

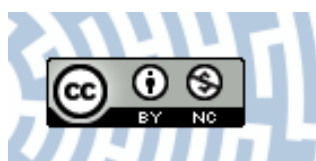


**You have downloaded a document from
RE-BUŚ
repository of the University of Silesia in Katowice**

Title: In Search of Tools for the Valorization of Children's Artistic Creation in the Field of Imaging and the Results of the Creative Process – A Theoretical and Model Approach

Author: Beata Mazepa-Domagala

Citation style: Mazepa-Domagala Beata. (2020). In Search of Tools for the Valorization of Children's Artistic Creation in the Field of Imaging and the Results of the Creative Process – A Theoretical and Model Approach. "The New Educational Review" Vol. 59, iss. 1 (2020), s. 175-189, doi 10.15804/tner.2020.59.1.14



Uznanie autorstwa - Użycie niekomercyjne - Licencja ta pozwala na kopiowanie, zmienianie, remiksowanie, rozprowadzanie, przedstawienie i wykonywanie utworu jedynie w celach niekomercyjnych. Warunek ten nie obejmuje jednak utworów zależnych (mogą zostać objęte inną licencją).



UNIWERSYTET ŚLĄSKI
W KATOWICACH



Biblioteka
Uniwersytetu Śląskiego



Ministerstwo Nauki
i Szkolnictwa Wyższego

In Search of Tools for the Valorization of Children's Artistic Creation in the Field of Imaging and the Results of the Creative Process – A Theoretical and Model Approach

DOI: 10.15804/tner.2020.59.1.14

Abstract

The presented text is the result of reflection on the issue of children's artwork and the procedure of valuing the work of children at a younger school age in the process of art education. The article outlines considerations on creativity and children's art creation in the context/conceptual context and attempts to present a procedure for the evaluation of children's art creations in terms of the ways of imaging in the conceptual context. The study is addressed to researchers and teachers of early childhood education, it is also a voice in the discussion on evaluating student achievements and – according to the author – a stimulus for reflective educational activities.

Keywords: creativity, artistic creativity, artistic creation, evaluation, valorization, child at a younger school age

Initial considerations

Many facts and processes, as well as the vastness of information and its instantaneous availability to the recipient, indicate that the 21st century is significantly different from the previous century. Socio-economic changes, changes in political life, culture, communication or media are so rapid that the existing methods of action in many disciplines are becoming inadequate in various aspects. Among other

things, the current conceptual apparatus is not enough to name all the elements and phenomena, the methodologies of analysis are not enough to capture all the factors and relationships, and controlling reality, achieving planned objectives, and even formulating them may not be obvious. As a consequence, the development of many disciplines ceases to be evolutionary in nature, and thus their rebuilding from scratch is required. As this is a difficult and time-consuming task in each of the individual, institutional and systemic dimensions, the effects of metamorphosis are not always positive and disciplines may fall into a state of crisis, which may mean a serious threat to the object and objectives of the cognition process and the social significance of their results.

There is no doubt that the current process of change also applies to education in its broadest sense, understood as a system of actions aimed at making it possible for a learning individual, or a collection of individuals, to get to know both the world created by nature, and the world that we owe to culture, which includes science, art and technology. This also includes preparation for the transformation of the world through the development of physical and mental qualifications, abilities and aptitudes, interests and passions as well as self-education needs and skills, the formation of an individual personality through the development of creative attitudes, and a personal attitude towards moral, social, cognitive, artistic and religious values. Therefore, individual areas of education must be transformed within a theoretical foundation that adapts 20th century achievements to the needs and possibilities of today.

