

**AN ACTION RESEARCH TO DEVELOP CHILDREN'S CREATIVITY
USING READILY AVAILABLE INDIGENOUS MATERIALS WHILE
DOING ART AND CRAFTS IN A STD III CLASS AT
SAN FRANCISCO DE JERONIMO RC, TOLEDO**

**Submitted to the Principal of Belize Teachers Training College in partial
fulfillment of a Trained Teacher's Certificate**

by

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CHAPTER I

INTRODUCTION

Schools throughout Belize for many years have included art as a subject in their school curriculum. Although art is given a specific time in the schools' timetable, there still remains the question of whether justice is done to this subject. There is much evidence that indicates that not enough emphasis is placed on teaching children to do craft work and less emphasis is placed on developing the pupils' creativity.

The researcher also realized that for most of the day the children are kept busy doing drill work, computing mathematics, language arts, science and social studies. It should be taken into consideration that although the subjects mentioned above form an important aspect of the children's education; art education is also of considerable importance for the child's development.

Teachers seem to have overlooked the fact that children develop physically, mentally, spiritually and aesthetically. It seems they have forgotten that art and crafts help to develop creativity within a child. According to George W. Hardiman, "Art experiences make both intrinsic and extrinsic contributions to the students general development." It is the motivation, which needs to be address to ensure the total development of the child. One way of motivating students is to give them easy access to the materials that they need to do art and crafts.

Here in Belize there are abundant indigenous materials. The researcher believes that these materials could be collected and utilized in Art and Crafts that would be beneficial to the Belizean children.

The researcher also believes that children will be in a better position to develop their creativity and thus produce art at a cheaper price, especially student whose families do not have the money to buy expensive materials.

This induced the researcher to develop a six-week program in Art and Crafts to help children develop creativity in Art while using indigenous materials. This was designed to be implemented with a Standard 3 class at San Francisco De Jeronimo School in Toledo.

Identification of the Problem

Through the nine years of teaching and being transferred to three different schools, the researcher found out that in most classes throughout the schools Art and Crafts was not being taught. The researcher observed that each class had a timetable and art was included as a subject but through further inquiries and observation it seemed that, art was taught only about once a month. This led the researcher to believe that very little emphasis was being placed on the subject of Art and Crafts. This may reflect that Art and Crafts is only written on the

timetable and not really executed as prescribed. As it seems teachers, only offer the lesson when they feel like and with very little interest in the subject area.

The researcher observed that teachers when teaching Art and Crafts direct children in doing a certain piece of art based on a presented model. Very little room is left for children to develop their creativity. They actually might be doing children harm. Children see the world differently from adults. Children approach art from an expressive standpoint, while adults approach art from a representational standpoint. By forcing an adult way of seeing art on a child, the teacher effectively stifles the child's creativity.

The researcher has noted that when teachers teach art and crafts most children do not bring their materials. This might be because teachers use materials that needs to be purchased. In addition, finance is a major factor. The researcher believes that this situation can be avoided if more emphasis is placed on the use of indigenous materials when doing arts. The goal of this research was to develop creativity in children through art while using indigenous materials in a six-week art program.

Purpose of the Study

The main purpose of this study is for the researcher to implement a six-week action research to develop art concepts and skills in children. The focus of the study will be:

- a) To develop the creativity of students.
- b) Develop positive attitudes in children towards using indigenous materials when doing arts in a creative manner.
- c) Allow the staff of the school to recognize that art can be produced in a cheaper form through the use of indigenous materials.

At the end of the program, children are expected to have gained more insight into the complexity and beauty of creativity in art and crafts.

Significance of the Study

It is hoped that if the program in this study is successful, it can effectively be used as a point of reference by other teachers who may be interested in developing creativity in Art Education in their students. The focus of the study is to help to develop in children their creative talents. It is also intends to help children realize that arts can be produced at little or no cost. It is hoped that it will make children realize how artistic they can be thus getting them aware of their creative talents.

It is expected that the program will let teachers realize that arts can be fun and pursued with materials that may not have to be purchased. This program can also be useful to the Ministry of Education via the Education Development Center, which is the department responsible for developing art programs for schools in Belize. The information in this study may assist them while compiling information for an art manual for primary school teachers. It is the researcher's hope that other researchers may make use of this study when gathering information on topic relevant to art education in primary schools.

Definition of Terms

Handicraft: The process of developing a craft from local materials using the hands.

Art and crafts: All activities associated with the creation of a pattern, shape, design or model using locally available materials.

Indigenous Materials: Materials readily available in the community

Creativity: Ability to create one's own design, shape, and model from one's own ideas or imagination.

CHAPTER 2

REVIEW OF THE LITERATURE

Art and Craft has always been a part of the Belize primary education curriculum. However, this subject has traditionally not been tested in schools or in the national examinations. The role of art and craft in school is to develop students' creativity but teachers need to know the importance of fostering creativity through art and be sensitive to the particular creative and psycho-motor stage of development the child is at when art is taught. It can be concluded that art can be of great value to the children. (Lowenfeld and Brittain, 1987).

