

**EVALUATION OF THE PATTERN FOR CHILD GROWTH AND
DEVELOPMENTAL PROCESSES THROUGH CREATIVE ART**

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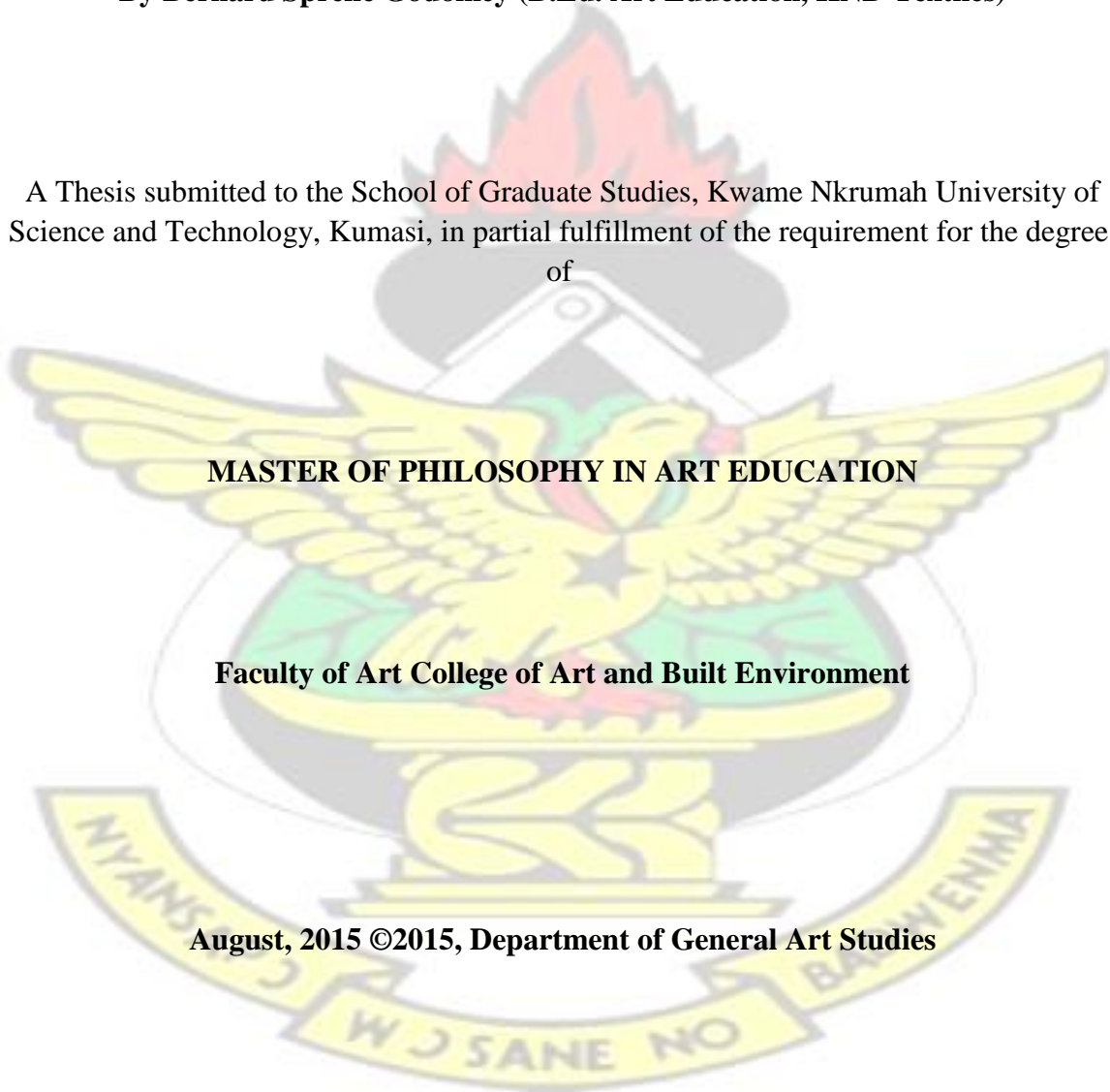
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of

MASTER OF PHILOSOPHY IN ART EDUCATION

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DECLARATION

I hereby declare that this submission is my own work towards the award of the Master of Philosophy in Art Education and that, to the best of my knowledge it contains no materials previously published by another person nor material which has been accepted for the award of any other degree of the university, except where due acknowledgment has been made.

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DEDICATION

I dedicate this thesis to the memories of my late Dad Mr. Stephen Avaga Godomey.

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ACKNOWLEDGEMENTS

I like to thank God and the children who produced these drawings for this thesis, and their facilitators, for the assistance they gave. My gratitude goes to the art therapist who gave her time and shared her enthusiasm for children's artwork; Dr. Mavis Osei, for her advice on my research and for also being the supervisor for this thesis.

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At least but not last, great thanks to my family, and especially to my daughter Stephania Dzifa Godomey, who has been my source of inspiration.

ABSTRACT

Observing development and growth of the young child presents a distinctive system for observing and recording development of children ages 6 to 12 in classroom settings. The purposes of this study were to evaluate the artistic development of young children in St Dominic Basic School at Koforidua in the Eastern Region, the research focused on understanding whether a child's artistic identity, confidence in artistic ability and artistic skill building in the creative arts will increase over time; next was to assess the pattern used in teaching creative arts (visual art); and finally to design a therapeutic intervention to bridge the gaps in the theoretical model for child growth and developmental processes through creative arts (visual art). The research design employed both qualitative and quantitative methods considering the case study and quasi- experimental research approaches. The researcher observed the children and interviewed them during the creative art class; and also evaluated the drawings they created in the creative art class from the first to last week's using a rubric. In the effort of gathering information on the pattern used in teaching creative arts it was revealed that none of the four facilitators used for the study were art-trained but were teaching creative arts (visual art); in addition, all the facilitators involved used the whole class teaching method which according to most child psychologists like Piaget, Montessori, Lowenfeld is not appropriate for the creative art class considering the ages of the pupil respondents. A therapeutic intervention was adopted to help some pupil respondents like Vivian and Atsu to come out from their drawing

deficiency. The results show that some children developed artistic creativity over the research period. The researcher also discussed how instruction could be improved in the creative arts (visual art) class to better assess and promote children's development.

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TABLE OF CONTENTS

	PAGE
DECLARATION.....	
.....i	
DEDICATION	ii
ACKNOWLEDGEMENTS	iii
ABSTRACT	iv
TABLE OF CONTENTS	vi
LIST OF TABLES	ix
LIST OF FIGURES	x
CHAPTER ONE: INTRODUCTION	1
1.1 Background to the Study	1
1.2 Statement of the Problem	3
1.3 Objectives of the Study	5
1.4 Research Questions	6
1.5 Delimitation	6
1.6 Definition of Terms.....	6
1.7 Abbreviations.....	8
1.8 Importance of the Study	8
1.9 Organization of the rest of the Text	8
CHAPTER TWO: REVIEW OF RELATED LITERATURE	10
2.1 Overview	10
2.2 Concept of Growth and Development	10

2.2.1 Domains of Development	12
2.2.1.1 Cognitive Development	13
2.2.1.2 Physical Development	16
2.2.1.3 Social and Emotional Development	17
2.3 Theories of Child Growth and Development	19
2.4 Developmental Stages of Children's Art	21
2.5 Categories of Children's Drawings	28
2.5.1 Spontaneous Drawings	29
2.5.2 Free or Voluntary Drawings	30
2.6 Subject Matter: What Children Draw	30
2.6.1 Humans	31
2.6.2 Animals	33
2.7 Some Characteristics of Art Development in Children	34
2.7.1 Concept of Space	34
2.7.2 Baseline Concept	35
2.7.3 X-ray Drawing	36
2.8 Concepts of Creative Arts	37
2.9 Theoretical Foundations in Creativity.....	38
2.9.1 Psychoanalytic Theory.....	38
2.9.2 Behaviourist Theory.....	39
2.9.3 Cognitivist Theory.....	39
2.9.4 Humanistic Theory.....	40
2.10 Children's Creative Processes.....	41
2.11 Evaluation.....	45

2.11.1 Types of Evaluation.....	47
2.11.2 Formative Evaluation.....	47
2.11.3 Summative Evaluation.....	49

CHAPTER THREE: METHODOLOGY 53

3.1 Overview	53
3.2 Research Design	53
3.3 Case Study	54
3.4 Quasi- Experiment Design	55
3.5 Population for the Study	56
3.6 Sampling	56
3.7 Instruments for Data Collection.....	57
3.8 Data Collection procedure.....	58
3.8.1 Observation	58
3.8.2 Interview.....	59
3.9 Objective	One 60
3.10 Objective	Two 64
3.11 Objective Three.....	65

CHAPTER FOUR: PRESENTATION AND DISCUSSION OF FINDINGS 66

4.1 Overview	66
4.2 Respondents' Information	66
4.2 Outcome of Observation and Interview	67

4.2.1 Objective One	67
4.2.2 Artistic Identity	67
4.2.3 Confidence in Artistic Ability.....	79
4.2.4 Artistic Skill Building.....	86
4.3 Outcome of Some Respondents' Drawing	93
4.3.1 The Concept.....	X-ray 93
4.3.2 The Concept.....	Schema 95
4.3.3 The Concept.....	Baseline 97
4.4 Objective Two.....	100
4.4.1 Length of Teaching Experience of Respondents.....	101
4.4.2 Time Allocated to Teaching Visual Arts Per Week.....	102
4.4.3 Percentage of visual arts programme (making and responding) devoted to each strand.....	102
4.4.4 Classroom settings for creative arts (visual art).....	104
4.4.5 Supports Required Facilitating the Teaching of Creative Arts.....	105
4.4.6 Usefulness of the Content of the Curriculum Statements and Teacher Guidelines in Supporting Teaching.....	106
4.4.7 Level of Confidence in Teaching Creative Arts.....	107

4.4.8 Methods of Lesson Delivery.....	108
4.5 Objective Three.....	111

CHAPTER FIVE: SUMMARY, CONCLUSIONS AND

RECOMMENDATIONS 122

5.1 Summary of the Study.....	122
5.2 Conclusions	123
5.3 Recommendations	126

REFERENCES 128

APPENDICE 134

Appendix A	134
Appendix B	135

LIST OF TABLES

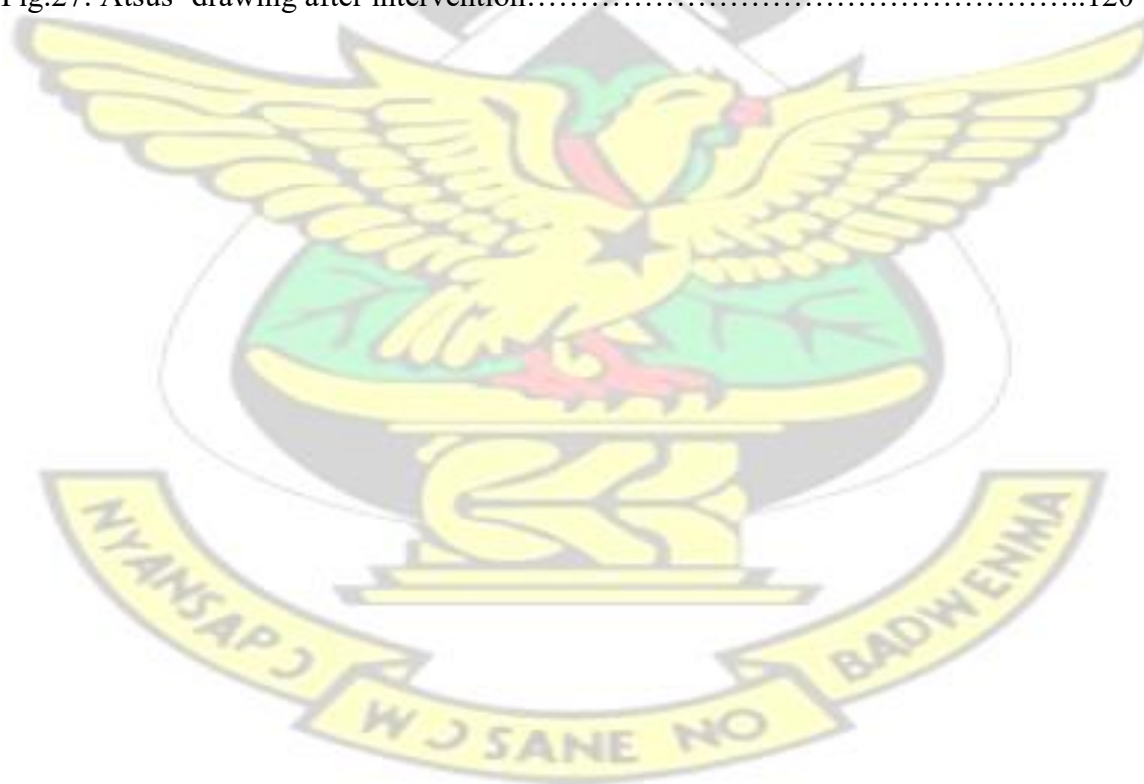
Table 1: Respondents' Numerical Strength	66
Table 2: Jeffri and Greenblatt's (1989) Criteria for Evidence of Artistic Identity	79
Table 3: Assessment of Drawing Rubric	91
Table 3a: Results of Some Pupil Respondent (week 1)	91
Table 3b: Results of Some Pupil Respondent (week 2)	92
Table 3c: Results of Some Pupil Respondent (week 3)	92
Table 4: Teaching Experience.....	101

Table 5: Percentage of visual arts programme (each strand) devoted to each strand.....	103
Table 6: Classroom Settings for Creative Arts.....	104
Table 7: Supports Required.....	105
Table 8: Usefulness of Content.....	106
Table 9: Confidence Level.....	107

LIST OF FIGURES

Fig. 1: Cross section of the kindergarten two (2) class	63
Fig. 2: Cross-section of the class one (1)	63
Fig. 3: Cross-section of the class two (2).....	64
Fig. 4: Kobby, a 7 year old boys' memory drawing on what he did after school	69
Fig. 5: Kobbys' second drawing was on what he did during break time.....	71
Fig. 6: Becky: a 6 year old girl. The scene was about what happened at home the previous day.....	72
Fig. 7: Emmanuel, 8 year old boy. Memory drawing on what he did at home the previous evening	73
Fig. 8: Abigail's drawing on what she did after school	75
Fig. 9: Amofa's drawing on what he did during break	76
Fig. 10: Lucy's drawing on what she did at home the previous day.....	77
Fig. 11: Becky a six year old girl illustrated what she did at home the previous day.....	80
Fig. 12: Becky a six year old girl illustrates what she did during the break.....	82
Fig. 13: Charles a nine year old boy, drawing what he did during break. Respondent drew without adequate colouring.....	83

Fig. 14: Charles drawing after been encouraged to use colours in his work.....	84
Fig. 15&16 Kobbys' works.....	87
Fig.17&18: Veros' drawings.....	88
Fig. 19&20: Lucys' drawings.....	89
Fig.21: Trained Facilitators.....	100
Fig.22: Vivian; a six year old girls colouring.....	114
Fig.23: Vivians' first drawing after intervention.....	116
Fig.24: Vivians' second drawing after intervention.....	117
Fig.25&26: A 10 year old Atsus' drawing.....	118,119
Fig.27: Atsus' drawing after intervention.....	120



KNUST

List of Plates

Plates 1,2,3: The X-ray Concept	93
Plates 4,5,6,7: The Schema Concept.....	95
Plates 8,9,10: Baseline Concept.....	97

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CHAPTER ONE INTRODUCTION

1.1 Background to the Study

Growth and development of children are dependent on socioeconomic and cultural factors among others. However, one very important factor that may be overlooked (Charles, 2013) is the child's development through stages in creative art. Young children are travellers of their universes—universes loaded with new things, first encounters, and conditional clarifications. Art starts with encounters with their immediate environment. Children's experiences with art give intent to investigate thoughts and materials, create universes, and get them under way. As a dialect and method of correspondence, art offers children the chance to play with thoughts and create decisions about themselves and their environment. The informative way of children's art recommends their longing to be heard and comprehended by everyone around them

(Sunday, Marissa & Schulte, 2010). Scholars, for example, Jean Piaget, Lev Vygotsky, Lawrence Kohlberg, and Erik Erikson have given approaches to comprehend development, and late research has given vital data with respect to the way of development. Also, phases of childhood are characterized socially by social institutions, traditions, and laws that make up a society (Gale Encyclopedia of Education, 2000).

The World Bank (2011) states that childhood is the most rapid period of development in human life. Although children create at their own particular pace, all children progress through an identifiable arrangement of physical, cognitive, and emotional development and change. Children development and growth approach is taking into account the demonstrated actuality that children react best when parental figures use

particular procedures intended to urge and invigorate development to the next level of development.

As a result of the child study development in the mid-1900s, it is for the most part perceived that children progress through specific phases of development in their art making. Every stage may be distinguished by specific attributes that show up over and over in their work of art. These stages have been connected to sequential age. Then again, various components (both interior and outside) influence a children's creative development. In this way, to expect that a specific child at a particular age ought to be at a certain phase of improvement is wrong (Roland, 2006). Charles (2013) states that children's distinguishing proof with art making may start at an early age. Some children like to draw which is a key piece of their character or who they are. Other children like to draw, yet do not relate the affection for drawing with their personality.

In the investigation of children's artistic development, a few assumptions persist. One is the conviction that children's drawing follows a universal pattern in their early years, regardless of their way of life or sexual orientation, that no matter where children are conceived, their examples of artistic development do not differ in the early phases of supposed primitive art. Characteristics and universal patterns such as graphic representational patterns, spatial patterns, emerge with their cognitive development and physical growth at an early age (Toku, 2001). Salome and Moore (2004) state that each of these stages refers to a combination of visual attributes found in the artwork of children.

The "Developmental Stage" theory assumes that the stages happen in a successive order. A little attempt has been made to relate these phases of development in art specifically to chronological age on the grounds that so many components add to the children's development in art. Numerous people never continue beyond the schematic or

transitional mode of representation in the realistic expressions. Pretty much as children do not develop physically at the same time as their companions, the same can be said for their inventive and cognitive development. It happens at distinctive rates, which is typical. Children experience these stages to help in their development and growth. These stages could be used to determine whether there is a steady progress in development or not.

1.2 Statement of the Problem

Knowing how children develop and create is the premise for arranging projects, selecting materials, and directing children's learning. By knowing, means acknowledging general examples of development in all children and also the distinctions you will absolutely experience in individual children (Levy, 2013). A child permitted exploring within the pattern of growth and development in art within his or her pace is very much guaranteed of a consistent development in passionate and creative capacities among others (Piaget, 1989). This will basically help the child fit in any novel circumstance the child discovers him or herself. Creativity is an extension to learning. At the point when a child is innovative and inquisitive, the child can think of reactions to the issues he or she experiences—like how to keep the square tower from tumbling. Creativity helps the children to wind up insightful, curious, and confident (ZERO TO THREE, 2012). Once more, creativity is a human asset, which the world cannot bear to overlook. History has demonstrated that creative personalities have contributed essentially to the headway and prosperity of humankind. Social orders without the premonition to support creativity surrender the chance to advance (Eyiah, 2004)

As per Skinner (2007), investigations of child development have uncovered that children must have the chance to deliver representations that mirror their own encounters,

musings and sentiments. Offering children the chance to investigate a rich scope of inventive encounters will help to build up a child who is capable to: make associations with others by "talking" emotions in verbal and/or non-verbal ways; express considerations and conceivable outcomes on a given subject; challenge thoughts and tackle issues in a mixed bag of circumstances; added to an individual meaning of tasteful magnificence; consider social issues; exhibit great self-regard; and broaden physical aptitudes. These are life abilities that will empower children to get to all ranges of learning as well as to add to their maximum capacity as individuals.

Ruffin (2009) also stipulates that children vary in physical, psychological, social, and passionate development designs. They also contrast in the ways they collaborate with and react to their surroundings and in addition play, love, and other factors. A few children may give off an impression of being upbeat and fiery all the time while other children may not appear as wonderful in identity. A few children are dynamic while others are commonly calm while, others still are less demanding to oversee and loved than others. Having a comprehension of the succession of development sets us up to help assess and offer consideration regarding these children.

To recognize oneself as an artist is something that happens as a procedure. For children, identification with art making may start at an early age. A few children like to draw which is a fundamental piece of their character or who they are. Other children like to draw yet do not relate the adoration for drawing with their character (Charles, 2013).

Notwithstanding a developing enthusiasm for children's drawings, there are by all accounts a couple of significant structures for supporting and looking at drawing. Piaget's contention is that a child's drawing execution mirrors the child's intellectual skill. A Piagetian formative structure in this way recommends that children's drawings take after a

reliable, general, successive movement. A skip may affect the steady development of the child cognitively (Brooks, 2009). However, preliminary investigations of the pattern involved with child growth and development in creative arts revealed that Creative Art teachers in St. Dominic Primary School do not even know anything about this sequential progression even though the creative arts (visual art) curriculum suggests so, hence; an adaptation of a therapeutic intervention to help curb this prevailing problem. This intervention was aimed at restoring the culpable clients' (pupils) with the ability to function in the field of art as well as the clients' personal well-being.

1.3 Objectives of the Study

The research sought to:

1. Observe the children's (in St. Dominic Basic School) perspectives as they relate to artistic identity, confidence in artistic ability and artistic skill building.
2. Assess the methods used in teaching creative arts (visual art) in St. Dominic Basic School.
3. Design a therapeutic intervention to bridge the gaps in the pattern for child growth and developmental processes through creative arts (visual art).

1.4 Research Questions

1. How do children relate to artistic identity, confidence in artistic ability and artistic skill building?
2. What methods are used in teaching creative art in St. Dominic Basic School?
3. What possible ways can the therapeutic intervention be used to solve the weaknesses found in the pattern?

1.5 Delimitations

The thesis was confined to the creative and artistic aspects (visual art) of the syllabus of Kindergarten 2 to Primary Class 2 in St Dominic Basic School within the New Juabeng Municipality at Koforidua in the Eastern Region. The selected respondents were aged between 6 and 12 years.

1.6 Definitions of Terms

Child development: Changes in physical, social, emotional, and cognitive (intellectual) functioning over time, from conception through adolescence.

Cognitive development: The process of learning to think and reason, and to make sense of the world. Cognitive development is also called intellectual development; the terms are often interchanged.

Development: A process that brings something (or someone) to a more advanced state; progress from a previous, lower stage to a more complex stage.

Developmental domains: The areas established by scientists to study children's growth and development.

Physical development:

The gradual gaining of control over large and small muscles. For example, large muscle skills include: sitting, crawling, walking, running, and throwing; and small muscle skills include holding, pinching, and flexing fingers and toes.

Social development:

The process of children getting to know and value the people in their lives. It involves building and maintaining relationships, getting along with other children and adults, initiating (starting) and responding to conversations, and being able to tell parents, peers and adults their wants, needs and ideas.

