our limits and leave a more or less permanent impression of ourselves in the materials. With this are connected three important experiences characteristic of mankind. . . while he is active with the material, man surrenders himself to it, masters it, and puts something new into the world. Surrendering one's self, mastering the material, and producing an object are, one may say, such definitely human experiences that without them one is not human. Without such a surrendering, and the capacity to make such a surrender, normal emotional and character growth cannot take place. Children, deprived of adequate opportunities of constructive play, are children who later grow up deficient in constructive imagination, and are inhibited in experience.

Merritt (46) studied the relationship between the creative products of children and adjustment and his findings

showed that adjustment and mental abilities were directly related to their creativeness.

According to Evans (16) some of the characteristics of a creative child seemed to include sensitive, curious, flexible, original, independent, and possess a great deal of insight. Flexibility was described as being the key to creativity for he says that this is the basis of originality, ingenuity, and inventiveness.

Mooney and Razik (47) insisted that

Living creatively starts from ideas--and children are full of ideas--ideas they are eager to express, ideas they must express if they are to live fully as an adult.

Mead (44) emphasized that

Adults must allow the child to be free and expressive for through these creative experiences he becomes able to release some of his fears, hostilities, aggressions, and is able to substitute feelings of confidence, love, joy, security, and satisfaction in his work.

According to Landis (35)

Creativity is the basis of all productive human activity and its development is of first importance in education. Too often creativity is considered synonymous with the fine arts; instead it should be a point of view which permeates all learning.

The process is more important than the product becomes an important point in working creatively with children. Each child must be led to become aware that his greatest satisfaction will come through and from his own efforts.

Drews (14) offered these guidelines for teachers in working creatively with young children. The five guidelines

follow:

(1) to teach students to think for themselves and to look to the teacher for guidance when needed, but to do the things that we can without others helping us.

(2) strive to be selective in our choices of teaching materials and strive to be both interesting and inspiring to them and let them see us as challenging.

(3) stress the importance of being an individual, but also one who can work with others.

(4) be aware of both the reality of here and now and the coming of looking into the future, for we should strive toward the being to the becoming.

(5) offer a stimulating environment if we are to obtain progress and we should help the child to want to work and learn and to experience various new learning situations.

Lowenfeld and Britain (41) discussed the two major developmental stages of art that preschool children go through which are the scribbling and preschematic stages. In the scribbling stage, about ages two to four, the child mainly receives enjoyment, happiness, and release, and is gaining eye-hand coordination. The child also enjoys the motions that he used in scribbling. This stage laid the groundwork for the preschematic stage. During the preschematic stage, about ages four to seven, the child discovers that there is a relationship between what he sees in life and what he draws. At this stage, the child portrays his concepts of what he perceives.

Kellogg (34) described the developmental stages of art in a more detailed form. She pointed out the fact that the child does not draw objects in the world as he sees them but instead, he strives for something new within a set of forms which he already had learned. A painting may not look like much to a parent or teacher, but it may mean a great deal to a child. "Children need a sense of pride, pleasure, and confidence to strengthen their creative spirit."

At the age of two the child starts going through the placement stage where he scribbles and develops a feeling for pattern. Scribbling has become known as the building blocks of child art and after that stage there starts the art in outline, which is essential for the design stage.

Age three becomes a confident age for the child, who starts drawing circles, "Mandalas" or magic-circles and continues drawing suns and radials, and eventually draws human figures. From the placement stage the child progresses to the shape stage, on to the design stage, and then to the pictorial stage.

Kellogg (34) determined that as long as children feel free to draw naturally, balance remains a prominent feature of their work. Design, not subject matter then, determines the minor feature of children's work.

Merritt (46) stated that in the child's art work he paints only what is important to him at that particular time.

An example of this would be in observing specific drawings such as a five-year old's drawing of a man and it is likely to have a head attached to long spindly legs. It is likely to have a face which is complete with eyes, nose, and mouth, but it is also likely to be armless. This is very typical of the five year old's concept of man. If the child decided to have the man fishing then he would probably draw a man with arms.

