

WHAT THE SPEECH OF SIX PRESCHOOL CHILDREN REVEALS
ABOUT THEIR ART MAKING:
A Case Study of the Function of Speech of Preschool
Children During Their Activity With Paint,
Clay, Construction, and Collage

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ABSTRACT

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A case study which investigates the function of speech as it reveals aspects of the art making process. Six preschool children worked for eight sessions with paint, clay, construction, and collage. Findings show that 67.7% of the speech accompanying the art activity was social; 6.6% was used for dramatic play; and 25.7% was for private speech. Dramatic play and private speech tended to increase with age, confirming the general conclusion of experts. Dramatic play was particularly high in the most creative and playful children. The medium which elicited most speech was paint rather than clay. Verbalization for paint was mainly social and outer directed private speech; clay elicited far more inner directed speech, particularly of those children who were product oriented. Construction was accompanied largely by social remarks about materials and to a lesser extent commands and requests. Collage showed a significant score in dramatic play. Amount and function of speech varied according to age and/or level of artistic development and individual inclination to the materials. Findings show that

speech is an important indication of the child's view and feelings about his task particularly of those not making recognizable objects. Directive speech seemed to increase with task difficulty but only for those who worked more creatively. Frustrating remarks tended to appear in the work of those who were the most product oriented. The above findings suggest more attention be given to speech as it functions in the art making situation. This serves as an important link between teacher and child in furthering artistic development.

PREFACE

This study of children's art making explores the function of speech as it accompanies the art making process. Why study the function of speech? Speech is used for very different purposes, such as communicating an idea, asking questions, expressing feelings, etc. By analysing the function of speech, we learn how children respond to making art. Children have the marvellous characteristic of being freer with their speech than adults. Up to seven they are known to use a certain amount of private speech which reveals their reactions and thoughts. By studying how speech functions in relation to the art making it is hoped that a little of the mystery surrounding much of the theory of child art can be dispelled. Teachers of art for preschool and kindergarten need more than mystic enthusiasm to help children to sustain their art making past the critical age between seven and nine.

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CHAPTER I

THE PROBLEM

In preschool teacher preparation it became apparent that studying the art product alone was not sufficient to gaining an understanding of what the art making process means to young children. This study proposes to examine this aspect of children's art by analysing the ongoing speech during the art making activity in a nursery school situation.

Recently, there has been a renewed interest in studying children's art as it relates to other behaviors. In studies by Golomb (1974, 1976), Korzenik (1974, 1976), Gardner (1976), and Brittain (1969) speech was an important indicator of how the child conceived of the art making activity. Golomb (1976) describes the changing nature of the speech with age and/or level of representation and how it may function to describe, to substitute for or to clarify the art activity. She also mentions that language often reveals that conceptualization often preceded the ability to represent it in art materials. This is at variance with the views of Goodenough (1926) and Harris (1963) who claim children's conceptual level is revealed through what they draw.

In two separate studies, one dealing with role-taking

(1974), and the other, with problem-solving as a factor of creativity (1976), Korzenik came to similar conclusions as Golomb. She too, found children could speak of something earlier than they could draw it and also that function of speech changes with age. She found that egocentric children were less able to communicate their intentions in drawing, often acting out the required subject with the help of words. Children who were less egocentric (closer to 7) were found to be more aware of their role in making a drawing clear to someone else. They were found to be more task oriented.

Gardner (1975) found in a study comparing the symbolizations of children in different media, that some children used language to extend or expand upon an idea initiated in the drawing, not feeling obliged to limit expression to one media. Korzenik (1974) made a similar finding, observing that the more egocentric children did not believe that the end product or solution needed to be confined to the paper.

Brittain (1969) carried out a pilot study in which an attempt was made to relate the taped comments of the child to the art work. He found that not all children were equally verbal and redesigned his observation to focus on the more verbal children. He found younger children tend to begin without a preconceived idea whereas older children tend to plan. Vygotsky referred precisely to this phenomenon to illustrate a point about the relation between language and thought.

Our findings indicate that egocentric speech does not long remain a mere accompaniment to the child's activity. Besides being a means of expression and release of tension, it soon becomes an instrument of thought in the proper sense -- in seeking and planning the solution of a problem What happens here is similar to the well known sequence in the naming of drawings. A small child draws first, then decides what it is that he has drawn; at a slightly older age he names his drawing when it is half done; and finally he decides beforehand what he will draw. (P. 16)

Other writers who investigated the subject were Alschuler and Hattwick (1947), Jameson (1968), and Pile (1973). Alschuler and Hattwick realized that language was an important means for interpreting the art work of the child in order to relate it to other personality factors. Naomi Pile mentions situations in which the child talks while making art. These situations are simply described to illustrate a point and are not further analysed in terms of their function.

In psychology, much has been written on the function of speech particularly as it relates to the egocentric child and his embedded view of reality. Since Piaget's study of the language of the child as it relates to thought in 1926, many studies have been made which have added to the theory of the child's use of language. As will be seen in the review of literature of research in language function, many aspects mentioned in studies in art education could be connected with general findings in language function. Besides using language for communicative purposes, children use language for dramatic play. In addition, research in

language function shows that children of egocentric age (3-7) use language to accompany their activities. This language was first referred to as egocentric speech by Piaget as it lacked consideration for a specific listener. Egocentric speech or private speech as more recent investigators prefer to call it, serves to accompany the child's activities and reflects the kind of involvement with the object.

Purpose of the Study

One major assumption of this study is that a sound basis for the teaching of art to the pre-primary level makes it necessary for one to begin with what the child "is all about". This is known as the contextualist viewpoint.

Elliot Eisner describes it in this way:

Using a contextualist frame of reference we will argue that an educational program -- both its needs and its ends -- can be properly determined only if one understands the context in which the program is to function. (P. 2)

In reviewing the literature on child art, much has been written on different aspects of children's art products such as development (Lowenfeld, 1970), the relation of child art to primitive art (Kellogg, 1970), and art as a measure of the child's intelligent quotient (Harris, 1963). Very few studies could be found that took into consideration the context in which the child works or obtained information on how he felt and thought about his art making.

There is a need for nursery school teachers to have

a clear understanding of the needs of the child in the art making situation in the nursery school. Certain writers have recognized this problem and feel that conclusions derived from the product alone do not give an adequate picture of what the art making means to the child. Brent Wilson (1976), writing the guest editorial for an issue of Studies in Art Education, totally devoted to child art says this:

Although child art is one of the principal reasons for the existence of art education, it has received surprisingly little attention from researchers within the field. As if neglect weren't enough some inquiry along with much writing about child art in text books spell-bind us with expressions of awe and wonderment about children's exciting drawings, paintings, and other products while keeping alive the unsupported assumptions and naïve mysticism surrounding child art. (P. 5)

Wilson goes on to describe some assumptions about child art which never take a close look at the child.

Lambert Brittain (1969) criticizes much of the literature of child art saying that it does little to understand the significance of nonrepresentational drawings to children.

The literature is filled with references to the wonderful paintings of this age, and Rhoda Kellogg's recent book, The Psychology of Children's Art is a collection of some such examples. While controls are almost non-existent in her study, Rhoda Kellogg has developed a system by which she sees children's drawings and paintings evolving forms that she feels parallel the development of art in primitive man. One can read much into children's drawings and often nursery school paintings do look like Rorschach ink blots. Such studies do not help in understanding the significance of non-representational drawings to children. (P. 15).

The problem of understanding child art is similar to that in understanding adult art. In both cases it is important to understand the intentions of the artist.

Ursula Meyer (1972) in an introduction to conceptual art, describes a new way of considering art which has implications for the way we might approach child art:

Conceptual art makes the ideational premise of the work known, a decided contrast to other contemporary art which is not concerned with defining the intention of the work attending (almost) exclusively to its appearance. The IDEA of the work which only the artist could reveal remains hidden, thus becoming everybody's guessing game, and/or responsibility.

(P. VIII)

Statement of the Problem

In many art education studies, speech is mentioned to help illustrate other points. This study focuses on the function of speech recorded during the art activity. The types of speech are related to the activity and the function of speech defined are categorized according to the norms set by those who are experts in studies of children's language. The analysis of the results should help adults understand the child's needs and intentions in the art making process.

In this specific study, language reveals differences in inclination towards paint, clay, construction and collage. Language indicates the need or lack of need for attention and independence-dependence on the teacher. Language also indicates creative behavior not shown in the work such as dramatic play, narration, criticism and

other relevant speech.

This study is an inquiry into the function of speech as it illuminates the meaning of art making to children and will indicate the needs of the child as well as his intentions during the process.

CHAPTER II

REVIEW OF LITERATURE

A Review of Writings Concerning Language Function

The literature of functional analysis of the language of the young child provides additional information for this study of language and the child's experience in art. What emerged were three basic areas: language for social interaction, language for dramatic play and language for self-communication or thinking. Categories of social speech were derived from studies of the following: Piaget (1926), McCarthy (1943), Cazden (1971) and Meichenbaum and Goodman (1976) (see Table 1). Categories of speech for dramatic play were derived from: McCarthy (1943), Cazden (1971), and Smilansky (1968) (see Table 2). Categories for private speech were derived from the following studies: Piaget (1926), McCarthy (1943), Vygotsky (1962), Flavell (1966), Klein (1963), Kohlberg et al (1968), Cazden (1971) and Meichenbaum and Goodman (1976) (see Table 3).

Jean Piaget who was the first to analyze young children's speech according to function, found that a great deal of children's speech between 4-7 reveals the lack of ability needed for communication purposes, to take the viewpoint of another. He called this egocentric speech. To

CHART DEPICTING DERIVATIONS OF CATEGORIES OF SOCIAL SPEECH FOR THIS STUDY

<p>PIACER(1926) Social speech-directed at someone in particular -adopts the view point of the hearer</p>	<p>2. CRITICISM-remarks about the behavior and work of others. -affective (asserting superiority)</p>	<p>3. COMMANDS, REQUESTS, and THREATS. Definite interaction</p>	<p>4. QUESTIONS</p>	<p>5. ANSWERS</p>
<p>McCARTHY(1943) Social speech-addresses hearer -exchanges ideas</p>	<p>2. Criticism CRITICISM OF OBJECTS CRITICISM OF PERSONS (in which the child feels thwarted)</p>	<p>3. Commands, Requests, Threats and EMOTIONALLY TONED STATEMENTS</p>	<p>4. Questions</p>	<p>5. Answers</p>
<p>1. Adapted information - NAMING-of objects - REMARKS ABOUT THE SITUATION REMARKS ABOUT THE SITUATION BUT NOT IMMEDIATELY RELATED -IRRELEVANT REMARKS (those in which the observer can not notice any connections with previous remarks or actions)</p>			<p>6. SOCIAL PHRASES-things child has been taught to say parrot like, e.g. "Thank-you."</p>	

TABLE 1 --(continued)

CAZDEN (1971) Social speech-deciding what is important to say - LABELING - DESCRIPTION OF EVENTS - NARRATION		GIVING DIRECTIONS	Questions	
MEICHENBAUM AND GOUDMAN (1976) Social speech - if there is eye contact of a specific audience is addressed TASK RELEVANT TASK IRRELEVANT	5. CRITICISM OF OBJECTS 6. CRITICISM OF PEOPLE 7. CRITICISM OF PEOPLES WORK 8. FRUSTRATIONS	9. COMMANDS 10. REQUESTS	11. QUESTIONS	12. ANSWERS
CATEGORIES OF SOCIAL SPEECH DERIVED FROM THE ABOVE FOR USE IN THIS STUDY 1. NAMING 2. REMARKS ON THE SITUATION 3. NARRATION 4. IRRELEVANT REMARKS				

TABLE 2
CHART DEPICTING DERIVATIONS OF CATEGORIES OF SPEECH FOR DRAMATIC PLAY FOR THIS STUDY

McCARTHY (1943)
 DRAMATIC IMITATION*
 All talk in imitation of conversation of adults
 -imaginary phone calls,
 -animal sounds

*McCarty - says that Piaget would probably include this category of speech in ego-centric speech. She found instances of it being used socially.

GAZDEN (1971)
 DRAMATIC PLAY (SMILANSKY 1968)

1. dramatic imitation of adult speech

2. words to change the identity of people, places and things (make-believe).

CATEGORIES OF SPEECH FOR DRAMATIC PLAY DERIVED FROM THE ABOVE FOR USE IN THIS STUDY

1. DRAMATIC IMITATION
 2. WORDS TO CHANGE PEOPLE, PLACES AND THINGS.

TABLE 3
 CHART DEPICTING DERIVATIONS OF CATEGORIES OF PRIVATE SPEECH FOR THIS STUDY

PIAGET (1926) Ego-centric speech-child speaks only of himself -doesn't put himself at the viewpoint of the hearer	1. ECHOLALIA -word repetition	2. MONOLOGUE Talks to himself as if thinking out loud.	3. COLLECTIVE MONOLOGUE Association with action or thought of the moment without concern for the audience.
McCARTHY (1943)	-is self communicative -child doesn't differentiate it from social speech	LANGUAGE FOR DIRECTING THOUGHT -mental orientation for conscious undertaking -for overcoming difficulties	
VYGOTSKY (1962) Ego-centric speech	PLAVELL (1966) LANGUAGE FOR MEDIATING		EXPRESSING THE AFFECTIVE
KLEIN (1963)			

TABLE 2 (Continued)

KOHLEBERG et al. (1968) Term - PRIVATE SPEECH used instead of -EGO CENTRIC SPEECH		
WORD-PLAY	OUTER DIRECTED SPEECH - DESCRIPTION OF ACTIVITY - LABELING AFTER THE TASK - COMMENTS TO AN ABSENT OTHER - COMMENTS TO NON-HUMAN OBJECTS AS IF HUMAN	INNER DIRECTED SPEECH - DESCRIPTION PRIOR TO TASK PLANNING - QUESTIONS SELF ANSWERS
GADDEN (1971)		
MEICHENBAUM (1971) and GUDMAN (1976)		EXPLETIVES (KLEIN (1967)) (FLAVELL 1964)
CATEGORIES OF PRIVATE SPEECH DERIVED FROM THE ABOVE FOR USE IN THIS STUDY 1. WORD PLAY 2. DESCRIPTION OF ACTIVITY 3. LABELING 4. IRRELEVANT REMARKS 5. COMMENTS TO ABSENT OTHER 6. COMMENTS TO NON-HUMAN OBJECTS AS IF HUMAN 7. DESCRIPTION OF ACTIVITY PRIOR TO TASK 8. QUESTIONS; SELF ANSWERS 9. EXPLETIVES		

distinguish it from egocentric speech, Piaget defined social speech as speech which takes the chosen audience's viewpoint into consideration, adapting information to the listener's viewpoint. Piaget broke down the category of social speech as follows: adapted information, criticism, commands, requests and threats, questions and answers (see Table 1). McCarthy (1943), further sub-divided adapted information into: naming, remarks about situation, remarks not immediately related but logically connected and irrelevant remarks. Criticism included the added definition of remarks in which the child feels thwarted or frustrated. New sub-categories were social phrases, e.g. "please" and "thank you" and dramatic imitation. Social phrases were eliminated in the final synthesis of categories to be used in this study, as well as remarks not immediately related.