Preschoolers:

Children between the ages of 3 and 5 years.

Developmental milestones: Are a set of functional skills or age-specific tasks that most children can do at a certain age.

Schema:

The child's own special way of drawing the human form, houses and other symbols.

Baseline Concept:

Often a line (representing grass) at the bottom of the paper on which drawn figures stand in a drawing. Slightly older children may also add secondary baselines for background objects and a skyline to hold the sun and clouds.

X-ray Concept:

A picture in which the subject is depicted as being seen from the inside as well as the outside.

1.7 Abbreviations/Acronyms

CRDD: Curriculum research and development division

EPPE: Effective Provision of Pre-School Education

TED: Teacher education division

UCC: University of cape Coast

UEW: University of Education, Winneba

CCEA: Curriculum, Education and Assessment Authority

1.8 Importance of the Study

This study will help to reveal if the pattern for growth and developmental processes with regards to creative art is being holistically observed by the teachers teaching creative art or not. This could provide credible information for the CRDD, TED, UCC, UEW, Colleges of Education and the Ministry of Education.

1.9 Organization of Text

Both theoretical and empirical evidence in the study is vividly discussed in chapter two. Research methods, population, sampling procedures, and data collection methods are evident in chapter three. Chapter four deals with the analysis and interpretation of data collected. Summary, conclusions and recommendations are found in chapter five.

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CHAPTER TWO **REVIEW OF RELATED LITERATURE**

2.1 Overview

The main issue of this study is to give an in-depth look at the pattern for child growth and developmental processes through creative art. In view of that, this chapter gives a vivid account of concepts of child growth and development, domains of development, theorists' views on child growth and development, developmental stages of children's art, some characteristics of child art, creative art and evaluation.

2.2 Concepts of Growth and Development

The terms development and growth have been used consistently to mean the same things yet different scholars have demonstrated that they are two divergent terms. The expression "growth" is used for characterizing a quantitative increment in the body or in some of its parts, while "development" is utilized for utilitarian changes, including those which emerge from passionate and social collaborations (Çetinkaya, 2009). As indicated by Watson and Lowery (2011), "growth implies an increment in the physical size of the

entire or any of its parts." It can be measured regarding centimeters and kilograms or metabolic parity. Bose (2007) also characterizes growth "as the target indication of hypertrophy and hyperplasia of the life form constituent tissues and is dictated by post natal body size".

The term growth is used in a purely physical sense to generally refer to an increase in size, length, height and weight. The following points (Bhatia, 2011) can elucidate the meaning of growth from the psychological point of view.

1. Growth may be referred to the progressions which happen in specific parts of the body and conduct of a life form.
2. Growth does not proceed for the duration of life. It stops when maturity has been achieved.
3. The progressions created by growth are subjects of estimations. They may be evaluated and discernible in nature.
4. Growth could conceivably bring improvement. A child may grow (as far as weight) by getting to be fat yet this growth may not bring any useful change.

Then again, Bose (2007) states that development refers to the increment of useful capacity in impeccable structure coming about because of generation of particular tissues from unspecialised ones. Comas (2011) sees development as a quality that is curious to living matter that brings it through the procedure of dynamic development to a condition of flawless capacity. Hurlock (1941) as referred to in Bose (2007) also considers development as changes in its dynamic arrangement, which are efficient and rational and which lead to maturity. It is, in fact, the consequence of cellular differentiation that the character and its specificity outcomes into perfect function.

Development, by distinction, refers to qualitative and quantitative changes (Bhatia, 2011). This change refers to physical, emotional, intellectual changes which are discussed under the following points:

1. Development infers general changes in shape, form or structure bringing about enhanced working or functioning. It shows the adjustments in the quality or character alongside the quantitative viewpoint.
2. Development depicts the adjustments in the life form as entire and does not list the change in parts.
3. Development is a ceaseless procedure. It goes ahead from the womb to the tomb; it does not end with the achievement of development.
4. Development just suggests improvement in functioning and conduct and consequently brings qualitative changes that are hard to be measured specifically. They are evaluated through sharp perception of conduct in diverse circumstances.
5. Development is additionally conceivable without growth as we find in the instances of a few kids that they do not pick up as far as their stature, weight or size; however they do experience useful change or improvement in physical social or scholarly perspectives.

Deducing from the issues raised here, it is apparent that growth implies an increment in physical size while development shows an increment in expertise and unpredictability of capacity, which the researcher likewise shares, their perspectives. The expressions "growth" and "development" are along these lines not indistinguishable, but instead interrelated and associated.

2.2.1 Domains of Development

Pre-school years are a unique time in the lives of children. During this period, they start to trust others outside the family. Here the child become keen observer and further explores different avenues regarding his surroundings to realize what happens if there is a cooperation with other individuals, the child additionally figures out how to handle and move items and materials (Dodge, 2014).

For the sake of this research, child development has been separated into three areas—social/emotional, physical, and cognitive development.

As indicated by Dodge (2014), while the division is both fundamental and valuable, it is to some degree artificial. In all actuality, development does not partition flawlessly into classifications. Rather, the three classes are firmly associated and regularly overlap. Development in one range influences and is affected by improvement in every other area. This reality obliges educators to pay consideration on each region when controlling children's learning. The domains of development have been described below.

2.2.1.1 Cognitive Development

Cognitive or scholarly development is about how children learn, think and create thoughts. This is one of the territories of development that is firmly affected by the experiences a child is exposed to. Learning the names of animals is just conceivable if a child has been told them. According to Spivey (2012), cognitive development is the learning and handling of data – our reasoning and knowing. Cognitive development includes dialect, creative ability, considering, thinking, critical thinking, and memory. Our cognitive abilities help us compose what we know and sum up that information into different territories. Cognitive development refers to the ways children reason (think),

create dialect, tackle issues, and increase information. Distinguishing hues, knowing the distinction somewhere around one and numerous, and knowing how things are comparative are all cases of cognitive tasks. Children learn through their senses and through their collaborations with individuals and things on the planet. As children increase understanding and importance of the world, their cognitive development can be seen in the ways they play, use dialect, connect with others, and develop articles and materials.

The California Department of Education (2014) states that the term cognitive development refers to the procedure of development and change in scholarly/mental capacities, for example, considering, thinking and comprehension. It incorporates the achievement and combination of learning. Newborn children draw on social-enthusiastic, dialect, motor and perceptual encounters and capacities for cognitive development. They are sensitive to connections between elements of items, activities, and the physical environment. Parents, relatives, companions, educators, and caregivers assume a key part in providing so as to support the psychological development of infants the sound interpersonal or social-enthusiastic setting in which the cognitive develops.

Cognitive development refers to the brain and how it functions. It incorporates how children think, how they see their reality, and how they use what they realize. Dodge (2014) further stipulates three objectives for cognitive development in children: the first is learning and critical thinking which includes being intentional about achieving and using data, assets, and materials. As children watch occasions around them, make inquiries, make forecasts, and test conceivable arrangements, learning reaches past simply securing realities. The second is thinking legitimately which manages the comparing so as to gather and comprehending data, differentiating, sorting, ordering, checking, measuring, and recognizing patterns. This means as children uses coherent thinking; they arrange their

world conceptually and pick up a superior comprehension of how it functions. The third objective is representing and thinking symbolically. This likewise challenges the utilization of items in an exceptional manner, for instance, a cup to represent a telephone, or a broom to represent a horse.

Piaget's depiction of young children's reasoning dominated investigation of the preschooler's mental development. As indicated by Piaget, children's language acquisition reflects their developing limit for representational thought. The routes in which children consider the world, be that as it may, are still primitive - dreams originate from road lights, we think with our ears, mists are alive, and the sun tails us when we move. Piaget recommended that 3-, 4-, and 5-year old children make mistakes in light of the fact that they are still not able to participate in genuine mental operations. This kind of speculation along these lines was termed "preoperational" (Landers, 2013).

Research in all disciplines shows that early childhood learners have very short attention spans and need schedules including a mixture of exercises to support their advantage. They are endeavoring to comprehend their general surroundings and need experiences that take into consideration learning through investigation and discovery (National Coalition for Core Arts Standards, 2012).

It is clear from the pointers given by the writers above on cognitive development that, children's cognitive development is a procedure that includes considering, unraveling issues, and securing of learning.

2.2.1.2 Physical Development

According to Dodge (2014), physical development embraces children's gross (substantial muscle) and fine (little muscle) motor skills. With more progressed physical development, children master progressively refined undertakings and addition moral obligation regarding their own physical needs, for example, dressing themselves. Moreover, physical improvement, from multiple points of view, advances social/enthusiastic development. As children realize what their bodies can do, they increase self-assurance.

Physical development falls into two classes – fine motor and gross motor skills. Fine motor skills are exercises happening with the fingers in a joint effort with the eyes, for example, getting a handle on, discharging, and turning the wrist. These little muscle developments do not grow overnight, yet with time and practice. Fine motor skills help us perform errands for everyday living, for example, dressing, eating, toileting and washing. In the early childhood years, children get to be autonomous and figure out how to dress and disrobe themselves without help; use utensils for eating; and pour fluid without help. The fingers figure out how to move in congruity and get to be sufficiently solid to secure catches and snaps; and development in the wrists helps deal with toileting. Exercises to advance fine motor control include: assembling riddles with little pieces, peg prepackaged games, painting, and drawing, cutting, hanging and binding exercises (Spivey, 2012)

Ruffin (2009) stipulates that physical development refers to physical changes in the body and includes changes in bone thickness, size, weight, gross motor, fine motor, vision, hearing. Growth is quick during the initial two years of life. The children size, shape, detects, and organs experience change. As each physical change happens, the child increases new capacities. During the first year, perceptual improvement, physical

advancement for the most part includes the newborn child arranging motor aptitudes. The newborn child rehashes motor activities which serve to assemble physical quality and motor coordination.

National Coalition for Core Arts Standards (2012) additionally expresses that physical development in early childhood learners are mastering gross motor abilities, however fine motor coordination (counting aptitudes like composing) are still a bit outside their ability to comprehend. Understudies of this age level are entire body learners who need to learn through dynamic investigation, including heaps of physical movement. Drawing, painting, and other art making at this age ought to consequently be seen as a record of what is fundamentally a kinesthetic affair, as understudies investigate the imprints they can make with art materials.

2.2.1.3 Social and Emotional Development

Social development is a two-sided procedure in which children turn out to be progressively coordinated into the bigger social group as particular people. The procedure of obtaining the norms, qualities, and information of groups and society is known as 'socialization'; the route in which singular children build up a trademark feeling of themselves and one of a kind approach to think and feel is known as 'personality formation' (Cassie Landers Consultative Group, 2013). Socialization which begins as soon as a child is born is especially important during early childhood as the first understanding of the child's community is constructed. It is a process that requires the active participation of both adults and children. Children need to understand the social categories, roles, rules and expectations of their families and communities in order to function in a social world.

As indicated by Ruffin (2009), the declaration of sentiments about self, others, and things depict enthusiastic development. Figuring out how to identify with others is social development. Emotional and social development are regularly portrayed and assembled together on the grounds that they are firmly interrelated development designs. Sentiments of trust, trepidation, certainty, pride, fellowship, and diversion are all piece of social-enthusiastic improvement. Other enthusiastic attributes are self-idea and selfregard. Figuring out how to trust and show warmth to others is a piece of socialenthusiastic advancement. The child's relationship to a trusting and minding grown-up is an establishment of emotional development and personal development. Moreover, when a child has been neglected, rejected, and does not feel secure, he experiences issues creating abilities to associate with others.

Social/passionate development during the preschool years is about socialization—the procedure by which children take in the qualities and practices acknowledged by society. It is about turning into an equipped and confident individual. Social and passionate capabilities are crucial to children's prosperity and accomplishment, in school and in life. With the present spotlight on status, responsibility, and exclusive expectations, there is dependably a peril that projects will concentrate just on scholastic substance and overlook parts of improvement that are similarly essential for accomplishing enduring and positive results (Dodge, 2014).

It is important to emphasis that every one of the three domains of development gets by on one another. The writing above gives an unmistakable sign of the way that these domains depend vigorously on each other. The psychological space manages the brain and how it capacities, whiles physical development alludes to physical varieties in the body and

social development is figuring out how to identify with others. For a child to have a complete development and improvement each of the three spaces will need to come to play.

2.3 Theories of Child Growth and Development

Maria Montessori (1870-1952) brought about one of the beginning educational modules for childhood education. She says that one needs to consider the relationship that exist between the child and the environment when creating materials and instructing systems. She keeps up that instructors will need to watch their pupils as they work and play to have the capacity to learn the right teaching methods and materials for the next phase of their development. "Montessori materials were intended to be educational, selfadjusting and appealing to the faculties as the premise for intellectual development (Goffin & Wilson, 2001).

John Dewey (1859-1952) believed that instruction ought to add to children's personal, social and intellectual growth, and that learning occurs by creating an environment based on shared experiences. Dewey stipulates that each child is dynamic and prepared to investigate his reality. This learning style happens best between the bounds critical thinking and investigative environment within experiences that are meaningful to children. He saw learning and development as continuous – as one inquiry is addressed another spring forward. He recognized three levels of activity:

- Developing sensory abilities and physical coordination;
- Using materials that stimulate creative and constructive interests; and
- Discovering new ideas (Connecticut State Board of Education, 2007).

As cited in Sowers (2000) Jean Piaget (1896-1980) additionally had confidence in the need of children to investigate their surroundings. Piaget sorted out development and insight into four phases of sequential development. Each of these stages depends and expands on the previous. His work manages the act of giving fortifying, casual learning experiences with different open doors for children to develop and create. Piaget states that an all-around arranged learning urges children to investigate in a situation where they can utilize items to develop connections and understandings. As indicated by Piaget, the real effect of deliberately picked materials and an all-around arranged environment is to empower the child to assemble physical and logico-scientific information. Lev Vygotsky (1896-1934) underlined the force of social communication and the estimation of real social encounters for children. As per him children development and growth is reliant on natural examples, culture and individuals the children considers vital. Vygotsky stipulates that intellectual advancement happens in three levels of learning (Connecticut State Board of Education, 2007):

- Level 1: unable to do the task without an adult or mature learner;
- Level 2: able to do the task but needs assistance from an adult or mature learner;
- Level 3: able to complete the task independently.

According to Bhatia (2011), Erikson's theory is one of the best-known theories of identity. Like Freud, Erikson trusted that identity develops in a progression of stages. Not at all like Freud's theory of psychosexual stages, Erikson's theory portrays the effect of social experience over the entire lifespan. Every stage in Erikson's theory is concerned with getting to be competent in a region of life. The treatment of these stages is exceptionally urgent on the grounds that if oversaw well the individual will have a feeling of dominance, if not the individual will present indications of deficiencies. In every stage, Erikson trusted individuals encounter a contention that serves as a defining moment being developed. In

Erikson's perspective, these contentions are focused on either building up a mental quality or neglecting to add to that quality. During these circumstances, the potential for self-improvement is high, however so is the potential for disappointment.

As indicated by René Descartes (Gareth, 2010), an unmistakable and particular information of the world can be built from assets intrinsic to the human personality. John Locke, by difference, keeps up that the human personality starts as a "white paper, drained of all characters, with no thoughts". On this view, every one of the "materials of reason and information" originate as a matter of fact. Locke's likewise infers a dismissal of the Platonic precept that learning is a memory of already known structure.

These scholars are of the perspective that the child gain information when there is that cooperation between the physical and social situations. This association and development stage gives an empowering situation to choose the teaching methodologies, content, execution measures, environment and materials to be utilized. Upon the increase made by these teachers, these hypotheses will go about as a manual for educators who try to see the playing ground as an incomparable zone in children encounters. This will help select the right teaching procedures and materials to help better build up a child.

2.4 Developmental Stages of Children's Art

Drawing is seen as a progression from scribbles to realism and there is a hesitance to participate in any important discourse with the child and his or her drawing. Tomlin (2008) gives a breakdown of the successive movement. He expresses that scribbling which is the first of the order is a manipulative expertise and includes the capacity to utilize one's hands and fingers with dexterity. Building up this expertise is crucial to mastering hand-to-eye coordination, which is an essential for adding to the visual observation fundamental

to peruse from left to right. From the first scribbling stage the child moves to the 'random scribbling' stage.

Random Scribbling happens between the ages 2 to 3 years. They are said to be the generally acknowledged first sign of a child. All children experience this stage whether dark or white. Random exploring and trying different things with distinctive composition devices, this phase of scribbling satisfies children as they find its conceivable outcomes. The interim of this stage is reliant on numerous components; the child's general wellbeing, muscle improvement, coordination, among others.

Controlled Scribbling (ages 2-4) is the utilization of geometric shapes, for example, circles, ovals, squares; triangles are extremely noticeable in the child's drawing. Wavy lines and undulating lines may be scattered with a mixed bag of roundabout examples.

Named Scribbling (ages 3-5) happens when the child starts to recognize the items he draws by a name, he has moved into the third phase of development. Despite the fact that these drawn items may be unrecognizable to grown-ups, it is the demonstration of naming that is critical. Supplying a wide mixed bag of encounters helps this formative course.

Symbolic Stage or Pictorial Stage (ages 5-7) is the point at which a child starts to portray dynamic ideas, he has moved into the Symbolic or Pictorial Stage. Understanding that thoughts can be represented by images, they may draw what they feel, rather than how things genuinely are. They may develop, mutilate, and change items as indicated by how vital the article may be to them.

Art is the stand out path in which children can communicate but since it developed before writing or abstract thinking, adults can see creativity communicated in art more

easily with young children. DeBord (2003) gives the accompanying outline of the developmental phases of children art: at the Scribbling stage (roughly 2 to 4 years), children are astonished at their capacity to make marks; they likewise invest much energy practicing motor skills. Children at this stage appreciate drawing circles in the first place, then squares and other geometric shapes.

At the Pre-schematic stage (late preschool to approximately nearly age 7); children make first attempt to represent people or object. Efforts are recognizable to adults. Children are interested with the wide mixture of hues. They accomplish clear associations between distinctive parts of a drawing. They esteem indications of endorsement from educators and associates. Children are effortlessly debilitated and exhausted at this stage also. Children are dynamic, hands on, avid to learn, and narcissistic. Children are profoundly inventive yet tend to concentrate on one thought at once. Children search for ways to represent their ideas.

Schematic stage (approximately 7 to 9 years) is when children build the utilization of symbols, for example, a heart for affection or dim hues to represent the night. Children are less conceited and still do not have a reasonable comprehension of their surroundings. In view of this, the sky in a child's photo may not meet the ground at the skyline. This stage additionally gives enhanced eye-hand coordination and fine motor abilities. Children have an expanded consideration compass. They additionally start adding to a comical inclination. Represent special characteristics for every individual or item in their drawings. For example if Mom wears glasses and has wavy hair, the child will incorporate these attributes in the drawing.

Realistic stage (9 to 12 years) is when children are incredibly influenced by associate impact. Build the measure of subtle element and utilization of symbols in

drawings. Children have extended individual contrasts. At this stage children start to add to an arrangement of qualities. Need to do things "right."

At the stage Pseudo-naturalistic stage (12-14 years), children are very critical of the items they make. They utilize a more grown-up like methodology of expression. Experience a time of incredible individual contrasts physically, rationally, inwardly, and socially. Children in this age aggregate regularly feel a need to comply with their associates, which can smother their creativity.

Mary (2003) additionally discusses the stages included in child development through art. The first she discussed was the scribbling stage which starts from ages 2-4 years. Random mark will be the foremost stage. Here the child is fulfilled and expresses him/herself with drawing as opposed to crying. Typically every child starts scribbling at two years old. This stage presents a domain where the child discovers happiness in the disorganized marks made. Distinctive sorts of scribbles are exceptionally overwhelming and they tell about the child's development and experience in his surroundings and after a progression of random scribbling, the child moves into disordered scribbling

The phase of disordered scribbling presents marks with varied directions. Here the size of a crayon can even tell the bearing of the marks. Later on in the disordered scribbling the child understands certain connection to his motions and the marks on the paper. This will happen in six months or more after the child begins scribbling. The fulfillment in this action impels the child to repeat and be diverse in his movements. This advances the improvement of motor coordination and sentiments of mastering another assignment. From here the child moves to the named scribbling stage.

Named scribbling stage starts at age three-and-a-half to four years. Here the scribbles are not recognizable by the parent but the child will name it all the same. For

instance a child can name a scribble Mum or Dad. He has started thinking in terms of pictures. Before this stage the movement was only kinesthetic in nature. At this stage the child connect his motions with his general surroundings. The child naming his scribbles is evidence that the child is ordering his reasoning into images or a "schema".

The Pre-schematic stage spans from 4 to 7 years. Here a disparate style of drawing has initiated, where cognizant production of structure rises. After disordered and named scribbling, the child has now built up an approach to represent forms. A child's first representational attempts come directly from images the child was utilizing during the scribbling stage. The circles and longitudinal lines will meet up to form a person. The steady hunting down new ideas will proceed until about age 7. At this point the individual example or "schema" will start to show up. The child in this stage is presently creating comprehension of spatial relationship. This stage dependably exhibits the child at the focal point of his drawings with each other item floating around the child in space. This is on the grounds that the child is simply figuring out how to see his place in his world around him.

Schematic Stage begins from seven to nine (7-9) where ideas are profoundly individualized. The schema of a child also differs from one child to the next and it ranges from easy to complex. The schema of an item is the idea at which the child has at last arrived, and it represents the child's dynamic information of the object. The human figure drawing is an image that is an unmistakable one at seven years old. Another mapping rises called the "space schema". This is the place the child discovers relationships between himself and different items. Here the items in his drawings do not float around. Presently there is a "baseline" on which all objects in the child's construction will be put. The child at this stage has additionally included a style, where the inside of objects is shown. This is known as the X-ray concept.

The Dawning-Realism is the following developmental step and it spans from 9-11 years. Here, the child acknowledges he is a piece of a society, a society of peers. This is the phase where children are figuring out how to function with gatherings of other children and cooperate much as they will in adult life. The revelation of having comparable intrigues, privileged insights, and the delight of doing things together, are all extremely principal in this stage. There is a developing mindfulness that one can accomplish more in a gathering than alone. The drawings of a child at this age often escape grown-ups who may need to say something in regards to their work. The child at this stage may want to express himself artistically however in the event that the drawings do not turn out as needed they are effectively disappointed. The inclination at this age is that the human figure schema is no more satisfactory. The idea of the human figure as expressed during the schematic stage will give way to differentiation between male and female and considerably more detail will show up.

The Pseudo-Naturalistic Stage or phase of thinking (11-13 Years) of development is altogether different than any of the past stages. This period is termed, preadolescent. Here there is a conscious attempt to try and draw the human figure demonstrating the sex. A preadolescent is no more a child however not yet a grown-up. There is more enthusiasm for following the "group" and building up his place in the public arena. During this stage, interestingly, the consideration must be moved from the significance of the working procedure to an expanded accentuation on the final product.