Early childhood education is the first stage of education aimed at assisting the child in his or her overall development, so that he or she is prepared to live in a rapidly changing reality. This situation requires special attention and caution on the part of the school institution and the teacher as regards the scope and form of educational activities and is quite a challenge. At this point it should be emphasized that the period of early childhood education is a time of significant change in the child's life, in their way of perceiving the world, in the scope of their own abilities and controlling themselves. On the cognitive side, the child's cognitive activity is a transition from dependence – to a large extent – on an adult, to achieving gradual cognitive independence. For the teacher, on the other hand, it is the task of involving targeted educational activities in the process of supporting the child's development which are aimed at the acquisition by the child of skills relevant to his or her further educational career. It is a difficult task for a teacher to combine reading, writing and thinking skills together with the acquisition of basic concepts, as well as to open the student to the need to acquire knowledge and to build in him or her the belief that the quality and scope of this knowledge depends on his

or her perseverance in action. If we take into account the diversity of knowledge and skills of children on the threshold of school, their different abilities, different levels of motivation and interest in learning, as well as the family's attitude towards the school and the teacher, it becomes a real challenge.

At the level of early childhood education, the teacher's basic educational tasks include recognizing the current developmental needs of the child, diagnosing basic school-type skills, as well as monitoring the child's development, which involves launching a procedure of evaluation, including evaluative-analysis of the child's creative potential through artistic creation.

The assessment of students' achievements and prioritization of their skills is a procedure deeply rooted in the culture of school functioning and the problem of valuing children's artwork has been a source of much controversy for years. Doubts relate to the legitimacy of assessment itself and also to the various ways assessment is conceived. These concerns arise from awareness of the great subjectivity of assessments and the consequences that can result from them for the child's development process, because each child is a different personality, an individuality that the teacher must first get to know in order to avoid mistakes in assessment. However, the polemic related to assessment is not limited to the dispute about its subjectivity, but also concerns the factors subject to evaluation. This state of affairs means that no tool has been developed to assess the effects of children's art creation. At present the scope of evaluation of a child's progress in the area of art education at the early school level is defined and concerns the level of mastery and understanding of the knowledge of art, artistic function, which is defined as a set of manual skills and abilities, and the system of aesthetic and extra-aesthetic values produced in the creative process. It adopts a specific structure which consists of evaluation of the product in the context of formal values (shape, composition, color, value, character of means of expression. However, discussion is still ongoing in this area, as well as about the assessment of the progress of creative work, and attitude to the subject and work in the classroom, the involvement, interests, artistic preferences and the psychophysical well-being of the child. The problem of valuing artistic creation in the educational process is still not unequivocally solved, and practical solutions in this area are still far from perfect, or satisfactory for all concerned. It is likely that achieving the ideal state is only a utopian dream, but the inability to reach agreement should not preclude efforts made in this direction.

Thus, guided by the assumption that valuing is an integral part of our lives from childhood to old age, and that every human activity, including children's art creation is aimed at achieving its goal and thus has to be controlled and evaluated, there is a need to develop a tool for getting to know the student – also through his

or her creations and monitoring his or her progress in creative work. Following on from these considerations is the original concept of valuing children's artistic creation in terms of the ways of imaging used and the results of the creative process, which is based on the original concept of analyzing the quality of children's artistic creations towards free artistic expression (cf. Mazepa-Domagala, 2009).

However, before the procedure of valorization of children's artistic creation is presented, the importance and interest of children's artistic creation from the point of view of its content range should be considered. Therefore, further analyses will be carried out in the area of creativity and children's art creation¹.

A few words about creativity and children's art creation

The world we are moving in today is volatile, elusive, unpredictable, multidimensional and ephemeral. This state of affairs forces people to constantly change and means that the demand for individuals to be able to adapt to new conditions and challenges, to be able to meet the demands of the modern world, in a word – to be independent and creative, is growing. For this reason, creative potential and activity have gained in popularity, becoming a commonly desired good and the subject of scientific reflection in virtually all leading human sciences which have made human creativity and its functions their subject, such as philosophy, psychology and pedagogy. At this point, it is worth mentioning that the exploration of creativity in its broadest sense is aimed at understanding the nature of creative activity, determining the factors influencing its occurrence, and recognizing the possibility of applying knowledge about the nature of creativity to stimulate creative behavior (cf. Csikszentmihalyi 2000).

