

A CREATIVE COMPONENT IN FAMILY  
RELATIONS AND CHILD  
DEVELOPMENT

PARENT WORKSHOPS  
BE EMPATHETIC WITH CHILDREN THROUGH ART  
(WALK A MILE IN YOUR CHILD'S SHOES)  
HELPING TO BUILD YOUR CHILD'S SELF-ESTEEM

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## FOREWORD

This project required the cooperation of many individuals. I would like to thank the team members of the Headstart class, parents, and other concerned people interested in Helping to Build a Child's Self-Esteem Through Art. (Names of all respondents have been changed to ensure anonymity). Special thanks to my committee, Dr. D. Couchenour, Dr. J. Weber, and Dr. J. Farvar, for their invaluable wisdom and guidance.

Submitted to Dr. D. Couchenour, Dr. J. Weber, and Dr. J. Farvar, to fulfill the requirements of FRCD 5810.

## ABSTRACT

This creative component is about parents being empathetic with their children through art. Parents can help build their children's self-esteem by the way the child's art is perceived. This project was designed to educate the parents on how their responses to their pre-schooler's artwork reflects the pre-schooler's self-esteem. Two parent workshops were planned, implemented, and evaluated.

The workshops were designed for parents, teachers, caregivers, church educators and other personnel associated with early childhood programs. Persons preparing for leadership, administrative, and supervisory positions should find this creative component informative and meaningful.

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## CHAPTER I

### INTRODUCTION

Many adults do not understand the importance of preschoolers' artwork. To learn how to make non-judgmental; descriptive comments to children about their art work is a difficult task adults must learn to master. Although most young children are neither interested in nor ready for formal academics such as reading, all young children are interested in and ready for art (Schirrmacher, 1988).

"Art media offers both child and adult an avenue for the discovery of self and for the expression of feelings. Creative expression through the arts, whether in language, in music, in dance, or in the graphic or plastic arts, has an important place in the early childhood curriculum" (Read, 1975, p. 224). Researchers are interested in creative expression through art because of the satisfaction that this kind of expression brings. All children have within them warm loving feelings, a responsiveness to beauty, to laughter, and to the richness of life itself. These are feelings that are good to express. With expression, they grow as people. Art is an important avenue for this kind of growth. When expression through



art is blocked, the blocking limits personality growth (Read, 1975).

Self-esteem effects how people feel about themselves. High self-esteem comes from positive reflections around the child. Parents, teachers, family members, caregivers, and other professionals are mirrors that contribute to children's views of themselves. Adults' words should be aimed at satisfying children's needs and making children feel valued. Adults should use words to show affection for children and sincere interest in them and their art work (Briggs, 1975).

Children's views of themselves are built from the stream of reflections that flow together from many sources: treatment by those around them, physical mastery of self and environment, and degree of achievement and recognition in areas important to them. These reflections are like snapshots of the self that they paste in an imaginary photo album. They form the basis of identity. They become the self-image or self-concept - personal answers to "Who am I?" (Briggs, 1975).

Empathy is a word very important in helping to build a young child's self-esteem through art. The definition of empathy is often confused with the definition of sympathy. Sympathy means pity. That is not what the young child needs. This is not helpful in building high self-esteem. According to Briggs (1975), empathy means being understood from one's own point of view. It means that other people

enter your world and prove that they understand your feelings by reflecting your message. They temporarily set aside their world to be "with" you in all the subtleties of meaning that a particular situation has for you. As Carl Rogers (1961), has pointed out, the empathetic person is with you not to agree or disagree, but rather to understand without judgment.

The purpose of this project was to establish two workshops to educate parents, teachers, caregivers, church educators, and other personnel associated with early childhood programs on how to execute positive attitudes towards young children's art work. Being empathetic with young children through art will build the child's artwork. Being empathetic with young children through art will build the child's self-esteem. Parental lack of concern and understanding about appropriate art for young children can stifle the children's creativity and damage their self-esteem.

Some parents are uncomfortable with children's originality in artwork. They believe children should be taught to conform - that there is only one way to paint pictures. They have great difficulty accepting red grass or a purple sky. This kind of attitude will quickly kill creativity in an early-childhood classroom. Parents must give their children the opportunity to develop this most satisfying aspect of their nature while there is yet time. Parents should not insist that their paintings and drawings

represent something. Many children will not have reached this stage in their artistic development. Instead, parents should give their children support regardless of the outcome of their efforts (Beatty, 1984). The following are two examples the author has observed of parents' attitudes toward children's art.

1. Mr. S walked in the classroom, Tim ran over and happily showed dad his artwork. Mr. S. said, "Put that junk in the waste basket. The house will look junky with all the mess you want to take home. We have to go home. Come on." Tim's face changed from the smile into a disappointed look.
2. Mrs. D. is a volunteer in our classroom. A child was busy drawing a rainbow. Mrs. D. walked close to the child and said, "Who ever heard of a rainbow with the color brown in it?" The child responded, "It can be brown if I want it to be." Mrs. D. said "Look at this child's rainbow! Now that's a real pretty one!" The child responded, "So what!" Mrs. D. moved to the play dough table and watched the children at play.

### Setting

A permanent art area is provided in the classroom. Art supplies are placed on low shelves next to the children's tables or work space. Several kinds of paper, paste, glue, scissors, crayons, felt-tip pens, finger

paints, collage scraps, and geometric stencils are on these shelves. Children are free to select from the materials and use them at the art table as they wish. Children should be allowed to be independent in art activities as in dramatic play or block building. The location of the art area is near the water source in the classroom. With minimal direction, children can be entirely independent in setup and cleanup. Some ideas for setting up the art area are as follows:

1. Make a separate area for art.
2. Create a space that is easy to keep clean.
3. Label materials so children can find things and can cleanup themselves.
4. Include a place to store supplies, at a child's eye level.
5. Design a place to display the children's artwork.

Diagram 1 is an example of how the art area in the workshop and classroom were setup as a separate place. Several adults were able to work here at one time. The supplies that the adults used were next to the table. Tables should be of a comfortable height for children; therefore, the adults must be empathetic to the child's needs. A washable table top makes art clean-up easier. Newspaper to cover the table tops can be used if necessary. Note that the easel does not have to be located with the other art activities, but it should be near a water supply. Walls should be washable. If they are not, they may be

covered with adhesive vinyl or other materials such as contact paper. Supplies such as smocks, paper, paint, and brushes should be nearby.

An art area does not need to look exactly like the one presented, but some ideas for arrangements can be gained from the diagrams presented. Materials the participants used at the workshops were placed where they could easily get to them. Materials the participants were not supposed to use were not placed within their reach. Note how the shelves are open to the art tables. They are labeled with pictures so that the participants will know where things go. (See Diagrams 1 and 2).

Setting up a pleasant, attractive place for the participants to work in was not enough. Space is needed for all the art output. Their artwork was displayed on the back of a divider, on top of the divider, and on the base of the cubbies. This is an example of another way to display the paintings. (See Diagram 3).

Diagram 3 depicts one method for drying the children's paintings. It is high enough so that it does not interfere with other activities. It is easy to find when it is time to go home. Adults and children can sit during snack time and look at all the pictures and talk about them. Children take pride in their work when it is displayed nicely, and that makes them feel good about themselves. This mini clothesline with pins is a good place to hang artwork. It also worked well for the participants in our workshop.