Although McCarthy (1943) and Cazden (1971) consider dramatic play (see Table 2) a part of social speech, it really overlaps with private speech as well, and it can take place also when the child is alone (Smilansky, 1968). Dramatic play involving imitation and make-believe will be considered separately as it concerns other areas than social communication per se.

Words are used to bridge the gap between fantasy and reality. Through a word, a child creates an equivalent or symbol of his inner fantasy or his view of the world. Words may be used to mimic the speech or sounds of people, animals

and things, or evoke make-believe, changing the identity of a person or objects; serving as a substitute for action, or describing a situation. Smilansky mentions that this form only emerges when the child can express himself easily with words. Between 4-7 there is a gradual decline of dramatic play with a tendency for play with rules; less playful and more goal oriented than dramatic play. Smilansky also noted that children who came from a low socio-economic background engaged in less dramatic play than children from a background in which parents were involved in the play of the child.

Another category in addition to those of social speech and speech for dramatic play is that of egocentric speech (see Table 3). This term was first used by Piaget to differentiate speech which obviously functioned for social interaction as opposed to that which didn't. He found it particularly high (40%-70%) in children from 4-7 with a gradual decline toward seven. Piaget subdivided egocentric speech into different functions: echolalia or repetition, in which the child repeats or chants for the sake of the words alone; monologue which Piaget defined "as if thinking aloud" and collective monologue in which an audience is implied but no concern is given for the viewpoint of the audience. The audience serves as a stimulus.

Several other writers have since studied egocentric speech, agreeing with some of Piaget's ideas and modifying or enlarging others. Vygotsky (1962), for example,

criticized Piaget for considering egocentric speech a characteristic of the cognitive deficiencies of the egocentric child.

There is, of course, nothing to this effect in Piaget, who believes egocentric speech simply dies off. The development of inner speech in the child receives little specific elucidation in his studies. (P. 18)

Instead, Vygotsky felt this type of speech was for communicating with the self and for thinking and guiding activity. Vygotsky felt that children of the egocentric stage sometimes confused the two types of speech, especially when in a social context.

One of the most comprehensive surveys of egocentric speech is that of Kohlberg, Yaeger, and Hjertholm (1966). They preferred to use the term "private speech", finding egocentric speech too vague. An attempt is made to unify the diverse forms of private speech as suggested by Piaget (1926), Vygotsky (1934), Klein (1963), and Flavell (1966), by organizing them in a developmental hierarchy which was derived from Luria and Mead. According to this theory, younger children would use less of the inner directed forms than older children. The fact that younger children (under 5) tend to be more outer directed -- that is -- labeling, and describing an activity after it has been done, has been confirmed in several studies: Reese (1962, 1963), Flavell, Beach, and Chinsky (1966) and Gan Kova (1960).

The private speech categories used by Kohlberg et al in a series of studies relating age, task difficulty and

I. Q. to private speech were as follows: word play, which relates to Piaget's echolalia, outer speech which is aroused by external stimuli, i.e. describing an activity, labeling after an activity is done, inner directed which includes speech describing the activity relevant to carrying out the task, planning, as well as questions which are rhetorical. The last category, inaudible mutterings, is (according to Vygotsky) speech which goes underground in which the child doesn't need to talk out loud anymore in order to think.

Meichenbaum (1976) who for the greater part adopts Kohlberg's et al categories, makes some adjustments. Inaudible muttering is deleted as most investigators had difficulties in recording it. Added to the list is "expletives" which was suggested by Klein (1963) and Flavell (1966) which functions for affective expression.

From this survey the following classification for function of speech was established for use in this study to see how useful they were to describe aspects of the child's thoughts and feelings during the art making process.

I Social Speech

Adapted Information

1. Naming
2. Remarks on situation
3. Irrelevant remarks (nonsequiters)

Criticism

4. Of people
5. Of people's work
6. Of objects
7. Of frustrating situations

- 8. Commands
- 9. Requests
- 10. Questions
- 11. Answers

II Dramatic Play

- 1. Imitation of adult speech or animal sounds
- 2. Words change the identity of people.
objects
substitute for action
describe situations

III Private Speech

- 1. Word play
- 2. Description of an ongoing activity which is not relevant to planning
- 3. Labeling after making
- 4. Irrelevant remarks
- 5. Comments to an absent other
- 6. Comments to a non-human object
- 7. Description of an ongoing task which has task solving relevance
- 8. Questions which the self answers
- 9. Expletives

Studies of Children's Art Referring to Language

Other investigators have utilized language categories when studying child art which could be related to previously mentioned studies in psychology. None of the studies in art have related their findings to psychology or done a systematic investigation of the relation of art making to language function.

In reviewing the literature of studies of the children's art making process and language, the information provided refers to the description of children's language. The most frequently mentioned phenomenon was naming. Alschuler

and Hattwick (1947) recognized the value of attending to the child's verbalization, particularly the labels given by the child to his non-representational work, as an aid to interpretation. Others who refer to naming are Lowenfeld (1964), Pile (1973), and Jameson (1968) as well as Kellogg (1973), Eiber (1967), Golomb (1973) and Brittain (1969). Instead of scribbling for motoric pleasure, the naming signifies that the child connects his marks with something in the outside world. This is the dawning of symbolic thought and the precursor to symbolic representation. This seems to relate to outer speech. Jameson (1968) notes that the child's playfulness is evident in the facility with which the child renames a drawing, particularly if he has not reached the stage in which he can make a clear symbol as in the pre-schematic stage.

There are numerous speculations as to the function of this naming. Lowenfeld (1957) explains it as a significant step forward in which the child's awareness evolves from the kinesthetic sensation to one of connecting his marks with something in the outside world. Kellogg (1970), as well as Golomb (1974), feel that the child names to satisfy the inquiring adult. Eiber (1967) feels children get the idea of equivalence by looking at picture books.

Brittain (1969) and Jameson (1968) comment on the difference in the child who names his work before and the one who names after. Naming before indicates that some

planning and some awareness of potential of materials. This relates to inner directed speech or speech for guiding activity. Naming after refers to outer directed speech describing activity evident to the viewer.

Dramatic play is another situation in which the speech of the child is described in relation to the art activity. Authors who make note of it are Lindstrom (1974), Pile (1973), Korzenik (1974, 1976), and Gardner (1975). In this instance the child extends his symbolic expression beyond the given media and instead elaborates with words. Gardner gives an example of a child who uses a hasty drawing to become a prop for rich verbal elaboration revealing an understanding far exceeding what was put down on paper. Pile (1973) describes how children use finished clay pieces as objects for dramatic play.

Another category, word play has been observed by Korzenik (1974) and Gaitskell (1970) in which children make sounds to accompany their work. They may serve as elements of the picture as for example when a child imitates the physical movement of an object on paper. Looking at the marks without the sounds, the marks have little meaning to the viewer.

Still, other children have been found in Korzenik's study (1976) to talk to their art materials as if they were human.

Three types of speech noted in the studies of the

children's art making process but not by the language-theorists are: (a) criticism of own work; (b) narration as a substitute for work, and (c) verbal correction not carried out in work. Age may be a factor. Golomb (1976) found older children tended to be more critical of their own work feeling an inadequacy between the representation and the object. Pile (1973), Korzenik (1974) and Gardner (1975), all mention children who narrated long stories with intricate details which were not included in the final work.

Dramatic play, narration, criticism, and verbal correction are four examples which show how children's cognitive understanding or affective state can not be measured from the work alone. Golomb (1974) also found the child's intention went beyond the skill, and considered the function of verbalization as a bridge between the intention and the art work. She felt the work could not be considered complete without the comments of the child which might serve to criticize, elaborate, correct, or fantasize. All of which reveal a richer concept than expressed in the work.

Variables Noted in Verbalization During the Art Activity

Part of the purpose of this study was to see how the findings of this study would compare with the findings of the investigators reviewed. In studies and articles concerning children and their verbalization during the art activity, it was mentioned that certain variables can change

the frequency and type of verbalization of children. Among the variables mentioned were age, level of artistic development, media, and personality differences.

Lindstrom (1974) noted an increase of verbalization at four as opposed to two.

In a study of the development of representation, Golomb (1976) mentions verbalizations of the child to substantiate her observations of the awareness of the child of the art process and product. The child who has not reached the stage of representational intention, drawing for kinesthetic pleasure, doesn't verbalize to a great extent. When questioned about what he had done, he would say, "I don't know" or romance himself out of the situation. (Piaget (1973) used the term "romance" to designate answers by the child; not really believed). Golomb felt that the child's verbalization supported the observation that the child doesn't really look at what he makes or care about the product. As the child gains control over his manipulations and scribbles, the child's verbalizations change somewhat. He gives to his inarticulate forms names referring to his environment and experience. Significant is that the child's awareness has changed from being directly connected with motor activity to one in which the child sees in his work equivalents or things that can stand for aspects of the external world. In between the naming of scribbles stage and the pre-schematic stage, Golomb mentions a stage in

which the child doesn't yet know the representational possibilities of the media, but discovers in or after the making incidental perceptual similarities. A circular form may be called 'balloon', 'apple', or 'ball'. As the child becomes aware of form in his scribbles and clay manipulations, the child begins to realize representational possibilities. The nature of verbalization changes. Characteristic of this stage are symbols which are highly undifferentiated shapes. According to Golomb, the child has a spontaneous understanding of equivalences and is extremely flexible as to how an equivalent can be satisfactorily resolved. Narration may complete a highly undifferentiated although recognizable form. Korzenik (1974) observed that dramatic play, talking to art materials, as well as narration, were used freely by children of this stage. Between 5-7, Korzenik as well as Golomb (1974), observed a change in attitude to representation. Gardner et al (1975) noted this among the four-year-olds in a study using 2-4 year-old children. Korzenik correlates the decline in egocentricity with fewer irrelevant details, less dramatic play, a greater sensitivity to details. This brings to mind Smilansky's observations (1968) mentioned before, in which there is a gradual decline of dramatic play between the ages of 4-7 in favor of games with rules in which the child accepts pre-arranged rules and adjusts to them. The hierarchical nature of speech as proposed by Kohlberg et al

seem to relate to the evolution in artistic development from immature naming to planning.

Personal differences in verbalization was noted in a study by Gardner et al (1975). He found children of equal abilities would express themselves in different ways: Some would illuminate sketchy drawings with richly detailed narrations or dramatic play, whereas others would hardly talk as they easily gave their graphic expression visual clarity. Whereas Gardner considers the verbal form of symbolizing as relevant as the visual, Lowenfeld considers the verbalizer as less creative than the visualizer.

In terms of media, Alschuler and Hattwick (1947) found children verbalized more with clay than with paint. This may relate to difficulty of task, mentioned by Vygotsky (1963) and Meichenbaum (1976), as an effect on the function of speech.

CHAPTER III

METHOD

Overview

This case study attempted to support ideas in language function as they appeared during the art making activity. Six subjects were observed in a setting as close as possible to one that a nursery school teacher might encounter. The researcher in this study served in the role of teacher initiating the lessons with a discussion, stories, or demonstrations of the materials (e.g. how to keep the brush clean). This is contrary to many observational studies in which the experimenter served as passive observer. The researcher in this study interacted with the children in a generally supportive manner. This included help when requested, or simply talking to the child about the art work in progress. The data was collected by students enrolled in an art education course for preschool teachers.

Subjects

Six subjects were chosen within the six groups available to work with in the day-care center. Their ages were between 3-5. They were chosen on the basis of general productivity, verbal and artistic, observed during a period of four weeks. Some subjects were changed due to unforeseen circumstances such as moving. Each subject was scheduled to

be observed for eight different sessions.

Room Preparation

The room made available for the special art activities was a grimy kitchen with dingy institution coloured walls in an older building. With the help of students, the room was transformed into a space with white walls accented with primary coloured doors.

The room was prepared for the art activity prior to the arrival of the children to save time and to establish an inviting atmosphere. All work was done on the floor as adequate furniture was not available. Newspapers were set up to designate each separate space. A basin of water and towel were available within reach of the children to wash their hands.

Materials that were needed for the activity were set up separately for each child. In the case of materials which involve a large choice from a wide variety of things like collage, a tray of different materials was set up at the child's place. The children were told and urged to make use of the general set of supplies set up within easy reach as well. Things such as paint and glue were requested from the teacher as easy-to-pour containers were not available.

Activities

The four basic activities were paint, clay, collage, and construction. Each media was used for two consecutive

weeks to allow the child to gain control and to be able to compare the two different sessions.

Procedure

- 1) The room was made ready before the children arrived.
- 2) Observers were established at their places and had checked their equipment.
- 3) On arrival, children were helped into their smocks if needed.
- 4) Children were reminded to sit in the "magic circle."
- 5) In the "magic circle," children were introduced to materials. There was a discussion concerning some of the qualities and possibilities. This was sometimes accompanied by a story.
- 6) After the discussion, children were assigned to a seating arrangement to help facilitate observation.
- 7) Upon completion of the work, all children including subjects were encouraged to place their work in designated areas.

Observers

Three observers, A, B, and C, observed one child per session for two weeks and in the same medium.

- 1) Observers received outlines (see Appendix) as to the data collecting procedures and as to their role.

2) They were stationed as inconspicuously as possible at specific points fairly close to the subject's designated spot, prior to the arrival of the children.

3) They were to be interested but passive observers, responding if the child asked for a response with a minimum statement.

4) There were three types of observations: photography,¹ audio tape recording and written.