In the context of these statements, analysis of human creativity appears to be an extremely complex subject, covering both issues of cognitive processes (skills and creative abilities), emotions and motivation (mechanisms of creative action, personality (e.g. creative vs. re-creative, creative vs. non-creative), individual differences, group processes, or social norms and values (e.g. cultural dimension

¹ This subject has been elaborated by: K.J. Szmidi: *School inhibitors of students' creative activity in the light of action research results*, in: *New contexts (for) XXI century alternative education*, Ed. B. Śliwowski, Cracow: Impuls Publishing House, Cracow 2001; J. Uszyńska-Jarmoc: *Creative activity of a child*. Białystok: Trans Humana, 2003; *Ibid.*: *Subjective determinants of creative activity of children at a younger school age*, in: *A child in the modern world*, Ed. B. Muchacka, K. Kraszewski, Impuls Publishing House, Cracow 2008; *Psychopedagogy of creative activities*, Ed. K. Szmidi, M. Modrzejewska-Świgulska, Cracow: Impuls Publishing House, 2005.

of creativity), and finally, educational and training activities (mechanisms of pedagogical support for development of creative motivation). At this point it should be added that in the theoretical reflection on creativity one can note a dispute which is important from the pedagogical point of view, concerning the creativity of children and youth. The dispute is based on the clash of two positions on children's creativity: elitist-objective and subjective-humanistic. According to the first position, the phenomenon of creation does not occur in children, or seems very rare, because children do not create anything valuable or new, so their activity does not meet the definition criteria for creativity, although sometimes children are able to compete creatively with adults although this mainly concerns so-called miraculous children. The second approach is clearly opposed to the first one and expresses the conviction that children are certainly creative and that their creative activity has all the characteristics attributed to creative activities. It should also be mentioned that between these poles there are still positions saying that children show a creative attitude in some areas only, mainly in art among others, while children do not create.

With regard to the positions presented, it seems that the dispute over whether children create is in fact a dispute over understanding two criteria regarding creative work: novelty and value. This assumes that the category of novelty is relative and is not a dichotomous feature (new vs. non-new), but takes on a continuous form, which can be described on a continuum from the absolutely familiar to the absolutely new, and that the aspect of values includes four groups of values belonging to areas of creation: cognitive, aesthetic, pragmatic and ethical values. Researchers who emphasize the universality and superficiality of these qualities deny children creativity (Csikszentmihaly 2000; Feldman 1986). And those who recognize the subjectivity of novelty and values also extend the definitions to children.

In relation to the outlined positions on the understanding of creativity included in children's creative activities, the position of Mark Runco and Robyn Charles (1997) has been adopted for the purpose of this study. These authors suggest that children's creativity should be understood as personal creativity, and should be considered and evaluated using the criteria of originality and usefulness. For if this is done for adults, and their activity is described as creative, if it is original and useful on an individual scale, then why not do the same for children? At this point it is worth noting that the child's creativity is specific, characterized by self-creation and self-cognition, which exerts a significant influence on the development of all cognitive functions, from observation to understanding and processing reality. Creativity influences the formation of emotional sensitivity, higher feelings and

fosters the affirmation of personality, i.e. internal values that are the source of self-cognition and personality projection. It should also be mentioned that over the last few years, it has not been possible to systematize the divergent positions relating to the problems of genesis and development of children's art. Although many empirical studies have been carried out, the differences in goals, the methods used, and especially the different theoretical-cognitive approaches have created a kind of mosaic of views on the interpretation of the development of children's art.

While conducting analyses in the field of creativity, creative potential and activity, it is also worth referring to the conceptual sphere of this issue. And so, the notions of *creator*, *creation*, *create* have become such common terms in recent years that it would seem that there is a full understanding of their meaning and scope. Meanwhile, the degree of understanding of the categories and determinants of the essence of creativity are far from being able to communicate with each other, or explain the mechanisms of this process. The expansion of the scope of the notion of creativity over a number of years has made precise definition of this notion very complicated today. Difficulties with a precise definition of this term are connected both with the complexity of the subject matter and with the tendency to expand the concept, and also result from the imperfections of theoretical and methodological pedagogical and psychological tools and the philosophical tradition related to the concept. In spite of these limitations, without referring to an exhaustive historical review, or to a textbook, or a list of definitions of creativity, we can indicate four categories of understanding of this term: creativity as a product of human activity (work); creativity understood as a creative process – the most important of which is the act of creation; creativity as a set of individual personality traits (creative personality); and creativity in the context of the relation between the creator and external (socio-material) conditions that accompany it (Strzałecki, 2003). It should be noted that human creativity in its broadest sense is a concept typical only of our times. Thus, nowadays, “any human action beyond simple reception” is considered to be creativity. The scope of creativity includes not only the results of creative activity, but also human attitudes, abilities, actions, character, and mainly processes that cause significant changes in social awareness and the state of culture, art, science, technology and undoubtedly also in everyday life.