Art, like beauty, is in the eyes of the beholder. Therefore, the art of a child should be valued despite what the teacher might think of it. Pech (1998) said that the teacher must praise the outcome of all students' art activities. He also emphasized that "Teachers as educators must appreciate art themselves and be open to experiences." (p. 11)

Art and Craft is typically on the timetable of all classes in Belize for once a week. If time does not permit to complete all the lessons for the day on which art and craft is to be taught, art and craft would be the lesson to be canceled, not the academics. Teachers who like the subject consistently teach the subject but the subject is neglected by the vast majority who does not like it. The upper division

teachers especially standard six teachers neglect it because they dedicate most class time to prepare students for the Belize National Selection Examination (BNSE). It is a secondary subject and is typically given the same level of importance as physical education. Pech (1998) did a survey to determine the problems encountered by teachers of rural schools in the Northern area of Orange Walk District in the teaching of art education and noted that the teaching of art is considered a minor and unimportant subject. Martinez (1996) and Romero (1996) also found that art and craft is not considered an important subject so art and craft appears on the timetable but is not taught.

Romero's (1996) observation of art exhibitions and school shows led him to conclude that craft appear to have a higher priority over the teaching of art concepts. This is so because craft has outputs that are more concrete that teachers can appreciate because they can use these crafts to develop a conducive classroom atmosphere.

Teachers would award students a subjective descriptive grade ranging from poor to excellent based on the student's art and craft works during the school term. Many teachers' approach to art and craft is to leave the students to draw whatever they want. This approach requires little effort by the teacher. Some teachers use expensive materials that are not readily available. A few of the more diligent teachers would teach the subject in novel ways that strongly promote creativity of

students. Some teachers use locally available materials such as coconut husk and shell, leaves, seashells, pans, cow horns, seeds, and many other materials. The rationales for using these materials are that they are readily available, there is no cost to the students in acquiring them, all the students in a class would have access to them, students could continue working with these materials outside of the school setting because they are available and are considered “free goods”, and students can relate to them. These materials could be man-made or natural. A survey of thirty-eight teachers in five Orange Walk Northern schools showed that 76% of the teachers disagreed that art is expensive to make and that art lessons are expensive (Pech 1998).

From the literature reviewed, the researcher concludes that the overriding issue in teaching art and craft is the extent to which the teacher could be flexible in adapting his/her instruction to the individual learning needs of his/her students.

What is Art Education?

According to Browning (1970) in Armstrong (1997) “Art is a fundamental subject that involves creation and is therefore, extremely important to develop creative facets in the human mind so that every person using his own initiative and imagination can pour out to others what is their emotional and personal creative

expression. Art can be named as a visual dialogue where the creator's imagination is expressed] just as surely as if he was speaking to someone" (pg. 9).

"A sound art program should develop creativity, stimulate language, develop aesthetic skills and enables students to participate actively. (Armstrong, 1997, pg. 10). Based on a program Moreno (1994) did to develop creativity and self expression of infant two students at Louisiana Government School in Orange Walk Town, he made the following conclusion.

"A creative art program was the ideal thing to nurture and enhance creativity in each child. It challenged the children's perceptions and encouraged them to view the world around them in an optimistic manner. The program implemented helped children to develop an awareness of creative abilities and self-confidence to express themselves. They also developed positive attitudes towards art and themselves as unique individuals with creative talents. This attitude helped children to develop pride and a sense of achievement when they created something or when they expressed themselves."

Art education provide an opportunity for children to see, feel, hear, smell, taste, and manipulate the things around them to make learning more meaningful. So art could be used as a vehicle to enhance the teaching/learning process. The benefits

to teaching art and craft in school are almost infinite. The teaching of art must be very pragmatic and varied. It may be necessary to expand one's notion of what 'art' is, so that it can encompass the manipulation of collage materials with feet by an armless child, or the rhythmic repetitive swabbing of paint by a psychotic boy. In a way, such manipulative and making activities are to art as babbling and jargon are to speech. They are preparation for formal expression, and constitute as legitimate a part of 'art' with the student as 'reading readiness' for the average learner. Martinez (1996) said that children are very creative and all they need is encouragement and assistance in order to develop their artistic talents.

The above leads educators to believe that art and craft should be an integral part of the primary school curriculum. Wood (1981) emphasized that arts and craft work should not be treated as a subject isolated from the rest of the curriculum but that it should be as often as possible to other aspects of children's work and school life in general. Art experiences make both intrinsic and extrinsic contributions to a student general development (Hardiman et al., 1981). Art must be valued because it is through the creative abilities of individuals that professionals in areas such as theater, music, decoration, design, etc. are developed.

Many teachers tend to stifle children's creativity by giving them samples for them to reproduce. For example, teachers would give children set designs for them

to apply color, shadings or tracing. They place little emphasis on exploration.” (Pech, 1998).

Limitations for Teaching Art and Craft

There are many reasons why teachers do not teach art and craft and many problems they encounter when they do teach the subject. The major issues cited in the literature include the lack of a curriculum guide that can be used to teach art (Pech, 1998) and Romero (1996), teachers don't have the know how to use indigenous materials extensively and effectively (Pech, 1998) and Armstrong (1997), children do not fully participate in arts lessons because of a lack of art resources, teaching of art is not a priority, not much time is allocated for teaching art education (Martinez, 1996; Romero, 1996 and Moreno, 1994). Romero (1996) observed that principals play a major role in determining how much emphasis is placed on art sessions and their results.