Lowenfeld (39) stressed that what a child draws in his subjective experiences is what is important to him during the act of drawing. The drawings give us an excellent record of things which are of special mental or emotional importance to the child. A sense of growing interdependence between the child and the environment are expressed in his drawings.

Kellogg (34) used children's drawing as a means of better understanding their development. She believed mandalas, or designs based on crossed circles, were of great human and psychological significance.

Lowenfeld (39) stated that a knowledge of what actively motivates the child further reveals to the educator the emotional significance which the represented objects have for the child. He referred to the passive knowledge as being that which the child possesses, but does not use.

Torrance (66) emphasized the dilemma of the highly creative youngster as follows:

In spite of the fact that these children have many excellent ideas, they readily achieve a reputation for silly, wild, or naughty ideas. It is difficult to determine what effect this derogation of their ideas has on their personality development, as well as upon the future development of their creative talents. The uniqueness of their ideas makes this a really difficult problem, because there are no standards, as in answer books and manuals. Although their humor and playfulness may win some friends for them, it does not always make them easier to live with. In fact, it may make their behavior even more unpredictable than otherwise and this probably makes their presence in a group upsetting.

Pornes (51) described creative people as people who can express all of themselves, both the bright and dark sides. We need to start learning, when we are young, what we are like, how to live with ourselves, and we need to learn ways in which to make full use of our capacities.

Baker (3) contended that various things stifle creativeness and expressed strong feelings against the purchasing and use of coloring books. Baker also believes that a child, once conditioned to coloring books, will have difficulties in enjoying the freedom of creating. The dependency which such methods create seem devastating. It has been revealed by experimentation and research that more than half of all children, once exposed to coloring books, lose their creativeness, and their independence of expression, and become rigid and dependent. Lowenfeld (39) suggested that parents give a child a sheet of paper and crayons and let him create his original picture.

Both Brown and McDonald (8) argued that the child needs diversified media and materials to stimulate his thinking

for experimentation. In so doing, his free expression will develop his confidence to try to work out other ideas related to other fields of interest.

Today, more than at any other period in our civilization, the focal point is on scientific exploration of the unknown. Who will be the men capable of developing these new ideas? It will very likely be the child who has been encouraged to expand his creative imagination through the use of many creative media.

The child who makes use of creative activity as an emotional outlet seems to gain freedom and flexibility as a result of the release of excessive tensions. While the child who feels frustrated may develop inhibitions and, as a result, feel inhibited, the child who has developed freedom and flexibility in his expression may be able to face new situations without difficulties. Lowenfeld (39) stated that it is generally accepted that progress, success, and happiness in life depend greatly upon the ability to adjust to new situations, the importance of art education for personality growth and development can easily be recognized. Therefore, art experiences have been found to have therapeutic values. Through art materials, the child can express feelings that are otherwise unacceptable, and which, if not released, could block and inhibit his personality.

According to Read (52) art for young children seems to be a means of self-expression in visual form, in that he uses art to express what he does, sees, feels, thinks, and talks about. Through experiences in art he can explore and

experiment and can express ideas and feelings about himself and the world around him.

Through his working with various materials, he assumes responsibility for shaping them, uses judgment and control, and gains success experiences which aid in establishing a self-concept of worth as an individual. Read (52)

Harris (25) commented that a child draws that he feels rather than what he sees or knows to be true.

"Many psychologists, on the basis of studies and observations, have come to believe that drawings and paintings, being spontaneous behaviors, reveal children's feeling and desires." Through this free activity they can express both present and more "deep-seated" needs and emotions which are known as "personality." Art theorists such as Arnheim, Lowenfeld, Gomberich, and Read agree that artistic activity can have an impact on the person usually described as enriching, feeling, or enhancing to personality development.

Lowenfeld and Brittain (41) refer to a child's personality as related to art, many views have been expressed such as: "Through a child's drawings, he expresses his likes and dislikes, his emotional relationships to his own world, and the world which surrounds him" and art for the young child may well be the necessary balance of your child's intellect and his emotions. It may become the friend to whom he naturally turns whenever he has something that bothers him--even unconsciously--a friend to whom he may turn whenever words become inadequate.