To conclude these deliberations – on the conceptual approach to artistic output, which are abbreviated by necessity, we should refer to the concept of creativity. The literature on the subject allows us to note that the concept of *artistic output* is often considered as a synonym for the term *creativity*, thus causing fuzziness and the fuzziness of these concepts. After all, *creativity* is about disposable features,

and *artistic output* is about updating. The conceptual area of the term *creativity* is much narrower, because it refers to the individual and his or her disposition, while the concept of *artistic output* includes not only the results of creative activity, but also human attitudes, abilities, actions, characters, and mainly processes that cause significant changes in social awareness and the state of culture, art, science, technology and everyday life. *Creativity* is treated as “low creativity”, while *artistic output* provides for outstanding works (Kaufman & Sternberg 2010; Sternberg 2006, p. 88).

Based on this conceptual organization, it is assumed that creativity is a certain trait or ability belonging to each person to a certain extent. It is a mental process that involves the creation of new ideas, concepts or new associations, and links with existing ideas and concepts. Creativity is defined as the creative power that is associated with our skills, the ability to understand and communicate, which at the same time stimulates the critical ability and self-esteem, and requires the use of imagination. A creative activity is an intentional act, aimed at achieving a result in the form of an original and valuable work in the concept of the assumed objectives. In this paper, creativity is understood as the ability to produce all kinds of ideas – a composition of products that are new and original (objectively or subjectively), resulting from the activity of imagination and fantasy, intuition or the deliberate action of divergent thinking.

In the concept of contemporary education, the priority has become to support students' talents and develop their creativity. One of the most important educational subjects, which in a special way takes up the tasks related to the education of a search-oriented individual, is art education.

In the process of art education at the level of early childhood education, the main form of children's activity is art creation, the subject matter and scope of which are subordinated to educational goals aimed at preparing students for active and conscious participation in cultural life, by stimulating creative expression, active perception and reception of art. At this point it should be noted that the processes of perception and expression accompany every activity related to art. The differences in the scope of their participation in a specific action are of a quantitative nature – artistic creation is mainly based on expression, while perception prevails in the reception of art.

On the basis of the approaches used in the literature on the subject, taking into account contemporary psychological orientations, it is assumed that perception is the process of giving meaning to information provided by the senses, which allows for selected recognition (the recipient pays attention to factors important from the point of view of his/her needs only, building in his/her consciousness their own

image of reality), as well as the interpretation of stimuli contained in the message. This process may involve the assessment of probable size, shape, movement, distance and position and is conditioned by a number of factors, which include: the situation, i.e. the factors influencing the first impression, depending on the place, conditions and circumstances; attributes constituting conclusions covering internal states of mind and emotions, based on observed behaviors; expectations, i.e. needs and current mood; projection, i.e. transferring one's own feelings and value system; selective perception, i.e. perceiving only the stimuli one wants to perceive, and stereotypes, i.e. perceptions that are difficult to change.

In the light of the above statements, artistic perception appears to us to be a complex process, running in phases, from seeing, through understanding, and experiencing to valuing. It consists of confronting and comparing works of art, their contents, information about the world and life in them – both concrete and general – concerning different ranges and fields, different epochs and cultures.

In plastic art education at the level of early childhood education, perception education is one of the important and fundamental objectives. It is a process that takes place on the basis of artistic knowledge and the language of art (which is a kind of key in the perception of works of art), and which becomes the foundation of visual and artistic culture, which is needed by a child in all their activities.