ART AREA SETUP

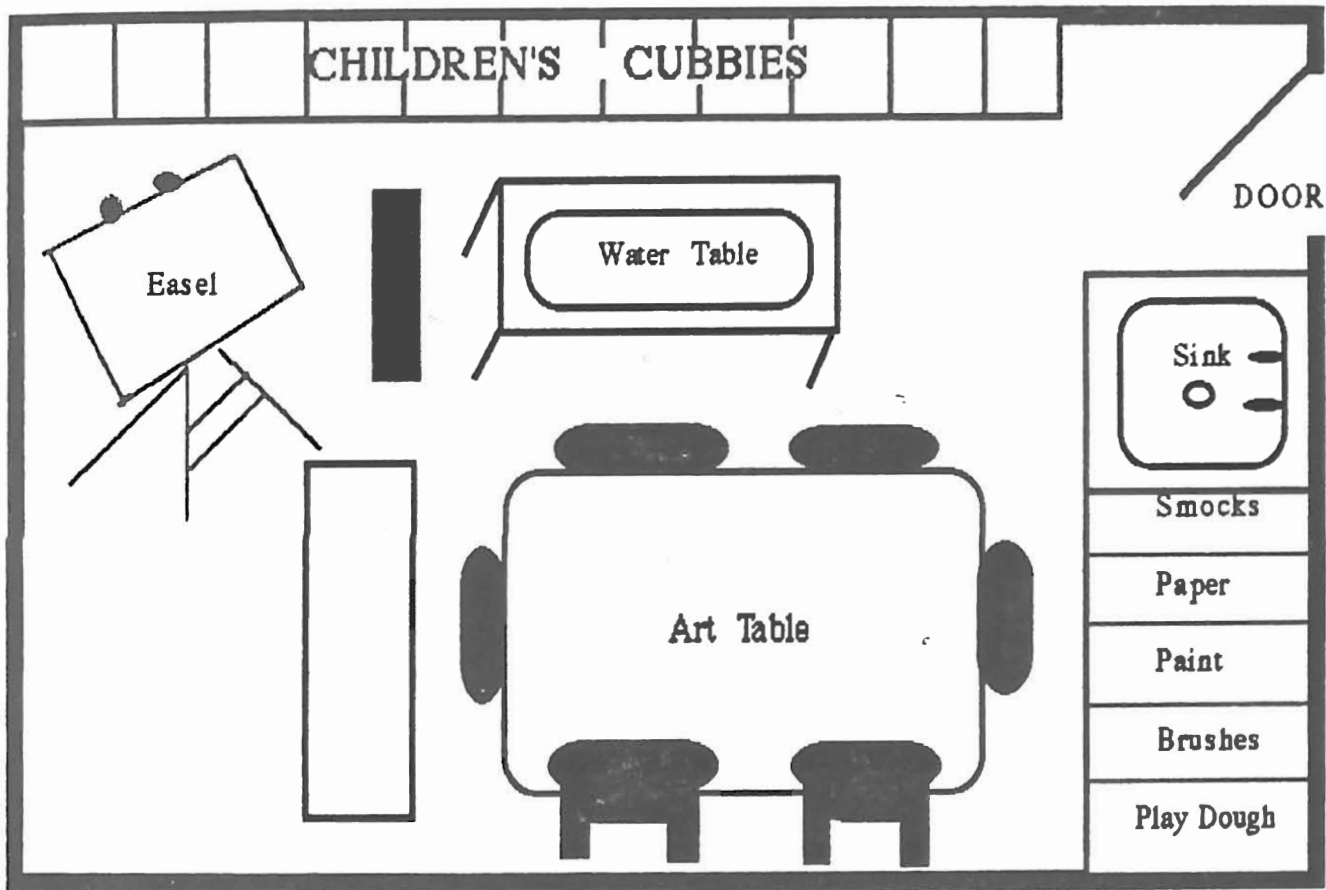


Diagram 1: Art Area Setup

OPEN SHELVES

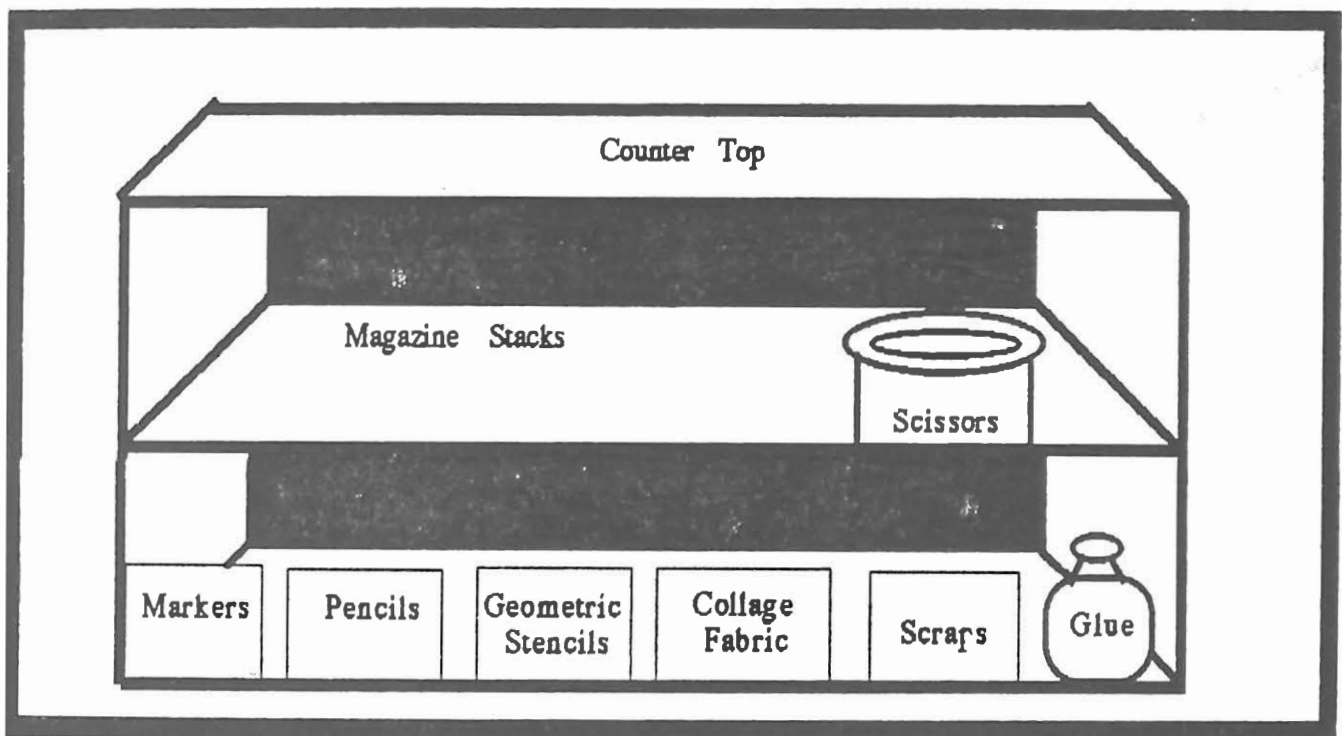


Diagram 2: open Shelf Arrangement

## ART DRYING METHOD

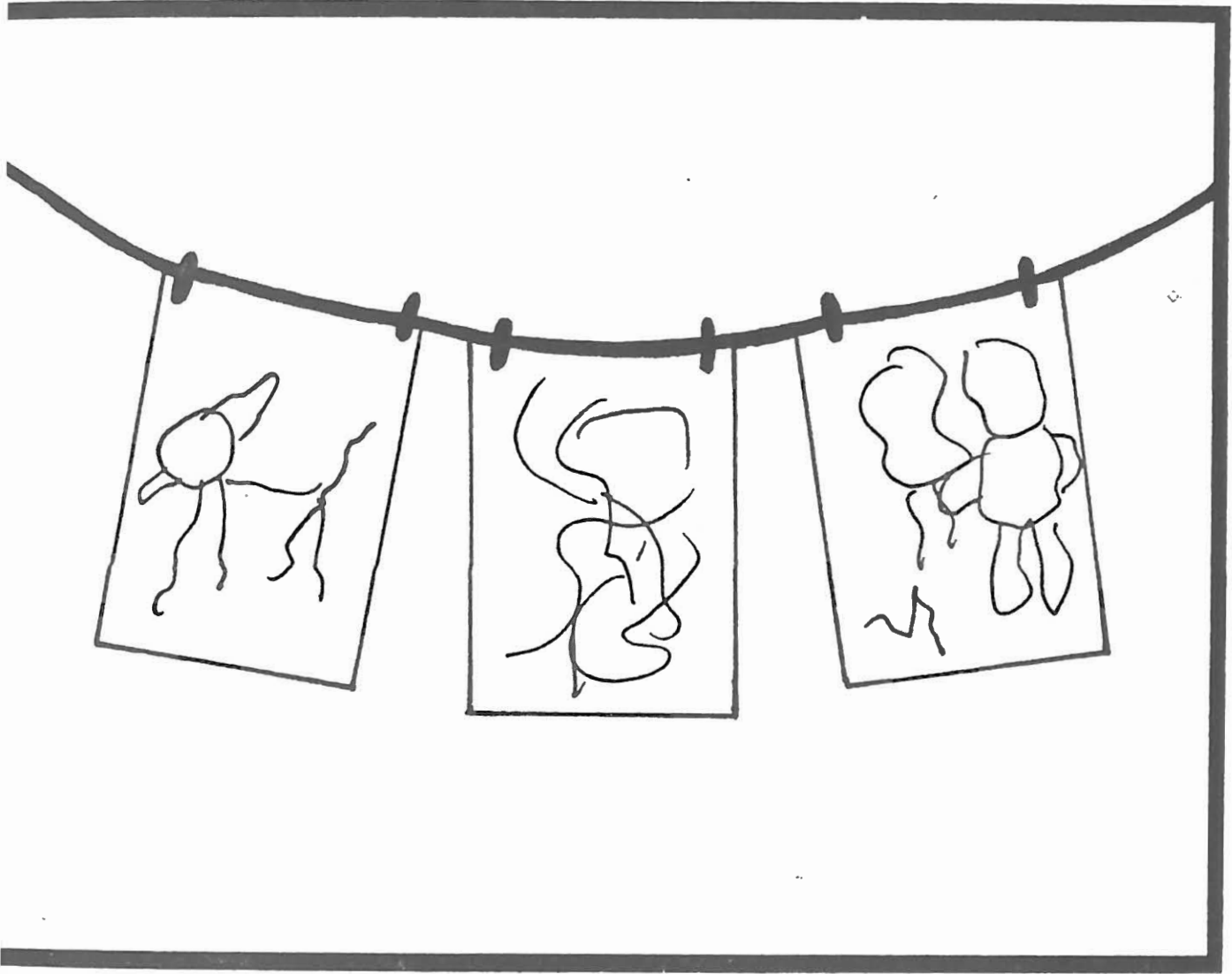


Diagram 3: Art Drying Method



### Concerns for Parents and Others

According to Beatty (1984), parental involvement has long been a part of most preschool programs, but only in recent years have educators come to realize how important this involvement can be. Research shows that programs with a strong parent component have the longest lasting positive effects on children. Not only do children change and improve their skills as a result of their preschool experience, but their parents change as well. In regard to the workshop planning for the highest level of involvement from each parent, the team members must think of the total parent. The team members were concerned about the mental and physical well being of each participant. The concerns for each participant were as follows:

1. Time was important because many parents have a daily schedule to follow. Team members considered a time of day or evening that would result in the best attendance at the workshop.
2. Team members knew that each parent or participant could have peace of mind if they knew where their children were. Child care was provided in an adjoining classroom where parents could check on their children at anytime.
3. Physical comfort for both workshops' participants and children were provided. Participants dressed casually in jeans, sweats, walking shorts, gym shoes, or other comfortable footwear.

4. A covered-dish snack was provided for children and adults. The snack was nutritious and delicious. Foods such as the following were served: cheese, crackers, turkey ham, combo vegetable tray, fruit punch, milk, and peanut butter cookies.
5. The weather conditions in the area were checked often to make sure that participants would feel safe traveling to and from the workshops. If the weather had not been favorable, the team leader would have given a notice to each participant by telephone call. At that time, alternate dates for the workshop would have been given to each participant.

## CHAPTER II

### METHODOLOGY

The subjects for this project consisted of twenty parents from many different nationalities and professions. Some of the participants were students at Oklahoma State and Langston Universities. One participant was of high-school-age. Some of the participants were majoring in Early Childhood and Child Development.

About three days before the first workshop, an informal meeting in the form of a parent/teacher conference took place. At this conference, the parents were informed about the importance of the workshops. A piece of artwork was chosen and placed in a folder for each child. Parents evaluated the artwork in their children's folders. The parents' comments about the art work were written without any editing. The folders were kept in a confidential file until after the parents had participated in the workshop. Then, the parents re-evaluated the same artwork of their children. This helped to assess the attitudes about the particular art concepts. This would also show any change in the parents' attitudes after the workshops.

The method the workshop team used to gather information and evaluate the workshops was through a questionnaire and evaluation. This was a self-administered questionnaire to be filled out at the end of each workshop. The questionnaires were distributed by the team leader to each subject. Each person was instructed to answer all five questions on the evaluation. The respondents were given ten minutes to complete the survey and they were collected by the team. (See Appendix A.)

A limitation of this questionnaire form of evaluation was that it did not inform the participants to write comments on the other side of the sheet if more space for writing was needed. Having that type of instruction would have enabled the workshop team to have more beneficial information. There was one other limitation of the questionnaire and evaluation. Since it was not easy for some people to write or compose their thoughts on paper, possibly there should have been an announcement instructing people to take another 5 or 10 minutes to answer or complete the questionnaire.