It becomes apparent that children can be encouraged to express themselves in their own unique and individual ways. When the child draws a purple cow, it isn't anything to be alarmed about, for he is just enjoying, expressing, and experiencing great satisfaction through colors.

Lowenfeld (39) concluded that we should encourage children to verbalize about their painting and other art expressions. Talking about their work seems to give them greater confidence, especially when the listener shows a genuine interest in the child's work. For example, the timid child sometimes tends to draw and paint in a small, tight manner. Through praise and encouragement, we stimulate children to work big, think big, and to act big. This is our opportunity to find the right key which will unlock the door to the child's inner self, to free him from tensions, to release a joyous outpouring of creative expression.

CHAPTER II

PROCEDURE

This study was conducted to determine the relationship of motivation as a possible factor in creativity of young children in their schematic stage of development. A working knowledge of possible techniques in motivating students would be valuable information for adults who work with young children.

In achieving the purpose of this study two groups were observed and tested. This included the following: an experimental group that was motivated each time they had a subject to draw, and a control group that was not given any type of motivation in their drawing sessions. The two group's drawings were compared; in addition, the investigator also compared the art work of the children that had attended pre-school or kindergarten. Cumulative records served as a source in obtaining pertinent information concerning the children's home life.

Participants for the sample were selected from the 1970 first grade class of James E. Guinn Elementary School in Fort Worth, Texas. The age range was from six through seven years of age. Group A (experimental) consisted of ten

children. Group B (Control) also consisted of ten children.

A set of three drawings plus a pre-test was required for the study. These drawings consisted of a "House Tree Drawing," an "Airplane in Flight," and a "Self Portrait." This study did not include questionnaires or interviews.

The instrument for this study was an adaptation of the following:

1. Florence Goodenough's instrument for a drawing of a man. (19)
2. J. N. Buck's instrument for the "House Tree Drawing." (10)
3. Metropolitan Readiness Test. (27)

The twenty participants of this investigation ranged in age from 6 to 7 years old, and were students of the James E. Guinn Elementary School in Fort Worth, Texas. The participants of the present investigation represented two groups (experimental and control) all were in the first grade and all took a pre-test in September, 1970. The pre-test is used as a placement factor, but it also measures the child's creative ability. The results of this test can be found in Table I.

The first three months of the participants formal education, the investigator helped each one orientate himself to his new environment and to develop the type of rapport necessary to gain the confidence and a sense of understanding between student and teacher.

The participants had art activities from the beginning of school in September, but these art activities were not a part of the experimentation. The experimentation began in March, 1971. The investigator had observed the children as they worked in groups and alone. The sample consisted of an experimental group of ten that was motivated each time they drew one of the three subjects, and a control group of ten that was not motivated, but just asked to draw one of the subjects.

The participants used news print and crayons. Each child drew on the floor and choose his place to work. All of the drawing sessions were held in the classroom, with the exception of the plane ride which will be discussed. The groups drew at different times on the same day.

Subjects drawn by the groups

1. My House - March, 1971
2. An Airplane Ride - April, 1971
3. A Self Portrait - May, 1971

Motivational Techniques used by the experimental group

1. The House Tree Drawing (My House)

The motivation for this drawing grew out of a social studies unit. The participants discussed the types of homes, where located, the general structure as to doors, windows, and the inside and outside. The participants did not use pictures.

During the art period everyone wanted to show how pretty they could draw their own homes.

2. The Airplane Ride

The investigator through questions, discovered that not one child had been inside of a plane. So the motivation for this subject was a pantomime. The investigator borrowed four children from another room to become the pilot and co-pilot, the steward and the stewardess. Ten chairs became the inside of the plane with two chairs up front for the pilot and co-pilot.