The Center for Learning Innovation (2006) additionally offers this break down in the developmental phases of children's art as follows:

Sensory-motor stage begins during childbirth to 2 years. This stage comprises of six sub-stages earliest stages. Children are using their physical or motor aptitudes and their senses to investigate their reality and add to their scholarly understandings.

Pre-operational stage 2 to 7 years; in this stage children are less dependent upon senses and physical exploration and, as indicated by Piaget, during this stage, for instance, children can be shown that two ball of dough are precisely the same size, and they will concur that the balls are the same size, yet when one is straightened, they will as a rule let you know that one of them is presently greater. This failure to ration is an element of the preoperational stage.

A concrete operation which is the next step begins at age 7 and finishes at age 12 years. In this stage, which aligns with middle childhood, children are starting to have the capacity to show considerably more consistent considering, despite the fact that they need solid materials to help them achieve the right conclusions. Along these lines in this stage you will see children taking a shot at scientific issues yet utilizing blocks, counters or even their fingers to bail them work out the answer.

Formal operation begins from 12 years and over. This last stage envelops whatever remains of our lives. Piaget trusted that once we achieve the age of 12 we are capable and one can manage significantly more perplexing issues.

With the end goal of this study, the dialog was constrained to Mary (2003) model of artistic development which is the scribbling, pre – schematic, schematic, dawn – realism and pseudo – naturalistic stages. Since the research focused on early and a part of the

middle childhood, the last stage which is the pseudo – naturalistic stage was excluded from the study.

2.5 Categories of Children's Drawings

To provide a background of information against which to evaluate the phases of development and performance of any particular child, the following section presents a discussion of findings on the progressive development of art expression in children generally. The idea is that children are often predisposed by the circumstances under which they make their drawings. Because of this, Lark-Horovitz, Lewis, and Luca (1973) have classified children's drawing into four distinct categories:

- A. Spontaneous drawings: drawings made on their own initiative as a play activity.
- B. Free or voluntary drawings: drawings made on request but the children choosing their own subject.
- C. Directed pictures for which the topic is proposed.
- D. Copied or to-be-completed drawings.

Of these four types, spontaneous and free drawings are of the greatest significance for understanding children's interest in drawing, hence its review (Lark-Horovitz et.al., 1973)

2.5.1 Spontaneous Drawings

According to Collado (2000), spontaneous drawing is the art that begins from the child's own particular craving to make. It unveils an arrangement of images through which

the child may present and test with individual and creating methods of insight about himself and his reality. Children have the ability to reason, to feel, to react, and to make all together words to utilize their faculties completely. Children are imaginative and beneficial at whatever point we give them the open door.

Spontaneous drawing is a sort of drawing that is free and without principles or impediments for the artist. Spontaneous drawings inspire children to find and experiment with their own ideas and thoughts while leaving a record of these on paper. This kind of Spontaneous drawing ought to be supported at all ages (Mayesky, 2012). Spontaneous drawing is likewise a dialect medium children are conceived with, one that twists and develops in multifaceted nature and nuance with every day hone. Children do need grown-up supervision, yet any attempt to impact how children ought to attract to accomplish exact or grown-up endorsed benchmarks of naturalism is counterproductive. As Malchiodi (2013) shows, spontaneous drawing is a drawing which has no outer impact and is not coordinated by the advisor as far as a topic is concern. Bresler (2007) shares a fascinating idea about spontaneous drawing that says children's drawings that make adults uncomfortable are much of the time seen as distortions as opposed to as representations of children's lived experience in all its complexity

2.5.2 Free or Voluntary Drawings

Horovitz, Lewis, and Luca (1973) have depicted the development of —subject matter specialists| or children who make arrangement of self-initiated or voluntary drawings including consistent themes, characters, or settings that show up especially convincing to them (Thompson, 2008). These drawings are made on request however with the children picking their own topic; coordinated pictures for which the topic is proposed,

replicated or to-be-finished drawings. Here children get the opportunity to pick their own subject, however the movement is started by a grown-up and exact materials are normally supplied.

2.6 Subject Matter: What Children Draw

An investigation of the 1890's dealt with the content of child voluntary drawings. It was found that humans, animals, and plants were the subject most frequently selected for drawing up to age ten. Houses, the child's habitat and his intimate world, were also important subjects although they ranked second to humans. A review of the free subject choice of young children in kindergarten found humans to be the most regularly chosen, followed by plants. After eleven years drawings of distinct objects dominate. Horovitz et al. (1973) stipulates that in order to examine the characteristics of children's art at various stages, the nature of the changes that occur with age, and the differences in the rate of development of particular characteristics, it will be useful to trace the development of the depiction of single in detail. The evolution from scribble to schema followed by progression toward the true-to-appearance aspect can be readily observed in the representation of living things, especially humans, the foremost object of interest.

2.6.1 Humans

Sometime during the scribble stage, the lines that once seemed so meaningless become a close shape. It is at this point that one can observe the appearance of a primitive schema. Once the emerging schema develops, it has a number of characteristic details. The human being is drawn with a head that has a nose, a mouth, eyes, and ears (and sometimes other details); and a body with a neck, chest, waist, legs and feet as well as arm and hands.

Each one of these parts is contoured as a shape by itself and fitted to another part. The primitive schema often is on a roundish shape to stand for a person.

Features may be indicated. Lines attached directly to the head may be interpreted as legs.

The primitive schema is gradually developed into the full schema, often carrying with it individual changes found in earlier works (Horovitz, 1999).

As indicated by Goffin and Wilson (2001), the parts that make up the schematic (ages 5-6) representation of man are gathered by an added substance process. The children includes, one by one, every one of the parts of the human assume that he esteems important for his motivation, as he considers them. To the head, with every one of its subtle elements, is joined the body, in some cases yet not generally by a neck and midsection, then come the legs and feet. A line may demonstrate the waist. Arms, in the end joined to the shoulders, were prior joined to the button or the ears or the neck, and now and again to the waist. Hands and feet are frequently overlooked. There appear to be a consecutive request in which the different parts of a man show up in the drawings of children of average or superior intelligence.

The human shape continues as before, paying little respect to the child artist's age or sex. Children may be drawn smaller than adults. Each human figure is represented from the front perspective which demonstrates all the facial components in their most commonplace angle. The head is roundish with specks or circles for eyes, line or twofold line for the nose, and a wide even line for the mouth, frequently with a grinding for teeth. The state of the body has a tendency to be oval, the neck a little circle or square wedged in the middle of head and body. Legs are made by single, later by twofold, line and are like bits of tubing. They hang straight down from the oval of the body with short tubes for feet.

Arms are tubes, additionally, and push outer or hang limp on every side of the body unless holding something or showing activity. The hand is leaf-like with two to five more spaces (Connecticut State Board of Education, 2007).

DeBord (2003) signifies that in the front perspective presentation, the nose is the main component that is not found in its most trademark angle. Children watch this and regularly draw it by setting a side-perspective nose on the front perspective face. When full development of the human schema has been reached, the child can create consequently. For a few children, development stops at this point. A road toward further development must be observed if advancement is to be made; generally the child will scan for more attractive method for expression and may relinquish drawing through and through. Those children, who proceed with their development, either all alone or with help, travel through a blended stage toward the consistent with appearance stage in their representation of people. This echoes another enthusiasm for outward appearance and an endeavor to maintain a strategic distance from the troubles postured by attempting to demonstrate the whole human figure. Right extent, reality of shape, and genuine appearance subtle elements are accomplished to a limited degree, however the outcome is solid, verging on unbending.

2.6.2 Animals

Horovitz (1999) states that animal figures like human figures, are frequent subjects of children's art. The animal schema is developed as if it were human. Head and body have the lumpy roundness and oval shapes of humans, but instead of being built up vertically, they are laid out horizontally. The animal's long legs resemble the tubular shapes or long single lines used for the legs of the human figure. The faces of animals are also shaped at first like the face of humans. The schema developed by a given child is used almost

unchanged for either human or animal faces. Since the profile view of the body is the most characteristic for an animal, the schema starts as a profile, although a front view is occasionally maintained for the face or cats, dogs and diverse other creatures.

Some show more sympathy toward the qualities of the animal body than for the human body. This may be because of the always watched movement of the animal body which thus gets to be as essential as the animals face. The child seems to concentrate on what is fundamental to him, a striking parallel to some primitive art in which the primitive artist "wishes to render from the genuine object not its viewpoint but rather its substance..." (Sharp, 2001)

—Identifying attributes of mammals, birds or fish are selected and represented with amazing accuracy. Often the child hits upon the one characteristic above all that marks the animal unmistakably for what it is planned to be. For example, the nose of the dog or the whiskers of the cat will serve to distinguish the one from the others! (Kohl, 2008).

2.7 Some Characteristics of Art Development in Children

2.7.1 Concept of Space

As indicated by Roland (2006), young children get to be increasingly mindful of their general surroundings; the various articles that make up their environment will begin to appear in their drawings. These things are from time to time attracted relationship to one another in position or size. Nor are they dealt with on the page the course in which they are associated spatially on the planet. It is a trademark that exhibits things to appear to be floating in a drawing. This sort of spatial association may appear to a grown-up as wrong in that it does not take after the Western custom of representing three-dimensional space by the use of linear perspective.

Another essential piece of a child's development is the ability to depict spatial segments from his or her surroundings through a perception of where an article is arranged in examination to him-or herself. A child's perception of spatial responsibility can also be researched through his/her drawings. Incredibly young children fail to fathom a photo's reference point and are not ready to understand individual references regardless of appreciation that the photo or map represents another object (Liben & Downs, 2001).

As indicated by Spatial Awareness (2012), spatial awareness is the capacity to be mindful of oneself in space. It is a sorted out learning of items in connection to oneself in that given space. Spatial awareness also includes understanding the relationship of these items when there is a change of position. It can in this manner be said that the consciousness of spatial connections is the capacity to see and comprehend two or more questions in connection to one another. This is a complex cognitive skill that children need to create at an early age. Spatial awareness does fall into place easily for most children however a few children experience issues with this expertise. At the point when a child is building up their spatial awareness they start to end up mindful of their area in connection to the things around them. They are vital to this, and they have to comprehend their area and additionally ideas like separation, rate and arrangement (over, under, behind, and so on.)

2.7.2 Baseline Concept

Roland (2006) discussions about another characteristic of art development in children called baseline. One of the more perceptible changes that happen in the drawings of children around the age of five or six incorporates the associate of the standard to deal with items in space. No more do things appear to be floating all around all through the page as found in children's before endeavors at representation. Children are as of now aware of associations between the items that they make and they see that these objects have an

unmistakable spot on the ground. Initially, children will line up people, houses and trees along the base edge of the paper. They soon recognize, nevertheless, that a line drawn over the paper can serve as a ground. In like manner, the baseline in the end vanishes in the drawings of older children and the space beneath the baseline tackles the importance of a ground plane.

As children develop and learn they turn out to be progressively aware of connections among the pictures they make. They need to make person or individuals "stand up" or stand together, and they look for a place that will serve to support them. The bottom edge of the paper frequently is decided to perform this capacity, and individuals, houses, and trees are lined up pleasantly along this initial baseline. After a short time different baselines are drawn higher on the paper as a rule on a level plane to tie the base edge. Now and then numerous baselines are drawn, and items are lined up on each of them (Hurwitz & Day, 2007).

Bresler and Thompson (2002) additionally stipulate that in ahead of early child art, the schematic stage in drawing is described by a baseline and a line of sky over the top is the most proficient configurations for passing on visual data. Houses, families, pets, blooms and the pervasive sun can be filled in the middle of sky and earth, and if there is no more space, the children might only verbally portray different questions and activities that are a piece of the scene. These are pictorial issues unraveling methodologies that are disheartened inside sequenced projects of art study or are viewed as something to be overcome through direction. As per Stupiansky (1997), "the child may draw the ground, whereupon sit houses, trees and individuals, or the horizon, which numerous young children draw as a line over the highest point of the picture. The use of the baseline is even more a cognitive concept than a visual one".

2.7.3 X-ray Drawing

Another unique sort of drawing that children start making around the age of five or six is the X-ray drawing in which an object seems transparent or has a "cutaway" provided with the goal that one can see inside. Characteristically, this kind of drawing is done at whatever point within something is of more prominent significance than the outside. For instance, children will frequently use the X-ray system to demonstrate within their homes, their school, or their family car (Roland, 2006). As per (Krampen, 1991; Foley, 2008), intellectual realism starts around 5 years old. During this stage, children draw what they think about reality and once in a while delineate the outside of a house, and in addition what is inside the house, in light of the fact that they realize that furniture and pictures are there, or they may demonstrate a man's arm despite the fact that it is concealed by the body. This sort of drawing is called transparency or X-ray drawing (Foley, 2008) and may depict something that is not detectable in this present reality (Thomas & Silk, 1990), for example, a bird with a worm in its stomach (Foley, 2008).

2.8 Concepts of Creative Arts

The creative arts domain incorporates four parts: music, art, movement, and emotional play. Each of these domain elements supports children's innovative intuition and self-expression and upgrades their headway in diverse regions. The creative art engage children's minds and senses. They invite children to tune in, watch, move, tackle issue, and envision, using different behaviour of thought and self-expression. Dynamic incorporation in the innovative expressions invigorates mind associations that support children's learning. A developing collection of research on the impacts of right on early arts experiences demonstrates their positive alliance to enhanced, general scholarly execution. Research in

art of the human experience moreover shows that when children inventiveness is produced at an early age; its favorable circumstances are steady and are exchanged to numerous scholarly undertakings (Arts Education Partnership, 2000).

Knowledge in art allows children to pass on their thoughts, and emotions, in visual structures. Individually and in groups, children use materials, for example, crayons, pencils, paint, play batter, earth, discovered items, paste, tape, and paper, alongside devices, for example, scissors, brushes, moving pins, treat cutters, and so on. They investigate the utilization of art, use materials, instruments, and systems and make items, for example, drawings, artistic creations, models, mobiles, and montages. Developing an appreciation for and aesthetic alertness of art is also a part of this domain element (Head Start, 2014).

According to Kindler (2008), creative arts consist of art and craft, music and dance. In agreement with this assertion, the Ghana Teaching Syllabus for Creative Arts (2007) defines Creative Arts as an amalgamation of Visual Arts (drawing, weaving, modeling, casting, carving and painting), Sewing, and Performing Arts (music, dance and drama).

2.9 Theoretical Foundations in Creativity

Theories and models can provide other ways to understand creativity. A number of theorists have deliberated on the process of creative thinking. For the purpose of this research work the researcher will touch on Psychoanalytic Theory, Behaviorist Theory, Cognitivist Theory, and Humanistic Theory.

2.9.1 Psychoanalytic Theory

One early scholar who examined imagination was Sigmund Freud (1964). He trusted that imagination was the aftereffect of an intuitive clash between the sexual urges (moxie) of the id and the impacts of the social still, small voice (superego). Freud states that untainted relapse and free play are inventive exercises. Different implications have been given to this hypothesis of psychoanalytic. Despite the fact that there are a few implications given to this hypothesis, they all have one theory and that is clash and challenges give inspiration to imaginative (Isbell and Raines, 2013).

The psychoanalytic methodology sees creativity as the sign of the oblivious for imaginative purposes. Its hypothetical foundation lies in the work of Freud and in the strain in the middle of cognizant and oblivious procedures. Freud was persuaded of the need of specialists to express their oblivious wishes through a socially worthy item. Under this methodology, it is conceivable to discover every one of the speculations that associate pre-cognizant or oblivious intuition with the "inventive shimmer", including the exploration that relates the innovative "eureka" minute to wandering off in fantasy land, pre-envisioning, medications and emotional sicknesses (Heilman, Nadeau, & Beversdorf, 2003). This methodology has affected the regular and logical vocabulary with respect to innovativeness (as cited in Ferrari, Cachia, and Punie, 2009).

2.9.2 Behaviourist Theory

As indicated by Isbell and Raines (2013), behaviorist hypotheses give little knowledge into a comprehension of innovativeness. Behavioral scholars put stock in the significance of prize in learning reactions to specific boosts. Behaviorist additionally offers differing elucidations of the impacts of prize on conduct or the way of the stimulus—

response (S–R) relationship. For instance, Skinner (1971) clarified that the conduct of an imaginative individual is the result of his hereditary and ecological history. This perspective sees the earth as a discriminating component that fortifies innovative movement or reduces the likelihood that it will hap

2.9.3 Cognitivist Theory

Therapists, Sigmund Freud and Erik Erikson trusted that play was an expansive component in the advancement of a glad and solid child. For Freud, a child had the capacity to satisfy necessities and increase satisfaction through play, prompting a more satisfied child. Jean Piaget later added to the Cognitive-Development Theory, he said play is both a vehicle for and a result of cognitive development. As indicated by Piaget, children experts abilities and addition learning through play; the authority of one expertise prompting the development towards dominance of another aptitude, which prompts the advancement of new sort of play to address the issues of more eccentric abilities and information (Frost, 1992). For cognitive development scholars, for example, Piaget and Sara Smilansky there are periods of play generally alluded to as: Functional, development, symbolic, socio-dramatic, and game with guidelines (Frost, 1992; Senda, 1992; Miller, 1972).

2.9.4 Humanistic Theory

In the humanistic theory, the inventive individual is seen as a self-completed individual. She utilizes her gifts to turn into a completely working and rationally solid individual. Self-actualization is seen as the highest level of personal development that can be reached only after basic needs are met (physiological needs, safety needs, the need for love and belonging, and self-esteem). Maslow's pyramid shows the essential needs that

frame the establishment important to move to more elevated amounts of individual satisfaction. Maslow's data on needs-based motivation recommends that children who are ravenous or stressed over their home life will experience issues participating in art events that focus on higher-level aesthetic needs. Understanding this implies the educator of young children must consider whether these essential needs are being met. On the off chance that a child comes to school hungry, it is critical to give breakfast. Physical and mental security can be met by setting up an environment that regards children, concedes slip-ups, gives decisions, and supports all levels of achievement. In expressions of the human experience, where doing things any other way is esteemed; children must feel safe to attempt new things and to wander into unexplored domain (Isbell & Raines, 2013).

2.10 Children's Creative Processes

Glaveanu (2011) contends that our position with respect to children creativity steams from larger systems of representation concerning children on the one hand, and creativity on the other. Contentions for and against the thought that children can be inventive are then measured from four alternate points of view: the product, process, person and press factor. In general, children's creativity is represented regarding a specific "reading" of children as dynamic and intelligent creatures and of creativity as social and cultural phenomenon. Glaveanu further gives striking understanding into the four points of view clarified above.

Glaveanu states that the "creative products" are unique as in there is a separation between them and what (we know) existed before them. They have a quality of suddenness, oddity, and produce amazement and interest in their viewers. From this point of view in any event, children's works could be gathered as innovative. The way that young children portray their reality is dependably a photo to observe. The 'freshness and strength's in

breaking traditional statuesque makes the children's works pass as an imaginative piece. Pablo Picasso supposedly said "It took me four years to paint like Raphael, however a lifetime to paint like a child". In the event that we limit innovativeness to items we are sure to pass up a great opportunity for quite a bit of what inventiveness is or can be.

Glăveanu (2011) gives a process point of view to inventiveness and he stipulated that a process as opposed to an item introduction would be significantly more satisfactory for our comprehension of imagination, including the innovativeness of children and ordinary individuals. Innovativeness experiences stage like oblivious brooding, mischances and revelations, losing and finding one's direction. The creative process is intrinsically linked to this environment. There is mounting indication today that the creative process is not taking place _in the mind' of the person, according to her intentions and plans, but actually is being played out in interactions with a physical and social world. Children, do not mean all that much when they draw however they generally give diverse elucidations to their drawings. One drawing could have different stories.

The person of the genius is responsible for —making" and, more recently, the personality or cognition of the individual are seen as the locus of creativity in the challenge of the individual viewpoint (Glăveanu, 2011). For instance Dudek (1973, p. 6) was sure to contend that "what we call creativity in children would appear to fall under the meaning of creativity as identity attribute". This demeanor or characteristic was not called creativity (obviously given the discussion introduced here) yet expressiveness, a more recently, of later imaginative achievement.

The final of the perspective that Glaveanu talks about was the social perspective. He states that a child's creativity is in relation to the social and the cultural world. They absolutely have a place with this world and attempt steady endeavors to secure it and turn out to be a piece of it. These endeavors, characterizing the formative procedure, are indeed uncovering the "creativity" of conforming to an outside space which is on occasion agreeable and commonplace, on occasion terrifying and unsafe, yet above all else powerful in its requesting multifaceted nature. Extraordinary Creations are wonderful, however little, unremarkable ones, are all that much huge in their own particular right. What's more, it is this sort of significance that children's _creative_ activity gains and generates.

Isbell and Raines (2013) additionally share that the inventive procedure refers to an imaginative demonstration and the strategies or methodology that are utilized all through this activity. At the point when the procedure is esteemed, a person can be occupied with the creative act notwithstanding when there is no final product (Schirmacher, 2006). The creative process includes thinking and doing. Frequently than not, when young children are investigating materials and systems, there do not have any completed item as far they are concern. The procedure entrances them.

The four identified steps in the inventive procedure are mainly preparation, incubation, illumination and verification

Preparation

This step includes investigating and searching for the genuine issue. This can incorporate social event data, discovering accessible assets, and getting to know the issue or issue.

Incubation

During this step, the issue is not considered; rather there is a time of abstinence from mental work.

Illumination

This is frequently depicted as the moment of "Aha!" another thought or mix gives the idea that meets the prerequisites of the issue. This step is additionally referred to as the "light" impact.

Verification

At this time, the solution is tried out to determine whether the idea will.

Wallas as cited in Ferrari et al. (2009) explain that the creative process comprises of four stages: (1) preparation, (2) incubation, (3) illumination and (4) verification. In the first stage the attention is on the problem dimension; in the second the issue is internalised; in the third there is knowledge and the conception of an imaginative thought; and the last portion speaks the truth confirmation, elaboration and approval of the impression.

Rossmann (1931) as cited in Ferrari et al. (2009) studied over 700 designers and extended this model into seven stages:

1. Perception of a need;
2. Investigation of the need;
3. Review of all accessible data;
4. Definition of every single target arrangement;
5. Basic examination of these arrangements;
6. Conception of the new thought;
7. Experimentation to test, develop and refine the solution.

It is obvious that the Rossmann model predicts a harmony in the between creative energy and logical abilities. The upside of these models is their graphic organizing of the

innovative thought methodology, which stresses that creativity, does not happen in otherworldly or irregular ways.