Many teachers method of teaching art is the copy method where the teacher has children copy an art work from a model or design which is easier for the teacher because they don't have to make a lot of preparation to teach the subject (Pech, 1998). This approach contributes to stifling students' creativity and make them dislike art because the subject becomes uninteresting and does not deal with the students' individual expression. This problem could be a result of the teacher

lack of training in teaching the subject, lack of interest in the subject, or laziness.

It is a general belief among teachers and educators that teachers who are trained do not put much effort in their preparation and teaching. To successfully teach art requires a fair amount of preparation by the teacher.

Martinez (1996) said that teachers don't teach art and craft due to lack of materials and financial resources but that teachers can use locally available materials such as seeds, leaves, twigs, bottles, bottle caps, straws, etc. Some parents have financial difficulty buying materials for their children to use for art and craft. Thus, the use of locally available is a very viable option in teaching art and craft. Martinez taught a six-week art program for which she was successful and consequently, recommended that teachers should encourage children to express their ideas and feelings as they relate to their environment. She also recommended that "Every teacher should aid children to identify with their own experiences, and help them to go as far as they can in developing concepts that express their feelings and emotions and their own aesthetic sensitivities through and Art and Craft programme." (pg. 53). Another of the many student teachers who have researched on the use of locally available materials to teach art and craft is Romero (1996). All these researchers have had similar findings which is that children will be in a better position to produce art at a cheaper price if locally

available materials are used thus affording them more opportunities to develop their creativity.

Lowenfeld and Brittain, (1987) stated that some teachers do not feel that they are artistic enough so they do not teach the subject. Whether or not the teacher is artistic is irrelevant to the teaching of art and craft. According to Martinez, we as teachers, are considered role models and our responsibility in art is not to show our students our own skills, but to develop within each child an awareness of the various elements in art and also appreciation towards the subject.

Students are sometimes the problem in teaching art and craft because they have a negative attitude towards the subject (Lowenfeld and Brittain, 1987). This could be a result of the effort teachers make to teach the subject, the extent to which the students work are valued by the teacher, and the opportunity given to students to express their ideas.

Creativity

All children are creative to some degree. According to Wood (1991) research show that the whole animal kingdom has the urge to explore, to investigate, and to discover. Given this, teachers should give each child the opportunity to develop his or her individual potential. Children need time, materials, and freedom to grow creatively. Wood also said that children love to

make things which is a means through which creativity is developed and manifested. Some teachers have the disbelief that creativity is limited to the gifted minority. Furthermore, some teachers confuse creativity and intelligence. Lowenfeld and Brittain (1987) said that not allowing children to create until they know enough about the subject to act intelligently may inhibit action rather than promote it. They also stated that children need to know that they can have an effect upon their environment and that their ideas and thoughts are valued.

Lowenfeld and Brittain (1987) stated that creativity is an essential part of the learning process and does not just happen. They stated that many elements need to be considered in planning class activities to develop creativity. These include the physical structure of the room, the materials, the psychological environment, the social values involved, the personality of each child, and developing a program or method by which creativity can be unleashed. Lowenfeld and Brittain also argued that the stages for the development of creative thinking is outmoded and that it is best to think of creativity as a continual process for which the best preparation is creativity itself.

Norton (1985) stated that creativity is unique and original. It needs to be nurtured so that children can develop the necessary skills to be creative in both thinking and expression. Art is the subject that provides that effective means to nurture the child's creative and imaginative capabilities. It is something that is

gradual and usually occurs at the end of the first lesson but moves from a simple stage to more complex stage of productivity.

Smith (1973) stated that "Creativity is development." According to him educators can only set conditions for creativity to happen by providing as many experiences as possible for the creative process to occur, thus, ensuring that the experiences are constantly being reinforced. The educator must ensure that all art lessons are well planned and that they stimulate the child manually, visually, verbally, and mentally — the fundamental element being active participation. (pg. 13)

According to Lowenfeld and Brittain (1987) creativity should not be equated to intelligence because "creativity may have little to do with intellect" (pg. 77). Therefore, teachers should not assume that children who are performing academically well will be creative and the students who are not academic will not be creative because there might be no relation between the two. This thinking is similar to the teaching of math and English. A student who is good at math might not be good at English and vice versa. Therefore, teachers need to be open-minded in teaching creativity and do not use the students academic standing to prejudge their creativity.

Creativity is difficult to measure. Lowenfeld and Brittain (1987) stated that Torrance (1967) on the advice of teachers and counselors lists some specific kinds

of behaviors that he thinks are indicators of creative talent. He felt that a creative student "can occupy time without being stimulated, go beyond assigned tasks, ask questions beyond the single why or how, come up with different ways of doing things, is not afraid of trying something new, and enjoys drawing designs and pictures even while the teacher is giving a lecture or directions" (pg. 81-82).

According to Lowenfeld and Brittain creativity can be measured verbally and non-verbally and is highly subjective.