A pretest/post-test was given to each participant. The purpose of the pretest was to assess how knowledgeable the participants were about art and the young child before participating in the workshop.

Each participant wore a name tag. First names, printed clearly, worked fine. This helped everyone to get

acquainted easily. This is an easy way to be introduced to others at the workshops.

The agenda was passed out to each participant before the activities began. Dates of the informal meeting with parents and teachers were given. The, the agenda stated times allotted in minutes for each segment of the workshops. The workshops were one and one-half hours each in duration. (See Appendix B.)

The workshop objectives were geared toward parents. The interactions among all participants were beneficial at the Expression Session for each workshop. At the workshops, the team observed the subjects at work with art. The team members used the molecular approach. Molecular observers record what they see - and no more (Kerlinger, 1986). The molecular system requires relatively little interference. The observer simply notes what an individual does or says.

#### Workshop Structure

Parents, teachers, caregivers, Church educators and other personnel associated with early childhood programs participated in each workshop (N=16). The first few minutes of the workshop provided for a relaxed and friendly atmosphere, with everyone exchanging greetings and smiles. The team members were busy distributing agendas and schedules to the participants. A pre-test was given to

each person. Almost everyone stopped talking and silently read the materials handed to them. (See Appendix C.)

The team leader introduced herself and asked everyone to complete the pretest and place them on the round table in the center of the room. The team leader then briefly stated that the purpose of the workshops were to educate the parents and other interested people on how to execute positive attitudes toward young children's art. The primary objective of the workshops was for the participants to realize that their responses to the pre-schooler's art affects the young child's self-esteem.

The team leader briefly stated that four types of art activities would be demonstrated by the workshop team members.

1. The team leader demonstrated the art activity of "drop painting on paper plates." (See Appendix D.)
2. Another team member followed with a simple introduction and stated the name of her presentation "Marbling Art." (See Appendix E.)
3. The third team member made a brief introduction and demonstrated "Melted Crayola Art." (See Appendix F.)
4. The fourth team member made a brief introduction and demonstrated "Creative Art." (See Appendix G.)

The participants had their choice of any of the four activities which they would most enjoy. The team members encouraged personal expression through art and creativity among the participants by praising the art of each participant and showing interest in what each participant did. This was important because the team members wanted each participant to realize that children need to know that teachers and parents are aware of each of them individually.

Essentially, the team leader modeled appropriate behaviors for adults to use with children as they engage in art activities. Examples of what was said include the following:

1. "This painting is very bright. I like the yellow circles you made and that is a very straight blue line you made across the yellow circle."
2. "This is a super tall construction; would you please tell me about it?"
3. "That house you drew seems to have many rooms, but who is that standing in the doorway of your house?"

According to Piaget, children come to know their world through their senses and actions (Read, 1975). The role of Early childhood educators is to help children note details and use all their senses to build rich object concepts (Schirrmacher, 1988).

### Description of Team Members

A team approach was used to plan the workshop activities. Good interpersonal communication made team work possible. Each member was willing to work together toward a common goal. Each member trusted and respected the others, so that if any problems occurred, team members would have been able to communicate problems and resolve them in a positive atmosphere. The team consisted of four members, the team leader and three assistants.

The team leader was a lead teacher in the five-year-old program at Stillwater Head Start. She has many years of experience working with young children and their families. She has worked with young children in several states including Mississippi, Illinois, New York, and Oklahoma. She has a bachelor's degree in General Studies, a Child Development Associate Certificate (CDA), and is presently seeking her master's degree in the field of Early Childhood Development.

Another team member also worked in the five-year-old program in Stillwater Head Start. She was employed as a teacher's assistant and has been with this program for two years. Before joining the program, she was a Head Start parent who contributed many hours to the Head Start Volunteer Program. She is now a freshman in college and is presently seeking her Child Development Associate Certificate (CDA) with this program.



A third team member was also a teacher's assistant with the five-year-old program. She has worked with other accredited child caregivers in this state and has her Child Development Associate Certificate (CDA) since 1990. She has four years' experience working with young children.

A fourth team member was a work study employee, and a parent with a child in the three-year-old program in Head Start. She worked with the five-year-old program and has been a work study employee with this program for two years. She presently attends college and plans to graduate in 1992.

#### Role Playing by Parents

The attitudes parents have toward young children's art never ceases to be amazing. In order to help parents be empathetic with children through art, role playing was included. In each workshop, two sets of role-playing parents dramatized two types of attitudes (negative and positive).

In the first workshop, the setting was in the classroom of children who were five years old. Artwork was displayed all around the classroom. Some pieces were on the line hanging to dry; others were placed on walls, room dividers, and below the children's cubbies at their eye level. Children were busy at work with favorite art activities.

This is an example of the scene. Mrs. X rushes in and signs her child out. She quickly walks to her child's cubbie and picks up some papers. The child runs over, quickly gets the artwork, and proudly says, "Look, Mom, I made this for you." Mrs. X replies, "What in the world is that?" The child tries to explain but Mrs. X says, "I do not have time to listen to your nonsense. you leave that junk in your cubbie. Come on, I got to get home." The child does not say good-bye to friends, but slowly walks out of the door with her head down.

In another example, Mrs. Y arrives for her child. She opens the door; she has a smile on her face. Her child runs to her and gives Mrs. Y a big hug and kiss. Mrs. Y says, "My, you must have a lot to tell me. I missed you today." Her child runs to the cubbie, gets the artwork and says, "Mama, look at my Valentine heart; it says 'I love you'." The mama, Mrs. Y, replies, "Oh, how beautiful! The green color makes this heart very special. We can hang it on the icebox door for everyone to see." This child is very happy. The child feels good about himself. Mrs. Y's positive attitude toward her son's art helps to build high self-esteem for that child.

The second workshop setting was the same as the first workshop setting, with the exception of one parent having two children in the same classroom. This is an example of the scene. Mrs. Z arrives to pick up her child. The child is painting at the easel. The child yells, "Come on over

here, Mother, and watch me paint." Mrs. Z kisses her child on the forehead and says, "May I paint on this side of the easel?" The child replies, "Yes." They talk about the colors of paint that they are using. When the child completes the art activities, Mrs. Z praises the artwork and draws a big smiling face on her child's artwork. The child is beside himself with pride. He says, "Look, my mom liked it." They prepare to leave the classroom and say good-byes to all. This parent's attitude is very positive.

In another sense, Mr. W arrives late today. He enters the classroom saying, "My stupid truck has broken down. I borrowed my friend's car to pick up the kids. He needs his car back within the next hour." One child says, "Hi, dad, look at this play dough zoo. I made an elephant, a snake, a monkey, and the big, big bear." Mr. W replies, "That is a neat purple snake. Can you take the play dough home?" The other child says, "Daddy, daddy, I made something, too." The child holds up a paper with his very own creative skills of a collage. This collage includes strings, short straws, fabric, small pieces of ribbon, yarn, macaroni, and construction paper scraps. Mr. W says, "What a mess; do you ever do anything right? Why can't you be like your sister; her work is always neat. Let's go; I got to get this car back to my friend."

As a result of this show and tell scene, one child leaves the classroom feeling proud of the play dough

accomplishment. The other child leaves the classroom with a look of failure on his face.

### Expression Session

Feelings, as well as thoughts, can be expressed in words. Children take an important step in controlling their feelings when they can put them into words rather than expressing them through action only. For example, children can ask for what they want, rather than grabbing for it. They can express their anger in words rather than blows. They can express sorrow and pleasure (Read, 1975).

An expression session in each workshop was a time for all the participants to share their experiences with the art projects in the workshops. The participants were free to express parental guilt about the past as well as to express ideas that may help young children feel good about themselves through art. This was a time for honest soul confessions. The expression session took place in the area of the classroom used for circle time or group time on a regular daily basis with the children. At the sound of the bell that signals transition time, the participants were asked to quietly walk to the carpet area and sit on the carpet in a circle, African- or Indian-style. (See Appendix H.)

The group leader explained that at this time participants were free to express how they feel about children's artwork. Participants were asked how they felt

about accepting children's art products without placing a valued judgment on them? The participants discussed feelings about helping to build children's self-esteem through art. The question was asked, "Is being empathetic with children through art a task that you think you have mastered after walking a mile in your child's shoes?"

One parent expressed that after participating in the workshop, she had a "guilt trip." She remembered too well the times she had walked into her child's classroom and was shown the art for that day; her replies were always negative. The parent remembers saying to her child: "Is this the best you can do? Are they not teaching you anything in here? Put this junk in the waste basket; I am going to buy you some real coloring books." This parent confessed that expressions of creativity never entered her mind. She stated, "Now I see why my child never seems to be happy. I never praised his work. I will do better; I will."

Another parent expressed that the workshop was enjoyable and gave her a more positive outlook on children's art. This parent stated the new ideas or activities that will be shared with her children at home. She expressed that the rainy days will not be so bad now because of new art ideas to keep the children busy.

One teenager attended both workshops. He expressed the fact that after law school and getting set up in practice, he will get married and father a child. The art

ideas, the way to talk to young children about their artwork, and the fun he had talking to others and watching the role-players are memories that he will treasure for a lifetime.

Another parent expressed, "Before this workshop I would look at my kids' artwork and say, "OK, good." I didn't know I was talking at my child. After this workshop, I will be talking with my child, showing him that I am interested in his artwork such as lines, shapes, colors, and brush strokes."

Another participant expressed that he felt good inside about his work when a workshop team member came around and talked with him about what he was doing. He said that it made him feel secure and proud of his work. "I was drawing a big yellow sun on my paper and drawing green water on my paper when a member of the workshop came over and said, 'That picture makes me feel warm with the sun shining so brightly; what are your plans for that beautiful day?' I immediately thought of swimming and boat rides, then I knew what to draw. I was allowed the time to be creative on my own."

Another participant expressed her feelings by saying, "I am just getting started in my teaching career as a pre-school teacher. I have a better idea just what to look for in planning an early childhood art activity. I know now it's okay to allow children to be creative. Let them go about doing this the way they want to, and whatever it will

end up to look like is their finished product. This workshop is helpful to me."