2.11 Evaluation

Program evaluation is a rich and changed amalgamation of hypothesis and practice. It is generally utilized as a part of open, not-for-profit, and private division associations to make data for arranging, outlining, actualizing, and assessing the aftereffects of our endeavors to address and take care of issues utilizing policies and programs. As per McDavid (2005), evaluation can be seen as an organized procedure that makes and incorporates data expected to decrease the level of instability for partners around a given project or strategy. Once more, Kahan and Consulting (2008), state that evaluation is the procedure of surveying the effect of a task, project or arrangement while it is in process, or after it has arrived at an end. It includes thought of the economy, productivity and adequacy of the undertaking to figure out if the first targets have been accomplished. Evaluation conveys to the fore the lessons to be learnt for the future which, in turn, ought to be encouraged into future choice making. Evaluation does not try to make fault for what did not go well. The point is to focus the pertinence and satisfaction of objectives, improvement proficiency, viability, effect and maintainability. An evaluation ought to convey data that is solid and valuable, empowering the joining of lessons educated into the decision-making process of both recipients and givers. Evaluation additionally alludes to the procedure of deciding the value or importance of an action, approach or project (Development Assistance Committee [DAC] Working Party on Aid Evaluation, 2002).

McDavid (2005), further stipulates that evaluation can be seen as an organized procedure that makes and combines data proposed to diminish the level of instability for

partners around a given system or approach. It is expected to answer inquiries or test theories, the consequences of which are then joined into the data bases utilized by the individuals who have a stake in the project or arrangement.

In the least complex terms evaluation is a procedure for figuring out whether a project is fruitful. Evaluation examines whether a program is accomplishing its goals and objectives by looking at its results. Program providers should have the capacity to plainly exhibit results—this may be as participation numbers, enhanced test scores, individual stories, or expanded enrollments, yet it must have the capacity to be quantifiable somehow (Hartsough, 2005). Boston Youth Arts Evaluation Project (2012), also states that evaluation is the deliberate accumulation of data about the exercises, attributes, and consequences of projects to make judgments about the system, enhance or further create program viability, illuminate choices about future programming, and/or build understanding. Evaluation endeavors to focus as methodically and impartially as would be prudent the value or criticalness of an intercession, system or strategy. The appraisal of worth or noteworthiness is guided by key criteria examined below. Evaluation discoveries ought to be earnest, and have the capacity to impact choice making by project accomplices on the premise of lessons educated. For the assessment procedure to be 'objective', it needs to accomplish an adjusted examination, perceive predisposition and accommodate points of view of diverse partners (including intended beneficiaries) through the use of different sources and methods (UNICEF, 2003).

Again Rossett and Sheldon (2001) states that evaluation is the process of scrutinizing a program or process to determine what's working, what's not, and why? Evaluation determines the value of programmes and acts as blueprints for judgment and improvement.

2.11.1 Types of Evaluation

Scriven in 1967 presented the refinement between formative and summative evaluation (Weiss, 1998). Scriven's definitions mirrored his qualification between usage issues and project viability. Scriven related formative evaluations basically with examination of system usage, with a perspective to giving project officials and different partners with guidance proposed to enhance the system "on the ground." For Scriven, summative evaluation managed whether the system had accomplished expected goals (MaDavid, 2005).

2.11.2 Formative Evaluation

Kahan and Consulting (2008), additionally says that "formative evaluation" tells how the task is working, whether it is being completed the way it was organized, and whether issues in use have risen (for example, it might identify that a project is reaching a less at-risk group than it intended, that staff do not have the necessary training, that project locations are not accessible, or that project hours do not meet participant needs). This evaluation is done at the early stages of the project before the implementation phase. Its main concern is with decision making with regards the planning of the project, the development of the business case, the management of the procurement process, how the project was implemented, and progress towards achieving the project objectivesl.

According Hartsough (2005), formative evaluation commonly is:

- On-going and used to constantly enhance a system while it is in-advancement.
- Process-arranged in that it looks at how the learning procedure is going and what should be adjusted to enhance the result.

- Based on inside benchmarks and objectives to gauge system progress. Is the project satisfying your own desires?
- Less formal

NSF (2002) also share similar concept which says formative evaluation starts during venture formative evaluation and proceeds for the duration of the life of the task. Its aim is to survey continuous task exercises and give data to screen and enhance the venture. It is done at a few focuses in the formative existence of a venture and its exercises. The reason for implementation evaluation is to assess whether the task is being guided as arranged. This sort of evaluation, sometimes called —process evaluation, may happen once or a few times during the life of the system. The fundamental standard is that before you can assess the results or effect of a project, you must verify the system and its segments are truly working and, in the event that they are working as indicated by the proposed arrangement or depiction.

As indicated by Big Dog and Little Dog's Performance Juxtaposition (2010), formative evaluation (some of the time alluded to as internal) is a strategy for judging the value of a project while the system exercises are framing (in advancement). This part of the evaluation concentrates on the procedure. In this way, formative evaluation is essentially done on the fly. They allow the planners, learners, and teachers to show how well the instructional objectives and targets are being met. Its fundamental design is to catch inadequacies so that the best possible learning mediations can occur that permits the learners to master the required abilities and information.

2.11.3 Summative Evaluation

Summative evaluation looks at the general adequacy and effect of a venture, its quality, and whether its continuous expense can be supported. Summative evaluation concentrates on projects that are already in progress or finished. It examines the impacts of the project, both proposed and unintended. It tries to answer the inquiries "Did the project make a difference?"(Impact assessment) and "Did the system meet its expressed goals and objectives?"(Outcome assessment) (Van Marris and King, 2007).

Summative assessment regularly is:

- Conducted toward the end of a system to gauge the nature of a finished undertaking
- Product-arranged in that it takes a look at the completed item, what has been realized or achieved.
- Based on outside criteria, for example, grades or instructive principles as a method for estimation
- More recommended and formal (Hartsough, 2005)

According to NSF (2002), summative evaluation gathers data about results and related procedures, systems, and exercises that have prompted them. The evaluation is an examination of worth, or legitimacy. Typically this kind of evaluation is required for choice making. The decision alternatives may include the following: circulate the intervention to other sites or agencies; continue funding; increase funding; continue on probationary status; modify and try again; and discontinue.

A summative evaluation (at times referred to as external) is a system for judging the value of a project toward the end of the system exercises (summation). The emphasis

is on the result. The different instruments used to gather the information are polls, studies, meetings, perceptions, and testing. The model or philosophy used to gather the information ought to be a predetermined regulated method. It ought to be precisely outlined and executed to guarantee the information is exact and legitimate (Big Dog and Little Dog's Performance Juxtaposition, 2010).

In summative evaluation, projects or tasks are surveyed toward the end of a working cycle, and discoveries commonly are utilized to help choose whether a system ought to be embraced, proceeded, or adjusted for development. Evaluation is the intelligent connection between the fantasies of what ought to be and the truth of what is. This intelligent connection or action will add to the vision of schools which are selfrecharging, with instruments set up to support the continuous examination and reestablishment of instructive practices. Assessment strategies must add to that vision (Kahan and Consulting, 2008)

Since summative evaluation is aimed at assessment done at the end of a programme, course etc. it was the ideal form of evaluation employed in the assessment process. The use of this, helped better tell the story as it was.

In summing up, children are clearly innovative, and it is normally simpler for them to draw a photo instead of noting inquiries specifically. They may be unwilling or even threatening about talking about specific points. Making fine art is a nonundermining area that permits children to handle extreme issues in an inventive manner, so, the need for evaluation of the pattern for child growth and developmental processes through art.

Growth and development are said not to be the same but rather interrelated. Each of these terms is dependent on one another. The domains of development further gives

varied areas of development but this review does touch on cognitive, physical, and social which together renders the child a holistic development.

In the theory of Maria Montessori the relationship between the child and their environment must be greatly considered when developing materials and teaching strategies. John Dewey rather says that development occurs within the domains of problem solving and investigative platform where the experiences of the child are considered meaningful. Jean Piaget and Lev Vygotsky also shares in the view of John by saying that children develop better when they explore their environments.

Various writers are also of the view that child development through art follows a sequential progression. They all talk about the stages of development as follows; scribbling, preschematic, schematic, dawning realism and pseudo-naturalistic. These stages spans from 2-13 years of age. The focus of this research was from the scribbling stage to the dawning realism stage, this was so as a result of the scope for the research.

Even though children love to draw, there are certain characteristic features that are very pronounced in their drawings. Some of such features are space concept, baseline concept, and x-ray concept among others. These features are also exhibited through the creative process where they prepare, incubate, illuminate and verify.

Drawings from children were also evaluated to ascertain whether respondents were obtaining the necessary development required, so the summative evaluation predominantly was used.

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CHAPTER THREE METHODOLOGY

3.1 Overview

This chapter deals with how data on child growth and developmental processes through art were gathered. Here, vivid accounts were given on how the data were acquired, research design and sample used and the data collection procedure employed to gather the necessary information for the research.

3.2 Research Design

Both qualitative and quantitative examination strategies were utilized. Qualitative exploration is intended to uncover an intended interest group's scope of conduct and the recognitions that drive it with reference to particular points or issues. It utilizes as a part of profundity investigations of little gatherings of individuals to guide and support the

development of theories. The aftereffects of qualitative examination are more descriptive as opposed to prescient (Qualitative Research Consultants Association, 2014).

Denzin & Lincoln (2005), likewise express that qualitative examination is an arranged action that finds the eyewitness on the planet. It comprises of an arrangement of interpretive, material practices that makes the world self-evident. They change the world into a movement of representations, including field notes, interviews, talks, photographs, recordings, and notification to the self. At this level, qualitative investigation incorporates an interpretive, naturalistic approach to manage the world. Since the exploration includes elucidations inside of characteristic settings the scientist embraced the subjective system to help study children in their regular settings, endeavoring to understand, or to translate, wonders regarding the implications children convey to them.

Since the research is additionally around various children and their drawings, quantitative strategy was likewise utilized. This helped the researcher manage information gathered as numbers. Quantitative exploration is the numerical representation and control of perceptions with the end goal of portraying and clarifying the marvels that those perceptions reflect. It is utilized as a part of a wide mixture of characteristic and sociologies, including material science, science, brain research, humanism and topography (Roland, 2005). This blend of techniques includes the accumulation, examination, and coordination of quantitative and qualitative information in a solitary or multiphase study (Hanson, Creswell, Plano Clark, Petska & Creswell, 2005, p. 224). "Multimethods" mean the combining of two or more subjective techniques in a solitary exploration study, or two or more quantitative routines, (for example, a study and trial) in a solitary examination study.

3.3 Case Study

A case study is a top to bottom investigation of a specific circumstance as opposed to a clearing measurable overview. It is a technique used to limit down an extremely wide field of exploration into one effectively researchable point (Martyn, 2008). McLeod (2008) stipulates that contextual analyses are inside and out examinations of a solitary individual, gathering, occasion or group. In view of Martyn's and McLeod's attestation, the specialist utilized the contextual analysis strategy to additionally pick up a top to bottom comprehension of the children improvement over a span of time which helped in understanding the participants' development in their creative art class because it provides a stage for telling the story of their experiences from the beginning to the end and allowed the researcher to use a variety of approaches to collect data. Since this research is child centered, the consent of their heads, teachers and parents were sought. So, the researcher sent an introductory letter which could allow the researcher have the research done in the selected school. After receiving permission to conduct the research in this program, the researcher began the process of human subjects' research approval. After getting approved, the researcher looked for classes that were available which fell in the research category. The ones that fitted the criteria for age and subject were selected: Kindergarten Two, Class One and Class Two. Once the researcher obtained consent from the teachers and verbal assent from the 110 children, the research began. To protect the privacy of children, pseudonyms were used and there were no identifying information in the observation notes or in the photos of their art.

3.4 Quasi-experiment Design

Quasi-experimental design includes selecting gatherings upon which a variable is tried, with no arbitrary pre-determination forms. Quasi-experimental design is frequently incorporated with individual contextual investigations; the figures and results created regularly strengthen the discoveries for a case study, and permit some kind of factual examination to happen (Shuttleworth, 2008). As per Kowalczyk (2003), semi investigations outlines are utilized when the analyst is keen on autonomous variables that can't be haphazardly doled out. Normally this happens when the autonomous variable being referred to be something that is inherent and normal for the members included. Let us look at a couple of examples to help illustrate this point. The researcher used this design to ascertain certain characteristic features of the respondents' such as artistic identity, confidence and artistic skill building.

3.5 Population

As indicated by Target Population (2009), target populace alludes to the ENTIRE gathering of people or items to which researchers are keen on summing up the conclusions. Target Population further expresses that available population is the population in examination to which the specialists can apply their decisions. This population is a subset of the target population and is otherwise called the study population. It is from the open population that specialists draw their examples.

The target population for this study was children of age range, 6 to 12 at the St. Dominic Primary School, Adweso-Koforidua.

3.6 Sampling

Sampling is done to select people from the accessible population. The purposive sampling technique was used to select the final sample for the study. The main reason why purposive sampling was used was because it helped the researcher to focus on particular characteristics of the respondents, which best enabled the researcher to answer the research questions. According to Lærd Dissertation (2012), the sample being studied is not illustrative of the population, but rather for specialists seeking after qualitative or blended methods research plans, this is not thought to be a shortcoming. Rather, it is a decision, the motivation behind which differs relying upon the kind of purposing sampling method that is utilized. For instance, in homogeneous sampling, units are chosen taking into account their comparative attributes in light of the fact that such qualities are of specific intrigued to the researcher.

In view of the above, Kindergarten two (2), class one (1) and class two (2) were chosen. Since purposive sampling is very useful for situations where you need to reach a targeted sample quickly and where sampling for proportionality is not the main concern, it was very ideal to employ purposive sampling for this research. The selected units were in view of the judgment of the analyst on account of the ordered stages included in the stages about children development and formative procedures through art. The target population for the study was 114 (both boys and girls); this included children in kindergarten two, class one and class two at the St. Dominic Basic School. The accessible population was 110 children (pupils). The researcher had four teachers (instructors) to work with.

3.7 Instruments for Data Collection

Both primary and secondary data were used for the project. The primary data consisted of results from interviews from respondents (pupils and instructors) about the works produced, and observations of how the works were produced. The primary data collected gave the researcher specific insight into the problem under study. Data collected from the primary sources, helped the researcher focus only on the issues which pertained to the study.

According to Grimsley (2014), secondary data is information that has already been collected for a purpose other than your current research project, but has some relevance and utility for your research. Theories which gave a clear overview of child growth and development through creative art were used. Data from the secondary source were gathered from; General Art Studies library, College library, and the Web.

3.8 Data Collection Tools

—Data collection is a process of gathering and measuring information on variables of interest, in an established systematic fashion that enables one to answer stated questions and evaluate outcomes (Responsible Conduct in Data Management, 2011). The procedures used to gather data for this research were observation and interview. Below is an account on how these two were used to gather data for this research.

3.8.1 Observation

Marshall and Rossman (1989) and Kawulich (2005) describe observation as the purposeful depiction of events, practices, and artifacts in the social setting choose for study. Participant observation is the technique, engaging examiners to get some answers

concerning the activities of the people under study in the trademark setting through watching and taking an interest in those activities. It gives the association with progression of assessing guidelines and meeting assistants (DeWALT & DeWALT, 2002). According to Mcleod (1994), observation is the procedure of setting up compatibility inside of a group and figuring out how to act so as to mix into the group so that its individuals will act normally. Data and the portrayal of what happened amid the creative art were gathered through perception of the teacher and children in the creative art class. Observation checklist was additionally utilized. As indicated by British Council Digital Services (2014), an observation checklist is a rundown of things that an observer is going to take a look at when observing a class. The utilization of this checklist gave the researcher the opportunity to assemble information applicable to the research.

3.8.2 Interview

A method of data collection, information or opinion gathering that specifically involves asking a series of questions. Normally, an interview speaks of a meeting or dialog between individuals where individual and social association happens (Davies, 2006). The researcher used the interview technique for data gathering to help yield much data about the marvel as could be expected to address the targets of the examination. The use of the research interview helped to explore the views, experiences, beliefs and/or motivations of respondents in the creative art class. Qualitative methods, for example, interview, are expected to give a "more profound" comprehension of social phenomena that would be gotten from simple quantitative systems, for example, polls. Interviews are, accordingly, most fitting where detailed insights of knowledge are needed from individuals (Gill, Stewart and Chadwick, 2008). There are three basic sorts of research interviews: structured, semi-structured and unstructured.

As indicated by Gill et al. (2008), structured interviews are basically, verbally directed surveys, in which arrangements of foreordained inquiries are asked, with practically no variety and with no extension for subsequent inquiries with reactions that warrant further elaboration. Structured interview was the kind of interview utilized in light of the fact that it was generally speedy and simple to manage and offered elucidations to specific inquiries. *Refer to Appendix A for the interview checklist guide used.*

3.9 Objective One

The first objective has three components; artistic identity, confidence in artistic ability, and artistic skill building. To be able to know what happens in each of the categories the researcher used an observation checklist (refer to appendix B) to observe the children based on their reaction to the lesson, the process in which they did art during the creative art class, and how they discuss their art with the researcher, their instructor and other participants. Observations of children doing art activities provided information about the child's internal process and addressed artistic development related to the three concepts: identity, confidence and skills. Observation included watching the amount of time spent on task during the lesson, the level of concentration used in working, the perseverance to make a drawing, and the —fleeting look of approval when the work is set aside. All of these external factors indicate what was happening within the child (Horovitz, 1967; Charles, 2013). The researcher wanted to know if the creative art classes were beneficial in developing an identity where the participants felt like artists and experience a growing sense of self confidence in their abilities and their skills. Again the researcher wanted to know if the creative art class teaches the respondents new techniques in a sequential progression manner and if they use materials that are new or unfamiliar at more skillful

level. To understand how art was made in the creative art class, the researcher asked children to describe their drawings. The researcher recorded how children talked about their art and also asked them if they identify themselves as artists. For the observation of artistic identity, specifically, the researcher noted how children responded to the question: are you an artist? The researcher wanted to know about their perception of artistic identity: both how they are viewed by others and how they viewed themselves. The claim of artistic identity can be defined as accepting that which were labeled as an artist by family, teachers, or peers, and the self-identification as an artist (Charles, 2013). Some children may not have had the language to express artistic identity, while other children may lack self-awareness of their talent in art. In this case the researcher observed non-verbal responses; body language and the amount of time spent drawing. As part of the observation process the researcher asked the children open ended questions that were meant to start a dialogue about the content of their drawings.

For the observation of confidence in artistic ability, the researcher noted if there was a change in confidence from one week to another. A change in confidence was measured by a willingness to share work with other participants or the instructor. Behaviour and willingness to try the lessons provided by the instructor also indicated an increase in skills. In addition the researcher observed how the child acts in the creative art class, interactions between the child and instructor, and adaptation of the lesson and perceived drawing ability. An increase in confidence was indicated by the participant's willingness to discuss their work in the context of the creative art class with the instructor. Confidence in artistic ability was noted if the participant felt pride in their work. The researcher wanted to know as well their reaction to their drawings at the end of the class. For example, was there a sense of accomplishment and pride in their drawings? And what was the drawing

process like while working on the theme given, do they cover their work with their hand, or appear embarrassed about their drawings?

For the observations of artistic skill building, specifically, the researcher noted the lesson taught in the creative art class and the behaviour of children from the time the class began till it ended. The choices children made about the lesson and what materials they used influenced the art they created. Observations about the lesson included what materials the participants could use and how they adapted the lesson to their drawings. The researcher wanted to know if drawing skills are taught in the creative art class or whether individual needs were addressed for the participants. The reason was to know the access the participants have to art materials or whether individualized instruction can affect their learning. The attention each student received from the instructor and if the content of the lessons impacted the development of artistic skills and knowledge. The reason for observing lesson plans and use of art materials was to see how this influenced each of the participants overtime from the first week to the last.

The researcher's analysis of the children's art was based on the model of artistic development (Kindler & Darras, 1997) definition of art and art making as a —plurimedia event. This meant that pictorial expression was defined as an all-encompassing activity that involves a wide range of expression—performance, role playing, narrative, etc. Therefore, art making was not an isolated event but the inclusion of many different forms of communication. Accordingly, the researcher also documented in the case studies any gestures or play that was also part of making art. In addition to studying each of the children's drawings, the researcher used a rubric to systematically evaluate their art. It is important to state that the children were all between 2-7 years of age, but had different skill levels and abilities at the beginning of the class. The researcher's goal was to see if the

individualized instruction, the environment of talented peers and access to new art materials affected the participants artistic identity, confidence, or ability. Below are some evidences of the respondents used.



Fig. 1: Cross section of the kindergarten two (2) class

Source: Field Work, 2015

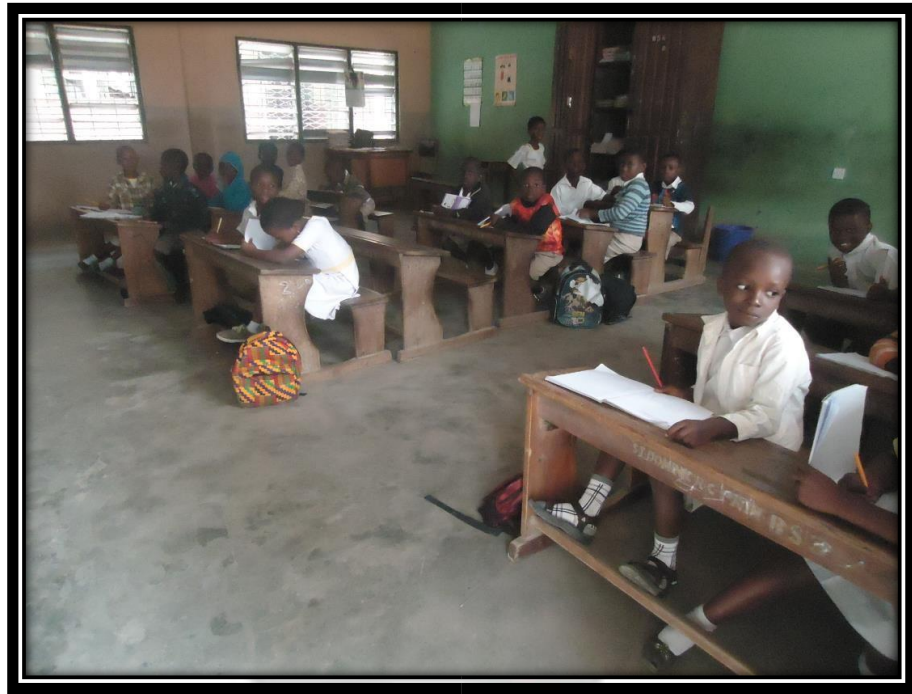


Fig. 2: Cross-section of the class one (1)

Source: Field Work, 2015



Fig 3: Cross-section of the class two (2)

Source: Field Work, 2015

3.10 Objective Two

The second objective of the study was to assess the pattern used in teaching creative art in the selected school. In order for the researcher to attain accurate data, the researcher observed the instructors as they facilitated the creative art class and the syllabus for the teaching of creative art in basic schools was very useful.