Specific Data Collecting Procedures

Photographs were taken at approximately two-minute intervals or when the child did something significant, such as adjusting the materials, destroying the work, or visiting other children.

Taping the speech of the subject was started as soon as the child was seated in front of the materials at his designated spot. Observer B was also required to write as much as possible of the child's speech as well as to whom it was spoken and to what it referred to.

Written observations of the movements of the child were to be accompanied as much as possible with the child's speech for cross-check.

¹Stephen Voss in "The Use of Photography to Study Children's Perceptions of Themselves and Others," cites Gesell and his study on body motion and Margaret Mead as two examples of people who found photography an indispensable means of giving the data more deliberation after the event.

Method of Analysis

The dialogue from the tapes was transcribed and set opposite illustrating the time of the child's movements. The photographs illustrated the movements and the dialogue. The speech was charted by the investigator under three basic headings: social, dramatic speech and private speech as derived from readings of function of speech. These were further broken down into 23 categories (the category of narration was added as it seemed significant in the studies of art education mentioning it). The data was assessed as to frequency and association of type of speech in each individual child working with each of the four media in chart form.

<u>TIME</u>	<u>CHILD'S ACTIVITY</u>	<u>SPEECH</u>	<u>CATEGORY</u>
-------------	-------------------------	---------------	-----------------

From the data the nature of the child's interaction with the art materials was delineated in terms of the type of response and how directive or not for the activity.

Explanation of Terminology in Analysis

Unit of speech -- derived from Meichenbaum and Goodman's definition (see page 9). A unit of speech is defined by natural phrasing. Repetition was counted only if there was a long pause or an interruption.

Categories of Speech -- derived from the review of literature were used to analyze the speech of the six children studied during the eight-week-period. Speech was to be classified as social if it referred to the investigator, observer or other specific audience. Social speech was further sub-divided into twelve categories:

1. NAMING -- refers to the child's comment about his work limited to a simple sentence, e.g. "I made a house," or "Red." In other words, no elaborations are made concerning the noun mentioned.
2. RELEVANT REMARKS -- are directly related to the art-making activity. The child may be answering the teacher or simply sharing some experience. An example might be: "I'm making a house with a door and three windows." Here evidence of a richer conceptualization is given than in the first category of naming.
3. NARRATION -- is a form of verbal elaboration which relates to the work but goes beyond what is depicted, e.g. "This is a lady and she has a daughter."
4. IRRELEVANT REMARKS -- are any remarks or questions with no direct bearing on the activity, e.g. "I have a magic television at home."
5. CRITICISM OF OTHER PEOPLE -- refers to critical remarks involving value judgements made to others about the activity concerned, e.g. "You don't smash the clay, you roll it!"

6. CRITICISM OF OTHER PEOPLE'S WORK -- is similar to the above with the focus of the criticism being another's work rather than a person doing, e.g. "Fire is not blue!" (referring to someone's blue painting of fire).
7. CRITICISM OF OBJECTS -- refers to the child's value judgement of materials or objects related to the activity, e.g. "Mine is bigger than yours."
8. FRUSTRATING SITUATIONS -- refer to the child feeling thwarted in carrying out his intentions, e.g. "I don't know how to make anything hard."
9. COMMANDS -- communicate the child's need for attention, help in an urgent demanding way, e.g. "Look what I made!" or "Come here and fix this."
10. REQUESTS -- are expressions of the child's desires or less emotionally toned than commands: "I need more glue."
11. QUESTIONS -- include only those which refer to the art activity.
12. ANSWERS -- refer to all monosyllabic responses to the investigator's questions which offer little information about the child's intentions, e.g. "Yeah."

Dramatic play signifies all forms of speech which deal with the make-believe.

1. DRAMATIC IMITATION -- refers to the imitation of adult speech or other vocal sounds of people or animals. In other words, the child becomes someone or something else, e.g. "I am a little mouse" said in a squeaky voice.

2. WORDS TO CHANGE THE IDENTITY OF PEOPLE, PLACES AND THINGS

-- refer to the child's imaginative capacity to change the identity of people, places and things. "This my moustache!" (transforming clay into a moustache).

Private speech refers to all speech which is not directed at any particular audience and which has a directive function.

1. WORD PLAY -- refers to all singing and repetition of words for their own sake. "Keitcha meitcha" or simply "la, la, la."

2. DESCRIPTION OF ONGOING OR IMMEDIATELY PAST ACTIVITY -- refers to comments about activity evident to the observer (outer-directed), e.g. "I teared it."

3. LABELING -- similar to naming only self-communicative. "I made pink."

4. IRRELEVANT REMARKS -- similar to irrelevant remarks in social speech but directed at no one. "I'd better see who's at the door."

5. COMMENTS TO AN ABSENT OTHER -- refers to someone not present. "This is going to be for you, Mommy."

6. COMMENTS TO NON-HUMAN OTHERS -- refers to remarks made to materials as if they were human. "O.K. you gotta go there" (addressed to a piece of clay).

7. DESCRIPTION OF ACTIVITY RELATED TO TASK SOLVING -- refers to comments concerning the activity which reflect thought and cannot be observed (inner directed). "I'm going to add this here."

8. QUESTIONS WHICH THE SELF ANSWERS -- "Where did I put my scissors?" "Oh, there."
9. EXPLETIVES -- refer to very emotionally toned statements. "Ha-ha!" or "No!"

Summary

Through the analysis of the speech of the child in the art room, it is hoped that the child's art making process can be better understood in terms of how he thinks and feels while responding to the art materials. It is in this context that one is better in a position as teacher to appreciate the end product. Such factors to be related are needed for attention and help, the degree of verbalization for dramatic play, and the amount of egocentric speech used to accompany or direct his behavior in relation to social speech. Also to be investigated are such variables as individual differences and effect of media.

CHAPTER IV

RESULTS AND CONCLUSIONS OF THIS STUDY

Frequency of Kinds of Speech of All Six Children For the Eight-Week Session

Figure 1 gives a description of the predominant speech functions during the art making process. The largest proportion of speech fell in the social category, 67.7% with clusters in relevant remarks, 21%, naming, 9.7%, answers, 9.2%, requests, 7%, commands, 5.8%, and irrelevant statements, 6.1%. Speech for dramatic play was infrequently represented compared to social speech, 6.6%, with scores of 3.2% in dramatic imitation and 3.4% for words for make-believe. In private speech, the frequency of response was 25.7%, with peaks for word play, 8.5%, speech for task solving, 5.4%, description of the activity (outer directed), 4.6% and expletives, 4.4%.

Interpretation -- although this study was made without the stringent controls of the child studies, it is interesting to note how close the percentage of private speech, 25.7% came to the findings of Kohlberg et al's study, 32%, as opposed to Piaget's findings of incidence of private speech being between 40-70%.

Relevant remarks, even though of a social nature, seemed the most obvious form of speech accompanying the children's work. In the social context this category seems to reinforce to the child what he is doing. Interesting is the

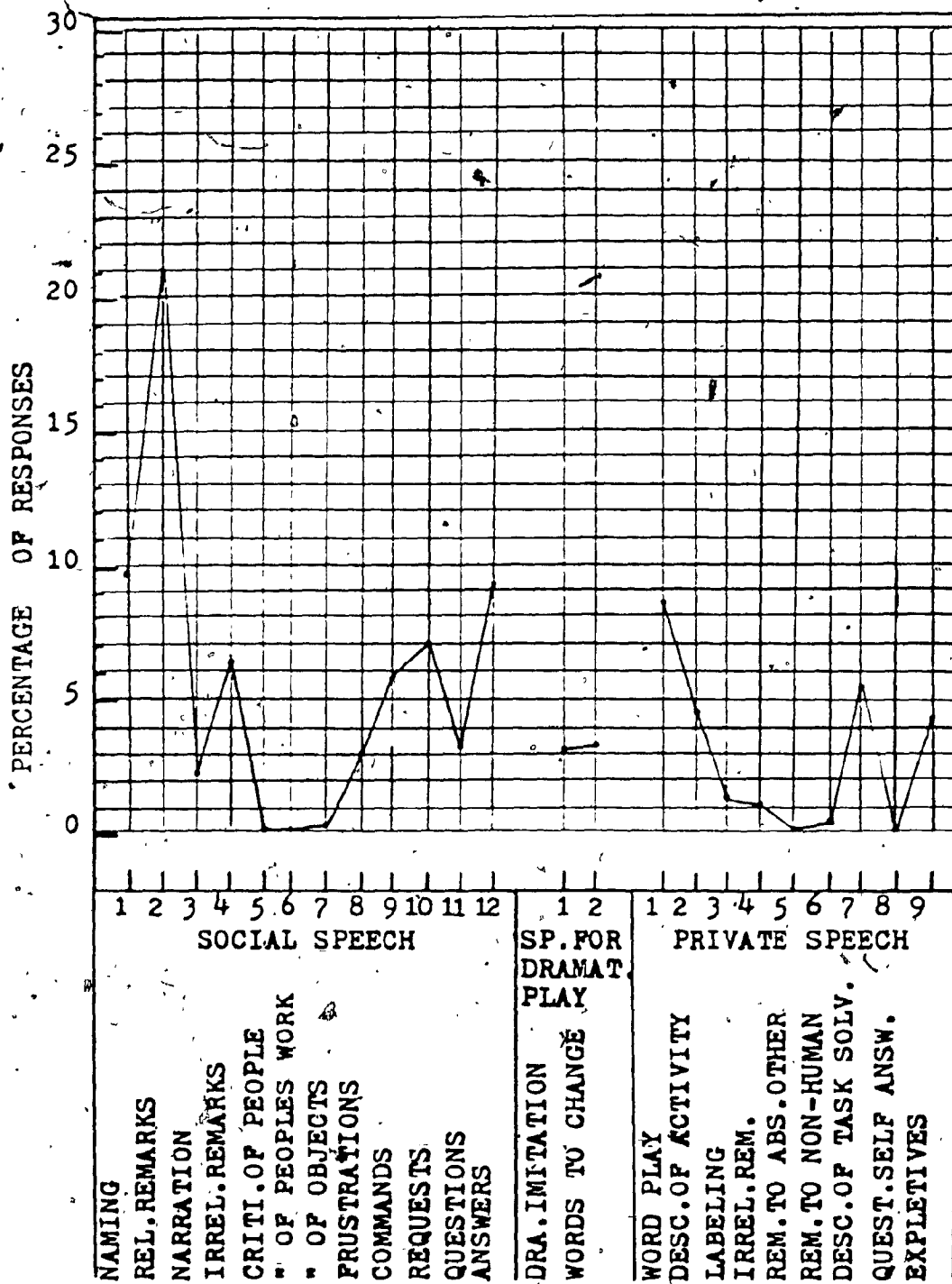


FIGURE 1. FREQUENCY CHART OF RESPONSES, OF ALL SIX SUBJECTS.

comparably low frequency of irrelevant remarks noted, which indicates the reinforcing nature of relevant remarks for the art activity. Commands and requests were high though not as high as relevant remarks showing a significant amount of dependence on the teacher. Narration and frustrating remarks were predominantly found in the scores of the older four-and-a-half-year-olds and the one five-year-old, confirming the general findings of Golomb (1976), Korzenik (1974, 1976) and of Smilansky (1968), that older children tend to have a greater sensitivity to details. This makes them, on the one hand, more easily frustrated, on the other hand, more able to conceptualize, as shown in narration.

Criticism was the least frequent of the social categories and is perhaps a trait that begins at a later age. This is contrary to Golomb's findings (1974, p. 9), who found that children as young as four made critical remarks that showed an awareness not revealed in their work.

In dramatic play the scores were mainly due to a session on collage puppets and two children who approached their art activity in this manner. According to Smilansky, this may be due to such factors as little former practice or lack of reinforcement from their parents or nursery school teachers.

In private speech the high level of word play was caused predominantly by two people (the same who frequently approached their work using dramatic play) thus showing that

word play was more an individual matter than a general characteristic. This confirms Gardner et al's findings (1975) of very different approaches to the same medium. The amount of speech for thinking, and for describing of the activity showed a certain amount of self-direction without the accompanying need for social interaction. The amount of speech for thinking or planning did not always correlate with the art making as one person in particular who produced excellent art work used relatively little of such speech. The relatively significant score in expletives indicates the need to use speech as an expression of affect concerning the work, confirming the findings of Klein (1963).

Comments to non-human others, labeling and irrelevant remarks were barely scored. Comments to an absent other drew no responses. This may be due to the difficulty of distinguishing this form of private speech which closely resembles social speech in the context of this study.

Frequency of Speech Related to the Various Media

The combined scores of the categories of speech related to media (shown in detail in Table 4) is summarized in Table 5. Although several children were absent; (Everton for collage 2X, for painting 1X, and for construction 1X; Miko 1X for clay, construction and collage) an approximate description could be made.

Painting elicited the greatest number of responses.

