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Creativity and Change in Early Childhood*

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Abstract. A child faces with a continuous change as a result of his relations with all of the things he meets. The habit of transforming the human energy into creativity must be taught to children in early ages, through the art education. The aim of the research, presented with this point of view as a poster, is to determine the two dimensional creative behavior changes of a group of children during art education given in their early childhood and is to observe for a year. In the beginning, this research is started with nineteen preschool children with ages of four and five, and their creative works are observed. In the first phase, the fine arts school is introduced to them and they are asked to paint pictures of what they saw. Observing the changes in children's behaviour ensured the continuation of the study. In the second phase, which is the subject of this article, mainly five children is chosen. But helping to acquire the creative behaviour changes in the works of all children are aimed. Learning from a model, which is applied in the first phase in Uludag University Faculty of Education, Fine Arts Education Department, Arts and Craft Education, has been, a year later, applied in "Tofas Bursa Museum of Anatolian Cars". The museum and some art concepts have been introduced. Children have painted pictures and have been asked some questions.

It has been observed that, children have not painted about the art school they saw, but they have painted what they want. The aim of the research, in the first phase, is to produce active learning by giving some clues to children; in the second phase, to observe the behaviour changes in their creativities and

what they have painted. In addition, children aged four have been interested in what they feel instead of what they see. However, when they became six their tendency to paint what they feel changes into painting what they see.

Key Words: Early childhood, creativity, art education, process, change.

Özet. Çocuk tüm varlıklarla kurduğu ilişkiler sonucu değişim içindedir. Çocuklara, sanat eğitimi aracılığıyla, insan enerjisinin yaratıcılığa dönüş-türebilme alışkanlığının çok erken yaşlarda kazandırılmasına çalışılmalıdır. Bu bakış açısıyla poster olarak sunulan bu araştırmanın amacı, bir grup çocuğun erken çocukluk döneminde gerçekleştirilen ve bir yıl takip edilen sanat eğitimi sürecinde iki boyutlu yaratıcı davranış değişimlerinin neler olduğunu belirlemektir. Bu çalışmaya ilk aşamada 4-5 yaş grubu 19 anaokulu sınıfı çocukla başlanılmış ve bu çocukların 5-6 yaş sürecine kadar yaratıcı çalışmaları takip edilmiştir. Birinci aşamada sanat okulu tanıtılmış, gördükleri yerle ilgili resim yapmaları istenmiştir. Çocuklarda davranış değişimleri görülmesi çalışmanın devamını sağlamıştır. Bu yazının konusu olan ikinci aşamada 5 çocuk seçilmesine rağmen tüm çocukların çalışmalarında yaratıcı davranış değişimlerinin kazanılmasına çalışılmıştır. Birinci aşamada Uludağ Üniversitesi Eğitim Fakültesi Güzel Sanatlar Eğitimi Bölümü Resim-İş Eğitimi Anabilim Dalı'nda uygulanan yaşayarak öğrenme modeli yaklaşık bir yıl sonra "Tofaş Bursa Anadolu Arabaları Müzesi"nde gerçekleştirilmiştir. Müze tanıtılmış, sanat kavramları açıklanmıştır. Çocuklara resim yaptırılmış, sorular sorulmuştur.

Sonuçta bu nitel araştırmanın ilk aşamasında, çocuklar gördükleri sanat okuluyla ilgili resim yapmamış, yapmak istedikleri şekilde resim yapmışlardır. Bu aşamaya kadar çocuklarda bir iz bırakarak etkili öğrenmeyi gerçekleştirmek amaç edinilmiş. Bu araştırmanın asıl konusunu oluşturan ikinci aşamada; yaratıcılıklarındaki davranış değişimlerinin neler olduğu, neyin ya da nelerin resimlerini yaptıkları anlaşılmaya çalışılmıştır. 4-5 yaş grubu gördükleriyle değil, hissettikleriyle ilgilenmiştir. Bir yılın sonunda, 6 yaş grubuna gelindiğinde, çocuklarda gördüklerini de resimlemeye yönelik bir değişim gözlemlenmiştir.

Anahtar Sözcükler: Erken çocukluk dönemi, yaratıcılık, sanat eğitimi, süreç, değişim.