Here the teachers, who were the facilitators during the class, was observed and the researcher took anecdotal notes during the lesson as pupils worked individually, or after the lesson was complete. Asking the facilitators questions afforded the researcher an opportunity for deeper thinking and provided the researcher with significant insight into the degree and depth of the pattern employed in the teaching creative art.

After the series of questions, the researcher and the instructors went through the syllabus of creative art for kindergarten two through to class two. Data were also collected based on what were in the syllabus and what was done in the classrooms.

3.11 Objective Three

The third objective was to design an intervention to bridge the gaps found in the pattern of child growth and developmental processes through creative art. The researchers' intervention was purely therapeutic in nature.

CHAPTER FOUR PRESENTATION AND DISCUSSION OF FINDINGS

4.1 Overview

This chapter presents the evaluation of the pattern for child growth and developmental processes through creative art in St. Dominic Basic School. This chapter shows data collected via observations and interviews of the respondents used; thus the pupils and their teachers respectively. The presentation of data was done by the use of tables, charts, and graphs to help give a pictorial view of the data. These data were then analyzed and discussed.

4.2 Respondents' Information

The total number of respondents' used for the thesis was 114. Out of these, 110 were pupils while 4 were facilitators. The average class size of respondents' in the observation was 24 pupils per class. However, the number of pupils in each class ranged from 24 to 30. The ages of the pupil respondents were between five (5) and twelve (12) years (See table 1).

Table 1: Respondents Numerical Strength

<i>Respondents</i>	<i>Number</i>	<i>Percentages</i>
Pupil's (Female)	52	45.6%
Pupil's (Male)	58	50.9%
Facilitators (Teachers)	4	3.5%

4.2 Outcome of Observation and Interview

The objective one of this thesis sought to observe the children's perspectives as they relate to artistic identity, confidence in artistic ability and artistic skill building. To be able to achieve an in-depth study and gathering of information, the researcher treated the independent variables as such.

4.2.1 Objective One

4.2.2 Artistic Identity

Rostan (1998), in her study on creative and artistic identity looked at how young artists defined identity. Rostan stated that, children who are interested in making art were really —artists-in the making!; their work, progress and sense of self, provided information about artistic and creative identity. Using Rostans' definition as a base for 110 young children, between 6 to 12 year old, the researcher defines artistic identity to include being motivated to make art, working hard to develop artistic skills, and focusing on making art. The respondent's interviews were open ended questions that encouraged the participants to discuss artistic identity. The researcher found out that young artist knew what it meant to be creative and artistic.

The respondents could discuss criteria to identify good artists. The criteria for good artists were motivation, knowledge about art, and how to use materials. The young artists described artistic identity as having knowledge, motivation and purpose when making art. Their definition of artistic identity meant that others acknowledged and recognized that they were artists. Besides being affirmed in their identity as artists, children between 6 and 12 years felt that being able to draw well and use imagination was also a part of making art and being a good artist.

An artist for this age group was defined as someone who works hard to make art, and enjoyed their work (Charles, 2013). Therefore to the respondents between 6 and 12 years, the definition of a good artist was to take part in something that makes them feel good, use their imagination, and communicate feelings. By comparing the young artists' definition of artistic identity with Charles, adults and adolescents, the researchers' conclusion was that young artists have a very sophisticated definition of creative and artistic identity.

Through observation the researcher noted that the children participated in art criticism. The children's descriptions of their art and how they talked about artistic processes, and the materials and techniques they used, indicated knowledge of art criticism. The following drawings were done by some of the respondents indicating their artistic identity as defined by Charles and Rostan (See fig 4-10).

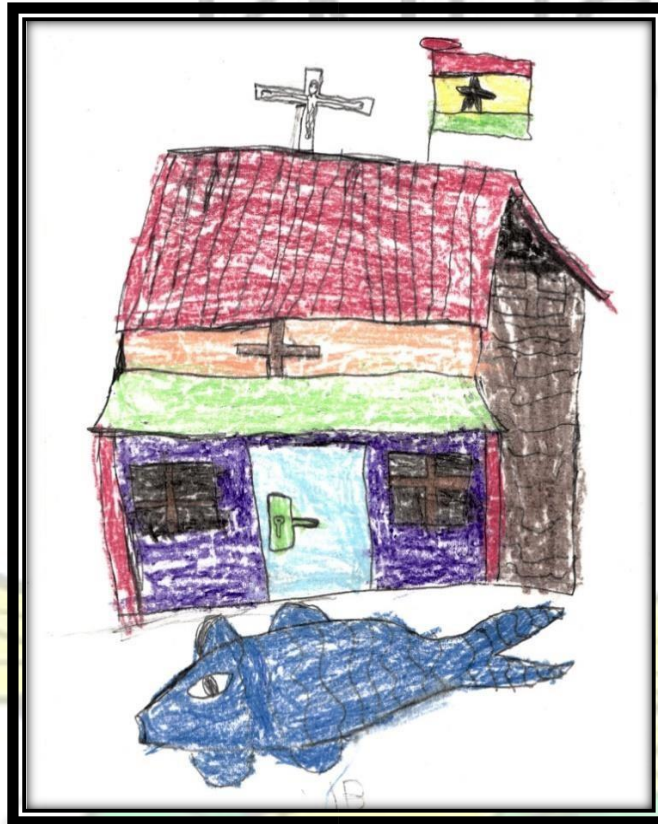


Fig. 4: Kobby, a 7 year old boys' memory drawing on what he did after school

Kobby the young artist communicated his feelings through this drawing. Indications from the interview and drawings revealed that Kobby stays in a mission house which is very much evident on the building drawn; the crucifix displayed on the roof, the facial board, and on both windows. The researcher did also ask about the Ghana flag drawn. Young Kobby said they had no flag at home, but the flag drawn was the one on their school compound. The fish drawn also indicated the fish he took as a protein source for his meal the previous day. This respondents' drawing depicted what (Roland, 2006 p.6) said, —As

young children get to be increasingly aware of their general surroundings; the numerous items that make up their surroundings will start to show up in their drawings. These items are seldom drawn in relationship to each other in position or size," (an example is the size and the placement of the fish drawn in Kobbys' work) nor are they organized on the page the way in which they are related spatially in the world.

Instead, objects will typically appear to —float on the page in the drawings and paintings done by children at this age group.

This drawing was an imaginative composition of what happened the previous day, and through observation, it was noted that the respondent worked hard and enjoyed the production of this work.

At this age group of Kobby (7 years) Mary (2003), states that by this age the schema will appear. The child again will develop an understanding of spatial relationships. The child may always appear in the centre of the picture, while other objects float around him. This is because the child is just learning to perceive his place in the world around him. (See fig. 4&5) Kobbys' works revealed that all objects were floating, an indication of a precise correlation between his age and drawing.

Judging by the definition made by Charles (2013) and Rostan (1998) children's artistic identity, it can be said that the respondent had an artistic identity.

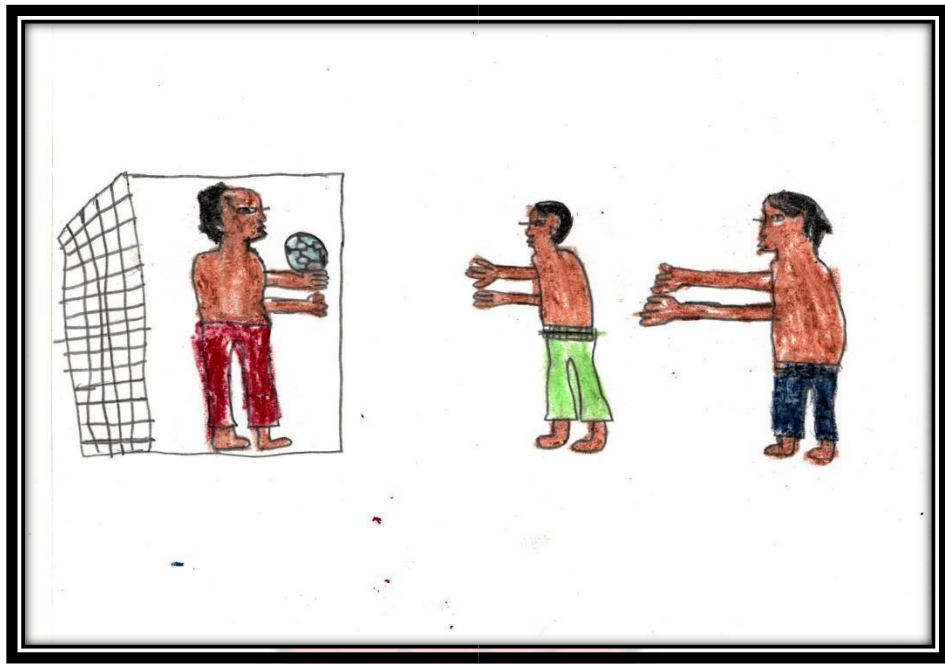


Fig. 5: Kobby's second drawing was on what he did during break time

Kobby again, indicated what he did during break time. The post drawing inquiry about this drawing revealed that during break the respondent with his friends were throwing a ball around on the school field. He explained that he was the one in the goal post and his two additional friends involved in the throwing of the ball were also represented. The drawing also showed the outstretched arms, signifying the act of throwing a ball around. This scene was also an imaginative composition, but was done immediately after their lunch break. All the drawings executed exhibited an artistic identity by Kobby the respondent (See Fig 5).

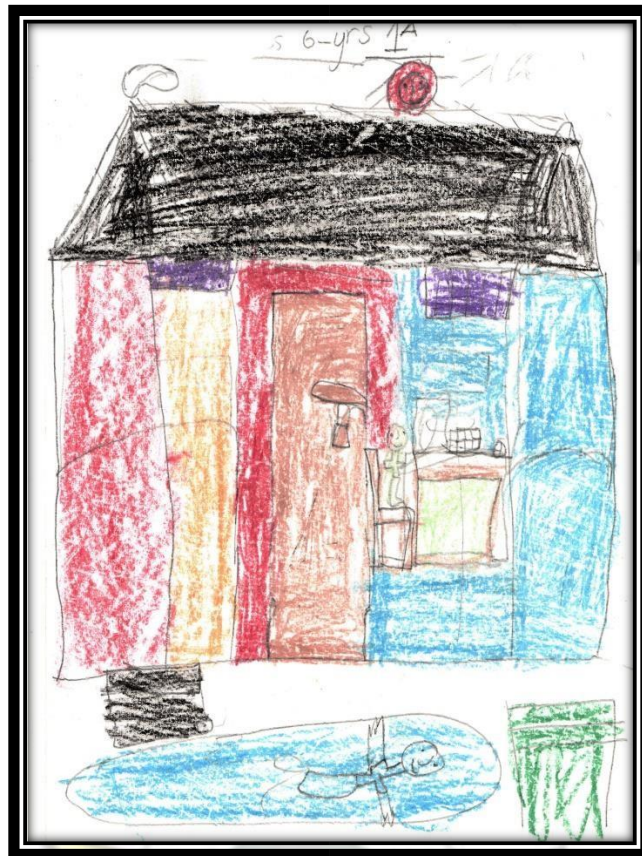


Fig. 6: Becky, A 6 year old girl. What she did at home the previous day

Becky, in her drawing illustrated her hall settings with her seated by the dining table. She further revealed that, when she went home the meals were already prepared and so, she only sat and had her meals. On the dining table was food flask with a bowl. All objects in the room were seen through the wall of the building a very characteristic feature of this age group call X-ray. According to Mary (2003) an X-ray is a —way a child represents objects to show the insides of the objects as X-ray picturesl. The child presents the inside of a building simultaneously with the outside.

The outside of the room showed a pool with a duck in it. Besides the pool were some hedges coloured in green. She also gave the impression of the time of the day where she showed the sun at the top most part of her paper. Looking critically at the top part of

her paper were two suns drawn. She claimed it was late afternoon and that the sun was going down, so she drew the two to indicate the sun giving way for the moon. Bright colours were also dominantly used. All these indicating that the respondent had an artistic identity. This information were gathered via interview (See fig 6).

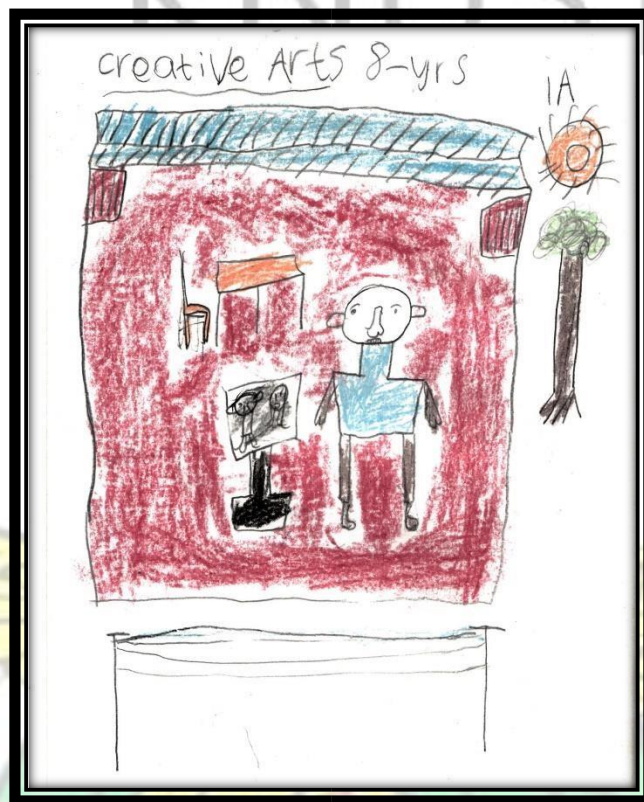


Fig. 7: Emmanuel, age 8 years. Memory drawing on what he did at home the previous evening

Emmanuel, one of the respondents, also showed what he did at home the previous evening. According to his drawing, he was at the hall watching television. The object beside him signified the television he was watching. In the illustration he drew a table and a chair behind him, when asked; he said it was their dining table and chair. Outside the room was a tree drawn, according to Emmanuel apparently another respondent drew that in his work and that influenced his decision to draw it in his. Again, Emmanuel showed an object on

top of the tree, he said it was the sun (See fig 7). Mary states in her writings that, a child in the schematic stage finds will portray a picture showing relationships between him and other objects. Now there is a "baseline" on which all objects in the child's schema will be placed is very prominent. Examining Emmanuel's work in fig.7, a baseline is represented beneath the building like a table. Through observation it was noted that this respondent was motivated to make art, and was focused when working. These attributes does qualify this respondent of possessing artistic identity.

Another respondent in the schematic stage used for the study was Abigail. A 9 year old girl who per her age is in the schematic stage illustrated what she did after school. According to her, she went to sell fish after school. She drew herself with a container on the head with fish also drawn in it, signifying the selling activity. There were three additional human figures drawn, she indicates that they were people she met on the way. Here, the child representing the world around her is one of the characteristic features of her age group. Additionally a car was also drawn in the composition. When asked about the car she said she met a car on the road.

This is also another stage where children uses baseline concept in addition to the characteristic stated earlier. Beneath the feet of Abigail was dark shading which indicates the baseline as use by Emmanuel earlier (See fig. 7). This respondent also portrayed a clear indication of artistic identity.

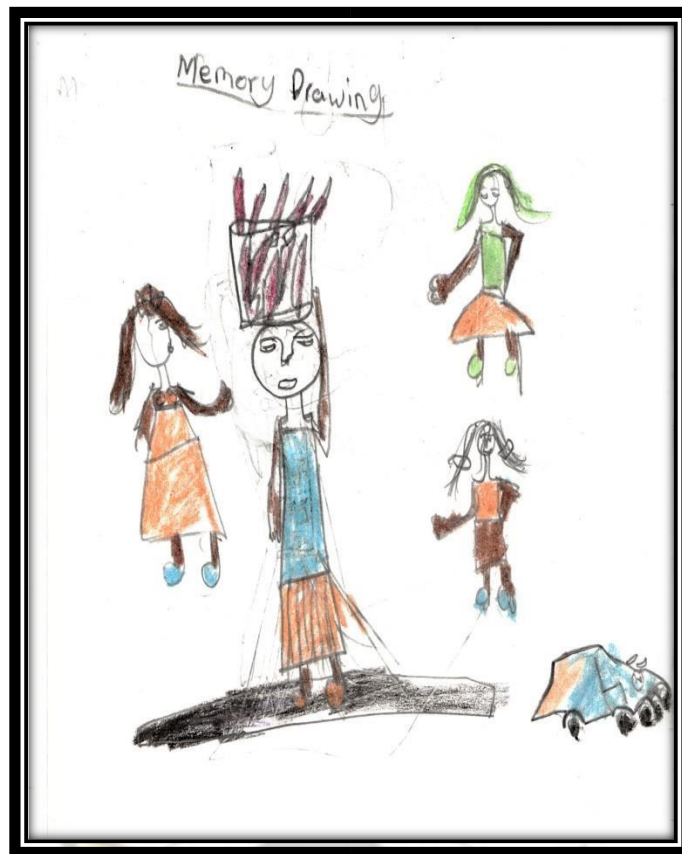


Fig. 8: Abigail's drawing on what she did after school

The next group of respondent falls under the dawning- realism stage. Here according to Mary (2013) states that a child at this stage will want to express himself artistically but easily get frustrated if the work do not go the way she want. The schema is no longer adequate to represent the human figure.

Let us look at Amofa's work; an 11 years old boy who per the model of Mary is at the dawning-realism stage. Amofa explained via interview that this composition was he and his friend playing football during their lunch break (See fig 9). Amofa drew himself with the ball and his other two friends. His drawing gave a clear indication of the human schema not being adequate to represent the human figure. This respondent in question did also submit his works hiding it behind other respondents' works. In the production of his

works there were no sign of focus and determination to execute his work. Based on the definition for artistic identity, this respondent had a little artistic identity.

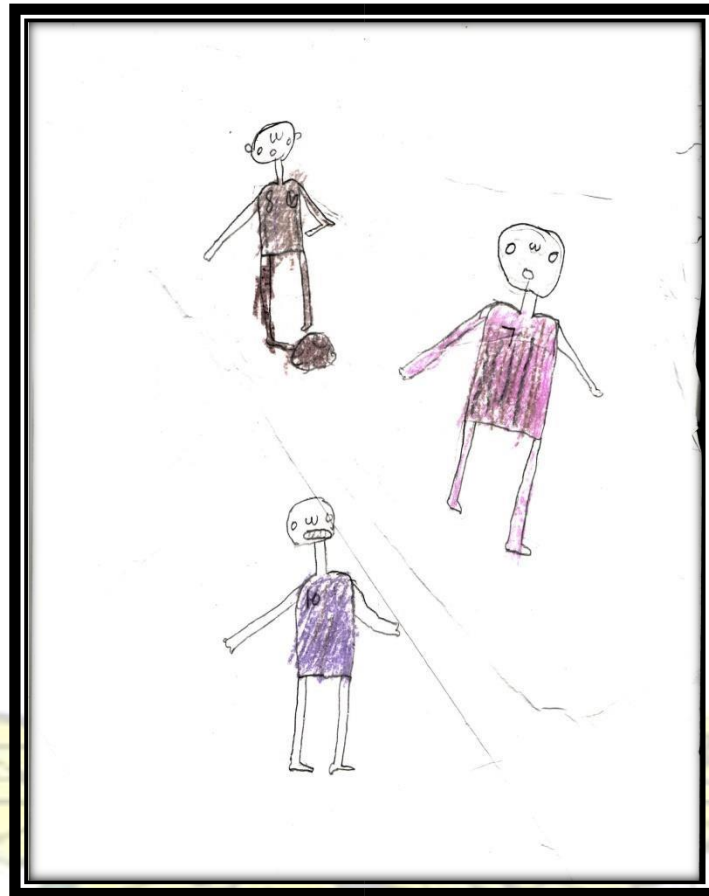


Fig. 9: Amofa's drawing on what he did during break

The other respondent who belonged to the group of dawning-realism was Lucy. A 10 year old girl who through drawing told a story of what she did at home the previous evening. She said she was fetching water for the mother that evening. When asked where she was in the composition she told the researcher she had gone to the well to get the water. Indicated in the the work was house fitted with windows a door, and a stair case, a bucket for keeping the water and a fish. When asked why the fish, she gave no reasons for putting the fish there. Motivation and zeal exhibited during this work was very visible. In effect this respondent can be classified to have artistic identity. This respondent even though at

age 10 still had the objects floating which a characteristic feature is of the preschematic stage.



Fig. 10: Lucy's drawing on what she did at home the previous day

Discussion

Pupil respondents numbering 88 (out of 110) representing 80% worked very hard at their works and were focused as well. This percentage of pupil respondents was very much engaged with the execution of their works which per the definition of Rostan and Charles indicated artistic identity. However the rest 22 (out of 110) representing 20% of the pupil respondents did not exhibit much signs of determination to work. All in all, the majority of the pupil respondent did show haven enjoyed the execution of their works in the creative art class.

Artistic identity was assessed by participants answering questions related to artistic identity. According to the responses from the participants, it was noted that a majority of the participants spent time making art and liked to draw although they did not connect that to their identity. The results for the participants' time spent making art and inner drive was inferred through the observations during the creative art class. Kobby, Becky, and Lucy; spent most of the time drawing in the creative art class. However, it seemed that two of the participants Kobby and Lucy liked to make art or draw outside of the the creative art class.

Therefore, the results about artistic identity through observation may have influenced all participants' perception of themselves as an artist; however, it appears that three of the children Lucy, Becky and Kobby may have viewed themselves as an artist prior to beginning of the research.

Out of all the participants, Kobby and Lucy met the most criteria for artistic identity proposed by Jeffri and Greenblatt (1998). They both spent the most time during the creative art class drawing constantly and had the inner drive to make art. Time on task was measured by how diligent or focused the pupil participants were while drawing. Fulfilling the requirement for time spent on drawing in the creative art class was not so much evident by the amount of art created but how the participants used the class period to draw. The artistic identity of the participants was affirmed by their participation in the creative art class. See table 2

Table 2. Artistic Identity as defined by Jeffri and Greenblatt, Questions on Artistic identity

Participant	Jeffri and Greenblatt's (1989) Criteria for Evidence of Artistic Identity	Questions About

	Labeled by Others	Self as artist	Time Spent	Advanced Skill	Inner drive	Artistic Identity
Kobby	✓		✓	✓	✓	✓
Becky	✓		✓		✓	✓
Emmanuel					✓	✓
Abigail		✓				✓
Amofa						✓
Lucy	✓	✓	✓	✓		✓

4.2.3 Confidence in Artistic Ability

Children acquire self-confidence by experiencing success. According to Charles (2013), self-confidence in children is the belief in their ability to complete something successfully. In the study of self-confidence it was evident that the respondents exhibited evaluative responses which motivated the children to repeat specific positive behaviours. Self-confidence did affect the success and assessment of the respondents. Confidence was seen as both motivating learning and the reason for a repeated behaviour. For instance, children with high self-confidence were more motivated and therefore rewarded for their behaviour during the research. On the other hand children with low selfconfidence as observed did avoid preforming the same behaviour.