The participants bought tickets from the ticket office, boarded the plane, and were greeted by the stewardess and steward as they entered the plane and took their seats. When the plane was filled, the stewardess and steward came aboard and the door was closed. The pilot welcomed each traveler aboard. The stewardess wore a pert little cap and from a paper plate served hard candy to each traveler (this they loved). After about ten minutes the pilots landed the plane and each traveler deplaned. The children loved this session best of all and drew some good pictures.

3. The Self Portrait

The participants were motivated by the song "Mary Wore a Red Dress." Each participant took a good look at himself in the mirror and sang the song about his own clothes. This gave the participant a review of their clothes and themselves and produced a better image for drawing.

TABLE II
THE INVESTIGATOR'S INSTRUMENT

House-Tree Drawing

1. Does the drawing show windows and doors?
2. Does the drawing show trees or the sun?
3. Does the drawing show the house on the base line?
4. Does the drawing show people?
5. Does the drawing show any x-ray implications?

Airplane

1. Does the drawing show the shape of a plane?
2. Does the drawing show the plane in the air?
3. Does the drawing show the plane on the base line?
4. Does the drawing show windows and doors?
5. Does the drawing show wings?

Self Portrait

1. Does the drawing include facial features?
2. Does the drawing show all the limbs?
3. Does the drawing indicate sex?
4. Does the drawing show clothes?
5. Does the drawing show movement?

ANALYSIS OF DATA

In addition to the limitations cited earlier, an additional one was imposed due to illness of several participants in May. Portions of data was unobtainable resulting in a smaller sample. Therefore, there was no statistical analysis of the findings. Some of the findings from observations of the two groups. The experimental group showed marked interest after a discussion, song or pantomime. The participants on several occasions would ask to use a certain situation for their art work. The "Self Portrait" was the only subject the investigator requested the group to draw, the other two the children suggested the subject themselves.

The colors in the experimental group were vivid and alive, dark shades were definitely avoided. The colors of blue, yellow, red, purple seemed to be "the colors."

The investigator did not stress detail, nor balance, if the motivation is active every child will express a certain degree of both. The pantomime type of motivation appeared to be the greatest attention getter as every child was an active participant of the whole action of pantomining. The experimental group liked to display all of their work on the "children's bulletin"boards. This was a good indicator for the investigator that the participants were pleased with their art

effort. This attitude is one of the factors teachers hope to develop in all their students.

The control group drew what ever subject suggested to them, all tried but the degree of eagerness to produce and complete a task was not as great as the experimental group. The investigator had to ask on several occasions if the participants had finished the particular work. These participants were not motivated at all. This group drew with a lot of unconnected detail in the drawing of themselves. Each group showed good cooperation in drawing the airplane, but only two in the control group showed people inside of the plane as opposed to the experimental group where all of these showed people sitting inside.

The control group would roll up their drawing when completed, only about four wanted to display their work. The control group used every color found in the crayon boxes with many dark colored drawings. The study pointed out that children can be aided by motivational techniques in producing a whole trend of thought on paper.