CHAPTER 3

RESEARCH METHODS

A group of fifteen standard three students from San Francisco De Jeronimo R.C. School was randomly selected to develop their creativity using locally available materials. The students were tested before and after the program to determine its effectiveness. Because it is difficult to give a numerical value to the work of students, students' works were evaluated using a scale of one to five. The points on the scale were associated with the following descriptors: needs improvement (1), fair (2), very fair (3), good (4), and excellent (5). The data were analyzed used describing the activities and creativity of the students before and after the program.

Sample

Fifteen students from Standard III at San Francisco De Jeronimo R.C. School were randomly selected from the class to participate in this program. Approximately half of the students in this class were *Ketchi* and the other half was Maya Mopan. The age of these students range between eight and twelve years. Academically the students were considered averaged students. The class

was chosen because the class teacher was willing to implement the program on behalf of the researcher.

Instrument

The instruments were a pretest and posttest. The pretest and posttest were the first and last activities in the program, respectively. Because the program was ran over six weeks and only once a week to have given the same test as pretest and posttest would not have make sense. Although the pretest and posttest were different tests, the teacher could have reasonably assessed and compare the creativity of students in both. The tests were developed by the researcher with assistance from the an art teacher. The test was pretested with a group of students at St. Joseph Primary School where the researcher did her Block Practice Teaching. These efforts helped to make the test reliable and valid.

The criterion that was used to determine the creativity of students was a crude one because creativity cannot be objectively assessed with precision. The scale that was used is one to five with five being the highest.

Data Collection

The pretest was the first project and it was administered the first days of the program. Each week for six week the program implementers, the class teacher,

gave the students a project to complete which helped to demonstrate the students' creativity. Students' weekly works were collected to use in evaluating students' creativity.

Data Analysis

A t-test is typically used to determine if there is a difference between two groups especially in action research. However, in this case a t-test is not applicable because precise numbers cannot be used to judge creativity. The researcher instead used descriptive means to determine if there is a difference in the students' work before and after the programme. Their work were graded on a scale of one to five with five being the highest point.

CHAPTER 4

DESCRIPTION OF THE PROGRAMME

The program used consisted of six lessons. The lessons were intended to run for one or two art sessions because of the amount of work needed to complete them. One of the lessons was not taught because the researcher did not have enough time before school was closed for the summer vacation. The time constraint resulted because the teacher who was to implement the programme on behalf of the researcher had withdrawn her offer and the researcher had to find someone else.

Each lesson with its theme, activities, materials and evaluation is presented below.

Lesson 1

Theme: Jewelry and Decorations

Activities: 1. Students will group the shells they have collected based on size, shape, color and texture.

2. Teacher instructs students to make jewelry or decorations using the shells they have.

3. Teacher will make available materials students need to make their art using their shells.

4. Teacher will collect arts at the end of the class.

Materials: Seashells, string, glue, knife, bristol boards

Evaluation: Pupils were instructed to make jewelry. Pupils did not know the meaning of jewelry and were encouraged to seek meaning in the dictionary. Having gotten an idea; more so after the terms given by the dictionary were explained, pupils began to make their jewelry. Glue was limited so wire and string were also provided.

Lesson 2

Theme: "From Coconut to your Creation" The objective of this lesson is to have the students carve some innate from the coconut husk.

Activities: 1. The teacher will ask the students to bring a coconut in a husk to class.

2. The teacher will instruct students what they are to do without giving them a sample.

3. The students will come up with their own idea and the teacher will assist them to carve out their design. Students will not be allowed to be handling sharpen edge tools without supervision.

4. Students will share their ideas with the class at the end of the session.

Materials: Coconut husk, knife, makers, pencil, sandpaper, glue.

Evaluation: This art was attempted but pupils were unable to carve out any specific object. This project was only attempted because the pupils had said that they would be able to carve in the coconut husk. This activity is more appropriate for the upper division, standards five and six.

Lesson 3

Theme: "A Secretary' Desk" Students will be expected to come up with different things that are found on a secretary desk including ashtray, penholder, bookrack, etc.

- Activities:
1. The teacher will give students the instructions.
 2. The teacher will present a picture of a secretary's desk without giving specific ideas of what students are to make.
 3. Teacher will discuss with individuals as they construct their ideas.
 4. Students will make their art.
 5. Teacher will collect students' art works.

Materials: Coconut shell, sand paper, glue, saw

Evaluation: This lesson was in the original program planned for the study but the researcher ran out of time before this lesson was done.

Lesson 4

Theme: "My Castle" The objective of this lesson is to have students construct a model building that they would like to live in.

Activities: 1. The teacher would instruct students a few days before the lesson to collect different sizes, color and texture of sticks and leave that they can use to build a little house. They will also collect tie-tie and thorns to assemble the house since no foreign materials will be used.

2. The teacher will give the students instruction to construct a building they would like to live in. No model or design will be given.

Materials: Sticks, thorns, tie-tie, leaves

Evaluation: Pupils were asked to bring materials that would be useful to construct their dream houses. Pupils brought sticks leaves, stones and teachers had to provide glue and bristol board for the class project. Students were very eager and participated fully in this project.