TABLE 4

FREQUENCY OF SPEECH PER MEDIA FOR EACH CHILD

	1. NAMING	2. REL. REMARKS	3. NARRATION	4. IRREL. REMARKS	5. CRITI. OF PEOPLE	6. " OF PEOPLES WORK	7. " OF OBJECTS	8. FRUSTRATIONS	9. COMMANDS	10. REQUESTS	11. QUESTIONS	12. ANSWERS	1. DRAMATIC IMITATION	2. WORDS TO CHANGE	1. WORD PLAY	2. DESC. OF ACTIVITY	3. LABELING	4. IRREL. REMARKS	5. REM. TO ABS. OTHER	6. REM. TO NON-HUMAN OTHER	7. DESC. OF TASK SOLVING	8. QUEST. SELF ANSWERS	9. EXPLETIVES
PAINTING Total	33	65	9	15	1	2	4	51	25	8	45	1	5	46	17	13	2			10		3	
MIKO -31/1. (10min.) 7/2. (12min)									1														
HAMLIN-1/2. (22min) 8/2. (21min)	5 5	4 14		2 1				5 11	2 5		3 16					2 1					1 3		
GALA-1/2. (23min) -8/2. (26min)	5 4	15 6	3	9	1 1			2 3	6 6	4 2	11 11			5	6 30	9 2	4 1				2 4		1
LULU-2/2. (20min) -9/2. (26min)	2 5	6 8		1		1		2 1	1 1		1 1							1				2	
EVERTON-2/2. (20min) -9/2. (ABS)	6	3	1					3	4	1	2				4	6					1		
KORBA 31/1. (12min.) 7/20 (min)	2 1	2 4	1 3					3	2		5						1						2
CLAY Total	32	53	10	15	1	1	14	21	10	15	14	1	19	28	2	3	4	3	25	1	17		
MIKO-21/2. (5 min) -28/2. (ABS)				5				1	1						1								
HAMLIN-22/2 (18min) 1/3 (24min)	5 2	14 2	1 3		1		1	7	2	1	3	1	1	3	2	2		2			1		3
GALA-22/2. (24min) 1/3. (30min)	2 11	8 11	4	2 4	1	1	2	1	3	3	3	2		7	11 1	10 3	1			1	7 4	1 1	3
LULU-16/2. (26min) -23/2. (24min)	2 3	2 4		2				2 1			1				1								
EVERTON-16/2. (ABS) -23/2. (24min)	6 6	8 3	1					2			3			5	3		1				5		8
KORBA-21/2. (20min) -28/2. (27min)	6 6	1 3	3	2				2 6	2 8	3 3	2		1 1	5 1	1		1				3 3		2

TABLE 4 (continued)
FREQUENCY OF SPEECH PER MEDIA FOR EACH CHILD

	1. NAMING	2. REL. REMARKS	3. NARRATION	4. IRREL. REMARKS	5. CRIT. OF PEOPLE	6. " OF PEOPLES WORK	7. " OF OBJECTS	8. FRUSTRATIONS	9. COMMANDS	10. REQUESTS	11. QUESTIONS	12. ANSWERS	1. DRAMATIC IMITATION	2. WORDS TO CHANGE	1. WORD PLAY	2. DESC. OF ACTIVITY	3. LABELING	4. IRREL. REMARKS	5. REM. TO ABS. OTHER	6. REM. TO NON-HUMAN OTHER	7. DESC. OF TASK SOLVING	8. QUEST. SELF ANSWERS	9. EXPLETIVES
CONSTRUCTION Total	8	5	2	19		3	10	28	27	5	14	3	6	3	4					1	7		15
MIKO-7/3. (ABS.) -14/3. (14min)	-	2	-	-	-	-	-	-	1	2	-	-	-	-	1	-	-	-	-	-	-	-	-
HAYLIN-8/3. (31min) -15/3. (22min)	2	6	1					9	2	1					1					4			
GALA-8/3. (abs) -15/3. (29min)	-	5	-	11	-	-	-	1	1	1	1	1	-	-	1	-	-	-	-	-	-	-	2
Lulu-2/3. (32min) 9/3. (19min)	3	7	1			3	1	2	4	1	4												1
EVERTON-2/3. (23min.) 9/3. (20min)	8	1	4					6	5	2	5	2	5	1	2					1	2		4
KORBA-2/7. (48 min) -14/3. (17min)	2	1	1				9	1	7	3	2	2	1		1					1			4
COLLAGE Total	15	37	1	14			2	10	3	9	10	26	3	12	6	3				6	1	7	
MIKO-21/3. (10min) -28/3. (ABS.)	-	-	-																				
HAYLIN-22/3. (15min) -29/3. (15min)*	5	1					1			1	1	1	1	1	1	2				1			
GALA -22/3. (30min) -29/3. (35min)*	2	10	1	9				1	1	3	4	2	11	1	11	2	1			2	1		3
Lulu-16/3. (24min) -23/3. (47min)*	2	4					1	1			1	2	3	1	1					1			4
EVERTON-16/3. (ABS) -23/3. (ABS.)	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
KORBA -21/3. (18min) -28/3. (30min)*	2	1						5	1	4	2	10			1	2				2			

*-COLLAGE PUPPETS

TABLE 5
COMBINED FREQUENCY OF SPEECH PER MEDIA ADJUSTED FOR ABSENTEEISM WITHIN GROUP

	1. NAMING	2. REL. REMARKS	3. NARRATION	4. IRREL. REMARKS	5. CRITI. OF PEOPLE	6. " OF PEOPLE'S WORK	7. " OF OBJECTS	8. FRUSTRATIONS	9. COMMANDS	10. REQUESTS	11. QUESTIONS	12. ANSWERS	1. DRA. ILLUSTRATION	2. WORDS TO CHANGE	1. WORD PLAY	2. DESC. OF ACTIVITY	3. LABELING	4. IRREL. REMARKS	5. REM. TO ABS. OTHER	6. REM. TO NON-HUMAN OTHER	7. DESC. OF TASK SOLV.	8. QUEST. SELF ANSW.	9. EXPLETIVES
<u>PAINTING (32.2)</u> Everton absent 1x	3.	59.	8	13	1	.2	.4	46	23	7	45	.1	.5	36	15	12	.2			.1			.2
<u>CLAY (28.3)</u> Miko absent 1x Everton absent 1x	32	53	1.	15	1	.1	4	21	1.	15	14	.1	19	28	.2	.3				32	.5	.1	17
<u>CONSTRUCTION (20.9)</u> Miko absent 1x Gala absent 1x	.8	54	.2	10		.3	1	38	37	5	4	.3	.6	3	4					1	.7		15
<u>COLLAGE (13.2)</u> Miko absent 1x Everton absent 2x	18	41	1	1.5		.2	1	1	.3	1	11	28	.3	13	.7	.3				.7	.1		.7

(32.2%) followed by clay (28.3%), construction (20.9%) and collage (18.2%). This is contrary to Alschuler and Hattwick who found painting to elicit less verbalization than clay.

Painting

Highest scores in painting were in the social categories of naming and relevant remarks, commands and answers. In private speech, word play had a high score due to one person (Gala) rather than amount of people. Other categories of private speech which were significant were outer directed description of the work as in categories of description of activity and labeling after making.

Interpretation -- the high amounts in relevant remarks, naming, and outer rather than inner speech, seem to indicate a general facility with painting and a general interest in the ongoing changes of the media. Directive speech, which would indicate difficulty and need for premediation, was low. The high score in commands signifies the need for attention, not so much due to lack of confidence, but as a way of getting approval (e.g. "Look what I did") with such feats as mixing a new colour.

Clay

Clay, which scored almost as high in relevant remarks as painting, shows a somewhat different use of speech and a different view of the medium. The highest scores were in naming, narration, frustrating remarks, questions, words

for make-believe and description for task solving.

Interpretation -- the high frequency of naming can be accounted for by the names children assigned to the end product and a less experimental approach than in painting. The significant number of remarks, coupled with word for task solving, seem to indicate relative difficulty of the media as opposed to painting as well as a more product oriented approach. The amount of questions relate to the child's need for more technical advice. The amount of words for make-believe suggest that clay is ideal for encouraging expression in dramatic play. Narration also highest in clay indicates a need to elaborate verbally beyond the medium. This relates to Golomb's study (1974) who found that children who made crude pieces need to elaborate verbally for them to be complete. The score in expletives indicates the need to release the emotions and to the high amount of frustrating remarks.

Construction

Irrelevant remarks and requests scored highest in construction.

Interpretation -- the high scores in irrelevant remarks and requests reflect the nature of an activity which involves a lot of choosing of different materials which might touch off different unrelated thoughts. Interesting is the high amount of requests which reflects the child's involvement with the materials, and the

dependence on the teacher for easy access to the materials.

Collage

Collage puppets had the highest scores in dramatic imitation.

Interpretation -- this was one lesson in which the teacher introduced the concept of dramatic play through puppetry. The high scores in dramatic imitation show that most children of four who had reached the pre-symbolic stage could be involved in this activity. Hamlin, a young four-year-old, who preferred to work in a manipulative manner in this session, also had low scores in this category.

Frequency of Speech of Each Child Related to Each Medium

Table 6 summarizes the findings concerning the question of frequency of speech as it relates to the media in the case of each child observed in this study. Findings suggest that individual differences and inclination to the material play a greater role than the media itself:

A Comparison of the Nature of the Media With the Scores of the Highest Frequencies

A comparison of the nature of the media with the highest frequency of response scored for each child showed that half of the six children responded most strongly during the clay activity. Although three children responded with highest frequency to clay, they did so for different reasons. Miko (3 years, 6 months) responded particularly to

TABLE 6

FREQUENCY OF SPEECH OF EACH CHILD
RELATED TO EACH MEDIA

CHILD	AGE	HIGHEST			LOWEST
MIKO	3yrs.6mo.	CLAY 8	CONSTR. 6	PAINTING 0 1	COLLAGE 0
HAMLIN	4yrs.4mo.	PAINTING 84	CLAY 98	COLLAGE 47	CONSTR. 31
GALA	4yrs.6mo.	PAINTING 148	CLAY 98	COLLAGE 95	CONSTR. 36
LULU	4yrs.6mo.	CONSTR. 36	COLLAGE 34	PAINTING 33	CLAY 20
EVERTON	4yrs.10mo.	CLAY 44	CONSTR. 58	PAINTING 31	CLAY -
KORBA	5yrs.2mo.	CLAY 65	CONSTR. 42	COLLAGE 38	PAINTING 29

* - signifies absent for one session

clay with irrelevant remarks. The approach to clay of Everton (4 years, 10 months) was marked by naming, relevant remarks and expletives. Korba (5 years, 2 months) used mostly frustrating remarks, commands and naming during the clay activity.

Two children had the highest frequency of speech for painting. Gala (4 years, 6 months) scored extremely high on word play, relevant remarks, requests and answers, marking a confident, exuberant approach to painting. Hamlin's (4 years, 4 months) approach to painting was accompanied by commands, answers and to a lesser degree with relevant remarks. Hamlin needed a great deal of attention, yet did not really have a great need to communicate as is evident in the score in answers. Answers signify monosyllabic responses.

Only one person, Lulu (4 years, 6 months) had the highest frequency of speech during construction. (The most predominant score for Lulu in this activity was in relevant remarks. These were made in relation to her delight in finding certain materials and to what she was doing).

Interpretation -- the different character of the responses of each child for each activity relates to Golomb's findings (1976) concerning the changing nature of speech accompanying the art activity with the different stages in art. As well, the findings in the study of Gardner et al concerning the differences of approach and

preference of each child of each medium seems to be confirmed (see Table 4 for a more detailed breakdown of each child related to each medium).

A Comparison of Frequency and Type of Speech
Related to Each Session of Each Child

The most significant part of the analysis were the findings of how each child approached his work, as shown by frequency and type of speech and how it related to the approach of art making.

The results of Miko (3 years, 6 months) are shown in Figure 2. Of the total responses (15), the highest was in irrelevant remarks. Requests and remarks on the situation followed with commands, requests, word play and description of the activity being only elicited once.

Interpretation -- Miko spoke very little and probably would not have spoken much more if she had been present for the total 8 weeks. The longest amount of time spent working was 14 minutes on construction. The interest in the unusual materials evoked more relevant remarks than in any other session. A possible factor may have been her gradual adjustment to the investigator rather than her regular teacher being there. Often when the investigator asked her something about her work she would not respond. Very often Miko seemed more interested in watching than working even when working on construction.

Miko's speech fell well below the average four-year-

- f.
- 0 PAINTING (10 min) - CONSTRUCTION (absent)
- 1 PAINTING (12min) 6 CONSTRUCTION (14 min)
- 8 CLAY (5min) 0 COLLAGE (10 min)
- CLAY (absent) - COLLAGE (absent)

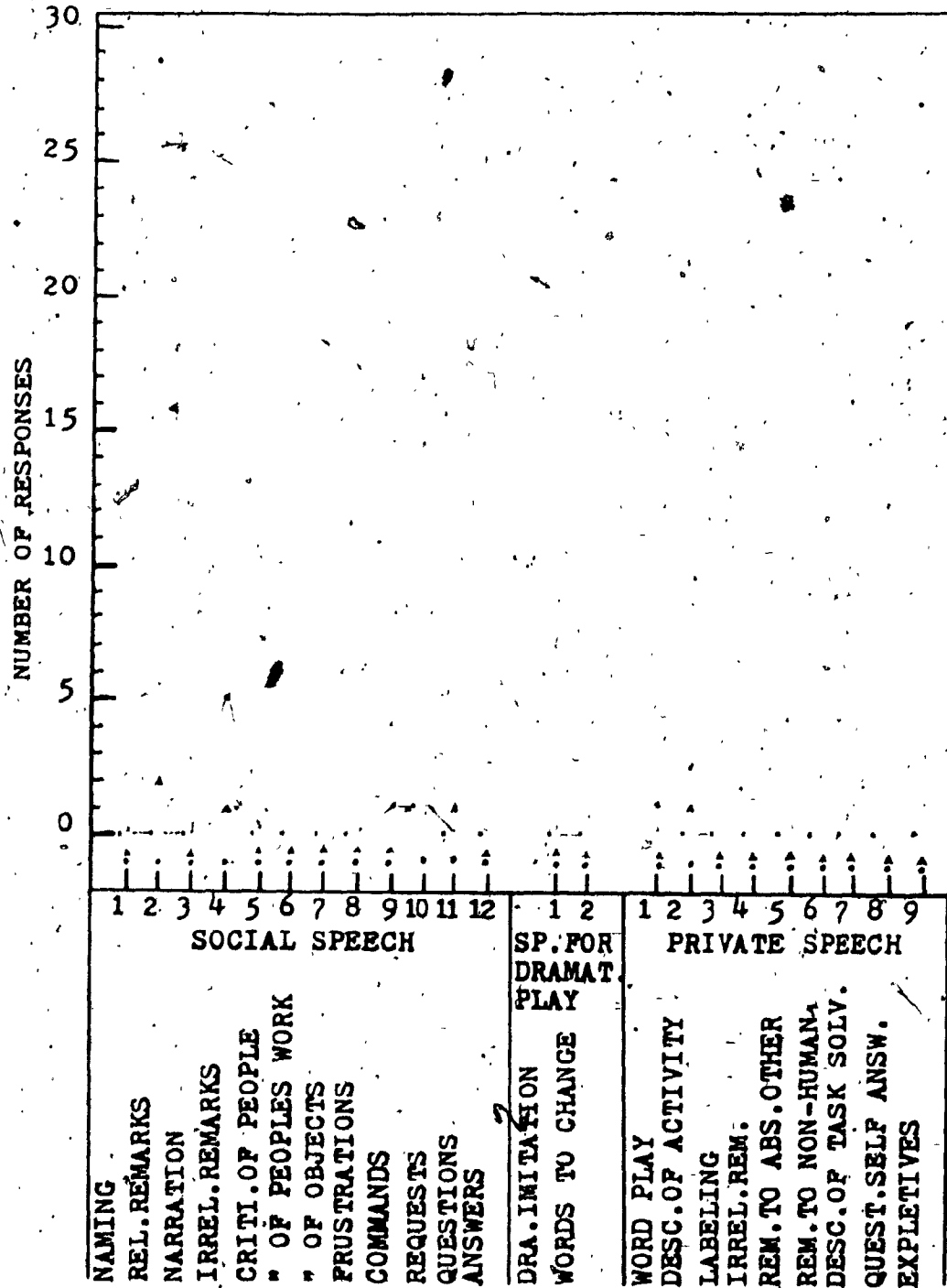


FIGURE 2. FREQUENCY CHART OF RESPONSES FOR MIKO
3 YRS. 6 MO.