The second of the processes taking place in the area of art, and thus in the area of artistic education is expression, a key process for artistic creation, in which internal contents (thought, images, emotions) are transformed into the language of metaphors and then encoded in a symbolic form in the artistic structure of the work. In different scientific disciplines, the interpretation of meaning, as well as the multitude of definitions of the concept of expression are presented differently. Therefore, due to the multifaceted nature of the phenomenon of expression and the point of view adopted in this paper, further brief deliberations will be conducted in the area of plastic expression.

Thus, artistic expression is a specific kind of language, which consists of various forms of expression, visual signs, juxtaposed in systems of different intensity, which create specific dynamics and contrasts and create different compositional systems. An important role in this activity is played by the material, its structure, and type of surface or texture. These elements – artistic signs – acquire the value of expression if the artist gives them a unique, individual character. Children's artistic expression is for a small creator, one of the natural forms of activity in which experiences are expressed and communication with the outside world takes place, apart from play. The character and features of artistic expression are determined by the degree of psychophysical development of the small creator, in particular the

quality of cognitive and emotional processes and the influence of the environment. Thus, we can assume that a child's artistic expression is an image which represents the attitude of the child-creator to the presented reality, and is expressed by means characteristic of the visual arts, i.e. colors, size of shapes, expressiveness of artistic signs on the page or through the formation of three-dimensional space.

But let us go back to artistic creation. Using the term creation in this paper, it has been assumed that it is the creation of a work of art by the creator according to their own ideas, which are often independent of reality or of the prevailing conventions and styles. However, when defining the notion *artistic creation*, it was considered to be a process of the artist intentionally transforming the material (physical object), which leads to giving the work a form (in the sense of a basic existence) that ensures its accessibility to many recipients.

Based on the findings outlined above, children's artistic creation appears to us as a kind of creative attitude. Creative activity used for educational purposes of a non-professional nature is connected with a physical activity based on a targeted creation, i.e. broadly understood, creation using a means of artistic expression and forms of activity typical of the visual arts. For the purposes of further considerations, the term is used in a broad sense and refers not only to activities related to the creation of visual compositions – in the traditional understanding, but also to all artistic manifestations in the field of visual arts

The procedure for the valorization of children's artistic creation in terms of imaging methods and results of the creative process – a conceptual approach²

In the context of general considerations about the evaluation of children's artwork at a younger school age an attempt has been made to create a tool for valorization/evaluation of a child's artwork – an instrument of evaluation that describes and valorizes the ways of childhood imaging as objectively as possible. This takes into account all the various views on the criteria for the evaluation of children's artwork, and also considers the fact that in school practice, educators with different views on the evaluation of children's artwork meet and that their evaluation judgements, depending on their preferences, knowledge and personal-

² As the study is conceptual in nature (as is apparent from the title of the text), this is assumed to be only a starting point for discussion and further analysis – that is why the research report was not included in the study. This will be taken up in subsequent empirical texts.

ity traits, are very unreliable and lead to harmful distortions in shaping children's aesthetic attitudes. At this point, it should be pointed out that the valorization of artistic creation within the methods of imaging, in addition to determining the level of ability to function artistically in the creative process, aims to determine the ability of a child to see the surrounding reality. Thus, it can serve as a basis for defining the determinants of contemporary children's art creation.

As it has been mentioned, the approach presented is the author's own approach to the issue of valorization of children's artistic creation, characterized by a pedagogical approach, which results from the author's interest in the process of children's artistic perception, and in creative activity in the area of artistic education at the level of early school education, including the evaluation of children's artistic creations.

When undertaking the development of a tool for the valorization of childhood artistic creation in the field of imaging methods, it has been assumed that the model range of its structure will be determined by valorization criteria relating to features of artistic imaging, which are presented as dominants of the childhood imaging method and include such properties as: colorfulness, detail, clarity, dynamics, and relation to reality. The individual imaging criteria have been further specified by a framework for evaluation and the three-stage imaging method/level of imaging.

The list of criteria and features of childhood visual arts imaging presented in Table 1 gives an insight into the spectrum of the conducted valorization and possible ways it might be interpreted.