Lesson 5

Theme: "My Own Music"

- Activities:
1. The teacher will ask children to bring cohune leaves and thorns from lime trees for this lesson.
 2. The teacher will instruct children to make a whistle from the leaves. Teacher will demonstrate how to roll the leave.
 3. Teacher will point out that each student will have a different sounding whistle because of the shape and size of their whistle.
Encourage students to make more than one whistle with different size and shape.
 4. Students will try their whistle for the class.

Materials: young cohune leaves, thorns

Evaluation: Pupils collected cohune and coconut leaves and proceeded to make their musical instrument. There was some frustration, more so on the girls who could hardly make the instrument. However at the end of the day pupils were blowing all kinds of tunes with different flutes. The students really valued their creations.

Lesson 6

Theme: “A Creature from the River” The objective is to have students use available leaves to depict a creature from the river.

- Activities:
1. The teacher will ask students to collect leaves that they can use to make a creature found in the river. They will be given this instruction one week in advance so that they can think about what creature they would like to reflect and can adequately collect the best leaves.
 2. Teacher will make glue using water and flour as part of the concept of using locally available materials.
 3. Students will create their creature.
 4. Teacher will collect and display students' work.

Materials: Leaves, flour, water, cardboard

Evaluation: Pupils first listed all the animals that could be found in the river then they proceeded to created this creature from the river using leaves and glue. See pictures below for some samples of students' work. This activity allowed students to work independently and provided a great deal of flexibility in choosing an animal.

CHAPTER 4

DATA PRESENTATION AND ANALYSIS

The result of the program was very encouraging to the researcher because the student's level of motivation to do art was raised to a high level. Their creativity was also greatly increased and was evident in their works. Towards the end of the program, the students exploring more options in creating their master piece.

The best way to show the effect of the program is to give the assessment of the students before the program and after using a descriptive measurement. This information is shown in table one. Letters are used to identify students instead of their real names.

At the beginning of the program five students were assessed at the level of needing improvement. Three of these students were among the top five academic students in the class. This supports Lowenfeld and Brittain (1987) who said that there may not be any relation between creativity and intellect. One of these three students, Student J, did not show any notable improvement in her creativity at the end of the program. Two of the five students, Students I and O, improved to the very fair level and Students C and E improved to the fair level. Of these five students, only Student I was male.

Students J had a quiet personality and did not like to interact with the rest of the class which made sharing and assisting each other impossible for her. This student however had the third highest average in the class.

Four students (Students D, K, M, and N) were assessed as being fair before the program. Three of these students were females. All four students showed some improvement at the end of the programme, three at the very fair level and one at the good level. The student (Student M) in this group with the greatest improvement was considered an average student.

Of the five students who were rated as average in their creativity, Students A, H, and L improved to being above average, Student G stayed the same and Student F improved to being excellent. Student G always had some bright ideas to get things done and was out smarting his classmates but he was ranked around the fifty percentile of the class.

Student B was the only one that was ranked as above average before the program. At the end, he was rated as good. He was boarder line to be rated as excellent but did not participate in one of the projects and did not complete one because he was absent.

The results show that thirteen of the fifteen students improved their creativity because of the programme. The two students who did not, does not discourage the researcher but should be valued as an learning experience. In these

programmes one hundred percent success is not typical because students falter for many practical reasons.