olds observed in this study, and frequency seems to be very much influenced by age. What was learned from analysing Miko's speech and comparing it to the actual work was a general lack of directive function of speech except, and that only to a limited extent, in construction. This seems to confirm the findings of studies of Kohlberg et al (1968), Reese (1962) and of Gan'Kova (1960) who found that the younger children of the 3-7 range use less directive speech, or reflect less about what they are doing than older children. Although Miko did not speak very much, she was very quick to try out anything the teacher praised in another child's work (e.g. sponge printing). The only time that Miko called over the teacher to come and see what she was doing was when she had rolled a piece of clay into a snake shape. This sense of achievement is hardly communicated in the end product. Despite the teacher's support and praise, she soon stopped work as if satisfied with what she had done for the day. The importance given to the rolled piece of clay may be her valuing making something like someone else. Miko scored highest in this session in irrelevant remarks concerning questions about the clay pieces that had been left behind by an older group of children. Generally Miko's speech did not reflect the alert manner in which she took in everything going on in the room. Her low frequency of speech confirms Golomb's observations (1976); observations of young children talking little about their work

before the pre-schematic stage. Her lack of use of dramatic play confirms Smilansky's findings of children who were not fluent with language not to make much use of dramatic play (1968).

Hamlin's speech is summarized in Figure 3. Hamlin was the youngest of the four-year-olds, but did not have the lowest scores. She followed the general trend of frequency of speech, as shown in Figure 1, with some exceptions. She had high scores in naming, remarks on the situation, commands, requests and answers. Her scores were quite low in dramatic play compared to social speech. In private speech, directive speech was highest for construction.

Interpretation -- Hamlin differed from the group with the high score in commands. This signifies a need for attention as well as a paradoxically bossy manner with some of her peers. On the whole, she was quite reliant on the teacher for attention. She used relatively few expletives or private speech, reflecting her introverted manner and lack of direction or understanding of the art materials. Hamlin spoke most while painting, particularly to remark on what she was doing, to get attention from the teacher and to "authoritatively" advise her peers how to mix certain colours. Clay evoked somewhat less comments, particularly in commands and answers. The two sessions of construction differed radically. In the first session there was a high frequency of speech in commands, thinking out loud and

f. 22 PAINTING (22min) 26. CONSTRUCTION (31 min)
 59 PAINTING (21 min) 4. CONSTRUCTION (14 min)
 40 • CLAY (18 min) 8. COLLAGE (15 min)
 24 ▲ CLAY (24 min) 12. COLLAGE (30 min) (puppets)

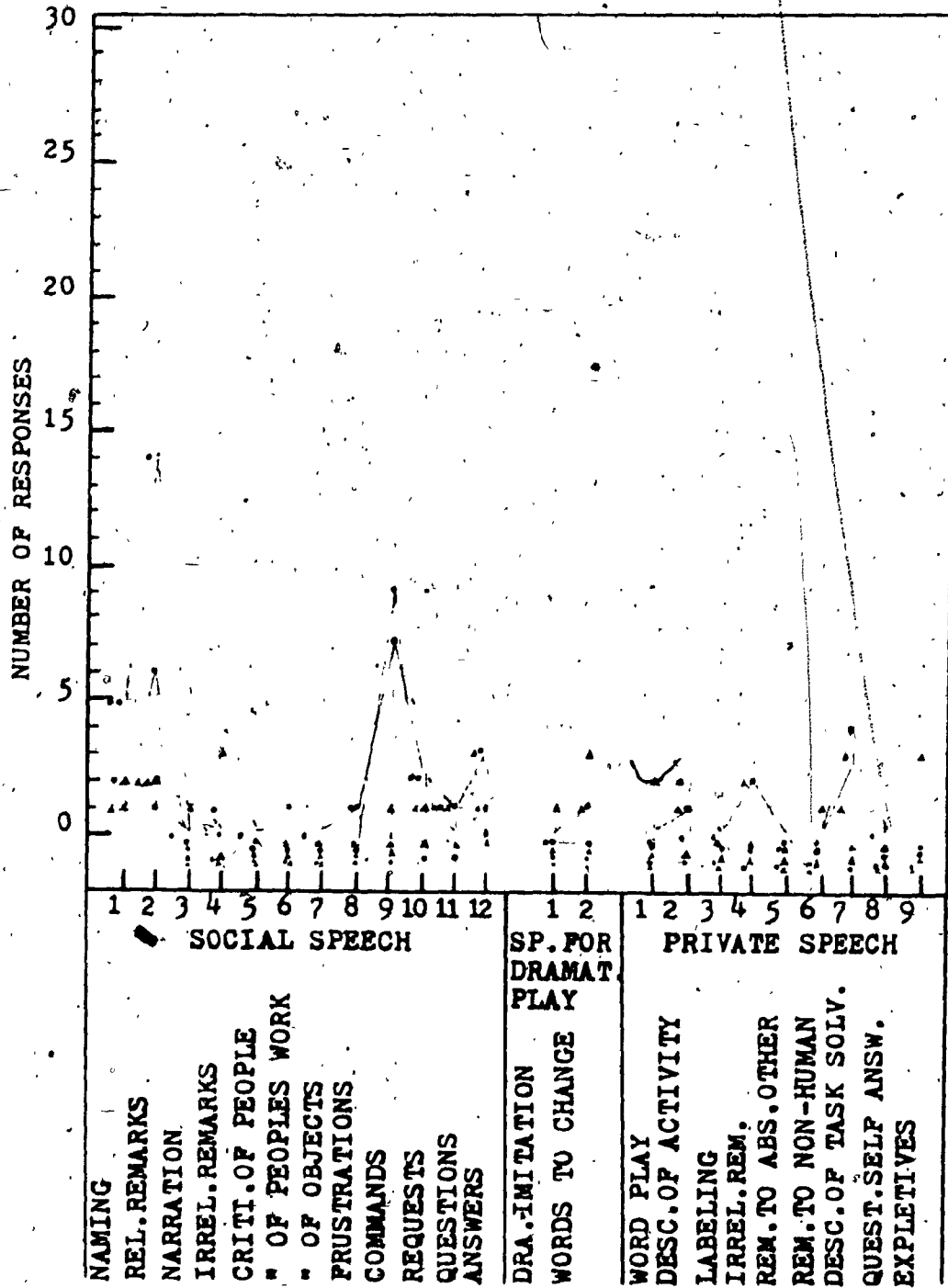


FIGURE 3. FREQUENCY CHART OF RESPONSES FOR HAMLIN
 4 YRS. 4 MO.

relevant remarks. Despite the high amount of directive speech, Hamlin did not really act upon it. This relates to findings in a study by Reese (1962) in which there are two stages in using directive speech: in the earlier of the two the child "thinks out loud" but doesn't use it to guide his activities; in the second stage, directive speech is acted upon. Hamlin seems to be in the first stage. For the second session, other factors such as tiredness may have affected the score as it appears on the chart.

From an analysis of Hamlin's speech patterns, it could be found that Hamlin spoke more when she created a symbol, limited though it might be. Naming came after, revealing less planning or awareness of the potentials of the material than someone who names before. She usually called the teacher's attention only when she made something recognizable as if that was more valuable than a more manipulative effort. When exploring materials as in collage, she tended to be far less talkative, working in a repetitive almost mechanical way. Her lack of speech reflected a lack of really caring of what she was really doing. This relates to Golomb's findings of speech changing with awareness of materials. Even when questioned she tended to answer in a monosyllabic manner, giving few clues as to what was going on in her mind. Hamlin's "collage puppet" serves as an excellent illustration as to her approach. After having made a face on the paper bag with glue, she proceeded to

cover the entire bag with scraps of material, totally distracted from her original intentions. She became more intrigued with the materials, putting the collaged bag into another bag. She was totally absorbed in packaging her collage and seemed oblivious to the great amount of dramatic play that was going on in the class. Her main comments were commands to her peers to make less noise. Hamlin's speech and corresponding work seemed to correspond to the child fluctuating between the manipulative stage and the pre-symbolic level.

The scores of Gala (4 years, 6 months), two months older than Hamlin are summarized in Figure 4. Gala followed the general tendencies of responses of the group but with much higher scores. Highest scores in social speech were naming, relevant remarks, and irrelevant remarks. Dramatic play scored somewhat lower than relevant remarks but was higher than any other child in the group. Although lower, significant scores were made in word play, descriptions of her activity and language for task solving.

Interpretation -- Gala scored highest in painting with high scores in relevant remarks and word play. The end product hardly revealed her fertile imagination and playfulness. This relates to Golomb's findings (1974) which found that children often use a material to express the movements of a subject rather than its appearance. Working with clay on the other hand, Gala worked in a

- f. PAINTING(23 min) - CONSTRUCTION (absent)
- 27 PAINTING(26 min) 36 ▲ CONSTRUCTION (29, min)
- 59 • CLAY(30 min) 49 • COLLAGE(30min)
- 38 ▲ CLAY(35 min) 26 • COLLAGE(35 min) (puppets)

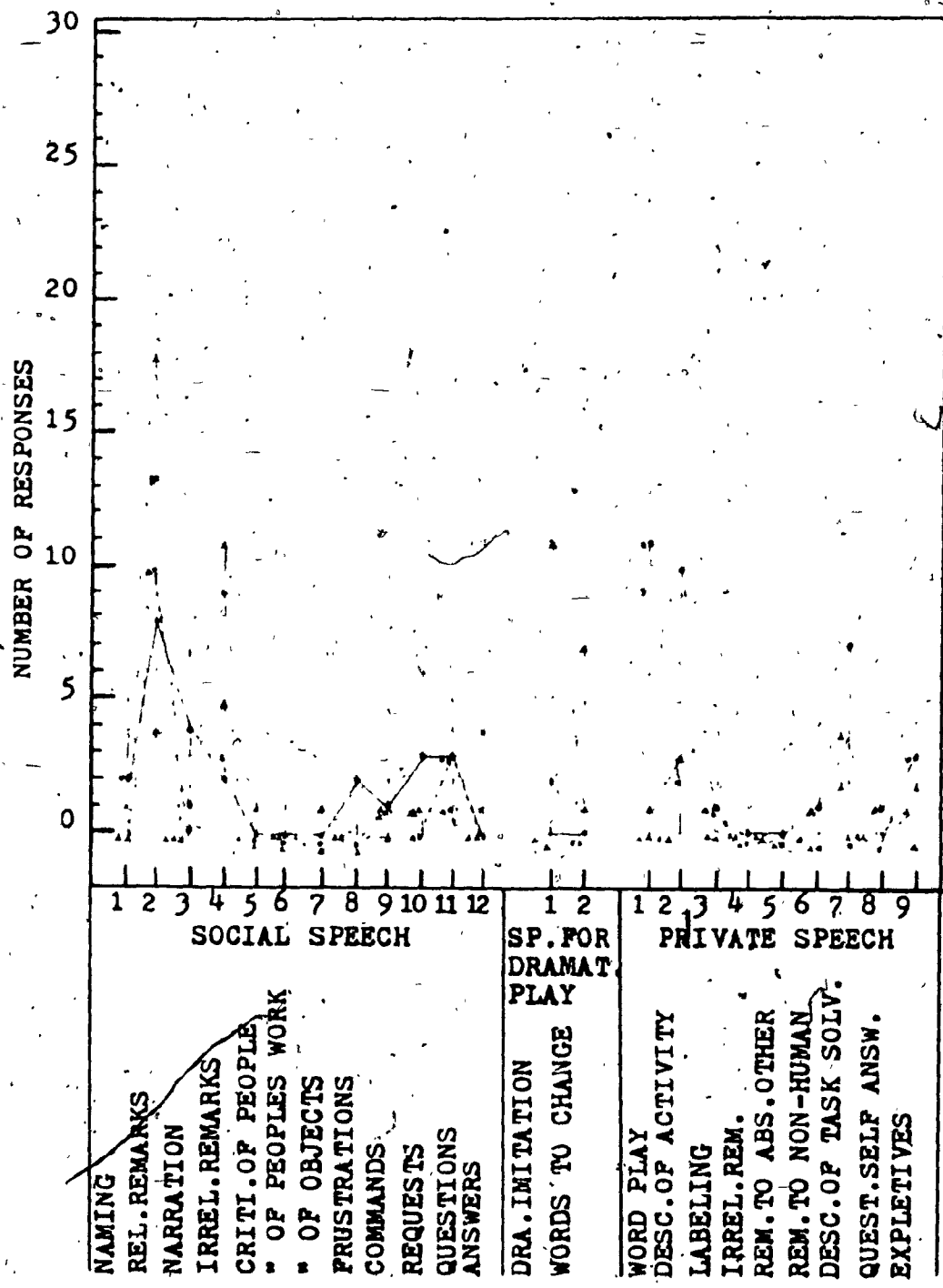


FIGURE 4. FREQUENCY CHART OF RESPONSES FOR GALA 4 YRS 6 MO.

systematic product oriented way despite the high score in word play. Her increased amount of speech for task solving (thinking out loud) reflects an increased need to be more analytic. This also can be related to Reese's study (1962) finding that certain tasks elicited more directive speech than others and at an earlier age. Also revealed by her use of directive speech is her increased planning showing awareness of the potential of the material. Although Gala was alone (with the four adults involved in the study during the session with construction, Gala's speech was more social with high amounts of relevant and irrelevant comments. Interesting is the fact that Gala spoke least when engaged in the complex task of making a collage puppet even though she had the highest scores in dramatic play.