The teachers also reinforced positive behaviours and this was essential in helping children increase confidence. Teachers did increase confidence by also helping pupils succeed at a challenge given to respondents during the creative art class. The following are

some illustrations done by the respondents that depicted increase in self-confidence (See fig. 11 - 14).

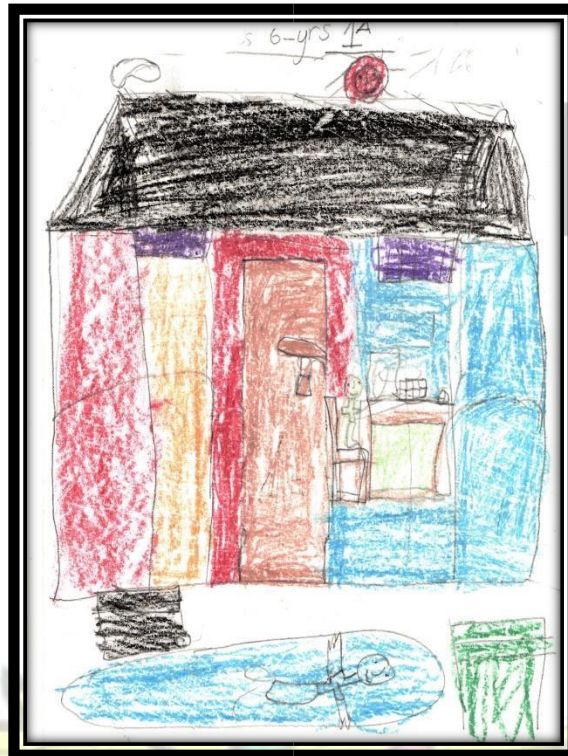


Fig. 11: Becky a six year old girl illustrated what she did at home the previous day. This young artist through her drawing told a story about what she did at home the previous day. The teacher encouraged this respondent to draw her human figures big enough so they can be seen well. From observation the researcher noted that this young artist had since then drew her figures quite big so they can be seen well.

The fig. 12 below is a drawing done by Becky, the pupil respondent. The theme was what she did during break at school. From the illustration made, it was evident that all the human figures in her drawings were very pronounced. These figures, she explained as her friends she played with during break. The respondent further gave the explanation that, they were dancing during their break. This drawing showed that truly they were in school because this young artist showed her friends in a similar dress signifying they were in the school uniform. The foreground was also represented in brown colour. Through

observation it was noted that because the facilitator helped the respondent in question to succeed at her figure drawing challenge, the self-confidence of this young artist did visibly increase.

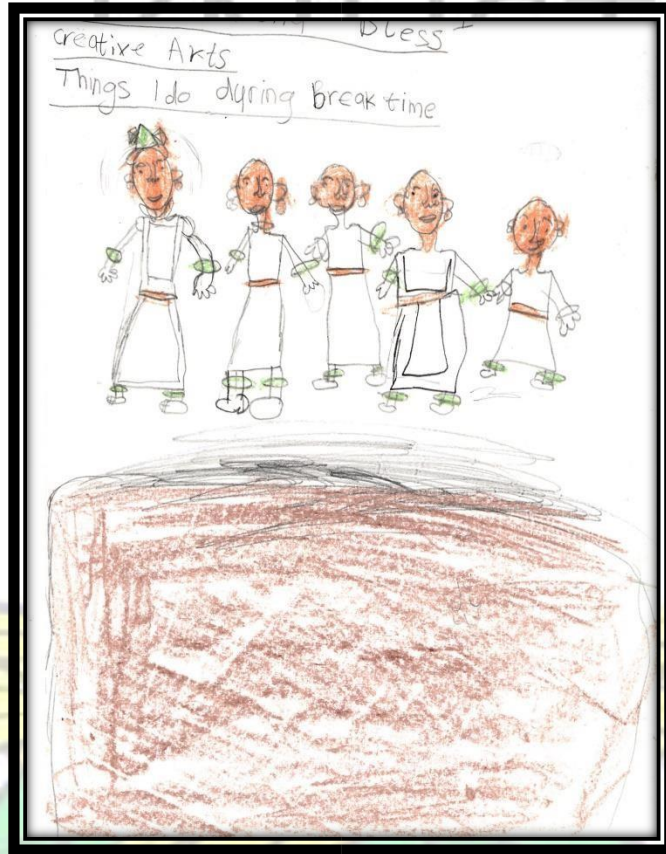


Fig. 12: Becky a six year old girl illustrates what she did during the break

Another case of acquisition of self-confidence was from one respondent named Charles. In one of his earlier illustrations, this respondent did a composition virtually without colouring the objects in the composition. The respondent was asked his reasons for not colouring, even though they were asked to do so. He only said he did not want to colour (See. Fig13). Since children with high self-confidence were more motivated and therefore rewarded for their behaviour subsequently, Charles was also encouraged to work hard to merit such rewards. After such intervention by the facilitator the respondent showed an

improvement in his drawings (See fig. 8). The second work was with the theme —what he did at home after school. Here, Charles again did not complete his task, and according to Charles (2013) this respondent lacked confidence.

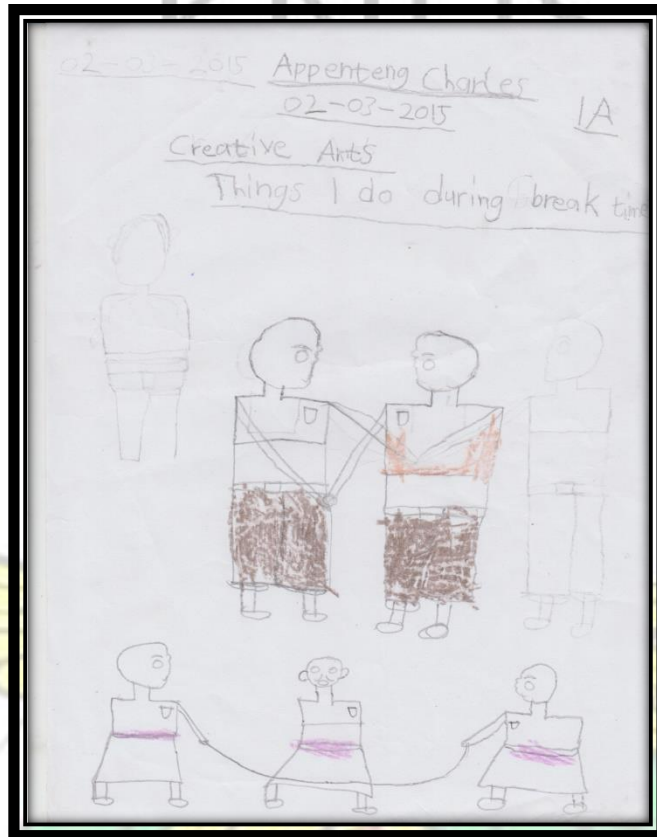


Fig. 13: Charles a nine year old boy, drawing what he did during break.

(Respondent drew without adequate colouring)

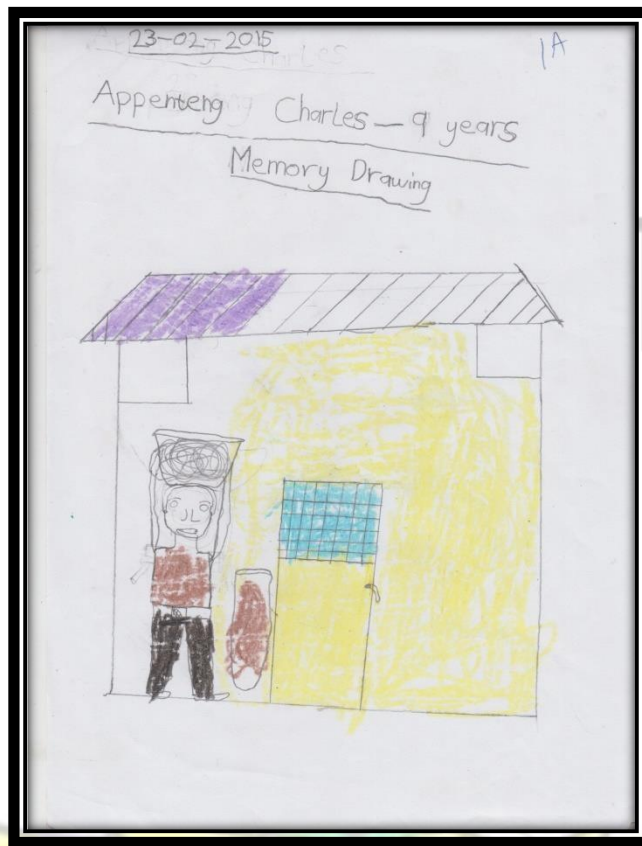


Fig. 14: Charles's drawing after been encouraged to use colours in his work

After such motivation from the teacher, the respondent did apply enough colours in this work, a clear indication of an increase in self-confidence. The composition had as much as five colours (see fig.14). The respondent drew himself fetching water. He drew his house and indicated a tank for keeping of water he was bringing from the well, but this time in different colours as encouraged to do. This is an indication of an increase in self-confidence.

Discussion

Nearly 100% of the pupil respondents showed self-confidence because they all had a successful completion of their works. As many as 94 (out of 110) pupil respondents representing 85.5% did complete their drawing assignment given by the facilitator while 16 (out of 110) pupils respondent representing 14.5% nearly completed their works. This gives a clear submission of how the pupils were very much confident when it came to the creative art class, precisely drawing.

Confidence was measured by how the pupil participants felt about their drawings in the creative art class. The levels of confidence based on their observable behaviour varied among the participants in the creative art class. Becky and Charles's level of confidence was evident because they were willing to share their drawings with their peers and the instructor at the end of the class. Becky was very confident at the beginning of the research. She knew that she was an artist because of validation of her talent by her peers and teachers. However, not all of the participants were confident in the creative art class. As the research progressed many others became more confident and shared their drawings with the class and the instructor. Others would share their work if asked.

In addition to sharing art, the adaptation of lessons introduced by the instructor, also indicated a level of confidence. If lessons presented a challenge, then pupils were motivated to find a solution. A study by Bunker (1991) on self-esteem and confidence found that if elementary pupils were challenged enough it could result in an increase in confidence. Results on confidence from the participants indicated that they may have been confident because they were successful in making art or secure in their drawing ability, prior to the start of the research.

4.2.4 Artistic Skill Building

In the young artists' definition of artistic identity there has been often a concern with developing skills related to making art. The familiarity that children have with art materials was related to the amount of time spent using a specific art material or skill (Charles, 2013). For example, some of the respondents who knew how to draw had more experience and more practice than other respondents who had less experience and practice. Not only do children who drew frequently had drawing abilities, but also had knowledge of drawing skills.

Some of the participants in this study progressed in artistic skill due to the receiving of instruction on artistic processes from their facilitators. Analysis of drawings, and art materials provided evidence of change in the children's development of measurable artistic skill development because of instruction. During one of the observation process the respondents learn how to look at objects and then drew what they saw through the process of experimentation and guidance and this as well increased their skill building. The following are some examples from the respondents.

Kobby, who is a seven year old boy, did an illustration of three animals that lives in water. The facilitator displayed a card with animals drawn on it. The respondent was to draw three of the displayed animals. This respondent selected these three; fish, crab, and snail (see fig 16). Judging from what the respondent had drawn it was clear that his copying abilities were adequate. The respondents' ability to draw these three animals helped the young artist to also build up his skills. The skills acquired were very evident in his previous works.



Fig. 15: Kobby's first drawing

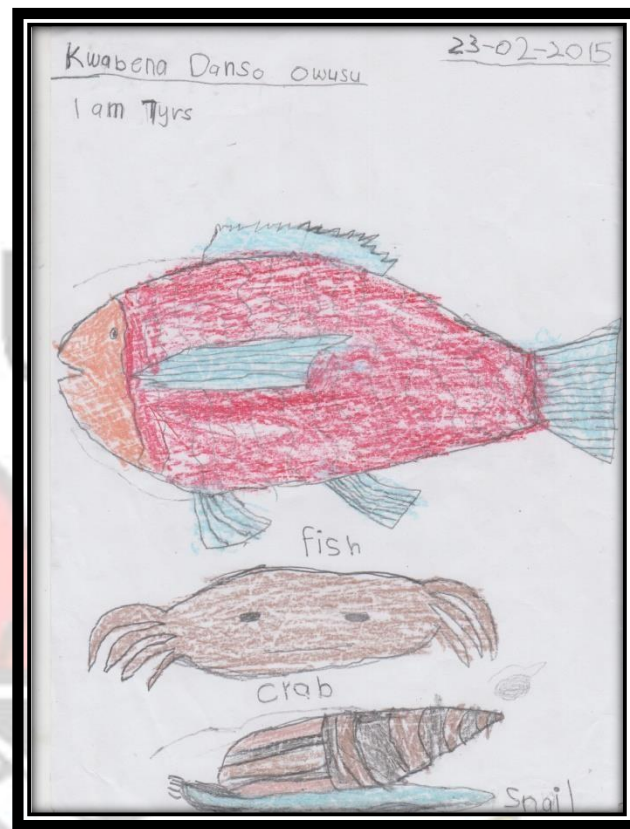


Fig. 16: Kobby's second drawing

Judging from the two works above from Kobby it was obvious that the respondent had built up his skills in drawing fish for example. The fish in the first drawing looked like both a fish and a shark at the same time (see fig 15). But the second drawing (see fig.16) of the fish looked like a fish indicating the acquisition of skills through the copying exercise initiated by the facilitator.

Again, another respondent Vero a nine year old girl drew three animals that lived in water from the display made by the facilitator. From her works she enjoyed drawing fish, crab, and snake. In her second drawing, she drew her house and beneath the building was a fish drawn which per adults' standards did have any bearing on the drawing made. The skills acquired from the drawing of the animals i.e. fish, crab, and snake were again

exhibited in the second drawing. Below are some evidences on the young artist drawings
(See fig 17&18)

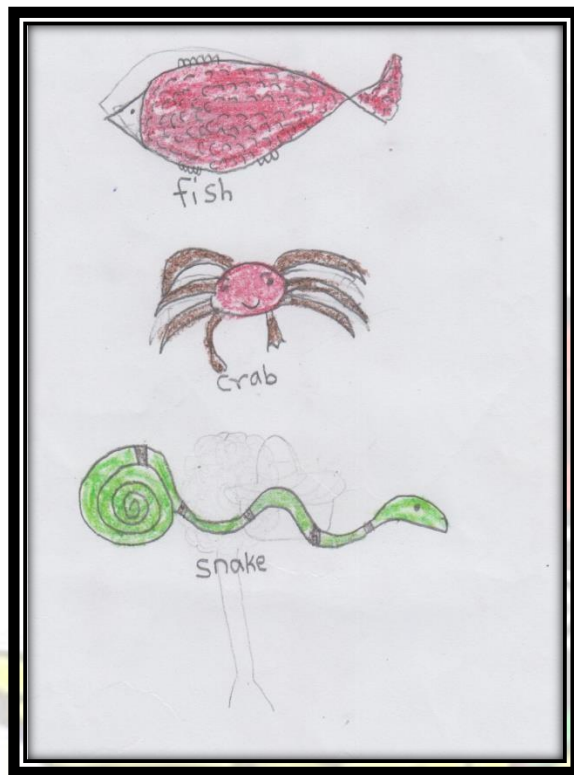


Fig. 17: Vero's drawing of animals that lived in water



Fig. 18: Vero's second composition

Lucy, a ten year old girl had similar experience with regards her drawings. Where she was also influence by the drawing made earlier. Lucy in her first drawing also drew a fish, crab, and lobster. The acquisition of this skill was also evident in her second drawing where she represented a fish in her composition. Lucy also had artistically built her skills from the drawings made which was facilitated by the teacher. Below are some illustrations of the respondent depicting what had been said early on (See fig 19&20).

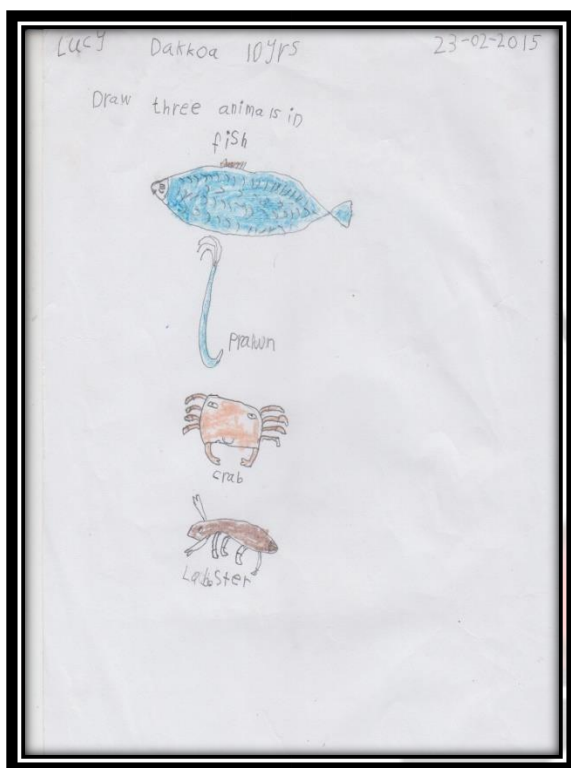


Fig. 19: Lucy's first drawing on animals that live in water



Fig. 20: Lucy's drawing, showing the fish

Lucy in her drawing showed four different animals but she also built the skill in drawing fish which was very much obvious in the drawing in fig. 20. This drawing also had the house drawn with a stair case leading to the door. In addition, was a big bucket drawn at the foreground of her working plane. To crown it was a Ghanaian flag on top of the roof.

Discussion

This exhibition of skills is a clear indication that children of these age range can build their artistic abilities through frequent drawing. Kobby, Vero through to Lucy gives a vivid account of the fact that children's creativity is very much developed when they are

allowed investigation of their world through exercises of this kind. Ninety-eight percent (98%) of the pupil respondent synthesized what was learned in the previous creative art class in the subsequent creative art class. This is an evidence of the acquisition of skill through frequent drawing.

In addition to artistic identity and confidence, part of artistic development was defined by looking at artistic skills in the creative art class. The researcher analyzed drawings from the first to the last week with a rubric. The researcher looked for change in the drawings over a period of time. Results indicated that some pupil participants, developed artistic skills and this was identified based on a noticed change in their works from week one to the last. The ranges for some pupil respondents were an increase from a 1 to a 6. Others score increased from a 2 to and 8, and some score increased from 2 to a 6. However, some of the respondents had no change in their drawing skills from week one to the last.

In addition to a change over time, artistic skills were measured by scores from a rubric, and from the questions about artistic identity. Some of the participants had the highest overall score on the rubric with the range in scores being 3 to 9 (See table 3).

Table 3: Assessment of Drawing Rubric

Lesson Features	Needs Work (1 marks)	Adequate (2 marks)	Strong (3 marks)

Effort completion	Work appears not be finished, or rushed.	Some diligence is evident but could be reworked.	Drawing taken to a high level of finish; much time and effort.
Drawing techniques	Poorly drawn, characters, use of —symbolsl	Drawing of characters are consistent, objects have volume.	Drawing shows knowledge of character development, there different perspectives, and evidence of action.
Use of art materials	Inadequate use of crayons and drawing space.	Sufficient use of colours and working space.	Well developed presentation of colours and bold use of space.

Week 1

Table 3a: Results of some pupil respondents

Names	Needs Work (1 marks)	Adequate (2 marks)	Strong (3 marks)
Sophia	-	2	-
Afram	1	-	-
Addo	-	2	-
Stephania	-	2	-
Vida	1	-	-

Week 2

Table 3b: Results of some pupil respondents

Names	Needs Work (1 marks)	Adequate (2 marks)	Strong (3 marks)
Sophia	-	2	-
Afram	-	2	-
Addo	-	-	3
Stephania	-	-	3
Vida	1	-	-

Week 3

Table 3c: Results of some pupil respondents

Names	Needs Work (1 marks)	Adequate (2 marks)	Strong (3 marks)
Sophia	-	-	2
Afram	-	-	3
Addo	-	-	3
Stephania	-	-	3
Vida	-	2	-

4.3 Drawing Outcome of Some Respondents'

4.3.1 "The X-ray Concept"



Fig. 21



Fig. 22

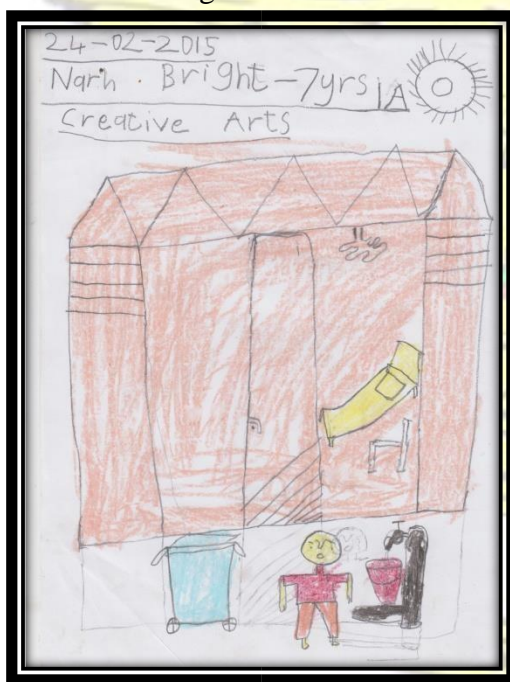


Fig. 23

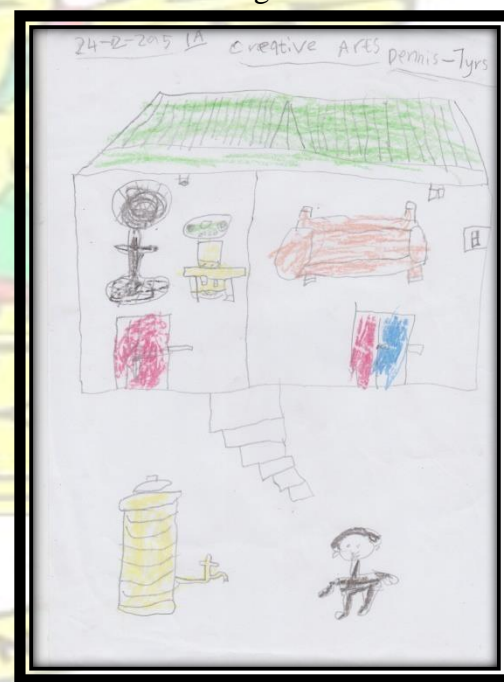


Fig. 24



Fig. 25

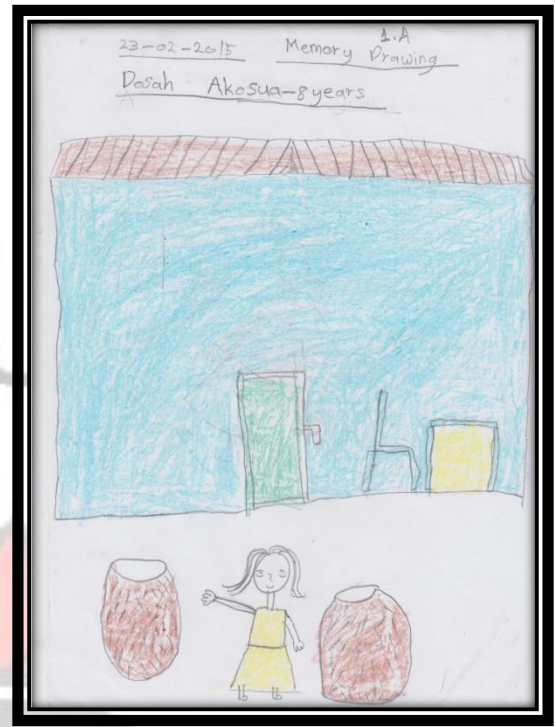


Fig. 26



Fig. 27

Figure 21, to 27 gives an account of how children between the ages of six and seven years draw using the —X-ray or the Transparentl concept. Here the entire walls have a see

through feature where the objects in the buildings are seen through the walls of the building;
as stipulated by (Mary, 2003).