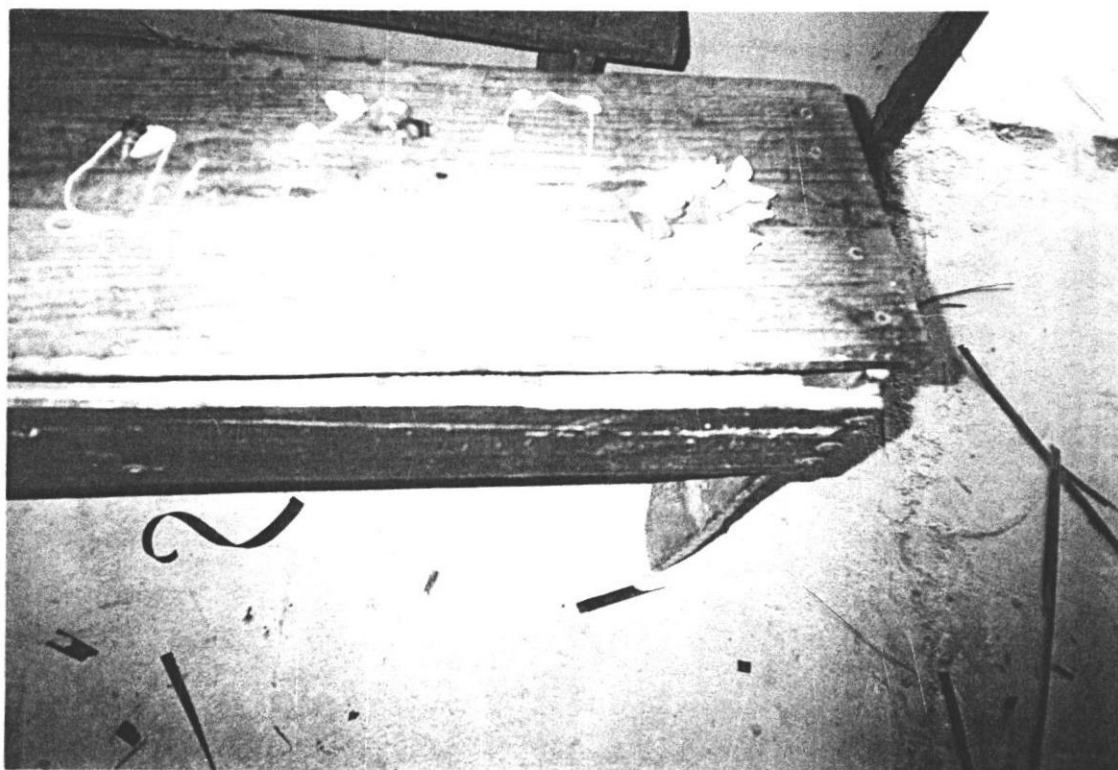
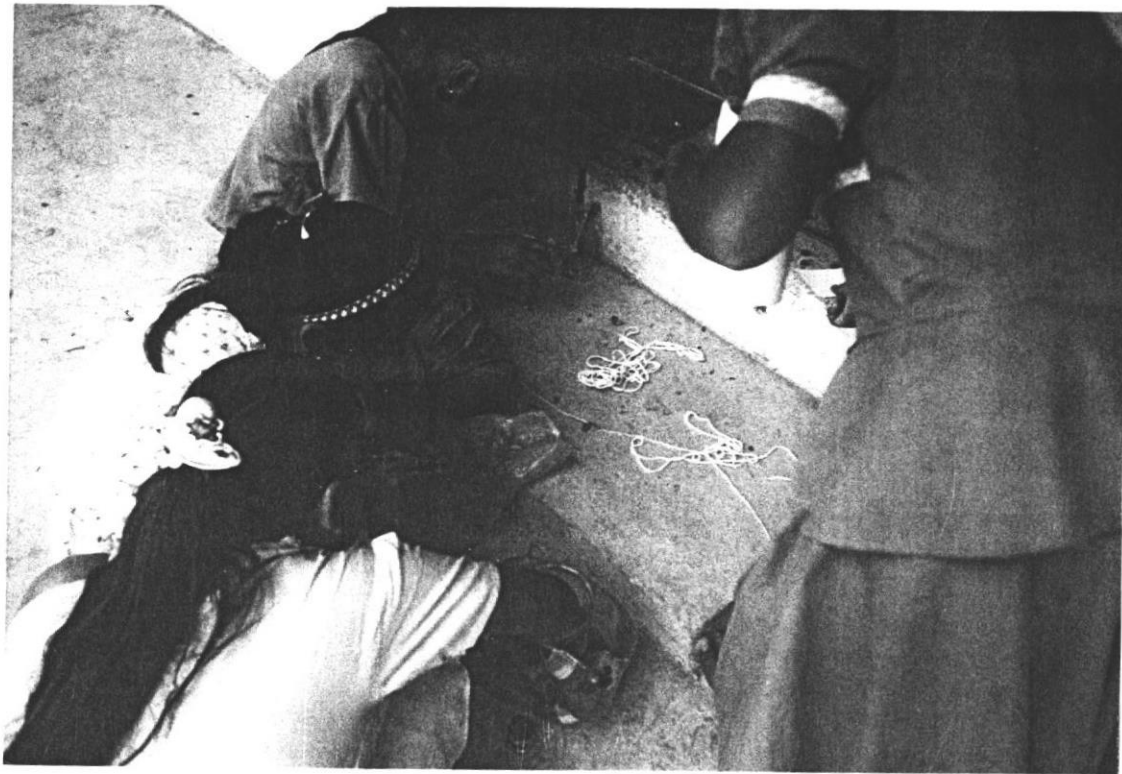
Table One: Performance of Students.

Student	Creativity before the program	Creativity after the program
A	Average	Above average
B	Above average	Good
C	Needs improvement	Fair
D	Fair	Very fair
E	Needs improvement	Fair
F	Average	Excellent
G	Average	Average
H	Average	Above average
I	Needs improvement	Very Fair
J	Needs improvement	Needs improvement
K	Fair	Very fair
L	Average	Above average
M	Fair	Good
N	Fair	Very fair
O	Need improvement	Very fair

Two pictures showing students' work and activities of the program follows.