Tab.1 Valorization structure of children's artistic creation of the area of artistic imaging

Basic imaging criteria – dominants of imaging structure and child's imaging / Imaging frame		Imaging dominant in the artistic realization – by level of imaging
Colorfulness	Artistic realization characterized by intensity and variety of colors	Colorfulness as a dominant feature of the whole picture
		Partial colorfulness of the image
		Colorfulness minimally noticeable in artistic realization
		Lack of color in the artistic image

Basic imaging criteria – dominants of imaging structure and child's imaging / Imaging frame		Imaging dominant in the artistic realization – by level of imaging
Details	Accuracy, meticulousness Artistic realization with details	Details as a dominant feature of the whole picture – realization saturated with details
		Number of details kept in balance – harmony of the layout
		Lack of detail in an artistic image – image without details
Expressiveness	A suggestive artistic realization, consisting of sharply outlined elements, definitely cutting off from the background, easy to distinguish	Expressiveness as a dominant feature of the whole picture – high expressiveness of the artistic image
		Noticeable expressiveness of the artistic image
		Lack of expressiveness of the artistic image
Dynamics	Artistic realization creating the impression of movement thanks to asymmetrical arrangements of elements without a strong optical base	The dominant feature of the whole picture – image dynamic globally
		Image dynamic locally
		Lack of dynamics in the artistic image
Relation to reality	The nature of the image in relation to its real counterpart	Relationship to reality as a dominant feature of the whole picture – a system of elements having a reproductive-reproducible character, noticeable conformity with reality
		The layout of the image in relation to its counterpart is in fact difficult to determine
		The layout of the elements has a creative character; a noticeable inconsistency with reality, the abstractness of the plastic image

Source: Own work

In the proposed valorization procedure, a particular difficulty may be caused by the method of assessment – scoring the qualities of imaging distinguished. While in the case of the evaluation of children's activity in areas of education other than artistic education (broadly defined), a relatively precise method of numerical evaluation can be chosen, in relation to artistic creation, as we are by nature subject to the great temptation of subjectivity. A possible way out of the problem is to break down one (subjective) assessment into a series of objective sub-assessments which form a complementary reference system and give the possibility of a final overall assessment.

Thus, in order to objectivize the evaluations, the percentage evaluation of particular imaging qualities has been applied, which, metaphorically speaking, is the

key opening the book of analyses and interpretations in the area of evaluation of children's artworks. Thus, it was assumed that the maximum value of the artwork in percentage terms is 100%, and since each quality is considered to be equally important in the overall assessment of the artwork, regardless of the level of imaging established within each quality, the highest percentage of each quality is 20%. Thus, the maximum rating on a percentage scale is given to products that are in the 90–100% range.

When comparing the evaluation results in percentage terms to the evaluation expressed in the form of a four-stage evaluation scale, omitting the borderline level, “*very good*” projects are those in the range of 90–100%, “*good*” art projects are in the range of 70–89%, “*quite good*” projects are in the range of 50–69%. On the other hand, the projects “*not yet good enough*” are those that receive a score of 49% and lower.

To sum up, the evaluation of children's artistic products/creations in the given categories and according to the proposed procedure may take the form of a school grade, may be expressed by a conventional symbol, or a number of points with a commentary, and may also take the form of a descriptive evaluation on a four-level qualitative scale (*very good, good, quite good, not yet good enough*). The approach presented enables not only the valorization of individual artistic creations, but also allows for comparative analyses within a number of realizations, thus enabling the assessment of both the progress of creative work and the aesthetic disposition of the potential creator-child.

An illustration of the designed procedure of valorization of a child's artistic creation is a matrix of valorization of a child's artistic creation in terms of the ways in which the artistic product is imaged and the results of the creative process.