Gala's speech during the art making process confirmed and reflected her uninhibited way of working. She showed great variation in the way she approached her work. She could be the verbalizer as described by Gardner et al (1975), moving her brush across the page to imitate a clown with unending variation of word play or the skillful worker in clay guiding her complex operations with speech for thinking. No matter if she worked symbolically or in a manipulative manner, she would make comments revealing her sensitivity to the materials. Colour was very important for her as was demonstrated in tissue paper collage and painting. The need for attention was low compared to other speech.

Gala's speech reflected her general confidence with which she approached her work as well as her planning abilities and general awareness of potentials of the materials.

The scores of Lulu, who was the same age as Gala, are summarized in Chart 5. Lulu talked far less than Gala or Hamlin even when showing a firm grasp of the visual aspects of the subject. Lulu scored significantly (although much less than Gala) in remarks on the situation, frustration, commands and answers.

Interpretation -- Lulu used proportionately more social speech than Gala. Her scores for all activities were relatively consistent with clay being lower than the others. Lulu was the only one who had a higher score in construction than anything else. The most significant remarks were related to her discoveries in the supply box. Interesting is the higher degree of frustrating remarks in relation to Gala or Hamlin. This reveals a certain orientation to the end product. Lulu was generally speaking less playful and more product oriented. Lulu is a good example of the visualizer as mentioned by Gardner et al (1975), putting more in her work than in her speech. Although her speech was less frequent, most of her speech was directly related to her activity. She tended to need little attention from the teacher except to show off a new colour she had made, for example, exhibiting a basic confidence. The low degree of dramatic play plus a high level of relevant remarks

- 14. PAINTING (20min)
- 19. CONSTRUCTION (32 min)
- 19. PAINTING (26min)
- 16. CONSTRUCTION (19 min)
- 7. CLAY (26 min)
- 11. COLLAGE (24 min)
- 13. CLAY (24 min)
- 23. COLLAGE (47 min) (puppets)

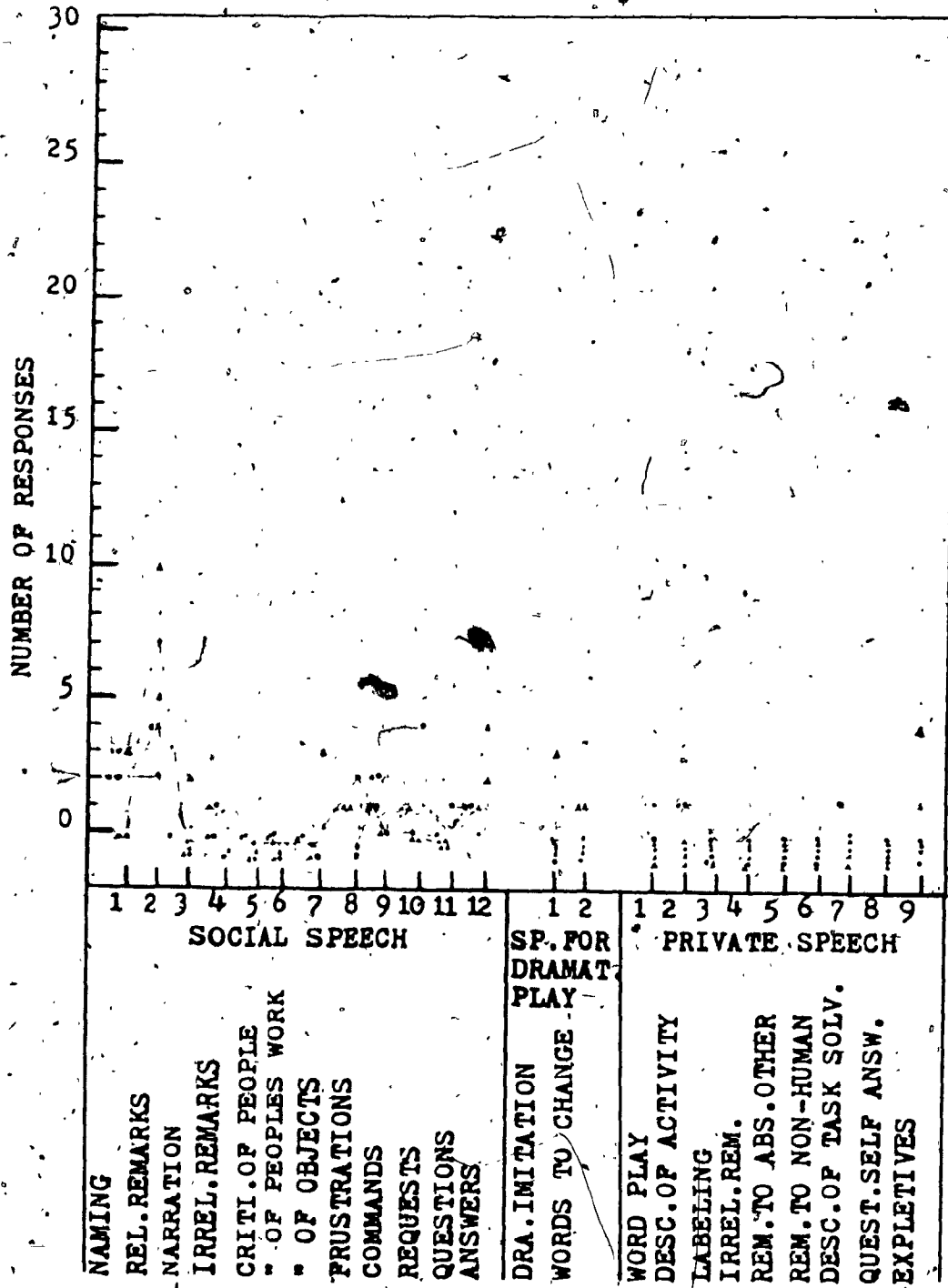


FIGURE 5. FREQUENCY CHART OF RESPONSES FOR LULU
+ YRS 6 MO.

signifies a child who is quite product oriented.

Analysing her speech showed that she was aware of the aspects of the materials. In construction, her end product tended to be more manipulative, yet her comments about the material showed a high degree of awareness of the qualities of the materials. This was also true of painting in which she spoke of colour relationships, revealing a level of understanding which went beyond the recognizable subject matter.

The findings of the four sessions in which Everton participated are summarized in Figure 6. Everton scored most significantly in naming, relevant remarks, commands, requests, words for make-believe, word play and expletives. Interesting is the absence of frustrating remarks.

Interpretation -- although Everton followed the general tendency of using more social speech than private speech, the proportion of private speech in Everton's scores was higher than average, particularly in the amount of word play, description of task solving and expletives. His score in dramatic play reflects the generally playful nature with which he approached his work. Interesting is the complete lack of frustrating remarks which relates to the boisterous clowning manner with which he presented himself to the class. Everton spoke most during clay with highest scores in relevant remarks, expletives and dramatic play. During the first session of construction, he had a higher score of

f.
 31 PAINTING(20min) 36. CONSTRUCTION (23 min)
 PAINTING(absent) 22. CONSTRUCTION (24 min)
 - CLAY(absent) - COLLAGE (absent)
 44 CLAY (25 min) - COLLAGE (absent)

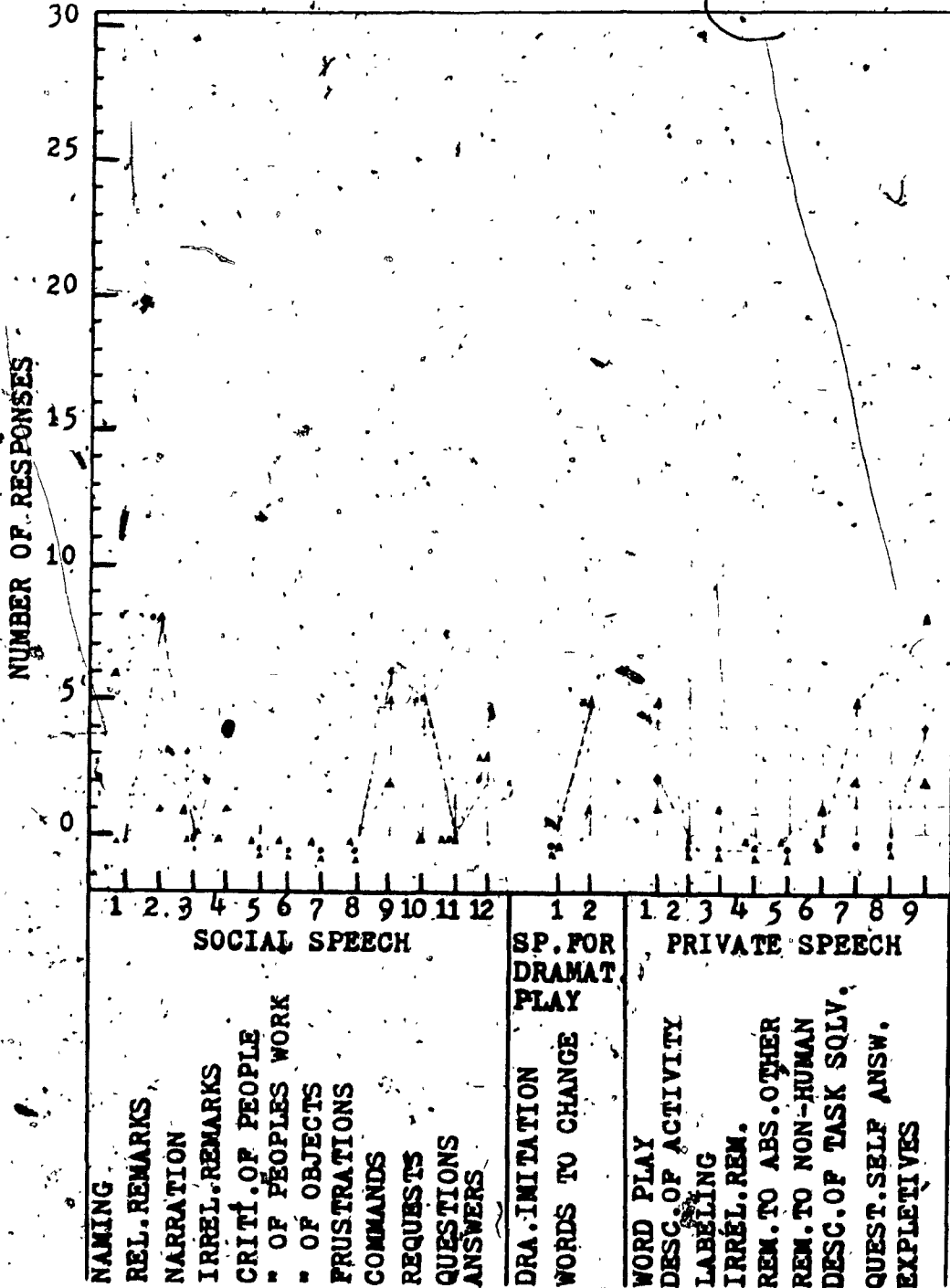


FIGURE 6 FREQUENCY CHART OF RESPONSES FOR EVERTON 4 YRS 10 MO.

irrelevant speech. The end product tended to be quite experimental. Word play and dramatic play seemed to play a greater part in his expression but did not appear to be directly related to his activity. In the second session of construction, Everton worked in a more concentrated fashion and had somewhat lower scores in dramatic play.

Everton's speech reveals the attitude that materials were suitable playthings. This kind of response was noted by Golomb (1974) as well as by Korzenik (1976). This signifies a certain disinterest in the end product. His work was constantly interrupted to entertain or help his peers in such things as cutting wire with wire-cutters. Although not caring very much about his work while he worked in his "slapdash-happy-go-lucky" manner, he was the most adamant about taking his work home afterwards, apparently to decorate his room. ~~It is unfortunate~~ that Everton was absent for collage puppets as it would have been interesting to observe how a child as playful and verbal would respond. Everton's speech showed little use of directive speech and little concern for the materials.

The findings of Korba (5 years, 2 months), the oldest of the children observed in this study, are summarized in Figure 7. Korba did not have the highest score in the group. Significant were scores in frustrating remarks, commands, naming and relevant remarks. Although not high, of significance was her response in narration. In dramatic play,

- 8. PAINTING(10min) 31
- 21 PAINTING(20min) 11
- 32 • CLAY(20min) 8
- 35 ▲ CLAY 27min) 30
- CONSTRUCTION(48min)
- CONSTRUCTION(17min)
- COLLAGE (18min)
- ▲ COLLAGE (30min) (puppets)