This participant was near tears when she said, "I watched the role players and I saw myself through the negative attitude the players portrayed. One day my little one proudly brought her artwork to me when I arrived to pick her up. I looked at her artwork and said, 'Is this what you learned today? Put that mess in the wastebasket. I am tired; let's get out of here and go home.' I did not even say good-bye to her teachers. My little one acted up for hours after we got home. She would not eat her dinner and cried a lot. I thought that she was ill. Now I know what was wrong. I made her feel worthless. I am so glad I attended this workshop. I will help my little one to build up her self-esteem by showing positive reflections. I will give honest praise when it is due. I will talk with my child about her artwork. I will display her artwork on the icebox, her bedroom wall, in a scrap book, and in my office at work."

#### Preparations for Workshops

The team members' specific objectives were

1. To involve parents in planning and participating in the workshops.
2. to communicate frequently with parents, encouraging family involvement in the workshop

activities in order to promote their children's positive development.

Parental involvement has long been a part of most pre-school programs, but only in recent years have early childhood educators come to realize how important this involvement can be. Research shows that programs with a strong parent component have the longest lasting positive effects on children (Beaty, 1984). Not only do children change and improve their skills as a result of their pre-school programs attended by their children are much more likely to encourage their children's development at home and to support their learning during later school years (Beaty, 1984).

The first week of March, 1990, the Parents and Teachers Club (PTC) met on the regular monthly date. PTC always meet in the Head Start classroom. The attendance was good, with about 80 percent of the parents present. The purpose of this meeting was to discuss the parent workshops. Some of the high points discussed were as follows:

1. When the workshops would be held.
2. Where the workshops would be held.
3. Cost or fee for participants.
4. Child care provisions.
5. Who may attend.
6. Dress code for participants.
7. Announcements.



8. Scheduling informal parent conferences before first workshop.

An informal meeting with each parent took place about three days before the first workshop. At this meeting, the parents evaluated and discussed artwork for their children. The parents' comments were written down in note form by the teachers or the parents. A piece of artwork was chosen per child. Parents evaluated the artwork in their own ways. (See Appendix I.)

Each parent-teacher conference lasted about twenty minutes. This face-to-face communication helped to establish rapport among parents and teachers. The teaching team talked directly to the parents and conducted themselves in a normal, pleasant, and personable manner. The teaching team were aware that communication should be a two-way process. Teachers will not always initiate it. The teaching team were sure to respond promptly to parent requests, ideas, or questions about the art workshop concerning their children's artwork.

The setting for the conferences was interesting. Each team member or teacher chose a comfortable area in the classroom with a table, two chairs for the parents, and a list of children's names in large print hanging on a large sheet of paper from the front corner of the table. Parents could see their children's names once they entered the classroom door. They would go directly to that teacher's table and proceed with the conference. Each teacher's

table had the children's art folders on it to match the name list for that table. The classroom and teachers were ready for the conferences at 7:00 a.m. to accommodate working parents. We had coffee, tea, milk, orange juice and rolls available.

Prior to the conferences, a list in the classroom simply explained the purpose of the Parent and Teacher Conference. The list provided the date and time frame for each conference. Parent participation was good, and since there were three team members working at the conferences, parents could sign up for the same time. For example, three parents could choose 7:00-7:20 a.m. and be helped immediately. The team members sent out appointment reminders to each set of parents after the lists were completed. Announcements went out about two days before the conference date. The rate of participation by the parents was ninety percent.

Home visits were made to the parents who did not attend a conference. The workshop team members telephoned and mentioned to parents that two team members wanted to drop by in a day or two to discuss with them their participation in the PTC and art workshops. It was mentioned that plans were to visit all the parents who had not responded to the request for the conference or the art workshops. Parents were told their children were doing very well in art and other creative activities, but that the child's achievements should be shared with others. The

participation was great from those parents who received a home visit. The home visits were a success.

The announcement's caption "Walk a Mile in Your Child's Shoes" attracted many parents and other interested individuals. Parents and others chose the date that was most convenient. Seventy percent of the parents attended at least one of the workshops; thirty percent were non-parents. (See Appendix J).

## CHAPTER III

### FINDINGS

The pretests were a vital part of the development of the workshops. The pretests were not elaborate, but were very helpful in learning about the reactions of the participants toward young children's art. Multiple-choice questions were given to participants at the beginning of each workshop. There were A and B questions, with five categories under "A" and five categories under "B." (See Appendix C.) Question "A" asked why do children do art in pre-school? Eight participants (36%) chose category number three, "Art is good for a young child's muscle development." Fourteen participants (64%) selected category number five, "Children can be creative." Category number one ("To stay out of the teacher's way."), number two ("To keep them from fighting with other children."), and number four ("To inspire the child to become an artist one day.") received zero (0%) responses by the participants.

Question "B" asked the parents to complete the phrase "Art is good for children because \_\_\_\_." Three participants (12%) chose category number two, "Art is good

for children because it gives the child an opportunity to make things." Sixteen participants (64%) chose category number four, "Art is good for children because it allows children to be personally expressive." Six participants (24%) chose category number five, "Art is good for children because it allows children to work independently." Category number one ("They won't talk so much.") and number three ("They will enjoy cartoons on T.V. better.") received zero (0%) responses by the participants.

The post-test showed whether the participants' knowledge increased after attending the workshops. The post-test is identical to the pretest. The post-tests were given at the end of the workshops. To question "A," fifteen participants (54%) responded by checking category number three, and thirteen (46%) checked category number five. To question "B," nine (24%) responded to category number two, seventeen (45%) responded to category number four, and twelve (31%) responded to category number five (See Table I).

Parent suggestions and comments were the best means of assessing the effects of the workshops. The suggestions were as follows:

1. "Parents and Teachers Club should get involved and help plan workshops of this nature once a month for the rest of this school term."

TABLE I  
 RESPONSES TO PRE AND POST TEST  
 QUESTIONNAIRE

Question A: Why do children do artwork at pre-school?

Category	Pretest		Post-test	
	Responses	Percent	Responses	Percent
1	0	0%	0	0%
2	0	0%	0	0%
3	8	36%	15	54%
4	0	0%	0	0%
5	14	64%	13	46%
Totals	22	100%	28	100%

Question B: Art is good for children because \_\_\_\_\_.?

Category	Pretest		Post-test	
	Responses	Percent	Responses	Percent
1	0	0%	0	0%
2	3	12%	9	24%
3	0	0%	0	0%
4	16	64%	17	45%
5	6	24%	13	31%
Totals	25	100%	38	100%

2. "A nutritional workshop would be helpful in learning to plan a meal from commodity resources."
3. "Fingerplays and songs would be fun for parents to learn."
4. "The monthly newsletters should be sent to places where many people go such as stores, laundromats, and churches. Because this classroom newsletter could include a description of the future workshop activities, tell what type of workshops will be available, and dates on which workshops will be held. There is a need to educate many people. This art workshop inspired me to say these things."

Teachers observed changes in some parents' behaviors after the workshops. Mr. X walked in a few days after the workshop to pick up his son. The child, Ted, said, "Wait Dad, look at my space ship I made." Mr. X turned and said to the teachers, I heard about the workshops. I had to work; I couldn't come. I heard how important the kids artwork is to them. You see? I did not put it in the wastebasket." They smiled at each other and he walked out of the classroom. It was good to know that the workshops were effective.

Further use of children's art has not ceased since the workshops. Each week, one or two parents bring in new ideas on children's art. One day, a mother and child

volunteered to do group time on show-and-tell day. The family had an art project titled "Chickenhead Art." Its head was a large grocery bag with cut-outs for the child to look through. It had a red cone made from red construction paper from the top of the chicken's head and a yellow beak cut from yellow construction paper. The bag was colored with crayolas of multi-color for the feathers. The child wore the chickenhead proudly. (See Diagram 4.)

In the classroom, three other parents volunteered to make "May Baskets" with the children for the residents of a local nursing home. This project lasted for about three weeks. Children were taught to make cone-shaped baskets from construction paper. They drew many different kinds of designs on the baskets. They used their own creativity. Then, they stuffed each basket with artificial flowers. The flowers were donated by a parent. (See Diagram 5.)

The role play activity at the workshop served a purpose. Empathy is powerful proof of caring. When parents set their personal viewpoints and attempt to be "with" their child, they demonstrate a fundamental respect for them as a separate individual whose personal point of view matters to them. According to Briggs (1975, p. 110) empathy means, How you see things is important to me. It is worth my time and effort to be with you in your feelings. I really want to understand how it feels to be you because I care.



## CHICKENHEAD ART

Cut a pair of holes for seeing through from a brown paper bag. From red construction paper cut a chicken comb with a flap. Fold at flap and glue to top of paper bag. From yellow construction paper cut out a beak. Glue the beak to center of bag just below the eyes. Cut scallops at bottom of paper bag.

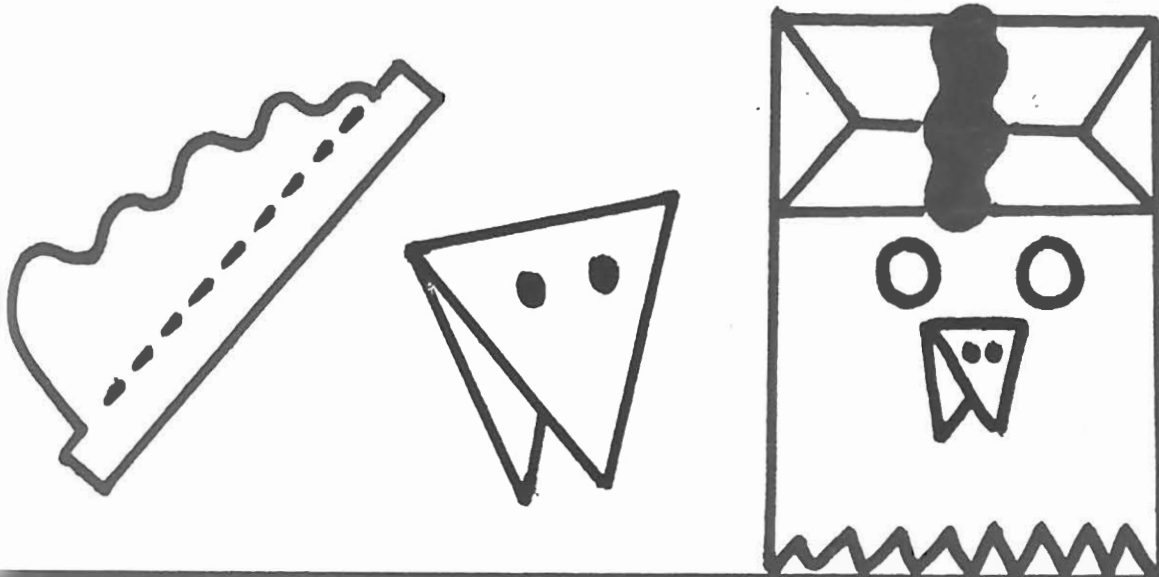


Diagram 4: Chickenhead Art

## MAY BASKETS

Cut 1/2 circle from heavy construction paper, 12"x8". Have the children decorate with their own creative design. Shape into cone and glue or staple. Staple a 1/2" strip of construction paper to form handle. Fill basket with artificial flowers and spray with perfume to scent.