Introduction

In its dictionary meaning, change can be explained as the situation of variation or as being more different from the true quality. Change is defined

in mathematics as a quantity taking different values and in physics it is seen to be stated in its own structure and to take a value. Supposing that night-day, hot-cold, black-white, light-dark, empty-full, hard-soft explain that contrast exists with its balance, in fact shows variation. It is understood that there is a movement of change from night to day, hot to cold, light to dark, empty to full. In sociology, there is a talk about change which occurs with the effects of the societys' dynamics. As well as the various dynamics of change, there are differences in their speed. Technology used to be not as fast 200 years ago, as it is today. After the invention of printing, the advancement of criteria in the course of time, passing to animated vision with the invention of camera, the advancement of computer, building up internet web, the interaction of satellite, microchips, and technical tool and providing a fast and uninterrupted flow of knowledge makes a more visible view for the modern world, meanwhile this has also created a fast flow of change. Another important dimension for human being is cultural change. All these assortments that can be defined as the dimensions of change, have continuously affected themselves. So, in the course of education, change can be accepted as the key word.

Education "is a phase in which "one makes some wanted and sometimes permanent changes towards his behaviour through his way of life. The production of education, however, is the whole of behaviour changes that occur at the end this process." (Benjamin,1979:299). This description expresses the importance and necessity of change. Transforming the human energy to creativity and developing change through art education is a very suitable effort for human nature. The art education not only makes active the physical, physiological, and psychological aspects of human being, but also activates physical, emotional, conditional organic features of learning that provides the natural conditions of learning such as the gathering, ordering structure that effects the social ordinance, indication and application. Learning is change of image in the potential behaviour of a child due to lifestyles. Human being can learn in many ways. One of them is habits." (Artan, 2004:21). A body built by intellectual, intuitional senses has energy for creativity. Although there are problems in application for some societies by giving a chance for the energy of creativity to emerge, the opinion that, in the course of art activities a lot of positive habits are perceived, is accepted. To let children in early ages gain the faculty of collecting, cutting into parts, exchanging, putting together and putting in order makes the creation of thoughtful and analytical people possible. This article consists of what, especially in art education, the context of change is and the effort to pursue

the behaviour changes of a group of children from the ages 4 and 5 to 5 and 6.

Problem

19 children of 4–5 age group were introduced to the school of art and they were asked to draw. A child from the 9 age group was included in this activity, as well. So, behaviour changes towards learning the terms were made. Because activities with good effect and memory are long lasting they were not forgotten with the exception of several children. In the application of drawing, they were asked to draw some parts of the school they saw. In the end, all of the children aged 4–5 ages drew pictures of what they desired. However, the 9 year-old painted a pot in the ceramics workshop with respect to its own colour and style, as wanted. It was desired to learn what, the 4–5 age group children met during the introduction of the art school, wanted to paint and when they would be able paint the objects they observe in their real appearance.

The Aim

The aim of this study, followed in the period of art education for approximately a year, is to understand in an academically disciplined way, what the two-dimensional creative behaviour changes of a group of children in their early childhood period are.

The Method

The paintings of a group of children chosen during the study "The Introduction of an Art School in the Early Childhood Period and Developing the Foresights" (Bilhan, 173-182) are supervised in their own atmosphere. The children were asked to draw different techniques, periodically. The paintings are compared in order to see how children feel and to understand by putting what and how their mental and emotional needs change. Later, children are taken to a museum that they have never seen before. The museum is introduced to them and they are asked questions. Then, they were asked to paint a picture of the museum. So, effective learning techniques such as showing, telling, asking questions, application are tried to be developed.

The Limitations

The sampling of this study is limited with the participation of Bilgehan Erman who is a teacher at Ataturk Nursery School in Bursa and 18 students in her classroom. The work field is Ataturk Nursery School in Bursa and The Tofas Bursa Museum of Anatolian Vehicles.

Selection of Students and Advancing Stages of the Work

Children are first met during the introduction of Uludag University, The Faculty of Education, The Department of Fine Arts Education Department. Arts and Craft Education. At first, the children are not especially selected. 19 children from Ataturk Nursery School aged 4–5 joined the activity. In this stage, permanent learning phase is tried to be developed using effective teaching techniques in order to teach some artistic terms and introduce an art school. Painting, ceramic and statue workshops were visited and the exhibition hall was shown, the importance of art, creativity and artist was emphasized. They painted with brushes onto the canvas, sitting on the stool in the painting workshop. An effort was made for them to gain their self-confidence, be affected from this application, and be happy. Considering the characteristics of 4–5 age group their paintings at school were inspected. Children are asked questions about the art school and art terms, at the nursery school. They were able to remember what they saw, touched and applied. They were able to define easily the terms art, artist, art school, painting, painter, ceramics, statue, exhibition hall with their introductory cards. It was noticed that some children were able to remember the terms canvas, sculptor, clay, ceramics with their introductory cards' association. The continuity of their interest is ensured by asking the introductory cards and questions again. It was observed that a group of children remembered easier and gave eager and detailed answers to the questions. Therefore, after this stage, it was decided to supervise the works of those children. So, it would be easy to see what they were doing, what they preferred and what kind of creative behaviour changes they went through. As some of the children left the school in this period, the second period of this study was performed by 11 students that remained and 7 new joined children.