4.3.2 “The Schema Concept”



Fig. 28

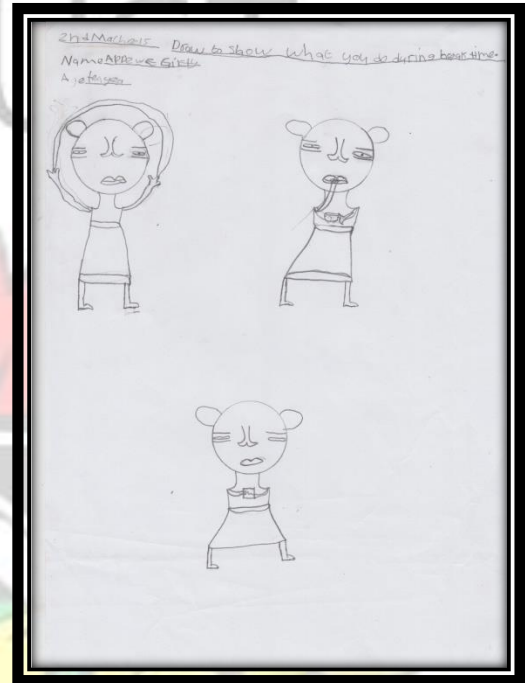


Fig. 29



Fig. 30

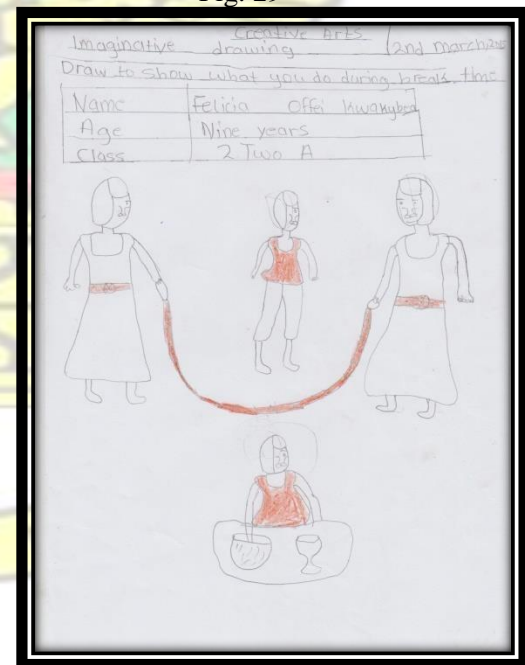


Fig. 31



Fig. 32



Fig. 33

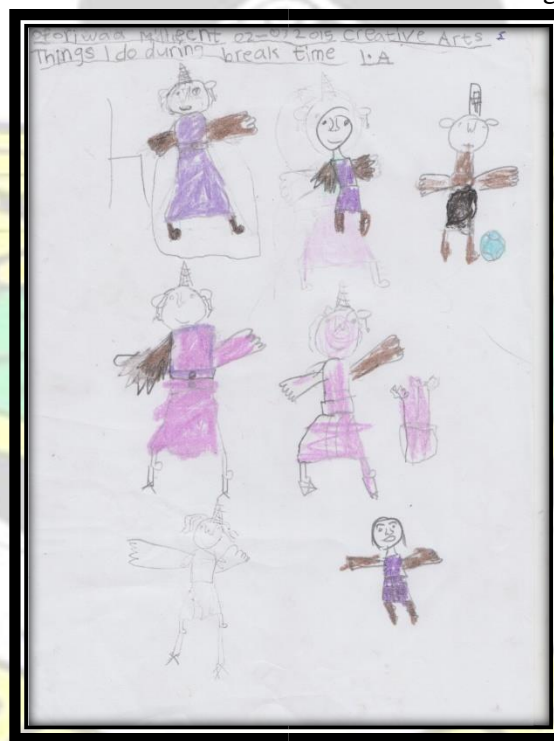


Fig. 34

Figure 28, to 33 and 34 give a vivid explanation of how the schema works.

According to Mary (2003), the schema is an individual pattern that is constantly repeated in a child's work. Figure 28 and 29 is from one of the respondents. Figure 30 and 31 is also

from another respondent. Figure 32 and 33 is also from a respondent. Figure 34 from a different respondent. All these works were done on different dates, with the exception of figure 34 which was a day's work, but present in their works were the individual patterns talked about earlier. The age span of these respondents was between 8-10 years, so per the model of Mary they are in the schematic stage.

4.3.3 “Baseline Concept”



Fig. 35

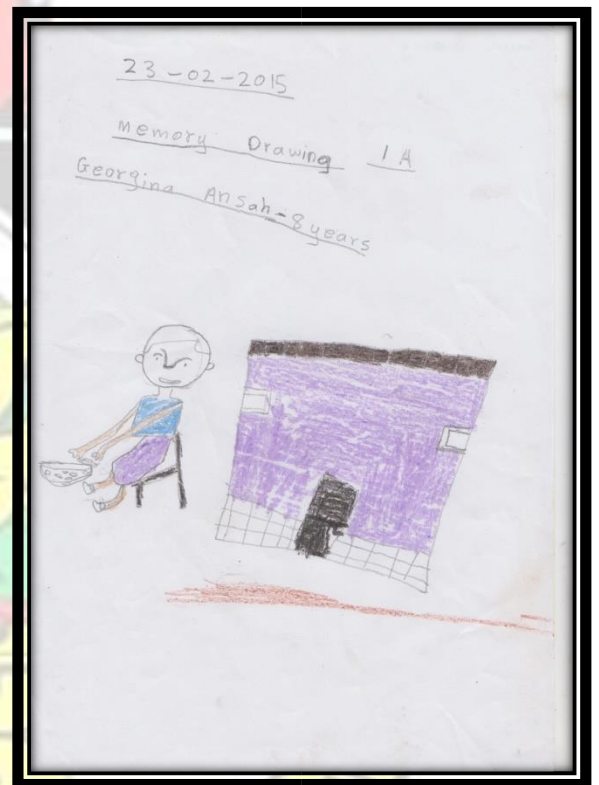


Fig. 36



Fig. 37

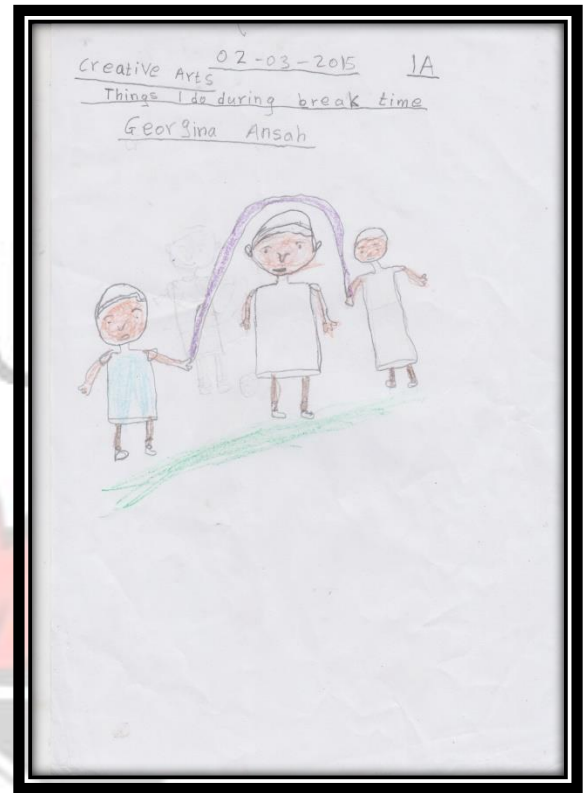


Fig. 38

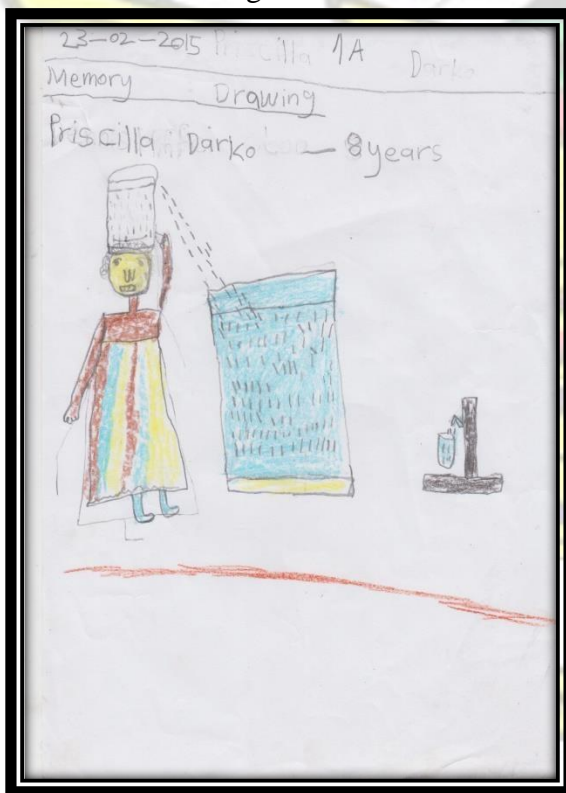


Fig. 39

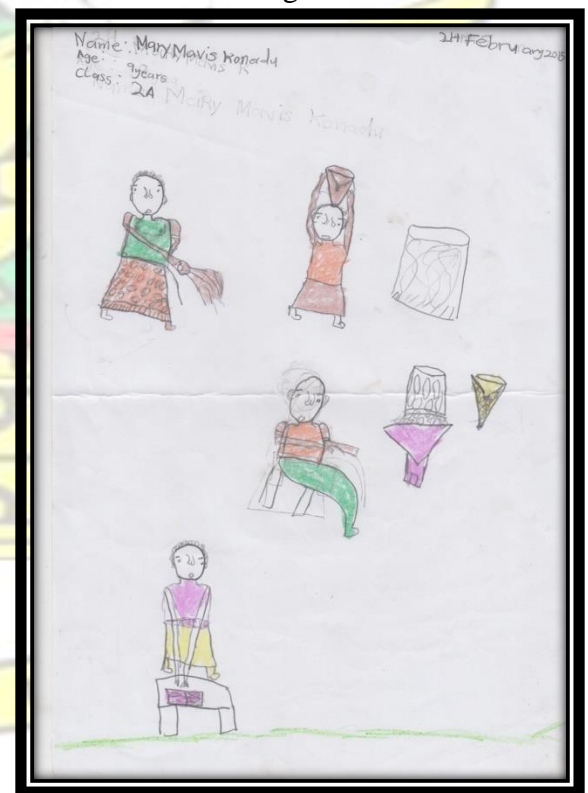


Fig. 40



Fig. 41

Figures 35 to 41 explain the baseline concept. Here, the respondents were aged between 8 and 9, and their works exhibited the baseline concept where the objects in their drawings did not float like the earlier stage of the pre-schematic (Mary, 2003).

4.4 Objective Two

The second objective was to assess the pattern used in teaching creative art at St. Dominic Basic School by the respective facilitators. In order to obtain a current picture of the views and practices of teachers in relation to creative arts in the selected school, the researcher employed the use of observation and Interviews. The facilitators were observed as they took their respondents through the lessons in the creative art class.

Below is a pie chat indicating whether the facilitators were trained or not (See Fig. 42).

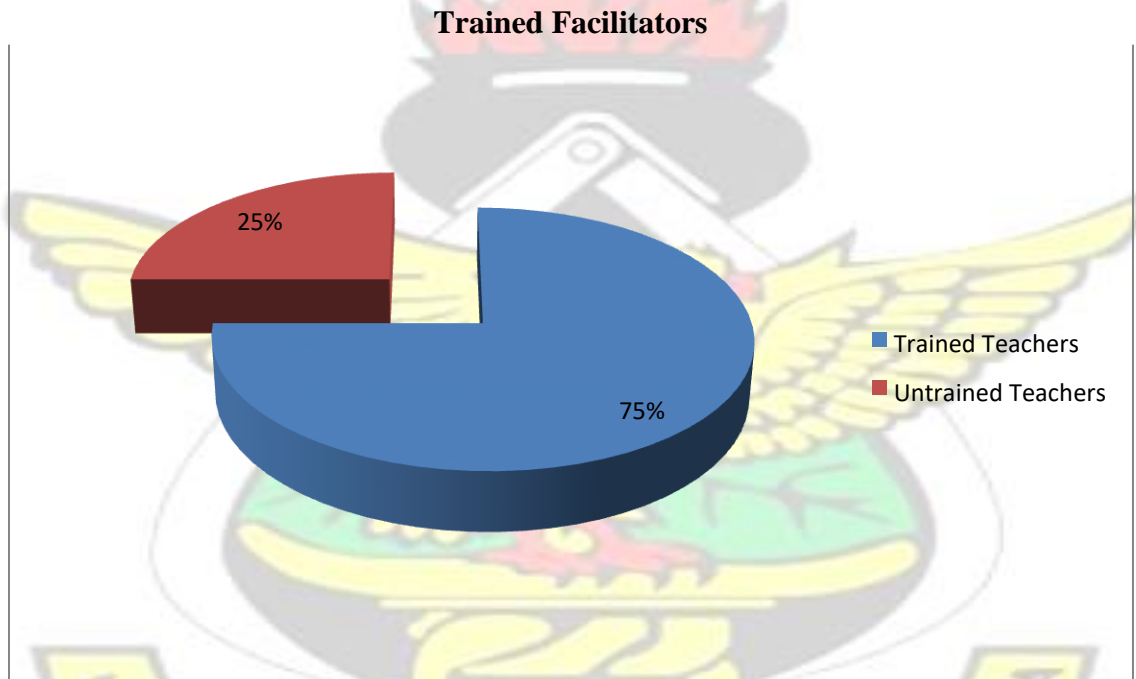


Fig. 42

Four of the facilitators were used. Among the four facilitators, three were trained teachers representing 75%, and the remaining one was untrained representing 25%. The three trained teachers were in classes 1 and 2. The forth, was in the KG two class. All facilitators were not art trained. They had different areas of major but not art.

4.4.1 Length of Teaching Experience of Respondents

The overall majority of teacher respondents (100%) were female. Two of all teacher respondents had ten and fewer than ten years teaching experience; two had over 25 years teaching experience.

Table 4: Teaching Experience

Number of years teaching	Number of teachers
<= 10	2
11-25+	2

The teacher respondent in class 1A had 10 years of teaching experience; while the other teacher in the next class (1B) had 27 years of teaching experience. The teacher in class (2A) also had 09 years of teaching experience. The fourth teacher respondent had 20 years of teaching experience.

Discussion

This data represented suggests that all four teachers have adequate exposure as far as teaching in the primary level was concerned. Therefore the lesson delivery as far as creative art was concerned on the grounds of experience was very satisfactory. This vast

range of teaching experience was a very fertile ground for good facilitation of the pupil respondents through the creative arts class.

4.4.2 Time Allocated to Teaching Visual Arts Per Week (minutes)

All four teachers had equal time allocation for the teaching of creative arts. All classes used six periods per week, each section had two periods. These sections were made up of sixty minutes per section as required by the syllabus. Significantly, all teacher respondents were observed spending less of the sixty minutes allocation per section per day with the pupil respondents. Teachers appear to spend far more time on marking other books rather than responding to the pupil respondent during the art class. Three of the teacher respondents devoted more than half of their time to marking other assignments given with one of them devoting all of her time to responding to the pupil respondents.

4.4.3 Percentage of Visual Arts Programme (making and responding) Devoted to Each Strand

The strand —Unit Drawing], and —Colouring] seemed to dominate the creative arts programme. Three teachers making 94% used their allocated times for the creative arts in drawing and colouring, with a further 6% representing one teacher spending up to one quarter of her time on drawing and colouring. This indicates that all teacher respondents devoted no time to weaving, modeling and printing even though the syllabus required that they teach all these as part of the creative art programme. None of the teacher respondents (100%) were observed to have taught all strands of the visual arts programme (See table 5).

Table 5: Percentage of visual arts programme (each strand) devoted to each strand (see table 5)

	<= 25%	26 – 50%	51 – 75%
Printing	0	0	0
Modelling & Casting	0	0	0
Weaving	0	0	0
Drawing and Colouring	0	6%	94%

Discussion

The creative art syllabus that consist of an integration of Visual Arts (drawing, weaving, modeling, casting, carving, painting etc.), Sewing and Performing Arts (music, dance and drama) has now been limited to only drawing and colouring. From the table above it is evident that a sum of three (out of four) representing 94% of the teacher respondents only taught drawing and colouring and their teaching effort ranging between 51 – 75% , and 6% (one out of four) of the teacher respondents effort falling between 26-50%. This demonstration also connotes that the other areas which will help form the child respondent creatively were not used. The comprehensive package intended to form the child respondent to make, re-create and discover knowledge and meaning will not be achieved.

4.4.4 Classroom Settings for Creative Arts (visual art)

Whole-class teaching seemed to be the most popular classroom setting in the creative arts, with nearly 100% (3 out of 4) of the teacher respondents spending little or no time preparing there setting. More time was spent in whole class setting than group setting. One out of four representing 3% of the teacher respondents spent up to a quarter of their time in group setting. None of the teacher respondent spends up to a quarter and more of their time in individual settings. See table 6

Table 6: Classroom Settings for Creative Arts

Classroom setting in creative arts - % of time	Whole class	Group	Individual
<= 25 %	0%	0%	0%
26 – 50%	0%	0%	0%
51 - 75%	0%	0%	0%
76 – 100%	97%	3%	0%

Discussion

The table above indicates how teacher respondents were skewed towards the use of whole class teaching pattern in the creative art class. Only 3% representing (1 out of 4) of them used the group approach. Since the whole class required little or no work in setting up the place most teachers relied on that. This representation clearly indicated the lack of technical know-how on the part of the teacher respondents to handle the creative art class.

This system of teaching seemed to make pupils lose focus and created a higher number of disruptions in the classroom. This structure does not encourage interaction between pupils and focused more on the pupil as an individual completing their own work, which clearly did not foster creativity.

4.4.5 Supports Required Facilitating the Teaching of Creative Arts

The teacher respondents indicated a number of supports required for the sustenance of teaching creative arts in their schools, as illustrated in the table below (See table 7)

Table 7: Supports Required

Supports required to facilitate the teaching of creative arts	%
Planning resources	30%
Professional Development	24%
Space	18%
Time	08%
Class Size	20%

Undoubtedly, the biggest barrier perceived by teachers to the provision of a good creative arts programme was planning resource (30%). Professional development came

next with 24%, class size also came with 20%, time and space came with 08% and 18% respectively.

Teachers in general were very much not enthusiastic about the teaching of creative arts and requested support in the forms of in-service training among others. Size of class and the need for ‘extra hands’ impinged on the provision of a good creative arts programme.

4.4.6 Usefulness of the Content of the Curriculum Statements and Teacher Guidelines in Supporting Teaching

Teacher respondents (97%) 3 out of 4 rated the curriculum and for that matter the syllabus somewhat useful. See table 5

Table 8: Usefulness of Content

Usefulness of content	Very useful	Useful	Somewhat useful	Not useful
Creative art syllabus	0%	0%	97%	3%

None of the teacher respondents found the creative art syllabus very useful and useful as indicated in the table above, but rather most of them found it somewhat useful. Three percent (3%) making 1 out of 4 found it not useful. Some of the teachers preferred the old syllabus since it was more clarified.

4.4.7 Level of Confidence in Teaching Creative Arts

All of the teacher respondents were observed not to be very confident and not confident at all in teaching creative arts See table 9.

Table 9: Confidence Level

Level of confidence	%
Very confident	0%
Confident	0%
Not very confident	90%
Not confident at all	10%

The table above indicates how teachers treated creative arts in terms of their confidence. None of the teacher respondents were very confident and confident in the delivery of lessons in the creative arts class. Three out of four representing (90%) were not very confident when it came to the handling of the creative arts period. One out of four representing 10% of the teacher respondents were simply not confident at all.

Discussion

All teacher respondents displayed signs of not wanting to teach the creative arts programme. The table above gives a clear indication to that. This condition was as a result of teacher respondents not having any formal training in visual arts; hence affecting the

pupil respondents in their acquisition of creative skills. This will go a long way to affect the cognitive development of the child since the teacher respondents are not that technically sound with regards creative arts to help facilitate the pupil respondents.

4.4.8 Methods of Lesson Delivery

Class: 1A, and 1B

Whole-class teaching as stated earlier was virtually used by all teacher respondents. These teacher respondents asked their pupil respondents to get ready for creative art. Soon after that, they wrote the theme for the drawing and verbally explain it and tell the pupils to draw. For example —draw what you did during break time!. The age ranges for these classes were between 6-9 years. According to the universal models used in teaching children within this age group, this stage is called the schematic stage and is characterized by concepts that are highly individualized. An example is the Space concept, X-ray, Schema among others (Tomlin, 2008). Every child has or her own schema and it may range from simple to complex. It is also important to note that, children in this age group development in art happens within their pace. These children who were to develop progressively and sequentially with different pace are all forced to do the same work at the same time by facilitators 1 & 2.

Discussion

Based on observation one of the things that made this teacher the most nervous about teaching arts lessons, particularly was the fact that they had no background in the visual art discipline, and so, it was very difficult for her to teach the skill-based concepts and processes. It was very clear during observation that, how facilitators (1 & 2) would be able

to foresee where pupils were most likely to have difficulty and then know how they would facilitate to get them get past those difficulties in creative art was even a problem.

Children at this age need only but a facilitator. The teachers' comfort level drops considerably at the prospect of demonstration in the creative arts. Because the teacher respondent know nothing about this model it will be very difficult to put the child on the right track if a child derails.