PLATE 1

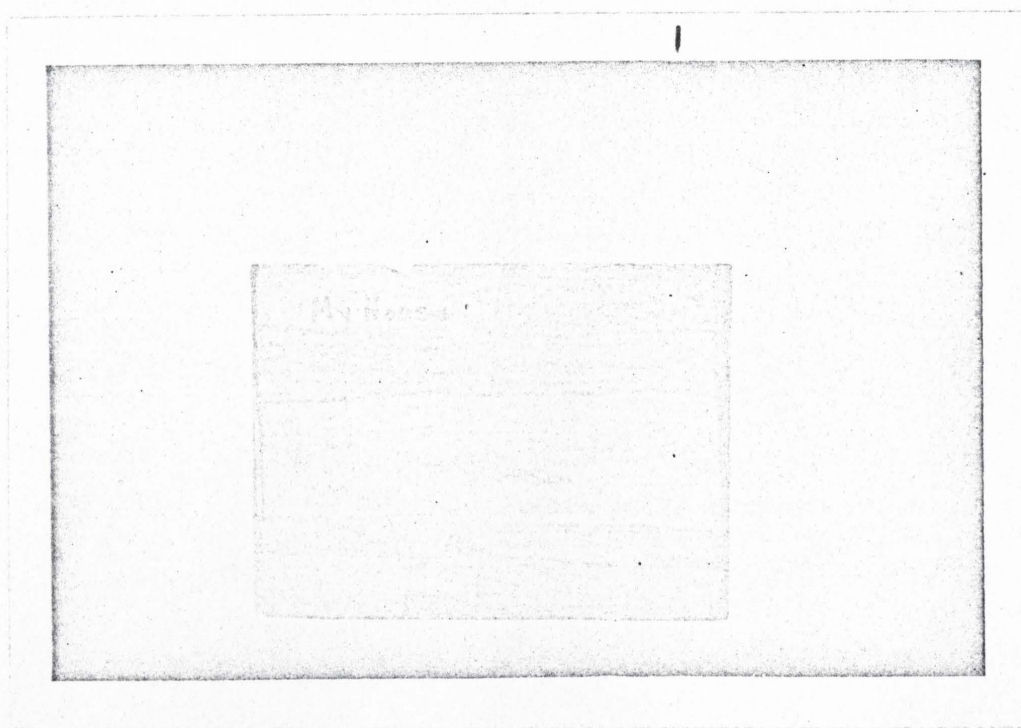
CONTROL GROUP, HOUSE-TREE DRAWING

PLATE 2

CONTROL GROUP, AIRPLANE RIDE DRAWING

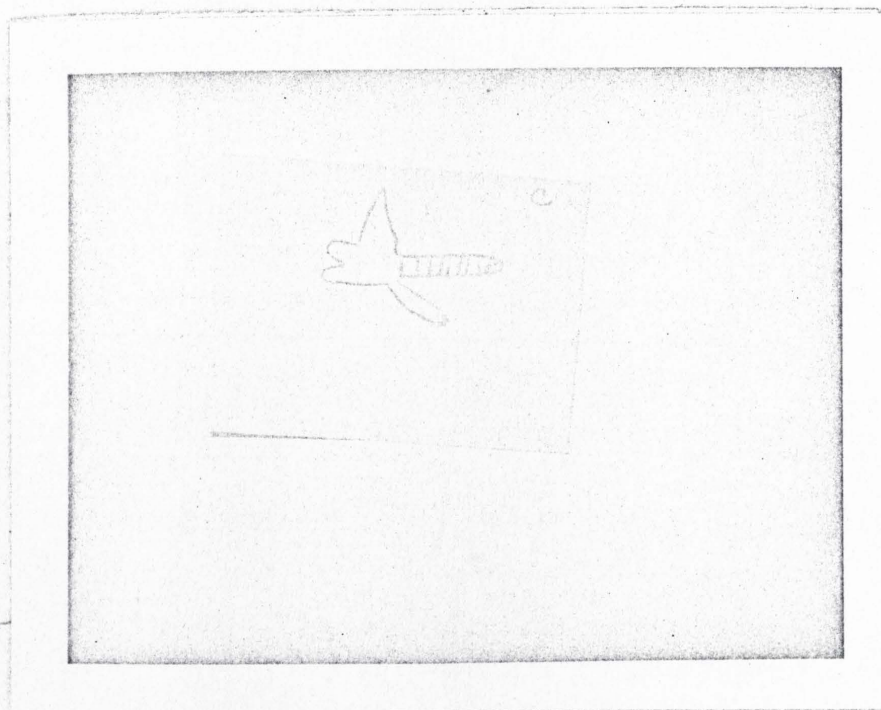


PLATE 3

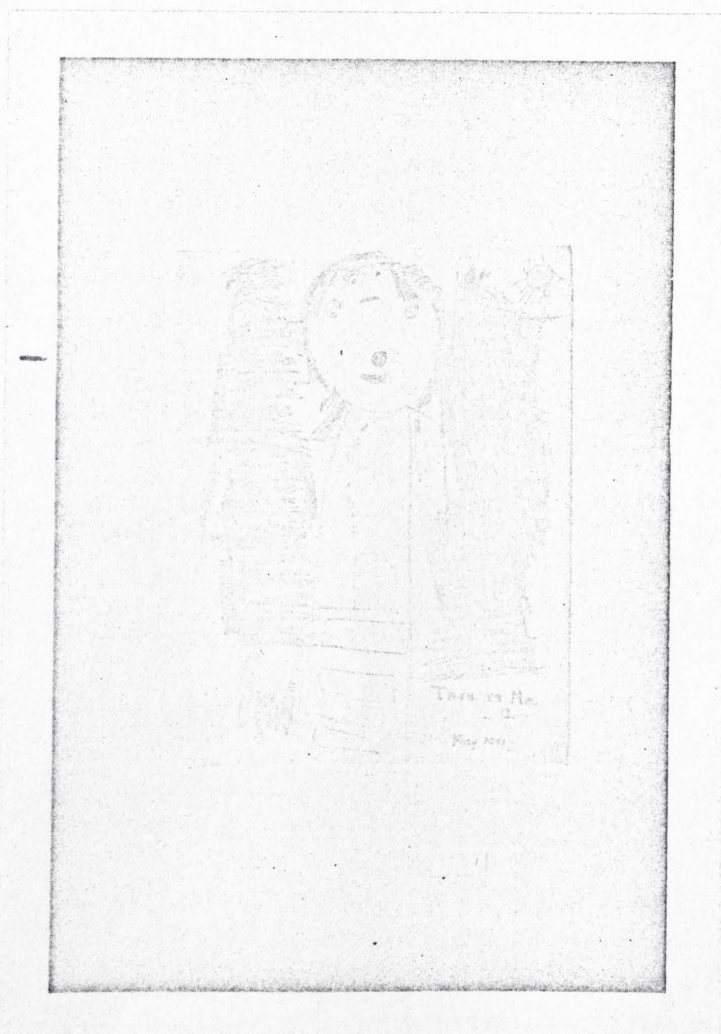
CONTROL GROUP, SELF PORTRAIT DRAWING

PLATE 4

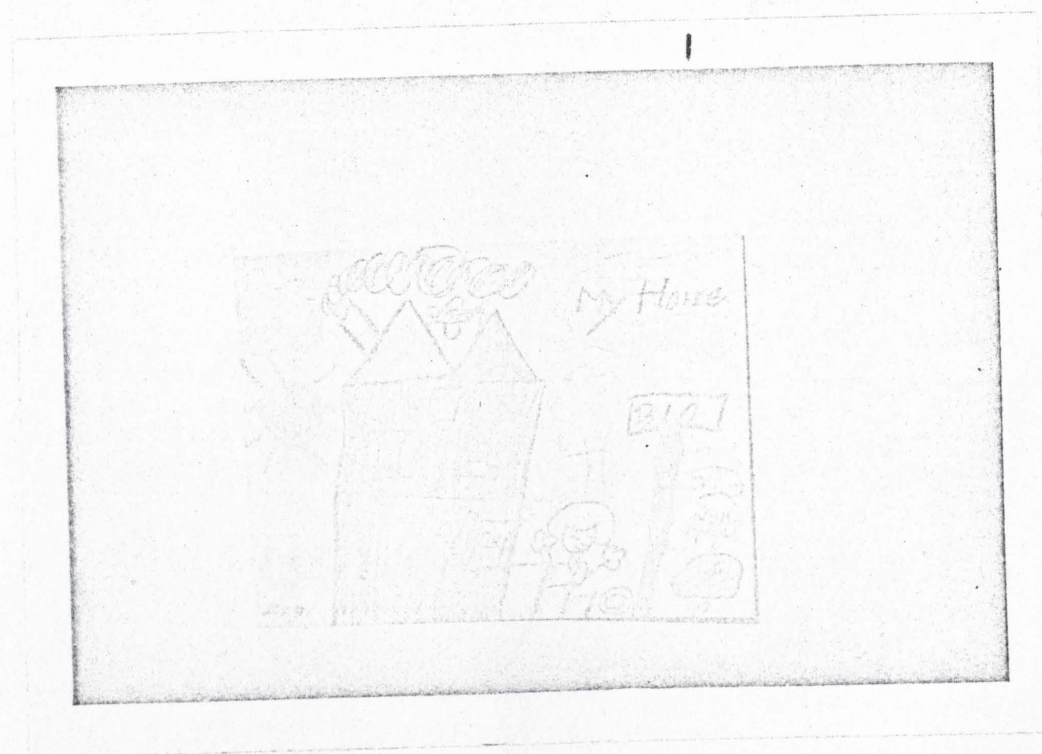
EXPERIMENTAL GROUP, HOUSE-TREE DRAWING

PLATE 5

EXPERIMENTAL GROUP, AIRPLANE RIDE DRAWING



PLATE 6

EXPERIMENTAL GROUP, SELF PORTRAIT DRAWING

CHAPTER III

P R E S E N T A T I O N A N D A N A L Y S I S O F D A T A

This study was conducted to investigate the relationship of motivation as a factor in creativity of young children at the James E. Guinn Elementary School in Fort Worth, Texas. A pre-test, THE METROPOLITAN READINESS TEST, was administered in September of 1970 to all the group in the sample. The test measured the physical, mental, and creative maturity of the child. The evaluation of this instrument is highly effective in providing information of the experiences for each child and assisting the teacher in prescribing the motivational technique needed for the child to succeed in all areas of learning.

The investigator adapted an instrument for the study which was a composite of The Metropolitan Readiness Test (27), Florence Goodenough's Test for a Man (19), and J. N. Bucks H-T-P Test (10). Information for the characteristic of