With this aim the stages of the second period developed as follows;

- Looking at the development files of 5 children at nursery school,
- Looking at the development files of the children who joined the group later,

- After the second period, in order to understand the 2 dimensional creative behaviour changes, visiting the nursery school periodically and making the children paint in different techniques
- Going to the museum of Tofas Bursa Anatolian Vehicles, teaching the children the concept of a museum and performing the activity of painting,
- Determining how much of what they saw they could paint,
- Observations and Evaluation,
- Conclusion.

Looking Over the Development File of 5 Children

With the help of Bilgehan Erman teacher at Ataturk Nursery School the development files of 5 girls selected in the first period were looked over. It was seen that the files which belonged to 7–8 months earlier and mostly consisted of linear studies gave us the characteristics of the age group. The sketching and messy lines which were seen at age of 4 were now changed to clear images. Especially two girls were able to draw some concrete images such as child, mother, father, sister, princess, friend. Also, it was seen that they were able to draw the details such as the earrings of the girl, her bag and the design of the dress, buttons, the heel of the shoe. Furthermore, it was understood that they tried to the clear features of some characters like mother, father, aunt and uncle. In these designs, as was noticed in the first period, the land line was not seen. In the line studies which were performed in the last 4 months, the land line was seen.

Looking Over the Development Files of the Children Who Joined the Group Later

In the linear studies of the 7 children who joined the group later we saw the characteristics of the age group. But, it was not in the same level for every student. In this stage, few children painted the details. It was seen that most of the children painted the whole surface of the paper with how they felt and they did not make the land line clear. It is also seen that because they easily lost their concentration they did not paint the details. But, in the last 4 months, without scratching different images they drew evident images. It was observed that they liked linear drawings. Their hands tired while filling the gaps with paint and the chance to be swift and easy while drawing

pictures might have made more them comfortable. Also, in painting it was seen that they used the line quite often.

The Activity of Painting in Order to See Creative Behaviour Changes

The disciplined creative activities in art, not only make children happy and help them improve but are also important in reflecting their mental and development. Children show different characteristics according to their age groups. In this phase, it is wanted to see what the 18 nursery school children from age 4 and 5 to 5 and 6 drew in their two-dimensional at works. For this, the children painted pencil, pastel, water colour techniques, periodically. The paintings were done in their classroom and school garden. But, the children were not forced to paint. For this reason, some of the children preferred to paint, while some preferred to play. Some of them after playing in the garden asked "Can I paint as well?". It was tried to make them as comfortable as possible while painting. The themes were left to their own choice at first. Later, they were given theme to paint like 'Our life', 'Our nature', 'The start of spring'. They were expected to paint and realize the change in what they saw and touched in nature. From time to time, they were asked to use different colours and draw certain images. So, that they do not deal with one object, and are able to think and draw different objects at the same time. Getting this perception as early as possible is thought to affect not only the visual but also verbal development of a child positively. It was desired to prevent the child's line habit. It was stated that line is very important but it is also essential to see the beauty of colours. In addition, in order to see better it was essential to paint images in colours like green, red, blue, yellow, purple. For example, a red ball giving a different effect when compared with a red covered notebook is told and examples are shown to the children. They were asked to use the whole paper. Their first paintings were not interfered with, however they were asked questions for the later paintings to ensure that they thought of different images. Some questions were asked and answered as follows; "Do the flowers of this tree blossom?" "Yes, they do.", "Are there any people in this house?" "Yes, there are, but they are invisible." "I want to paint a boy who is playing.", "Are you painting a view?" No, I am painting an artist who is painting in the view. "Why is this sun so happy?" "Because the people down are happy." "What do you see fly up in the air when spring comes?" "Birds, eagles, bugs, butterflies, storks, bees...". The approach of telling the child what to paint is very irritating. Children were let of to communicate with each other and ask questions as much as possible. Before

the studies children are motivated to paint, thinking and feeling the images in different ways. Also, it is emphasized that for everyone it is crucial to paint what they think, see and feel. It is stated that thinking, feeling, and seeing in different and variable ways give one energy. For example; they were asked if they are would be bored when they eat the same meal, play the same game, sing the same song, wear the same dress everyday. All the children answered positively to this question. So, it was explained to the children that people who play different games, paint different pictures, build different statues, make different goods and write different stories are necessary. They were given the chance to apply pencil, pastel or water colour techniques as they liked and were told that they could mix colours with each other. They were also told that if they want to get amused while painting it was better to listen to music and use pencil, pastel, water colour together. They were also told to mix blue and yellow, red and yellow, red and blue if they wanted to have more fun painting. While some children applied these methods some continued to use the techniques in their own aspect.