**A MATRIX FOR THE VALORIZATION OF CHILDREN'S ART CREATION IN TERMS
OF IMAGING METHODS AND RESULTS OF THE CREATIVE PROCESS**

First and last name of the child

Subject of artwork

Artistic technique

Basic Imaging Criteria – imaging structure dominants / imaging frame		Imaging structure dominant by imaging level		Assessment in percentage terms in the range 0–20%
Colorfulness	Artistic realization characterized by intensity and variety of colors	Colorfulness as a dominant feature of the whole picture		
		Partial colorfulness of the image – colorfulness minimally noticeable in artistic realization		
		Lack of color in the artistic image		
Details	Accuracy, meticulousness, artistic realization with details	Details as a dominant feature of the whole picture – realization saturated with details		
		Number of details kept in balance – harmony of the layout		
		Lack of detail in the artistic image – image without details		
Expressiveness	A suggestive artistic realization, consisting of sharply outlined elements, definitely separated from the background, easy to distinguish	Expressiveness as a dominant feature of the whole picture – high expressiveness of the artistic image		
		Noticeable expressiveness of the artistic image		
		Lack of expressiveness of the artistic image		
Dynamics	Artistic realization creating the impression of movement thanks to asymmetrical arrangements of elements without a strong optical base	The dominant feature of the whole picture – image dynamic globally		
		Image dynamic locally		
		Lack of dynamics in the artistic image		
Relation to reality	The nature of the image in relation to its real counterpart	Relationship to reality as a dominant feature of the whole picture – a system of elements which have a reproductive-reproducible character, noticeable conformity with reality		
		The layout of the image in relation to its counterpart is in fact difficult to determine		
		The layout of the elements has a creative character; there is a noticeable inconsistency with reality, abstractness of the artistic image		

Source: Own work

Final reflections

The issue discussed in this study does not exhaust the issue of evaluation of children's art creation, but can be treated as a source of inspiration, an encouragement to deepen considerations and a stimulus for reflective educational activities undertaken in the process of art education at the level of early school education, which aim at seeking new and better educational solutions.

When taking innovative actions to value children's artwork, one should always bear in mind the high emotional load that accompanies the process of the evaluation of such artwork. Children, even if they are attached to their own creations for a short time, experience every critical judgment very strongly. Over time, the lack of a sense of success in artistic creation may lead to inhibitions and a premature crisis in creative attitudes.

References

- Craft A. (2002) *Creativity and Early Years Education. A lifewide foundation*. London and New York: Continuum.
- Csikszentmihaly M. (2000) Creativity: An Overview. in: A. Kazdin (ed.), *Encyclopedia of Psychology, vol. 2*. (pp. 337–342). Washington: American Psychological Association.
- Feldman D.H. (1986) *Nature's gambit: Child prodigies and development of human potential*. New York: Basic Book.
- Kaufman B.J.C. & Sternberg R.J. (2010) *The Cambridge Handbook of creativity*. Cambridge: Cambridge University Press.
- Mazepa-Domagala B. (2009) *Dziecięce spotkania ze sztuką. Strategia projektowania spotkań ze sztuką oparta na rozumieniu, interpretacji i tworzeniu przekazów wizualnych* [Children's meetings with art. A strategy of designing meetings with art based on understanding, interpretation and creating visual messages]. Katowice: "Śląsk" Scientific Publishing House.
- McNiff, R. (2008) Art-based research, in J.G. Knowles & A.L. Cole (Eds.) *Handbook of the Arts in Qualitative Research: Perspectives, Methodologies, Examples, and Issues* (pp. 29–40), Thousand Oaks: Sage Publications, Los Angeles: Sage Publications.
- Runco, M.A. (2003) Education for Creative Potential, *Scandinavian Journal of Educational Research*, 47, (3), 317–324.
- Runco, M.A. & Charles R.E. (1997) Developmental Trends in Creative Potential and Creative Performa, (in M.A. Runco, (Ed.) *The Creativity, The Creativity Research Handbook, Volume One* (pp. 115–152), New Jersey: Hampton Press.
- Sawyer R.K., Johan-Steiner V., Moran S., Sternberg R.J., Feldman D.H., Nakamura J., & Csikszentmihaly M. (2003) *Creativity and development*, New York: Oxford University Press.

- Sternberg, R.J. (2006) The Nature of Creativity, *Creativity Research Journal* 18, (1), 87–98
- Strzałeczki, A. (2003) *Psychologia twórczości Między tradycją a ponowoczesnością* [Psychology of creativity. Between tradition and post-modernity]. Warsaw: Publishing House of Cardinal Stefan Wyszyński University.