Jewelry and Decorations

From shells

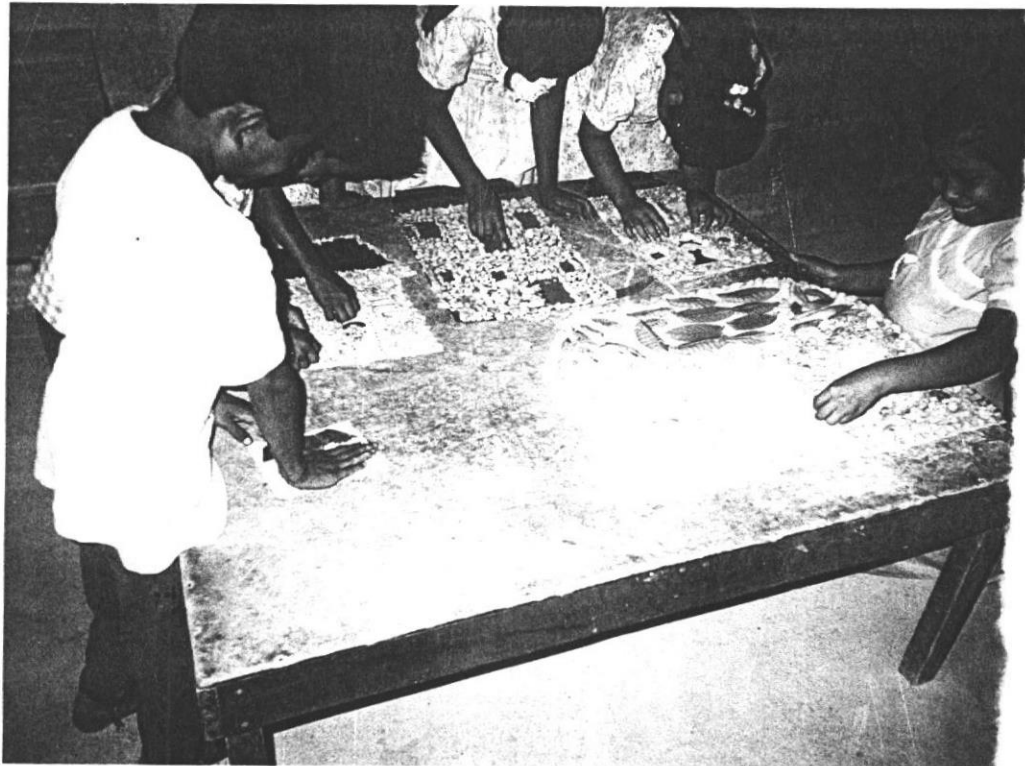


From Coconut to _____



My Castle

From stick, thorns, tie-tie, leaves



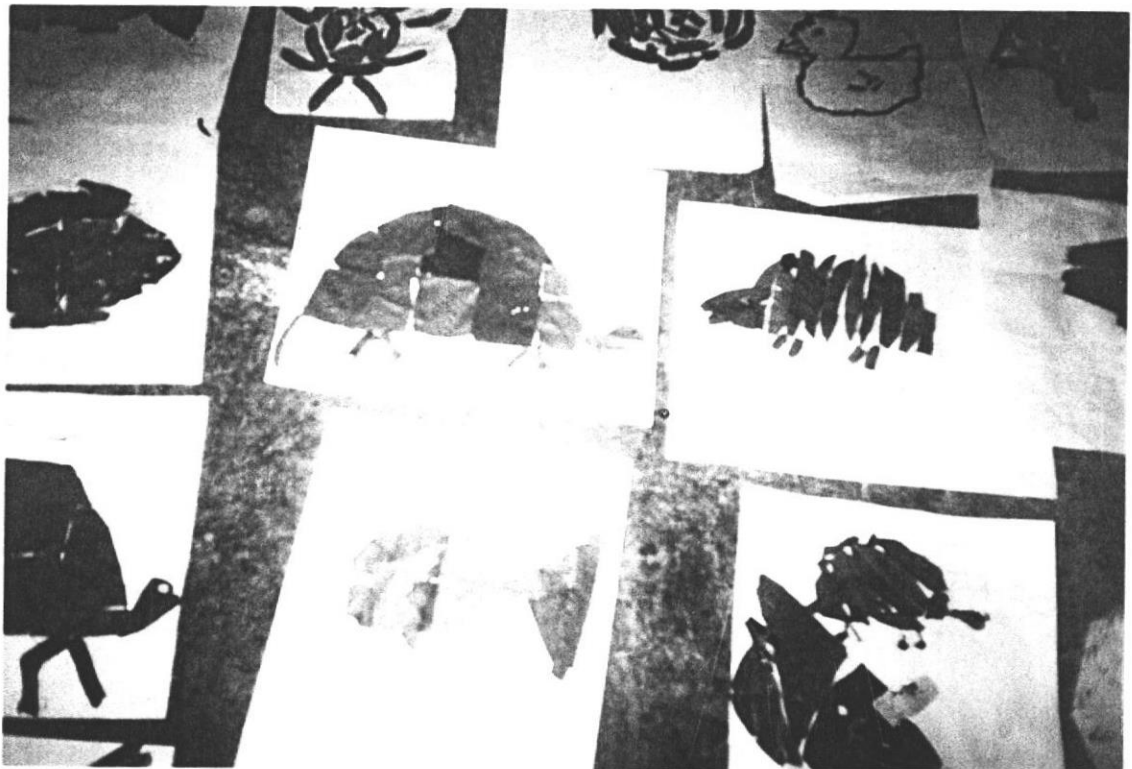
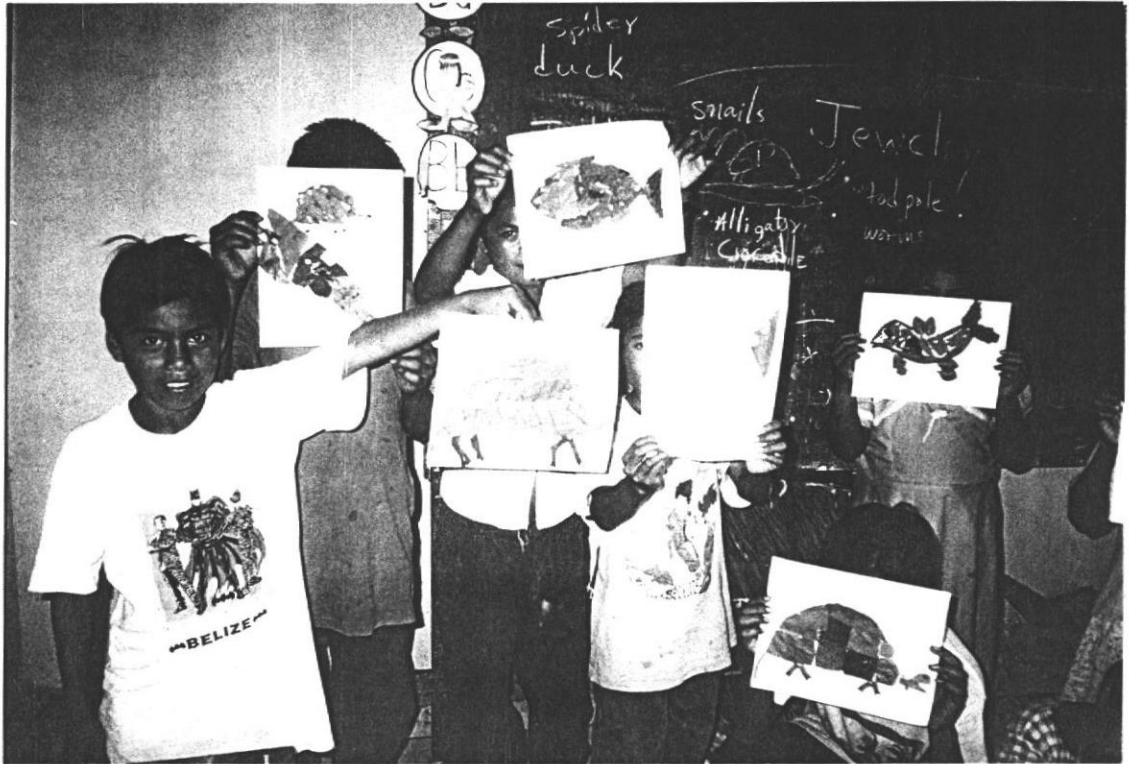
My Own Music