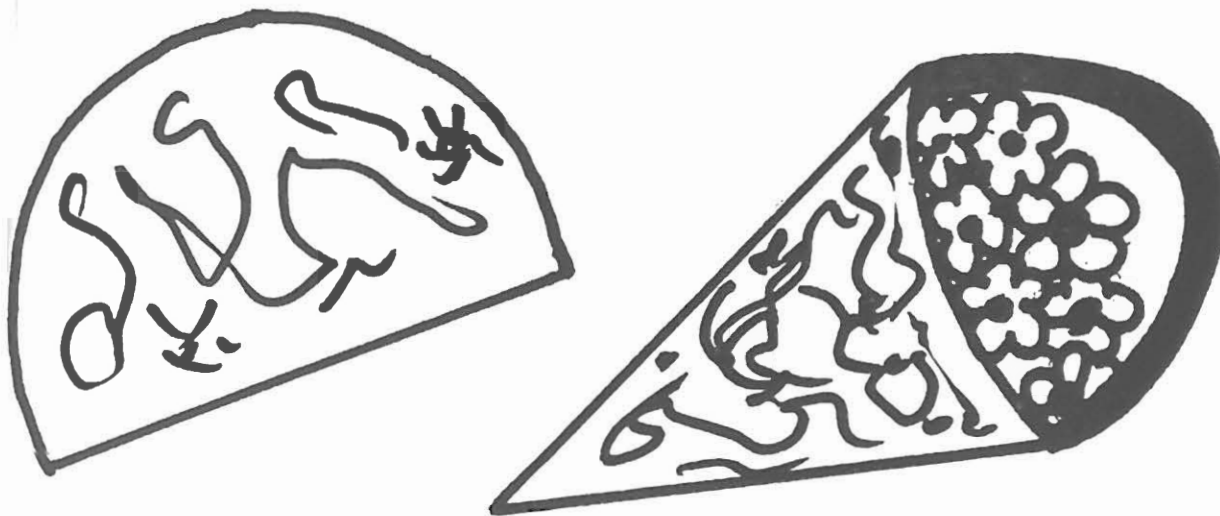


Diagram 5: May Baskets

Through role playing, the participants received first-hand experience about how young children feel when judgmental comments are made about their artwork. The participants also experienced how praise or interest shown in one's artwork can help to build self-esteem.

The critiques of the art folders show how parents perceived the child's art before the workshops. Many parents did not know what to say about the child's artwork. After attending the workshops the parents' comments were more explicit. They began to analyze the child's artwork by talking about shapes, lines, colors, activities, and the movements in the artwork. (See Appendix I.)

Expressiveness refers to nurturing, interpersonal relatedness, harmony between people, or expression of affection toward others (Rossi, 1968). The expression session at the workshops gave the participants an opportunity to become acquainted and to listen to each other's point of view. The expression sessions helped the team members learn how to plan for future workshops. Participants expressed helpful hints that could be used in family art projects. The expressions seemed to have served as therapy for some of the participants. For example, one participant asked, "What's the big deal about children playing with dough?" Another participant answered, "Because the sensory experience offered by play dough is important. The squeezing, patting, and pounding of the

play dough is a way for a child to release feelings he is unable to express in other ways."

After the evaluations were collected, the responses for each question were summarized and recorded. All evaluations were read by the workshop team members. Question one and question four were the most time consuming, since there were five possible replies for each question. All of the questionnaires were scored by hand and a calculator was utilized to determine the percentage of responses giving each answer by the 20 respondents. (See Table II.)

TABLE II  
PARTICIPANTS EVALUATION OF WORKSHOP

Questions	N	Percent
1. Art activities enjoyed most.		
Marble Art	9	45%
Drop Painting	4	20%
Creative Art	3	15%
Crayola	2	10%
Coffee Filter Art	2	10%
2. Feelings about child's self-esteem.		
Good	20	100%
3. Best things about workshop.		
Empathy for children.	7	35%
Make friends.	5	25%
Understand child's art.	4	20%
Learn how children create art.	4	20%
4. How workshop could be improved.		
No changes.	9	45%
No comments	4	20%
More parent participation.	3	15%
More art workshops available.	2	10%
Longer time for art and discussion.	2	10%
5. Overall evaluation of workshop.		
Excellent	18	90%
Good	2	10%

\* Complete questions are in Appendix A.

## CHAPTER IV

### DISCUSSION

The workshops were successful because of the excellent cooperation among participants and team members. A strength of the workshop was the organization. Parents like to meet with their children's teachers for answers to certain types of questions. An informal meeting with parents took place in the classroom. Parents evaluated and discussed artwork for their children. The meeting facilitated parents getting acquainted with each other before the workshops began.

The printed invitations gave the parents and other participants information that was helpful to them in making a decision to attend the workshops. The invitations were carefully written. The information was up-to-date and accurate. The material was clearly and interestingly written; that is, the center sounded like an interesting place to be for the workshops. The invitation stated the center name, address, and telephone number. The team members brainstormed for ideas concerning helpful ways to serve the most people. Only specific, concrete information was given.

Showing consideration for the needs of the participants was the first priority. The willingness to cooperate was shown by each participant. Food at the nutritional snack bar was delicious and nutritious. Child care was provided in the adjacent classroom by experienced caregivers. This service gave peace of mind to the participants. The team members worked well together and with each participant. Reimbursing team members at an hourly rate helped to assure that they would continue to do a good job at both workshops and that they would collect materials after each workshop. In summary, a great amount of time spent in planning, organizing, and "talking up" the workshops ensured a high level of participation.

#### Limitations

Even though this study has several limitations a specific, positive outcome was helping parents to feel comfortable about talking with their children about their artwork. Future studies in this area should include participation from more fathers and grandparents in the workshops. Specific limitations of this study include the following:

1. Participants who were university students were preparing to study for final exams. Others were making preparations to move to other locations at the end of the Fall 1991 semester. Therefore,

one limitation pertains to the time of the year the workshops were held.

2. Another limitation is that the sample for this study or workshop were limited to those of a single town. Any findings might or might not be indicative of relationships in all Head Start Centers throughout the United States.
3. Low-budget research is always limited. There may not be much money to expand or continue the workshops. There will not be enough money to pay trained assistants to do the necessary work required for more workshops.
4. A further limitation concerns the possibility that some responses may have been falsely given. For example, parents and other interested participants could easily assume attitudes which they perceive to be beneficial.

#### Future Changes

Workshop education of parents is much like curriculum planning for young children; that is, start where individuals are and use their interests as guides to choices made. This procedure assumes the individuals have some interest in improving themselves. Workshop education can take many forms. It could be a handout for parents and teaching team members to read and discuss, or a time to view a filmstrip that will help participants to meet



individual learning styles of each child. This is a time when parents should feel appreciative for improving their skills in order to help children to master a skill.

Specific changes in the future are as follows:

1. Due to the weather in this state, alternate dates for each workshop should be specified on the invitations.
2. Guest speakers should be used at each workshop. They should be specialists in their fields.  
Example: If the workshops are about nutrition - the speaker will be a dietician.
3. More time should be allotted for each workshop.
4. A variety of teaching techniques should be used to help meet the individual learning styles of each participant.
5. Motivation can be expected to be high by simply asking participants to tell where they feel the need for help.
6. Plan local field trips with workshop participants to community institutions or organizations to help participants in their parenting roles.

## CHAPTER V

### CONCLUSION

As parents talk to their children, they can help the child to develop self-esteem. Parents can encourage their children to talk freely about their artwork. Children feel good knowing that parents are interested in what happens during their day. Positive verbal environments are beneficial both to the children and to the adults who participate in them. In such an atmosphere, children get the message that they are important (Kostelnik, 1967).

Art activities should be planned to be success oriented. Choosing art activities that are developmentally appropriate and moderately challenging will ensure a child's success. In turn, feelings of success and mastery foster a child's positive self concept. A major goal of early childhood education is to help children become competent and feel good about themselves (Schirrmacher, 1988).

The world surely needs a generation of happy children with the ability to think broadly and well. Children need to develop trust in other human beings and to develop the ability for friendly interaction with - and to feel their oneness with - people everywhere. Understanding, love, and

kindness from those who care for children need to develop self assurance, to feel good about themselves, and to be convinced that they can deal creatively with new problems as they arise. Knowledge, trust, and self-assurance are worthy goals for each child in every child development center (Hildebrand, 1984).

All participants felt that the workshops were successful. One participant mentioned, "If the workshops helped only one adult understand the importance of helping the young child gain self-esteem through art, it was worth it." There was strong support on how to foster creativity in young children through art. Each participant, in some way, was educated in helping children build high self-esteem through art. Changes in parents' behavior show that parents internalized some specific experience from attending the workshops. Communication among parents and children have improved. They can talk about their artwork and parents will show an interest in what has gone on during the day with their children. This project demonstrates an effective method to increase parents' understanding of children's art as well as changing parent responses and behavior in relation to children's art.

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## APPENDICES

APPENDIX A  
QUESTIONNAIRE AND EVALUATION

## Questionnaire/Evaluation

Please write in your answers -- DO NOT write your name on this sheet.

1. What art activities did you enjoy most at this workshop?
  
  
  
  
  
  
  
  
  
  
2. How do you feel about helping build your child's self-esteem through art?
  
  
  
  
  
  
  
  
  
  
3. What are the best things about attending this workshop?
  
  
  
  
  
  
  
  
  
  
4. What could be done to improve this workshop?
  
  
  
  
  
  
  
  
  
  
5. Overall, how would you rate the art presentations and all art activities at this workshop -- excellent, good, fair, or poor. Please (x) check one only.

\_\_\_\_\_ Excellent  
\_\_\_\_\_ Good  
\_\_\_\_\_ Fair  
\_\_\_\_\_ Poor

APPENDIX B  
AGENDA



## Agenda/Schedule

03-22-91            Informal meeting with parents to evaluate/discuss their children's artwork. Parents responses will be written down in note form. Before the informal meeting a piece of artwork per child is chosen put in individual folders for each child in room #2. (This is done three days before workshop). Workshop begins 03-26-91.