participants as related to the family was secured from the cumulative folders of each participant. The students enrolled in the first grade were subjects for the study. In the sample seven were males, and thirteen were females ranging in age from six through seven years. There were seventeen children

six years of age and three children in the seven year old bracket. All of the students were black in an all black school but an integrated faculty. The month of birth of the participant tended to be evenly distributed through the year. A slightly larger percentage of the subjects were born during the second quartile.

The children were about normal as to weight and height with one child being very small and two over weight. The number of children in the families of the participants range from one to eight children. The participants tended to be the youngest in each family. The occupation of the fathers was unskilled, with only one father having attended college. There were only six families with a father as the head of the family. All of the mothers were unskilled with two exceptions--one mother was a professional worker and the other was a high school graduate with a skilled position. Some families were receiving some type of assistance. Most of the children did not reside with both parents. Fourteen families lived with the mother as the head of the family. Not any of the children were orphaned or came from foster homes.

The behavior pattern was normal with the usual tears and angry words. Only one real discipline problem was observed in the sample, (a small boy that had burned spots all over his upper extremities). The participants ate two meals at school, breakfast and lunch.

Six of the twenty participants of the sample had attended pre-school, these children were more adjusted than their counterparts, their attention span was well developed for six year olds. Cooperation and direction taking indicated a high degree of readiness but these children did not show any marked difference in their attempts in creative expression. They were in the schematic stage of creative development and as such had to be encouraged to accept the visual scheme they produced. Four of these children were in the experimental group and two in the control group.

Table II lists the variables. The number of points given for the three drawings in each group with high scores in the variables was the experimental group. Chi square was used to obtain the level of significance. High scores in the variables relating to motivation were significant more frequently by the motivated group. However, the control group variables were lower. It does not mean this group needed motivation to produce more detailed and organized creative works.