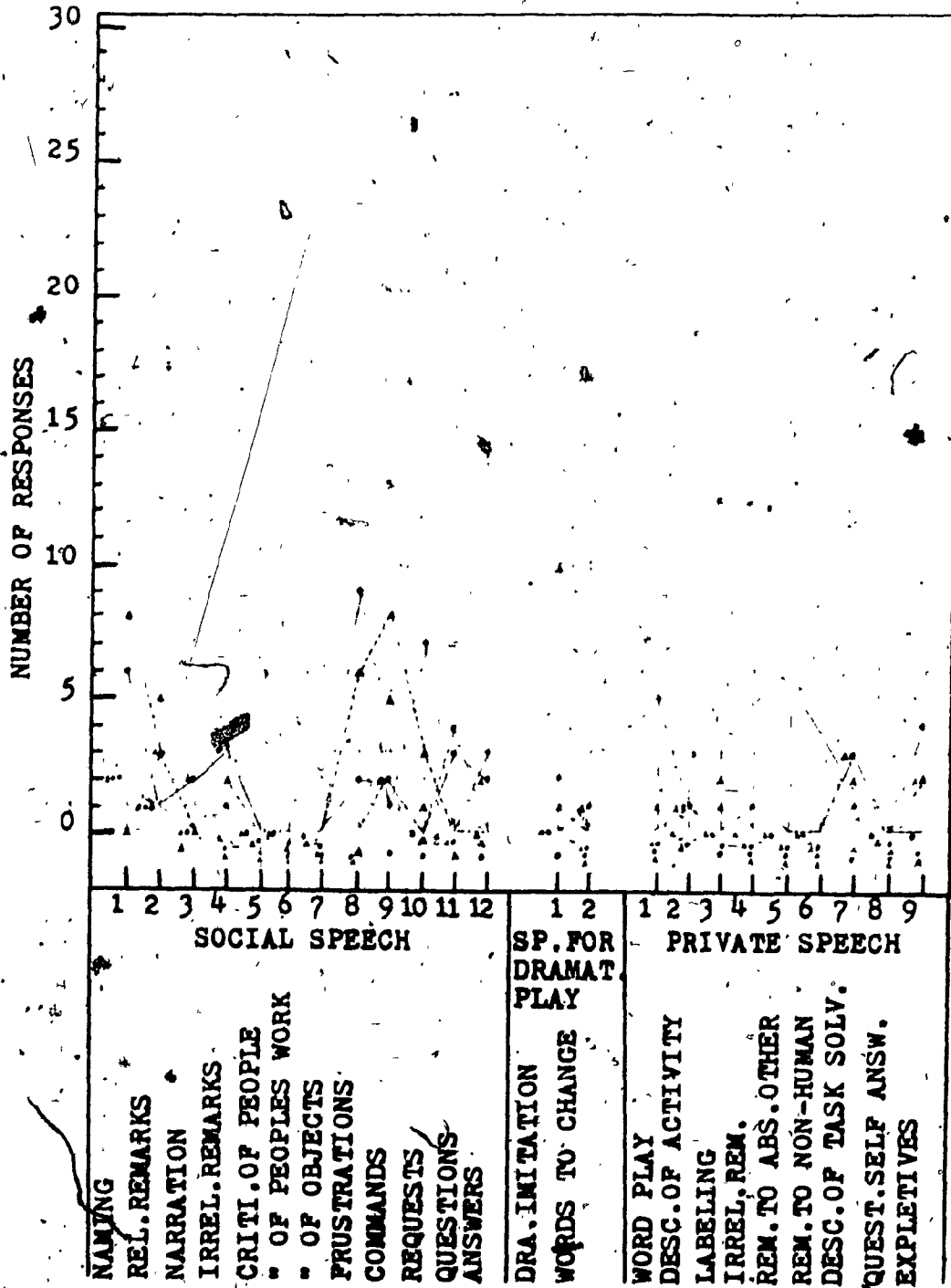


FIGURE 7. FREQUENCY CHART OF RESPONSES FOR KORBA
5 YRS. 2 MO.

imitation tended to be high for collage puppets. In private speech, significant responses were made in word play, labeling, remarks for task-solving and expletives.

Interpretation -- although Korba made fewer remarks, she had the most significant score of the group in narration. This signifies the ability to conceptualize to a greater extent than the younger children. Korba, who was more product oriented than anyone else, tended to feel uncomfortable when given an open ended type of task as in the first session with construction (this was a lesson geared to exploring the wide variety of materials presented). This session was also accompanied by the highest amount of frustrating remarks. She tended to talk more when having difficulties. Word play expressed a certain amount of playfulness which did appear when she felt secure, as toward the end of a frustrating and difficult session in clay.

Korba's verbal responses, especially in frustrating remarks, reveal an awareness of the discrepancy between her intention and the actual product. The immaturity of the human figure in clay (consisting only of head and two legs) seems to relate to the lack of directive speech. Naming tended to be after than before. Also significant was her need for clearly defined goals within which she worked more confidently.

Summary of Findings

In relating the categories of speech as they

functioned in the art making process, this study found a significantly higher frequency of social speech than dramatic play or private speech confirming the findings of the more recent studies in function of speech.

The most significant manner in which speech functioned was to make comments about the activity or to name. These comments were addressed more to the teacher than to the peers. Comments to peers depended in most cases on who sat next to the subject. These comments showed the need for the teacher in particular to be present during the course of the activity acting as a sounding board. Possibly some of the relevant remarks could have been classified as private speech but this was difficult due to the setting in which the study took place. Relevant remarks played a greater directive function than private speech. Children with significant scores in naming also tended to create more symbols in their work. Naming, except for Gala and Lulu, tended to follow rather than precede the activity. Relevant remarks seemed to confirm to the adult the degree of awareness of the child about the process which were not evident in the end product. The children who were able to symbolize (but did not necessarily always do so) tended to make more discerning remarks about the materials even when working in a playful manipulative manner. Relevant remarks served to crystallize his awareness concerning what he was doing.

Answers which reflected conversation signified the

type of responses to the teacher's questions. The higher the proportion of answers to relevant remarks, the less articulate the child was in terms of what he was making.

Under the social heading was the relatively high need for attention and help was expressed in the scores in commands and requests. This seemed to increase with age. The more playful needed less encouragement and support and expressed less frustration. It is important that the teacher help the child to become more independent while giving him support.

Categories of speech, which were less frequent yet seemed notable, were irrelevant remarks and remarks expressing frustrations. Irrelevant remarks signified comments which were unrelated to the actual work at hand and tended to be fewer than relevant remarks. This finding clearly reinforced the directive nature of speech for the art activity. Irrelevant remarks related to the degree of involvement in the art work and declined towards the age of five years. Frustrating remarks seemed more characteristic of the less egocentric, product oriented children (Lulu and Korba).

Children who tended to make more frustrating remarks also used less speech for dramatic play. Children who tended to use dramatic play in sessions other than puppetry tended to confirm the findings in studies by Smilansky (1968, p. 11) and by Korzenik (1976, p. 33) in having a more playful,

less product oriented approach to their work. This was particularly true of Everton, who had a great need to extend his expression beyond his work. Gala, on the other hand, who was also very playful, would use somewhat less dramatic play when working with a particular goal in mind as in clay and puppetry. Dramatic play, although a factor of age, may be an important aspect of the creative child.

Narration served to elaborate in a small way work already done for Korba and Everton, the oldest children in the group. Age may be the important factor.

Categories of criticism, of people, people's work or objects, derived from Piaget and McCarthy, were of little importance to this study. Questions were less frequent, limited to Gala, the confident talkative child, and to Korba, the oldest, who wanted to be sure she was doing "the right thing."

Private speech which was less repeatedly scored than social speech, was relatively consistent with the more recent studies (Kohlberg et al, 1968, Meichenbaum and Goodman, 1976) as well as the findings of Vygotsky (1962). This category of speech function during the art activity in two important ways: as a means of focusing attention on the process by labeling, and as an aid to thinking about the activity (description of task solving). The amount of private speech seemed to increase towards four years. Whether the one five-year-old is typical of the general decline at five, as noted by Kohlberg

(1968) is difficult to say from this study.

Word play tended to express the rhythm of the working process. Gala revealed sensitivity to rhythm and variation, as well as humour, all of which are important aspects of the creative person. Expletives signify the general need of those who scored in this category to express emotional states not necessarily revealed in the work.

Insignificant categories for this study were irrelevant remarks, remarks to an absent other, remarks to non-human objects and questions answered by self. The low amount of irrelevant remarks shows that the children were far less distracted than might be imagined. Only twice were remarks made to materials as if they were human.

The decline of egocentricity evident in the increase of frustrating remarks and a more goal oriented approach marks a change in attitude. No longer as playful and as confident, the less egocentric child becomes more aware of his shortcomings in realizing his goals. This new attitude revealed through the speech may not be evident in the work alone.

Implications of Study

The results of this study focus on the importance of understanding the intention of the child as revealed through the function of speech and not necessarily in the end product. This study is an example of using data on groups to clarify the process of individuals in the teaching

situation.

By carefully tuning in to the speech accompanying the art activity, the pre-school teacher of art might realize that the gorgeous colours in the painting which might appeal to the sophisticated adult, nevertheless leave certain children frustrated. A teacher who understands the categories of speech could be effective in helping the child in art making activities. By monitoring the function of speech the teacher might be in a better position to understand the logic of the child's approach and foster artistic development in this context.

The following are a few of the questions to which future research could be directed: can the amount of directive speech be correlated with creative behavior in art? Can the amount of directive speech used by a child be correlated with the level of imagery? If directive speech is an important factor in art making, how might teachers help children increase their use of directive speech? This study leaves many questions unanswered. The results mentioned in this study need to be further tested under more controlled conditions with more refined instruments, and with a team of researchers in both psychology and art education.

APPENDIX I

GLOSSARY

Art making: refers to the tangible part of the art making process.

Art process: includes activities of manipulating of materials, responding to materials, getting ideas, gaining control, planning, symbolizing and problem solving.

Art product: refers to the result of art making.

Dramatic play: a form of imitation of speech and sounds of people and animals, also a form of make-believe in which words are used to transform people, places and things.

Egocentric: refers to an embedded view of the world.

Egocentric speech: makes no attempt to communicate to anyone in particular (Piaget).

Private speech: refer to the term used by Kohlberg et al for egocentric speech. It incorporates the definition of Piaget with the belief that it functions to accompany and direct activity.

Social speech: is used with a specific person in mind, includes questions, commands, requests and exchanges of ideas.

TABLE 7 (continued)

TABLE COMPARING THE RESULTS OF EACH SESSION FOR EACH SUBJECT

	1. NAMING	2. REL. REMARKS	3. NARRATION	4. IRREL. REMARKS	5. CRIT. OF PEOPLE	6. "OF PEOPLE'S WORK	7. "OF OBJECTS	8. FRUSTRATIONS	9. COMMANDS	10. REQUESTS	11. QUESTIONS	12. ANSWERS	1. DRA. IMITATION	2. WORDS TO CHANGE	1. WORD PLAY	2. DESC. OF ACTIVITY	3. LABELING	4. IRREL. REMARKS	5. REM. TO ABS. OTHER	6. REM. TO NON-HUM. OTHER	7. DESC. OF TASK SOLVING	8. QUEST. SELF ANSWERS	9. EXPLETIVES	
LJLU (4yrs. 6mo.)																								
PAINTING-2/2. (20min.)	2	6		1				2																
-9/2. (26min.)	5	8					1	2	1			1									1			
CLAY----16/2. (26min.)	2	2					2	2								2					2			
23/2. (24min.)	3	4	2				1	1	1				1											
CONSTR. 2/3. (32min.)	3	7		1			3	2	4	1		1												
-9/3. (19min.)	3	5					1	2	1		1	4											1	
COLLAGE--16/3. (24min.)	2	4						1				1		1	1						1			
COL. (pup-pets)	23/3. (47min)	10		1			1	1				2	3	1								4		
TOTAL=122																								
EVERTON (4yrs. 10mo.)																								
PAINTING -2/2. (20min.)	6	3	1					3	4	1	2			4	6						1			
-9/2. (Abs.)	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
CLAY----16/2. (Abs.)	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
23/2. (24min.)	7	8	1					7			3	5	5	5	1	1					5	1	8	1
CONSTR. -2/3. (23min.)	8	8		4				6	5		2	2		5	2								4	
-9/3. (20min.)	1	1		1				5	5		3	3		1	1						1	2	2	
COLLAGE-16/3. (Abs.)	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
-28/3. (Abs.)	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
TOTAL=133 (Abs. 4X)																								
KORBA (5yrs. 2mo.)																								
PAINTING-31/1. (10min)	2	2	1	3																				
-7/2. (20min)	4	1	4				3	2	2	5				4	1								2	
CLAY----21/2. (20min)	6	1	2	3			2	2	3	2			1	5	1		1				3			
-28/2. (27min)	8	3		2			6	8	3				1	1										
CONSTR. 17/3. (48min)	2	1		1			9	1	7		3	3		2							3		2	
-14/3. (17min)	3	2					2	2							1						1	4	2	
COLLAGE-21/3. (18min)	2	1							4						1	1							2	
COL. (pup-pets)	28/3. (30min)	2	5				5	1		2	10				1	2								
TOTAL=177																								

GUIDELINES FOR OBSERVERS

Introduction

The data you are collecting will not only become the basis for your group's presentation to the class but will become part of a study focusing on the relationship of what children say while doing art to the art making process.

Not all children are equally verbal. Some children may work with intense concentration and say little or nothing. Other children may hardly spend any time at all with their art materials, using them as a jumping off point for dramatic play.

Even the more verbal children may vary in the amount they verbalize; they may be tired, pre-occupied, stimulated by the proximity of a friend, and so on. These are some of the variables you may encounter. Don't be alarmed if the verbose child of the previous week hardly utters a word.

Functions of Speech

Young children between 3-5 are known to do a considerable amount of egocentric speech. This speech has no social functions. The purpose is to accompany or direct activities. You may notice the following types:

Egocentric

1. Pre-social -- word play or repetition of words for own sake.
2. Outer-directed -- remarks made to inanimate objects
-- description of own activity with no task solving relevance.
3. Inner-directed -- questions asked which the self answers
-- makes comments about task which are goal or task oriented. Speech precedes and controls activity rather than accompanying as in previously mentioned types.
4. Inaudible mutterings -- speech may be in process of being internalized.

Dramatic Play

In addition, there is speech which is part of dramatic play and may take the place of a tangible art product. Words may imitate adult speech or replace reality.

Social Speech

Social speech is speech in which the child addresses himself to someone with the intention of communicating, i.e. asks questions, asks for help, shares ideas. Sometimes this gets mixed up with egocentric speech.

By using these types of speech as an outline we can focus on how the child is responding and thinking during the art making process.

The role of the observers is to place themselves fairly close to the subject in an inconspicuous manner. They are to be interested but passive observers, responding just enough to encourage the child to continue talking (by nodding, grunting, smiling, "I see," "Oh," etc.).

Each observer will carry out a different function, focusing on different facets of the same child while art making.

- A) Photographing
- B) Taping
- C) Writing

Following are more specific directions for each observer:

Observer A

1. Familiarize yourself with the camera.
2. Determine possible places from which you can photograph.
3. Fill in data sheet with care.

- Your name
- Name of child
- Date
- Time of lesson, i.e. when children arrive.

4. Photograph set up of materials (this is always slide #1).
5. Photograph art making process, one shot every two minutes, or if child does something particularly significant:

- a) child adjusts materials
- b) child destroys work
- c) child asks for help
- d) child visits or watches other children working (take a photo of other child's work if it seems relevant).

** Slide #2 should be of child sitting at his place with art materials in front of him.

6. After return of slides fill in rest of sheet concerning contents of slides. Number the slides.

Observer B

1. Check recording equipment before children enter the room.
2. Fill in data sheet with care:

- Your name
- Name of child, age
- Date
- Time
- Length of time recording, from time child begins to work to finally ending piece.