One of the rationales in the creative art syllabus is to help the learner to think critically and imaginatively to develop ideas for designing, making and responding to process and products. To be able to achieve this rationale the teacher respondent will at least have to get a slight idea on how the models work. Because the pupil respondents were forced to do the same assignment regardless of their pace of development, a child will be forced to the next stage of development even though the child is not ready yet. This may cause a skip in the process which may affect the cognitive development of the child as stated by Brooks (2013).

Class: 2B

The teacher respondent in this class also used whole class teaching technique. The age range for this class was 9-11 years. According to Mary (2003) this is the stage called dawning realism where children find solace in their peer more than adults. —The discovery of sharing similar interests, secrets, and the pleasure of doing things together, are all very fundamentall.

This facilitator gave assignment similar to those in the previous class. She told them what they should draw. Every child is supposed to finish the assignment not taking into

consideration the pace of each child. These children are not facilitated in anyway till they finish their works. This works are collected and marked.

Discussion

Based on observation made it was discovered that the style of delivery of this teacher respondent will not help promote development as far as creativity was concerned. This is because the pupil respondent at this age group works better in groups than individual presentation of work. According to Viktor Lowenfeld as used by Margaret Mary (2003), these children find consolation in their peer more than adults, so, therefore, the form of assignment must be group instead of the individual assignments. Again, at this stage there is a growing awareness that one can do more in a group than alone. Teacher had to only act as a facilitator after the assignment was given, but that was absent. This also will affect the child in that, if the teacher had monitored and facilitated the process, she would have noticed if a particular child was in line or not.

4.5 Objective Three

Therapeutic Intervention

As indicated by the American Art Therapy Association (2013) "art therapy is a psychological well-being calling in which customers, encouraged by the art therapist, use art media, the imaginative procedure, and the subsequent fine art to investigate their sentiments, accommodate enthusiastic clashes, foster mindfulness, oversee conduct and

addictions, create social abilities, enhance reality introduction, lessen uneasiness, and expand self-regard"

An objective in art therapy is to enhance or restore the pupil's functioning and his or her feeling of individual prosperity. Art therapy practice obliges information of visual art (drawing, painting, model, and other fine arts) and the innovative procedure, and also of human development, mental, and guiding speculations and methods.

The following is an intervention used to curb the problems identified with some respondents. This model was adopted and amended to suit this research (Weitzman, 2007)

Creative art

Drawing

Theme: Engagement and Assessment

Recommended Age Range: 6 up to 12

Treatment Modality: Individual **Goals:**

- Establish a positive and open therapeutic environment
- Verbally identify and express feelings
- Help them gain a better understanding of their difficulties.
- Increase self-awareness

Materials:

- Coloured works
- Paper

- Pencil
- Crayons

Description

The respondent were asked to draw anything that educates something concerning who they are, what he/she enjoys, or something the child needs you to think about him/her. It is frequently useful for the expert to make his/her own particular drawing in the same time. The colour chosen will represent the feeling; however do not illuminate the child of this until the end.

When the drawing is finished, pose the questions beneath, and record the child's answers. Compose the answers in a poetic format.

1. What do you want to call this (title)?
2. Ask what feeling each colour represents and make each answer another line of poem.
3. Regardless of whether it is a person or thing, ask for what the respondent/client would say.
4. What is the drawings favourite food
5. What/who does it like and not like? and why?
6. What does it want the world to know about it?

(Repeat title at the bottom of the poem)

Whatever other pertinent inquiries that strike a chord are alright to inquire. Compose the title at the top and base. Be inventive in how the lyric is outwardly made and just tell the child he/she has composed a sonnet toward the end of the activity. The child will be amazed

and energized that a poem was made. Read the poem back to the child and watch the enjoyment when he/she understands he/she has composed a novel and extraordinary piece of work. This activity can be repeated in future session to assess change and progress.

Respondent 1

Name: Vivian

Age: 6 years

Class: 1B

This respondent was selected from among the population. The respondent had a peculiar problem; the problem was she never wanted to engage in any drawing activity. This was evident when the researcher was conducting the study and was affirmed by the facilitator of the class. Vivian never had a stroke on her paper anytime we had the creative art class. After some sessions the facilitator decided to draw something for her to colour where the other respondents were drawing what they did during break time. The facilitator drew a ball and a bucket to be coloured by the respondent in question. This assignment took her eternity to finish and it was even done still with the help of the other respondents. Tomlin (2008) in his writings indicated that symbolic stage or pictorial stage starts at the ages of 5-7 in children. At the point when a kid starts to delineate dynamic ideas, he/she has moved into the typical or pictorial stage. Understanding that contemplations can be spoken to by images, they may draw what they feel, rather than how things truly are. They may broaden, twist, and change articles as indicated by how imperative the item may be to them. But Vivian this respondents could not exhibit any of the characteristic features of this age group. Below is the colouring of both the ball and bucket drawn by the facilitator by Vivian See fig. 43



Fig. 43: Vivian; a six year old girls colouring (before intervention)

This intervention was aimed at ascertaining where exactly the respondent had a skip in her developmental stages and filling the gap.

Results

After a good therapeutic relationship was developed between Vivian the pupil respondent and the researcher, the intervention was applied. The researcher made sure to start with a fun activity that can be completed easily. This was to completely conquer the respondent's attention. Scribbling, at this stage is the best way for a child to practice fine

motor and skills, as well as art making. After a series of scribbling exercises the researcher created an art "starter sheet" for the respondent since it had the tendency to decrease the anxiety and intimidation the respondent may feel when faced with a blank sheet of paper. A "starter sheet" used was essentially a piece of paper with drawn items for the respondent to complete on her own. Gradually the respondent was taken through the stages of development in art; mainly from all the stages of scribbling (which spans from two to four years), to symbolic stage or schematic (which also spans from five to seven year) as called by other writers. This was to help the researcher ascertain whether a skip occurred in the developmental process. After the search it was very clear that there was a skip. The pre-schematic stage presents a domain where a Childs first drawing attempt comes from the symbols he created during the scribbling stage.

Because of the therapeutic relationship developed between the respondent and the researcher, the next phase of the intervention had a smooth transition. This was after the gap at the preschematic stage was filled; this respondent was taken through a gradual remediation in drawing from the scribbling to preschematic. Here the respondent was given a blank white sheet to draw anything of her choice as the researcher was also drawing. The initial problem of not wanting to draw anything cropped up, but shortly disappeared.

Below are some drawings done by the respondent after some sessions of the therapeutic intervention. See fig 44&45



Fig. 44: Vivian's first drawing after intervention

Vivian talks about this work as follows. She mentioned that the girl in the picture is her friend called Patience. Patience was playing in her room painted in blue. The house drawn was fitted with two windows one on the right and the other on the left. The side painted brown beneath the room is the stair case leading to the room, she said. She also added that Patience is a very good friend who lives in Oda Kyeasi in the Eastern region.



Fig. 45: Vivian's second drawing after intervention

Here the respondent depicted two human figures. She said the two are her friends called Panin and Kakra. Panin and Kakra were coming out of their room to play outside. Panin is on the right side of the illustration coloured with the yellow dress while Kakra is on the left coloured in the orange dress. After the exercise this pupil respondent was able to gradually move from the pre-schematic to the schematic stage where she developed her schema.

Respondent 2

Name: Atsu

Age: 10 years

Class: 1A

In the creative art class as observed, Atsu repeated the same mechanical signals, and utilize the same equation based shapes, again and again. Besides, there appeared to be no association between the pictures he made and how he felt or what troubles distracted him at the time. It was as though Atsu's imagination had ended up confined. At the age 10, the child must be exhibiting certain traits in his drawings but they were all absent. Below are some of his drawings before the intervention See fig 46 and 47



Fig. 46: Atsu's work

When asked about the works he could not tell any expressive story. In short this pupil respondent was confused at any drawings he made.



Fig. 47: Atsu's work

After the therapeutic relationship was developed between respondent Atsu and the researcher, the respondent was taken through similar preliminary processes like the first client. Atsu's age was different and therefore required quite a different approach. After detailed interrogations and observation it was clear that this respondent could not make a smooth transition from the schematic stage to the dawning realism stage. Dawning- realism was the developmental stage in which Atsu was considering his age. This stage as written by Mary (2003), is a stage that the child gets a sense of belongingness within a society; a society of peers. The child may also hide his works from adults. A child at this stage may feel frustrated if his drawings do not go as expected.

After the gap was corrected the therapeutic intervention was applied. Since one of the characteristic features of this age group is the child realizing he is part of a society, the

researcher did administer the intervention in the mist of five other student respondents. Because he worked around his peers he was able to work. The work below (fig. 48) shows the transformation. This time around the respondent Atsu was able to draw and told a story from his drawing.

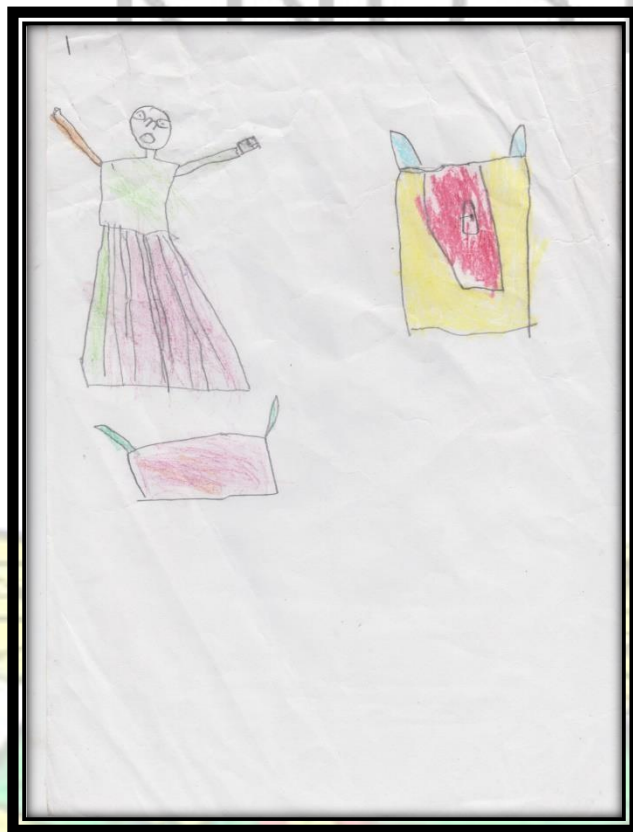
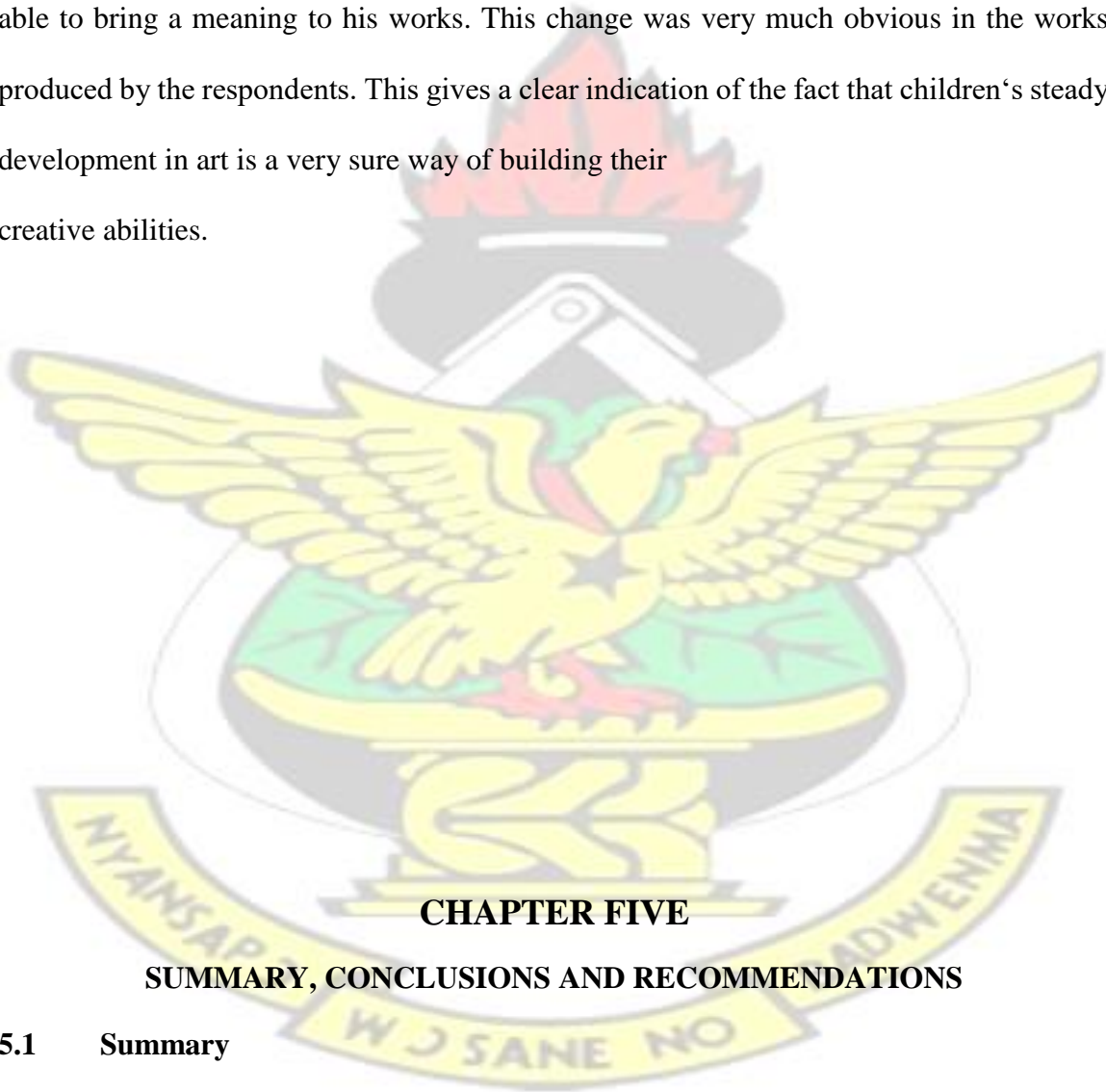


Fig. 48: Atsu's drawing after intervention

Atsu after doing this work told the following story. He said that the human figure in his work was her mother, and the object at the right hand side of the drawing was a door through which the mother came from. The door was also coloured in yellow and red. The object in front of the mother was —ebolal. The researcher asked why —ebolal in the drawing but Atsu the respondent could not give any answer.

Discussion

Both respondents Vivian and Atsu after going through the therapeutic intervention exhibited a drastic improvement from their previous state to a more responsive respondents. These changes occurred over a number of sessions. The respondents moved gradually from not been able to have a link with his drawings; explaining what his drawings meant to being able to bring a meaning to his works. This change was very much obvious in the works produced by the respondents. This gives a clear indication of the fact that children's steady development in art is a very sure way of building their creative abilities.



CHAPTER FIVE

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

5.1 Summary

The findings indicated that the creative art class positively affected the children's artistic development, identity, confidence, and artistic skills, for most of the participants. The results demonstrate that some of the participants may have experienced an increase in

artistic identity because of the class however; it appeared some children were considered artists prior to the beginning of the research. The results about confidence showed other participants' confidence may have been influenced by the creative art class; however, some of the children, were very confident about their skills as artists prior to the beginning of the research. The results about some respondents were not clear as to whether the creative art class influenced their confidence. The results for artistic skills indicated some of the participants changed in drawing style possibly because of the creative art class, although drawing skills were not taught in the weekly lessons.

Most patterns used for lesson delivery with regards creative arts (visual art) were not favourable as observed. Developmental patterns in art for children at this age (6-12) group were not considered. Information gathered revealed that among the four facilitators one (1) was not a trained teacher. Two of these facilitators had 20 and 27 years of teaching experience while the rest two had 9 and 10 years of teaching experience at this level. Time allocated for teaching creative arts (visual art) was 60 minutes; the approved time from the Ghana Education Service (GES). None of the teachers used the full duration to teach creative arts (visual art) because they were pre-occupied with other activities other than creative arts. Domains of visual art programmes to be taught were Printing, Modelling and Casting, Weaving, Drawing and Colouring. These together will help give a holistic development of a child through creative arts (visual art) as stipulated in the creative arts curriculum, but facilitators only taught lessons in drawing and colouring. These classes were delivered using the whole class teaching approach where the facilitators taught pupils seated in their normal every day positioning (all pupils facing one direction; the board). Tomlin (2009) and Mary (2003) stated that children in this age group find solace in their

peers and will therefore work better in groups than in whole class and individual teaching approach.

Supports required to enhance the teaching of creative arts (visual art) as indicated by the facilitators gave a clear indication that they needed more of planning resources followed by professional development, class size, space and time in that order. Ninetyseven percent (97%) of the facilitators also stated that the content of the curriculum were somewhat not useful and 3% of the facilitators said the curriculum was not useful at all. With regards confidence level of the facilitators in teaching creative arts (visual art) it was indicated that ninety percent (90%) of the teacher respondents were not very confident and 10% were not confident at all. This was as a result of the facilitators not being art trained.

A therapeutic intervention was adapted from Weitzman (2007) and modified to help bridge the gaps identified in the developmental process. This intervention was used to help these clients increase insight, cope with stress, increase cognitive, and memory abilities, improve interpersonal relationships and achieve greater self-fulfillment. Two of the clients with extreme cases were used. After a therapeutic relationship was built with the clients; where the clients felt at home with the researcher the intervention was administered. The first client a female aged 6 had never drawn anything in the creative art class. The use of the intervention helped to break this gene enabling the client overcome this problem. The second client a male aged 10 years also had a problem of not connecting with his drawings. He always cannot tell a story from his drawings. When asked what he had drawn he always answers —I do not know. After the therapy he was able to tell a story about his drawings.

5.2 Conclusions

The results on the artistic identity and confidence, was consistent with studies by Albertson (2011) and Rostan (1998, 2005). Albertson (2011) mentioned the importance of peers and teachers enhancing artistic identity; some children experienced validation of their identity as artists by teachers and peers. In the creative art class observations of pupil's motivation, their knowledge about drawing was similar to Rostan's (1998, 2005) findings about motivation, knowledge of art and materials, and how these factors contributed to this age group's understanding of artistic identity.

The creative art class may have influenced some of the participant's artist development, but the type and extent of development was specific to each child. In particular, it seems likely that artistic identity for some pupil respondents were influenced by the creative arts class. Others also experienced increased motivation and confidence, and some became more confident. In addition some pupil respondents may have developed skills during the creative art class as evidenced by the changes in their works. It is important to point out that the other aspect of creative arts (visual art) not treated could have an effect on the children's development in unknown ways and at a later stage in their development.

The mode of lesson delivery was little to write home about taking into consideration the pedagogy and pupil respondents' ages. This age range required teachers to only be facilitators but that was not observed. Children's ability to create were crippled since the individual strands in the creative art class (visual art) meant to form a child holistically in terms of creativity were not treated.

Another worth stating is that all facilitators used the whole class teaching approach where the individual ages of the respondent were not taken into consideration. For instance, a child about 7 years old could feel comfortable working on his/her own but a child of 10

years will be very productive among his/her peers; working in groups. It appeared that all teacher respondents knew nothing about models for child development through art such as that of Viktor Lowenfeld, and Jean Piaget just to state but a few. The question then is that —how can these teachers acts as facilitators?||

The therapy used did get the clients to respond as expected to help curb the problem at stake. By expressing themselves through art, the researcher helped them see things about themselves that they otherwise may not have comprehended. The intervention helped them process emotions and feelings that the clients were struggling with. Since the researcher was trained in art, obviously, in therapy, the researcher was able to guide them through the process of creative expression.

Once more, perhaps it is only the demonstration of executing innovative expression all alone or with others, or possibly it is looking for expert help with a specialized art therapist. In any case, the advantages of art therapy make it worth investigating as an impetus for recuperating.

5.3 Recommendations

My results provided evidence about children's artistic development in the creative arts class (visual art). The results suggest some areas of future research. First, future research with a larger and more diverse sample of participants and also including different ages and data from their parents may be useful in future research. A study could include more information about the participants from different perspectives. Therefore the research could include background data about the participants' artistic development outside the school. Parents could provide more insight on identity, confidence, and ability outside the school. This background information could indicate that artistic development at home might be different than at the school. The curriculum for creative art may also have affected

artistic development, identity, confidence, and ability. A standardized curriculum for each part of artistic development that introduces drawing techniques, new art materials, and processes may result in an increase or improvement of identity, confidence, and ability over the duration of creative arts (visual art).

Generally speaking, it is important to state that educators who facilitate art must be included in any change in art instruction, and must have the capacity to follow the correction of the curricula orderly. Extraordinary significance must be given to the preparation of instructors in visual art, dance, music, theater, and so forth, if the quality of arts education, and thereby of school education in general, is to improve. Case in point, the introductory preparing of art instructors should not just consider new instructing techniques that underscore the imagination and customary ability of the group, additionally the utilization of electronic tools as a method for artistic creation and learning and a wellspring of information that can never again be disregarded.

The consideration of Expressive Art Therapies in the educational system is long past due, as it has gotten to be key to give restorative administrations to the children who need it. Children entering the schools today face testing issues that place them at danger for disappointment, and for some, school is the main spot they are presented to structure and well-being. For others, the mind boggling assignment of learning may be entangled by neurological shortfalls that cause learning issue. These children are frequently dismissed by their companions and can then endure auxiliary indications of low self-regard, despondency, or carrying on conduct as an aftereffect of an essential learning issue subsequently influencing how the child develops and grows cognitively, physically and socially.

KNUST

The logo of KNUST (Kwame Nkrumah University of Science and Technology) is centered in the background. It features a red flame atop a black shield, which is flanked by two yellow wings. Below the wings is a green and yellow shield. At the bottom, a yellow banner contains the text 'KNUST' and 'BADWIMMA' in black letters.

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Appendix A

Interview Guide

1. What is this image about?
2. Does it relate to something that you can think of?

3. Do you like/dislike what you made? Why?
4. Was that your favorite thing you made?
5. Is there a story or event that happened here?
6. Did the experience in the creative arts class make you feel like you could make art?
7. Do you consider yourself an artist?
8. Is this experience in the creative art class helpful to making art?
9. Do you feel confident about what you chose to make?
10. Do you enjoy using these materials to make art?
11. Did you like the lesson better this week or last week?



Appendix B

Observation Checklist

Child Development Checklist (Artistic Ability, Artistic Confidence, Artistic Skill Building)

Name _____

Observer _____ Class _____

Dates _____

Directions: Put an X for items you see the child perform regularly. Put an N for items where there is no opportunity to observe. Leave all other items blank.

Item	Evidence	Dates
The child's reaction upon a successful completion		
The person is recognized by his/her peers and labeled as an artist		
The person considers him/herself to be an artist		
The person spends a substantial amount of time creating art		
The person has a special talent (skill).		
The person has an inner drive to make art.		

Some questions were adapted from Jeffri and Greenblatt (1989) five indicators artistic identity.