TABLE I

GROUPS

Experimental			Control		
No.		M.R.T.	No.		M.T.R.
1.	6 years and 6 months	B	3.	6 years and 6 months	D
2.	6 years and 2 months	B	6.	6 years and 1 month	C
4.	6 years and 6 months	D	9.	6 years and 7 months	B
5.	7 years	C	11.	6 years and 6 months	D
7.	6 years and 4 months	D	12.	6 years and 2 months	D
8.	6 years and 9 months	D	15.	6 years and 3 months	B
10.	6 years and 6 months	C	17.	7 years and 0 months	C
13.	6 years and 6 months	B	18.	6 years and 6 months	C
14.	7 years and 2 months	C	19.	6 years and 3 months	B

 Totals

4-B

3-B

3-C

3-C

3-D

4-D

CHAPTER IV

S U M M A R Y , C O N C L U S I O N S A N D R E C O M M E N D A T I O N S

The general purpose of this study was to determine if there is a significant difference in the degree of children's creative expression as a result of motivational techniques. The participants were in the first grade at the James E. Guinn Elementary School in Fort Worth, Texas. The specific objectives were to:

1. Compare creative expression test scores of the two groups.
2. Compare the drawings of participants with kindergarten or pre-school experience and those without such an experience.
3. Compare the family life of the two groups with reference to father, mother, sisters, or brothers.

An instrument was designed for the study, the instrument was an adaption of three instruments, the Metropolitan Readiness Test, Florence Goodenough's test of a Man, and J. N. Buck's House-Tree Drawing test. The test was based on detail and points were given for each item included in the three drawings.

The investigator secured information from the cumulative folders of each participant. The researcher did not use a questionnaire of any type. A pre-test was given to all of

the participants entering the first grade for the first time. These tests are used as a placement factor in the years work of all first grade students and was not a part of this study.

SUMMARY

The sample consisted of seven male and thirteen females who ranged in age six to seven. All of the participants were black, from an all black school but an integrated faculty. The participants are members of an inner city school in the target area of Fort Worth, Texas. The participants were of average weight and height. The subjects came from families with from one to eight children, however most of the subjects tended to be the youngest in most families. The majority of the parents were unskilled and received some type of welfare. Most of the families were not intact. The subjects whose parents received welfare ate two meals at school. The subjects seemed rather healthy from the nurses report.

The behavior pattern was normal for a group of six and seven year old children, only one child in the sample had a discipline problem. All of the participants were in the first grade for the first time, not any repeaters were used in the sample. About one fourth of the groups had poor attendance records. The participants were average in school work, four were slow and one accelerated. Participants in each group moved up the ladder in our continuous progress reading program. The investigator did not find but one male that had attended

pre-school that drew any different from the rest of the group. He was a member of the control group, was six years and five months old, all of his drawings were very colorful, he was the fourth child in a family of five children with a mother as head of the family.

Monthly these children were alert. None were diagnosed with brain damage or neurological defects. About half of the group were clean at all times, some of both groups received clothes from a collection that belong to the school.

The participants were normal in their growth pattern and of average intelligence. The participants came from families of from one to eight children. The participants tended to be the youngest in a median sized family. The most frequent classification of the parents occupation was unskilled laborer, and most families were on some type of welfare with the mother working outside of the home two or three days per week. Six of the twenty students in the sample had attended pre-school. These children were more adjusted to the routine of school work, five did average work and one was slow, but he was the one that was so different in his creative expression, all of his drawings were colorful and very easy to understand.

A two part survey was used to collect data for the study. Group I was the experimental group that was motivated. Group II was the control group that was not motivated at all. The subjects for the drawing were designed by the investigator.

The data from both groups was analyzed to compare the difference as to form, detail and color. Analysis of the experimental group showed a larger percent of details and form. All of the children in the group used vivid colors and seemed to have a happy outlook about their art work.

The data from Group II revealed a lack of enthusiasm for drawing. Most used dark colors and did not desire to let anyone see the finished product.

The findings in the study emphasized that motivation does have some relationship with creativity. As a results of the study, it was found that motivation does add to a child's creative expression.

Further research should be conducted to include a larger sample over a longer period of time to determine the affect of motivation as a factor in accelerating creativity. The sample could include all of the first grade classes in one or two schools. In future studies biographical information could more easily be secured from a visit to the family of the participants. Secure more information about the child from one to four years as to interest and ability to manipulate different objects.

A further study could include two schools with mixed ethnic groups, with several teachers participating in the experiment and comparing data in an effort to observe possible academic differences as well as creative expression.

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