There will be two workshops, one workshop March 26, 1991, and the other workshop April 2, 1991. Each workshop will use the same agenda/schedule. An estimated number of ten (10) parents per workshop will attend. Other interested persons are welcome to attend either workshop.

6:30 - 6:35	A pre-test is given to the participants
6:35 - 7:00	The Workshop
7:00 - 7:10	Expression Session
7:10 - 7:20	A post-test is given to the participants
7:20 - 7:30	Parents evaluate their children's artwork again (This is done three days later after the workshop)
7:30 - 7:40	Participants Questionnaire/Evaluation
7:40 - 7:45	Handouts for each participant
7:45 - 8:00	Snack bar is open
8:00	Departure

APPENDIX C  
PRETEST AND POST-TEST

### Informal Meeting

An informal meeting with each parent took place on March 22, 1991 to evaluate/discuss artwork for his/her child. The parent's comments were written down in note form by the teachers.

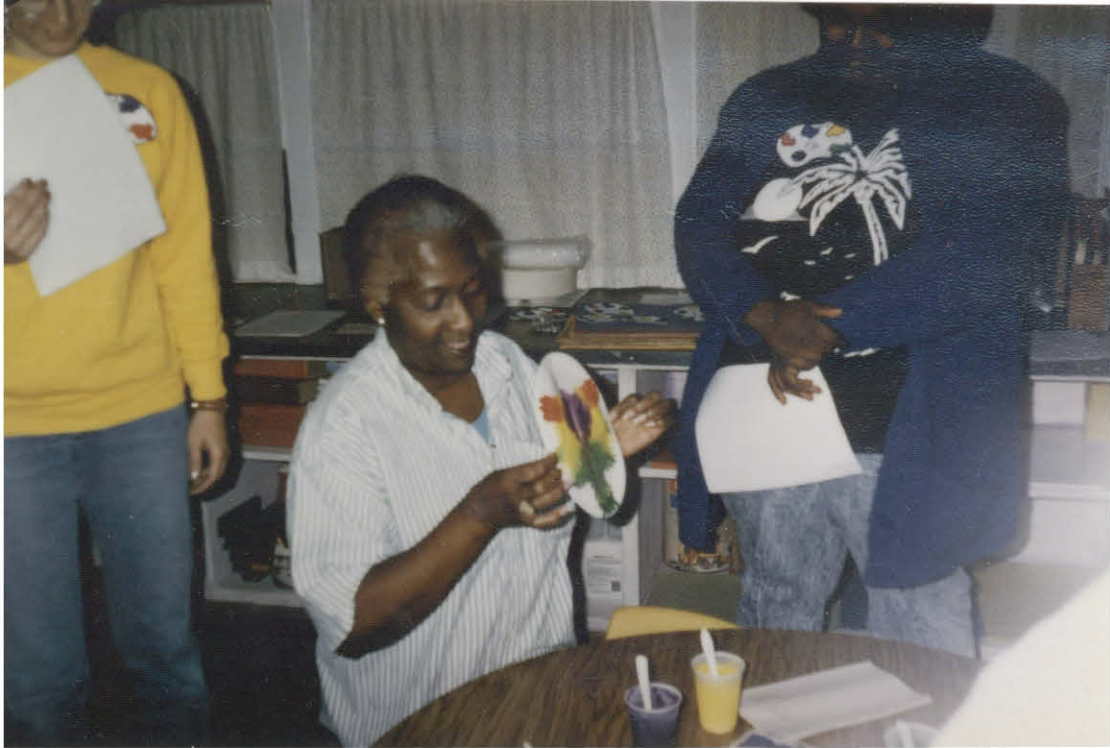
A piece of artwork was chosen per child. Each parent evaluated the artwork in his/her very own way.

### Pre test/Post test

Please read carefully and circle the best answers for A and B.

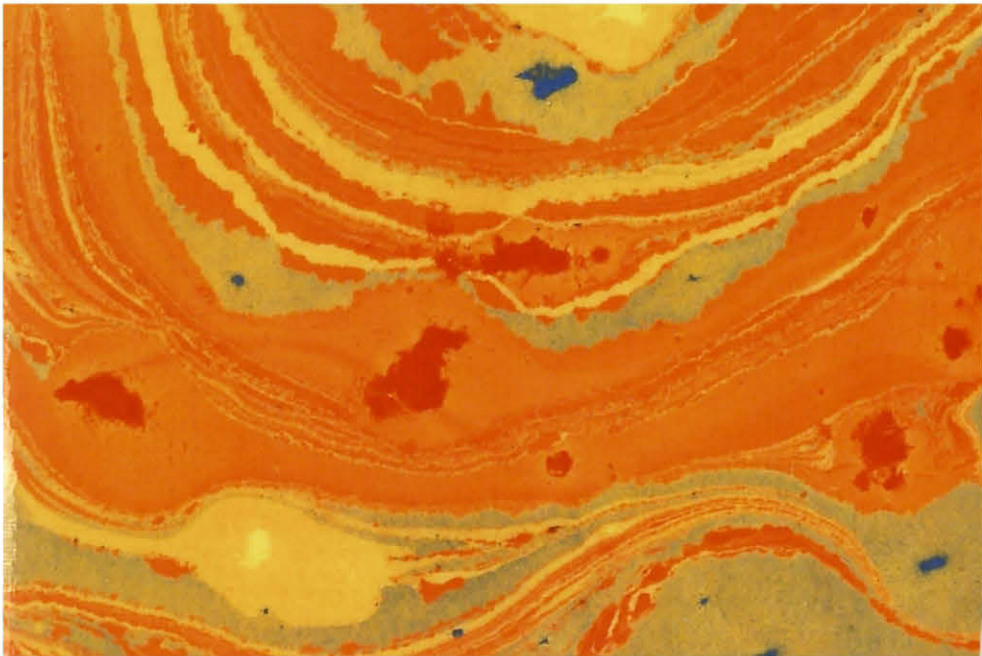
- A. The reason children do art in pre-school is \_\_\_\_\_
1. to stay out of the teachers way.
  2. to keep them from fighting with other children.
  3. art is good for a young child's muscle development.
  4. to inspire the child to become an artist one day.
  5. children can be creative.
- B. Art is good for children because \_\_\_\_\_
1. they won't talk so much.
  2. gives the child an opportunity to make things.
  3. they will enjoy cartoons on T.V. better.
  4. allow children to be personally expressive.
  5. allows children to work independently.

APPENDIX D  
PHOTOGRAPH 1 DROP PAINTING



APPENDIX E

PHOTOGRAPH 2 MARBLING ART, SAMPLE



APPENDIX F

PHOTOGRAPH 3 MELTED CRAYOLA ART





APPENDIX G

PHOTOGRAPH 4 CREATIVE ART

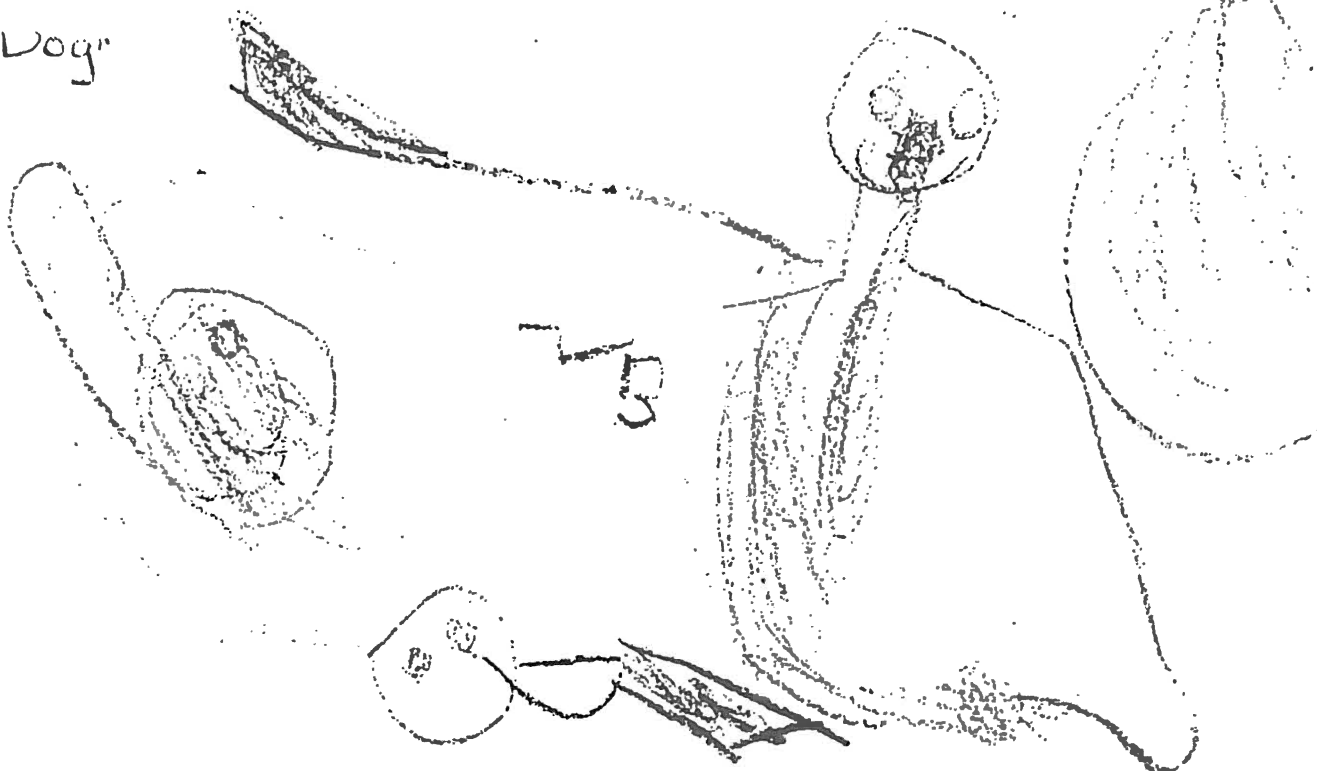


APPENDIX H  
PHOTOGRAPH 5 EXPRESSION SESSION



APPENDIX I  
PARENT COMMENTS, CRITIQUES ON ART

"Dog"



2-26-91

(NOTE: This child's picture has been reduced to fit our format.)