3. Start tape as soon as child is seated with materials.
4. As a check record in written form speech of child.

Time	Speech	Referring to	Spoken to whom
	Write down as much as you can of the exact words	Materials Fantasy,	Himself Teacher Friends Inanimate objects

5. Complete data sheet using information recorded in written form along with tape.
6. Label tape refer to child, activity and date.

Observer C

1. Fill out data form as carefully as possible:

- Name
- Name of child
- Time lesson begins
- Time child starts working and leaves materials
- Activity

2. Note briefly what teacher says to initiate lesson

Note what child does at the same time

e.g. "today we are going to see what we can do with three colours.. Does anybody know what happens when you mix blue and yellow?"

fidgets
listens attentively
seems distracted
responds to questions

3. Write down what and how child says and does.

Time -- if photo is taken

Speech

Describe how child does something as well as what

Mark approx. time of each happening

Include as much as you can. This will be useful to relate to tape

- use descriptive adjectives and adverbs.
e.g. he rushed to the clay with glee, NOT he went to the clay
- use a new line for each action
e.g. He picked up brush timidly and looked around furtively

DATA SHEET #A

1. Name of Observer A. _____
- Name of Child _____
- Date _____
- Time of Observation _____
- Length of actual art making, from time child begins working to finally ending piece _____

2. Photograph set up of materials
3. Photograph art making process 1 shot every 2 minutes or if something significant happens.*

Time	Number of Photograph	Contents of Photograph
0	#1	set up of materials
2		
4		
6		
8		
10		

- *1. Child makes adjustments on the materials
- 2. Child destroys work
- 3. Asks for help
- 4. Visits or watches other children working

Date _____

Observer C

Name _____

Name of Child _____

Time lesson begins, i.e. teacher talks _____

Time child starts working with materials at his place _____

Time child stops and takes off smock _____

What does the teacher say to initiate lesson. How does child respond?

Time	Photo	Speech	Describe how child does something as well what (start a new line for a new action).
0 min.			
2 mins.			

0 min.

2 mins.

VIDEO PORTIONS OF THIS THESIS,
LEAVES 79, 81, 83, 85, ARE
AVAILABLE FOR CONSULTATION AT:-

The Concordia University Library
Montreal, P.Q., Canada
H3G 1M8

APPENDIX II

PAINING

Sample taken from second session, Feb. 9, 1977.
with Lulu, 4 years, 5 months

(79)

IUIU

PAINTING
(2nd SESSION)

FEB. 9, 1977.



1



2



3



4

LULU
 PAINTING (SECOND SESSION)
 Feb. 9, 1977 3:35-4:01
 Time spent working - 26 min.

Teacher: introduced lesson with a book on the circus. Colour mixing was also reviewed. Teacher showed what happens when white is added to a colour.

Slide	Child's Activity	Speech
<p>3:35 2</p> <p>3</p>	<p>Makes a vertical rectangle with the bottom edge of paper as base, in blue.</p> <p>Goes over this line with red.</p> <p>Washes brush carefully.</p> <p>Goes over the same line in yellow</p> <p>Proceeds to cover previous line with white making purple.</p>	<p>Neighbour of Lulu asks teacher "I want to paint like Lulu. I don't want to make the circus."</p> <p>T.: "You mean you want to make colours and shapes?"</p> <p>N. "Yeah I just want to paint."</p> <p>L. "Look what I'm doing! I'm doing a great big building."</p> <p>L. "Elisabeth, you know what? You know what? (has to shout over the noise). I made a different kind of purple. First I put blue then red."</p> <p>T.: "That's right."</p> <p>T.: "I want you all to fill up all the white spaces of your paper."</p> <p>L. "That's what I'm doing." "You know what? I made the purple you made!"</p>
<p>4</p>	<p>Makes a blue square in the rectangle. Adds yellow.</p> <p>Adds white to the square linear shape.</p>	<p>L. "Look what I made! Blue, yellow, and white. (To neighbour)"</p> <p>"I'm making other things now."</p>

2ND SESSION)
 3:35-4:01
 26 min.
 Colour
 What

ch

Lulu asks teacher
 "Paint like Lulu.
 How to make the

"Can you want to
 and shapes?"
 "Must want to

"I'm doing! I'm
 at big building."

"Do you know what?
 What? (has to shout
 use). I made a
 and of purple.
 blue then red."
 "That's right."

"Get you all to
 all the white
 of your paper."
 "I'm doing."
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 e!"

"e! Blue,
 e. (To

"er things now."

Categories
 of
 Speech

SOCIAL SPEECH

SP. FOR
 DRAMAT.
 PLAY

PRIVATE SPEECH

- NAMING
- REL. REMARKS
- NARRATION
- IRREL. REMARKS
- CRITI. OF PEOPLE
- "OF PEOPLES WORK
- "OF OBJECTS
- FRUSTRATIONS
- COMMANDS
- REQUESTS
- QUESTIONS
- ANSWERS
- DRA. IMITATION
- WORDS TO CHANGE
- WORD PLAY
- DESC. OF ACTIVITY
- LABELING
- IRREL. REM.
- REM. TO ABS. OTHER
- REM. TO NON-HUMAN
- DESC. OF TASK SOLY.
- QUEST. SELF ANSW.
- EXPLETIVES

X

X

X

X

X

CLAY

Sample taken from second session, Feb. 23, 1977
with Everton, 4 years, 9 months.

81

EVERTON

CLAY
(2end Session)

FEB. 23, 1977.

SERVICE



SERVICE



SERVICE



SERVICE



EVERTON (4 years, 9 months)
CLAY (SECOND SESSION)
FEB. 23, 1977 4:10-4:35 (25 min)

Teacher: begins lesson with a story about the little boy who brings his friends the zoo animals with him when invited for tea with the king and queen.

Slide	Child's Activity	Speech
4:10	<p>Rolls an elongated piece of clay.</p> <p>Attaches a small ball of clay to either end of elongated piece of clay</p> <p>Adds a smaller piece of clay vertically. It falls off.</p> <p>Teacher tries to make work set up more comfortable</p>	<p>E. "I made a bridge."</p> <p>Teacher: "That's good. Say the king and the queen invited you for tea, who or what animal would you bring for tea?"</p> <p>E. "Nobody! I'll do a car."</p> <p>E. "Car the wheel, right? A car got a front."</p>
4:12	<p>Breaksup car.</p> <p>Remaining part consists of one ball attached to a long snake like shape.</p>	<p>E. "Car, big long car, very long."</p> <p>T.: "That's good. Roll your clay on the floor. I'll take the newspaper away."</p> <p>E. "Icky poo!"</p> <p>E. "Iggy, iggy, iggy, iggy!"</p> <p>T.: "There now you can work there."</p> <p>E. "I made a lolly pop."</p>
4:13	<p>Rolls a piece of clay so that one end tapers to a point. Pretends to eat it.</p>	<p>E. "Achoo achoo."</p> <p>E. "A carrot."</p> <p>T.: "Why don't you make a rabbit to go with your carrot."</p> <p>E. "Huh? I can't make a rabbit."</p>

CONSTRUCTION

Sample taken from second session, March 15, 1977
with Gala, 4 years, 5 months

83

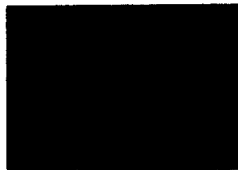
GALA

CONSTRUCTION
(2nd Session)

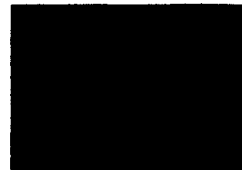
March 15, 1977.



SLIDE 2



SLIDE 3



4

GALA
 CONSTRUCTION (SECOND SESSION)
 MARCH 15, 1977 3:39-4:08 (29 min.)

Teacher: Initiated it with the story named Alice who was given an empty room all for herself, and how she decorated it. Children were asked to create an interesting space that would be fun to be in.

Slide	Child's Activity	Speech
3:39	1 Picks up styrofoam and turns to neighbour Marie. Puts it back on tray.	G. "Look there are big ones for you and me."
3:40	2 Places two toothpicks into clay parallel to each other.	G. "Doorways can be like this too."
3:40	3 Adds a row of popsicle sticks.	G. "I'm making Alice's own special place, 'cause I saw Alice in Wonderland."
3:46	4 Adds five more toothpicks. Sticks a curving piece of styrofoam in the clay by one end.	
3:46	5 Adds another piece of styrofoam and turns to neighbour.	G. "Why don't you put your big ones in -- all of them -- like I do."
		G. "Mateda" (invented name for Marie)
		M. "I've got a small one."
		G. "That's o.k. cause I got this square and all kinds."
		M. "Me too."
		G. "I got a pink rectangle."
		M. "Me too."
		G. "I got pink and you got pink."
3:48	6 Takes a piece of wire and bends it in different shapes. 7 Twists the wire and adds it to the clay.	G. "It's easy to put wire in."

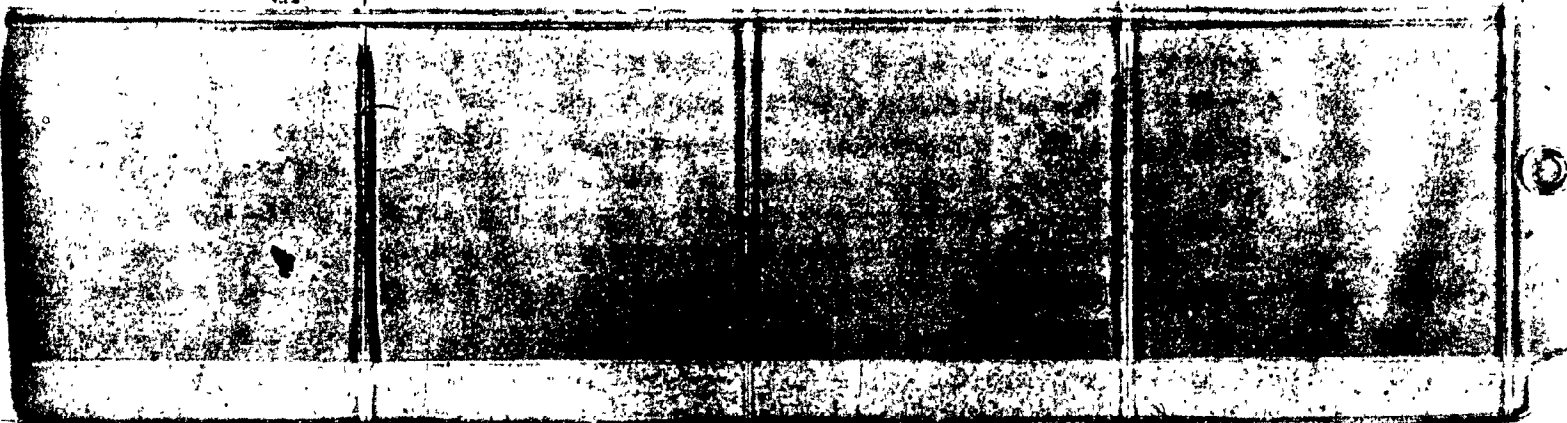
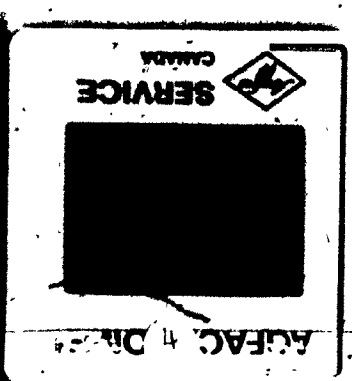
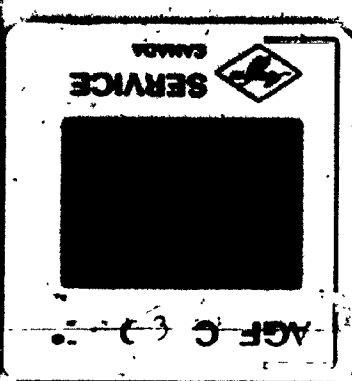
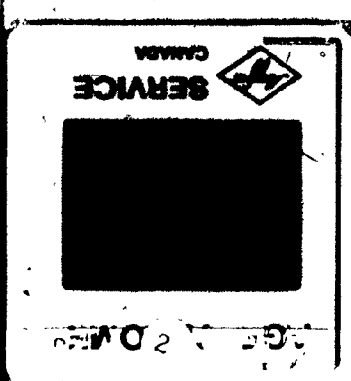
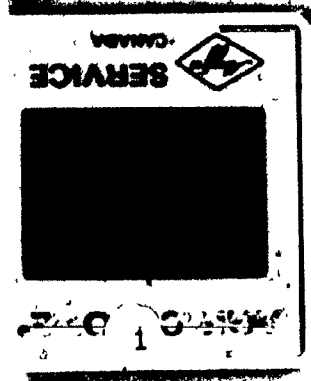
COLLAGE

Sample taken of first session, March 21, 1977
with Korba, 5 years, 1 month

KORBA

COLLAGE
(1st Session)

March 21, 1977.



KORBA
 COLLAGE (FIRST SESSION)
 MARCH 21, 1977 10:22-10:45 (18min)

Teacher: initiated lesson by talking about colour. Children were asked to make collages with tissue paper.

Slide	Child's Activity	Speech
10:22	<p>Korba chose mauve for her background even though she had mentioned that white then yellow was her favourite colour.</p> <p>Begins to cut out a shape in pink.</p> <p>Shows shape to teacher</p> <p>Goes back to her place and cuts some more.</p> <p>Adds glue to the back of the pink shape. Pastes it down on the mauve paper.</p> <p>1 Removes the pink shape and adds more glue to the paper.</p> <p>2 Then starts applying glue to pink shape with meticulous care, taking very little glue. (The teacher had emphasized this during the discussion.</p> <p>Still adds more glue this time by placing shape on the ground.</p> <p>3 Finally attaches pink shape to mauve background.</p>	<p>K.: "Can we start now?"</p> <p>K.: "Can we make whatever we want?"</p> <p>T.: "Sure."</p> <p>K.: "Glue the paper?"</p> <p>T. (nods)</p> <p>K.: "Not too much?"</p> <p>K.: "I try to make more glue."</p>

SESSION)
 7 10:22-10:45 (18min)
 r. Children were

peech

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make whatever we

e."

e paper?"

much?"

o make "more glue."

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- DESC. OF TASK SOLV.
- QUEST. SELF ANSW.
- EXPLETIVES

X

X

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X

X

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