From cohune leaves, thorns



A Creature from the Sea

From leaves, flour, water, cardboard



Chapter 6

Conclusions and Recommendations

Conclusions

The researcher concludes that the program was an effective one because the students on a whole improved their level of creativity using available indigenous materials. The students were able to express their creativity in two ways which are similar to those proposed by Lowenfeld and Brittain (1987). They were able to chose something or a design that was different from what others would have come up with and they were then to decide how to design or construct their art. The students did a commendable job of these two activities. They were however hindered by their ability to use a knife to carve a coconut husk. This activity was not an appropriate one for these students.

The researcher concludes that the materials selected were good for the activities and were ones the students had no problem collecting. The only material that was not easy was glue.

Lowenfeld and Brittain (1987) said that creativity should not be confused with intelligence and teachers must bear in mind that creativity may have little to do with intellect (, pg. 77). The researcher's conclusions support this because some students who were not academically bright were

much more creative than others who were academically bright and vise versa.

The researcher also concludes that the teacher should not give students a model design for them to follow because that stifles their creativity (Lowenfeld and Brittain, 1987). In this study, the teacher explains to the students clearly what she wanted them to do and they were then on their own.

Lowenfeld and Brittain (1987) stated that giving children opportunities to create constantly with current knowledge is the best preparation for future creative action and thinking.” (pg. 75) The researcher concludes that as the program progressed the students were more involved and exhibited more creativity. The researcher concludes that as the length of an art program is extended over time its effectiveness should increase proportionate.

Recommendations

The researcher recommends that glue be avoided in these type of art because it is not easily accessible.

Teachers should not use coconut husk as part of their art program with young students because they are not able to work effectively with the material because it is tough for them to handle.

The researcher recommends that a research be done between six months and a year or more later to determine the extent to which these students would be involved in art work on their own. This would further show how successful this program was.

The researcher recommends that program as this one be implemented from preschool but with appropriate activities for the age group. This is consistent with Lowenfeld and Brittain (1987, pg. 74) who stated that “probably the most crucial time in the encouragement of creative thinking is when the child is beginning formal schooling” because “it is here that initial attitudes are established.” They also argued that the knowledge may bear no relationship to creative action so “stopping a child from creating until they know more about the subject to act intelligently may inhibit action rather than promote it.” (pg. 75).

The researcher recommends that the Ministry of Education through its appropriate office develops a list of art and craft activities that have worked for different students based on class, ethnic group, location, etc. This should be made available to teachers as one way of encouraging teachers to teach

art and craft because as Martinez (1998) found teachers do not have a strong liking to teach art and crafts.

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