#1.

I can't really see the "dog", it looks like scribbling.

First

F1.

This picture of "Dog" looks like she is expressing that she loves dogs. - that she is playing with her dog.

Second

APPENDIX J  
INVITATION TO WORKSHOP



## Action Headstart Center

Parent Workshops:  
 Be Empathic  
 With Your Children Through Art

("Walk a mile in your child's shoes")

Learn how to be empathic with you child. Set judgement aside, and demonstrate respect for your child's creativity through art. Help build your child's self-esteem.

When: March 26, 1991 - Tuesday, 6:30 - 8:00 p.m.  
 April 02, 1991 - Tuesday, 6:30 - 8:00 p.m.  
 Where: Action headstart Center  
 619 W. 12th st Stillwater, OK 74074  
 Call: 624-2533  
 Cost: Free. All materials provided.  
 Snack: A covered dish snack will be provided.  
 Child Care: provided in room 3 by experienced child care givers.  
 Who: these workshops are designed for parents, teachers, caregivers, church educators and other personnel associated with early childhood programs to participate. Bernice H. Brown, lead teacher Action Headstart program, FRCD graduate student at OSU and works with the nursery at the Believers BC Stillwater, OK will lead two (2) sessions for parents and other interested people.

Detach and return to Room 2 Action headstart by March 20, 1991.

\_\_\_\_\_ I will attend the workshop on March 26, 1991.

\_\_\_\_\_ I will attend the workshop on April 2, 1991.

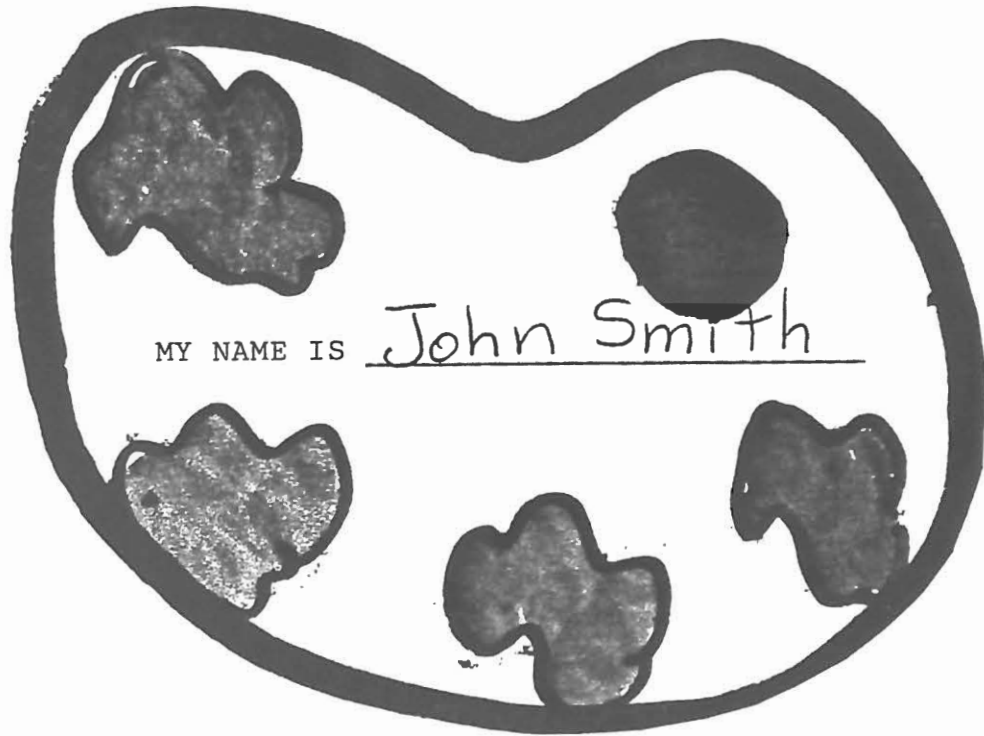
\_\_\_\_\_ I will not attend the workshop.

Signature \_\_\_\_\_

Approved by Center Supervisor/Director \_\_\_\_\_

APPENDIX K

NAME TAG



Each participant in the workshop will be wearing a name tag. See the above example.

APPENDIX L  
CERTIFICATE OF PARTICIPATION

# Certificate of Participation

This Certificate Has Been Awarded To

\_\_\_\_\_

FOR COOPERATIVE PARTICIPATION

FOR THE YEAR 1991

IN

Workshop on Childrens Self-Esteem Through Art

March 26, 1991  
April 02, 1991

*Bernice H. Brown*

Trainer

Title

\_\_\_\_\_

APPENDIX M  
PARTICIPANTS' SIGN-UP SHEET

MONTH \_\_\_\_\_

VOLUNTEER TIME SHEET

CENTER \_\_\_\_\_

VOLUNTEER	CURRENT PARENT	FORMER PARENT	OTHER	DATE OF SERVICE	HOURS WORKED	TYPE OF WORK PERFORMED	CODE	VALUES OF SERVICES

TEACHER: \_\_\_\_\_

DATE: \_\_\_\_\_

APPENDIX N  
SELF-EVALUATION



## A Self-Evaluation

I felt competent in the strategies I used to make decisions based on knowledge of early childhood theories and practices. Through these workshops I took advantage of these opportunities to improve my competence, both for personal and professional growth. This is for the benefit of children, their families, and other interested people.

I took in consideration the goals and objectives for the workshops and for the participants as a whole and developed realistic plans responsive to the needs of all.

The parents needed a place for child care while attending the workshop. Child care was provided by competent caregivers. Participation was good because parents had peace of mind. They knew where their children were.

## Criticism

Instead of the workshops being 1 1/2 hour each they should have been at least 2 hours each. The adults became so involved. They complained of not having enough time to do all the things they wanted to do.

APPENDIX O  
CRAYOLA ART HANDOUTS  
(IDEAS AND INSTRUCTIONS)

# HEAD START

BINNEY & SMITH INC.  
EARLY LEARNING CHILDHOOD WORKSHOP  
PRODUCT INFORMATION DEMONSTRATION

2/22/91

## Handouts

### CLAY:

1. Crayola Clay Creature
2. Clay paint print

### COLORED PENCILS:

1. Intergalactic space-stamp

### MARKERS:

1. Coffee Filter Art
2. Stained Glass
3. Watercolor painting with markers
4. Washable tattoo

### CRAYONS:

1. Masks
2. Warming tray crayon
3. Crayon laminations
4. Melted crayons notecards
5. Fabric crayons

### WATERCOLORS:

1. Mystery picture
2. Stained Glass

### TEMPERA PAINT:

1. Sponge art
2. Cookie cutter art
3. Styrofoam prints
4. Puzzle picture art
5. Running color
6. Blowing color
7. Torn design



**CLAY:**

**1. CRAYOLA CLAY CREATURE**

**MATERIALS:**

1. Assorted colors of Crayola clay
2. Two hands
3. Imagination

**PROCESS:**

Have the group make one creature. When everyone is finished have each group tell the rest what its name is, where its from, what it eats, and anything else that might be fun to know.

**2. CRAYOLA CLAY PRINT**

**MATERIALS:**

1. Stick of clay
2. Stick, pencil, plastic knife, nail, or other tools
3. Paint brush
4. Paint
5. Paper

**PROCESS:**

1. Gently push ball of clay against flat surface or table.
2. Decorate the flattened side with grooves, holes, designs.
3. Brush on thin paint to designed clay surface (or press clay onto a pad of paint or ink stamp pad)
4. Print

**MARKERS:**

**1. COFFEE FILTER ART**

**MATERIALS:**

1. Crayola washable markers (assorted colors)
2. Coffee filters
3. Large cups for water
4. Newspapers

**PROCESS:**

1. Flatten out coffee filters and then fold accordion style in about 1/4" increments.
2. Fold in middle.
3. Take Crayola washable markers touch tips to the filter randomly and changing colors.
4. Take coffee filter (still folded accordion and in half) and dunk in cup of water.
5. Take filter out of water after just a second or two and squeeze out water.
6. Unfold and smile.

**VARIATIONS:**

1. Experiment by folding in different ways.
2. Take finished product and glue onto stiff cardboard for a pinwheel effect.

**2. STAINED GLASS**

**MATERIALS:**

1. Liquid glue
2. Crayola washable markers
3. Crayola tempera
4. Heavy sulfite paper
5. Water

**PROCESS:**

1. Prepare early by making the stained glass outlines before class.
2. Take white liquid glue and mix tempera paint in to achieve desired "solder" color.
3. Cut sulfite paper into window squares.
4. Squeeze glue out onto paper forming windows.
5. Allow to dry overnight
6. Take Crayola washable markers and color within edges of each window changing colors with every window. Don't color in the windows!
7. Either take a brush or spray water bottle and wet each window so that colors will run into middle of windows.

## CRAYONS:

### 1. MASKS

#### MATERIALS:

1. Crayola markers
2. Crayola crayons
3. Crayola pencils
4. Crayola tempera paint
5. Crayola watercolors
6. Face mask cutouts

#### PROCESS:

1. This one is very open-ended and left up to your imagination.
2. Use whatever is available and decorate your mask.

### 2. WARMING TRAY CRAYON

#### MATERIALS:

1. Warming tray, set on low or med/low
2. Foil
3. Peeled crayons
4. Many types of paper

#### PROCESS:

1. Cover tray with foil.
2. A. Draw directly on foil and press paper on completed design or B. Lay paper on foil and draw on paper, taped at 2 corners.
3. Crayon melts as it warms while you draw
4. Remove paper--hang in window when dry
5. Simply wipe off foil with a paper towel for next artist.

#### VARIATIONS:

1. Draw on paper plate in an electric fry pan lined with foil.
2. Try drawing on fabric.
3. Use little designs glued on folded cards for greeting cards.
4. Effective for mobiles.

#### SAFETY:

1. One artist at a time.
2. Hold crayon at end away from heat.
3. Be sure cord does not stretch across traffic.

VARIATIONS:

1. Add ribbon, glitter, dry flowers, etc. onto to dried card for added effects.
2. Glue 3x5 notecard onto pre-folded greeting card paper for a personal greeting.

5. FABRIC CRAYON TRANSFER

MATERIALS:

1. Crayola fabric crayons
2. Washed fabric such as ~~100% cotton~~ SYNTHETIC OR BLENDS (50/50), etc.
3. Plain white paper
4. Iron
5. Old towel or newsprint to absorb excessive transfer

PROCESS:

1. Draw on white paper with fabric crayons (if words or names are used, they MUST be printed in reverse to transfer correctly)
2. Lay paper with drawing FACE DOWN on fabric
3. Cover with newsprint or old towel
4. Press with hot, dry iron (note directions on crayon box)
5. Peel away drawing (this transfer can be washed and dried and will retain its bright color.

VARIATIONS:

1. Use on pillow cases, T-shirts, quilt squares, puffy picture frames.
2. Windsox, kites
3. Tote bags, back packs, bandanas, belts, head bands

## TEMPERA PAINT:

### 1. SPONGE ART

#### MATERIALS:

1. Sponge shapes or squares
2. Clothespins
3. Crayola washable paint or regular Crayola tempera.
4. Paper plates
5. Newspapers

#### PROCESS:

1. Either cut designs in sponges, use squares, or use precut packaged sponges.
2. Pinch sponge with clothespin for handle
3. Dip in paint, or paints
4. Scrape off excess paint
5. Dab on paper for a sponge print.

#### VARIATIONS:

1. Try sketching a pencil line design and printing on the design.
2. Make wrapping paper
3. Try blossoms or leaves.
4. Use for texture on a large mural (grass, fields, sky, etc.).

### 2. COOKIE CUTTER ART

#### MATERIALS:

1. Crayola washable paint or Crayola tempera.
2. Paper plates
3. Assorted cookie cutters
4. White paper
5. Newspapers

#### PROCESS:

1. Fill each plate with one color of paint.
2. Dip a cookie cutter so that the cutting edges are covered with paint.
3. Print onto paper

#### VARIATIONS:

1. Make wrapping paper.
2. Use Crayola acrylics on t-shirts for permanence

### 3. STYROFOAM PRINTS

#### MATERIALS:

1. Styrofoam grocery trays
2. Pencil or ballpoint pen
3. Crayola washable paint
4. Paper



VARIATIONS:

1. Apply to paper by dipping a straw in paint and holding dry end with a finger to hold paint in straw.
2. Change colors often to experiment with the mixing of colors as they cross over each other.
3. Use a turkey baster on a large sheet of paper, tipping table or board to run the colors.

6. *BLOWING COLOR*

MATERIALS:

1. Crayola washable paint thinned
2. Spoon, brush, or straw

PROCESS:

1. Drop a puddle of paint on paper using a spoon, brush, straw.
2. Using a straw, blow on the puddle forcing the paint in any direction or creating a sprayed effect.
3. Colors may be mixed or simply use one color.

VARIATIONS:

1. Try this on paper hung on a wall.
2. Use a turkey baster instead of a straw on a large paper.
3. Try other liquids such as--  
ink  
food coloring  
water on dry tempera paint sprinkled on paper.

7. *TORN DESIGN*

MATERIALS:

1. Crayola Washable paint
2. Scraps of construction paper
3. Sheets of paper
4. Large paint brushes (So-Big brushes are ideal)

PROCESS:

1. Tear shapes suitable <sup>to</sup> subject idea.
2. Paint paper with paint, unshaken.
3. Stick paper shapes onto paper.

VARIATIONS:

1. Designs may be realistic or random
2. Allow children to experiment with tearing before the idea of "gluing" a finished design is suggested.
3. Try sticking different objects to paint: feathers, leaves, yarn, etc.

## ACRYLIC

### 1. STENCILING ON FABRIC

#### MATERIALS:

1. Crayola acrylics
2. Fabric (T-shirts, place mats, quilt squares, etc)
3. Assorted brushes
4. Clear contact paper
5. Safety scissors

#### PROCESS:

1. Cut out shapes from contact paper
2. Peel protective backing
3. Stick on fabric, pressing edges down
4. Using fabric paints, paint fabric
5. Since Crayola acrylic is permanent, you DO NOT need to heat set or add any additives.

#### VARIATIONS:

1. Try for negative stencils by painting inside the stencil.
2. Try for positive stencils by painting around the stencil.
3. Try spatter painting the fabric paint with a toothbrush rubbed across a piece of window screen using the contact paper stencils.

### 2. MARBLING

#### MATERIALS:

1. Crayola acrylic paints.
2. Aluminum square cake pans
3. Liquid starch (ie. sta-flo)
4. Newspapers
5. Cups to mix in.
6. Construction paper
7. Toothpicks
8. Craft sticks
9. Hair pics
10. Paper towels
11. Kleenex
12. Bucket (water source)

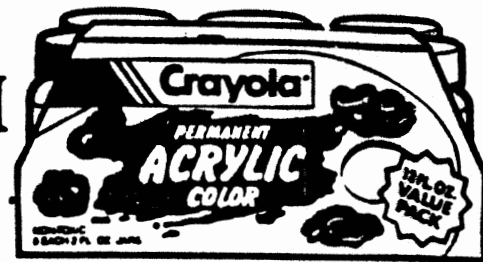
#### PROCESS:

1. Start by putting quarter size portions of assorted Crayola acrylic colors into cups.
2. Add water sparingly and thin colors to a thin cream. You can use craft sticks to do this.
3. Set your aluminum trays out on a table and fill with at least 1" of UNDILUTED liquid starch.
4. Cut construction paper, assorted colors, in half or even quarters.

# Binney & Smith Inc. Educational Products Division

## Technique Sheet:

# TIE-DYEING WITH Crayola® ACRYLIC COLORS



Crayola® Acrylic Colors can be mixed with water to create a permanent economical fabric paint. This mixture of paint and water will give you vivid colors that are permanent and your garment will feel soft to the touch. Depending on technique, each bottle of paint will paint many T-shirts.

### GENERAL SUPPLIES

Crayola® Acrylic Color, 16 oz. spray bottles, rubberbands, string, scissors, fork, clothes hangers or clothespins, plastic tablecloth or garbage bag and T-shirts.

### FABRIC PREPARATION

Pre-wash the T-shirt or garment to remove sizing. Sizing can prevent the paint from adhering properly. Use no fabric softener prior to painting.

The T-shirt or garments should be damp.

Cover your work area with a plastic tablecloth or a garbage bag.

### HELPFUL HINTS

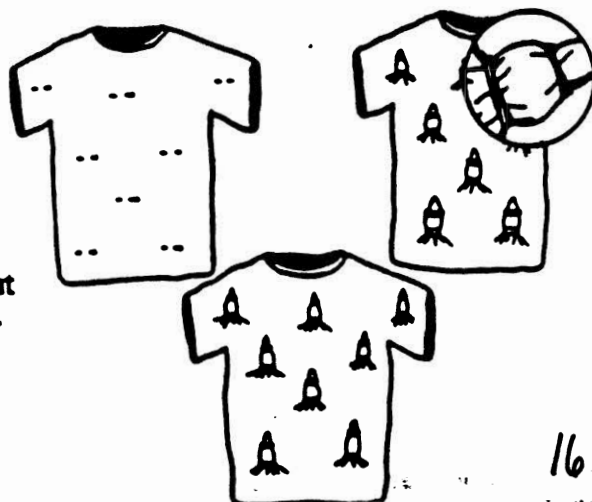
1. Always wear old clothes when tie-dyeing since this paint is very permanent. Cover all surfaces in the spraying area as paint is permanent when dry.
2. Clean the spray nozzle thoroughly in water. You may store unused paint in the spray bottle making sure you shake well before using again.

### TYING YOUR T-SHIRT

Shirts can be tied in a variety of ways.

#### Starburst or Flowers

Mark the position of the flowers with pins through both layers of material. To form peaks, remove pin and pinch both layers of fabric between thumb and forefinger; lift up approximately 2" and wrap rubberband tightly around fabric at the base. Wrap a second rubberband  $\frac{3}{4}$ " down from the tip. Spray the tip one color and the area between the bands a second color. Flip the shirt over and spray the color used between the two rubberbands into each banded rosettes. Cut the bands and spray any white areas with more paint.





# Some Projects And Techniques

## Pasted Paper Layers

Spread CRAYOLA white paste between five or six layers of newspaper to form a thick pad. Cut out a shape and model it while the paper is still moist and pliable. Be sure to spread the paste evenly on the newspaper and to work out any air bubbles with the hand.

To simplify and step up the cutting process, draw the desired shape on the final sheet of dry newspaper before pasting it to the other layers.

This pliable pad of newspaper can be cut to make modeled jewelry pieces. shaped around a bowl to make one of paper, draped to create the folds of a gown on a papier maché figure or curled for its hair.

Paint with CRAYOLA tempera and coat with LIQUITEX acrylic medium for a glossy waterproof finish.

## Papier Mache

Torn strips or pieces of paper spread with CRAYOLA white paste and applied to armatures of many types is a quick, easy way to do papier mache. Torn paper will provide a feather edge which will be almost invisible when pasted.

Collect boxes, tubes, paper cups and plates, bottles, cans or any article that can be used as an armature. Combine them to form figures or animals: a box for a torso with tubes for arms and legs and a paper cup for a hat or skirt. A light bulb or Styrofoam ball will make a head. Use string or tape to hold the forms together, then cover them with three or four layers of torn paper strips, coated on one side with paste. Gently stretch the paper as it is applied and smooth

it with the fingers to eliminate any air bubbles and/or creases.

Newspapers, rolled and coiled, make simple, inexpensive armatures. Wads of paper may be added to build out the form, all held in place with string or tape, then coated with paper strips spread with paste.

A final coat of unprinted newspaper or paper toweling will give the piece a good surface for decorating with either CRAYOLA tempera, water color or crayon. Protect the finished craft with a final coat of LIQUITEX acrylic medium.

## Colored Glue Sheets

The transparent quality of dried CRAYOLA art and craft glue leads to many interesting applications.

Pour the glue onto a non-porous surface. A sheet of glass or wax paper works well. Tilt the surface allowing the glue to spread into an even layer. Or, build a wall with CRAYOLA modeling clay on either surface to create a definite shape, then pour in glue.

To add color, drop CRAYOLA water color into the wet glue and spread the color by moving a stick through it until the color is even. The paint may also be swirled to create a spiral of color within the glue.

When dry, the colored sheets of glue may be cut into shapes. When glued to a paper ground, the designs create interesting glue paintings, the colors intermixing as one is placed over another. Tape the shapes to a window to let light shine through. Or, make a hole close to one edge and string to hang the shapes as ornaments.

Variation: Cover a sheet of Styrofoam with CRAYOLA marker color, pour on glue then allow it to dry. The glue will absorb the color and, when dry, will peel from the Styrofoam very easily.