Going to the Tofas Museum of Anatolian Vehicles and Learning the Concept of Museum and the Activity of Painting

In this stage, while the concept of a museum is taught to the children, it was desired to designate at what stage and how they would paint things they saw. The museum of vehicles was preferred supposing that boys are interested in cars and girls in the colour and ornament of cars vehicles. Bilgehan Erman teacher at Ataturk Nursey School and the children were met in front of "Tofas Bursa The Museum of Anatolian Vehicles". Then, they met the director of the museum. Then, the director informed them that the museum consisted of two parts, indoor and outdoor, and that they were going to tour them all in order. He told the children that a long time ago there was a factory here where silk fibers were produced, but later, it was decided to built this museum, which opened to visitors in the year of 2000. Although some parts of the museum was dark children were lured to see some natural lights from place to place. The children were also attracted to see the different sound and light effects in certain parts of the museum. It was observed that the children seemed very curious and listened as quite as possible while the guide took them through the indoor tour. They were surprised to see a model horse in its real dimensions and when they saw the vehicles inside they signed to each other with surprise. At first, they saw the first wheel samples found in Anatolia, some old vehicles, and learned their productions places. They saw some samples of war vehicles, cup vehicles, vehicles of horses, donkeys and oxen, hay tracks, buggy, phaeton, that

belonged to the Roman Era and then saw cars like Murat, Kartal, Palio produced in the factory Tofas in our time. The hanged wheels also got their interest. Later, the guide asked them to show the newest among them. He then showed the cars and asked their names. Children were mostly interested in the race car and a car spinning on a platform. At the exit of the museum they asked if the cups on the race car was won by that race car. When the guide showed the old fire brigade they listened carefully. They were also interested in the wooden vehicles they saw in the garden of the museum. In the garden, they answered to their teachers' question about the kind of changes that occur in nature by showing the bugs and flowers. It was stated that they came to this museum, with the help of art instructor Dilek Sahiner Bilhan, to get to now the museum, its importance in learning the old and the new. It was explained that a museum is a means of keeping these for the future generations to see. Also they were told that there were some toy museum and museum of pictures, statues and ceramics. All together they danced singing the song "The Aunts in the Garden". Then they were asked if they wanted to paint a picture of this museum, to which they all answered yes. Due to the weather getting cold the application was continued in the Nursery School. Later, they all went to school and children are asked questions related with the museum where they were asked questions about the museum.

—Can you tell the name of the museum you visited?

—The museum of vehicles, The Museum of Anatolian Vehicles produced by Tofas,

—What did you see in this museum?

—Old and new vehicles, vehicle of eagle, race car, vehicles of donkeys and horses and fire brigade and a lot of wheels.

—What cars were used in the past?

—Vehicle of donkey and ox and wooden vehicles

—Did you see new vehicles?

—Yes, race car, vehicle of eagle and a car spinning on a platform.

—Why were museums built?

—For children like us to be able to visit in the future.

—What other museums are there?

—Museums of pictures, goods, toys and statues

—Are you happy to visit this museum?

—YES, YES,

—Can you tell your families that you would like to go to other museums?

—Yes...”

Later, children were asked to paint the picture of the museum with pastel technique. They were not interfered while painting. The instructors wanted to help children to focus on what they saw and thought by telling them that the pictures would prove who listened the best and saw the most in the museum. At the end of this study, they were expected to paint what they saw at the museum in their real appearance.

Table 1. The Changes in the Visual Expressions of the 5 Children

SURNAME	Alara Çağlar GERGİL	Beyza GURBUZ	Mısra ERGIYEN	Aybüke KAPLAN	Ezgi SELEK
(2004) SCHOOL ACTIVITY	Shapes; girl, bird, tree, house Colour; Emotional No land line	Shapes; house, tree Colour; Emotional. Land line unclear.	Shapes; house. Coulour; Emotional. No Land line.	Shape cloud, house, child, flower, rain. Colour, Emotional. No land line.	Shapes, trees, house Mountains, cloud Colour; Emotional No land line
(2004) SCHOOL ACTIVITY	The girl with nice dress that Alara likes in linear drawing No colour (charcoal drawing) No land line	(linear) Mountains, clouds. The prince is giving the princess flowers. Colour unclear. Land line unclear.	Mısra and Ezgi, sun, house, bird, bee, tree, stars. No colour (linear) No land line.	A fish (linear drawing), scales and colours are used. Similarity in colour. No land line.	Tree, house, mountains, child, flowers. Similarity in colour. No land line.
(2004) SCHOOL ACTIVITY	House, The prenses going to a party. Similarity in colour. No land line (It isn't stated clearly)	Sun, stars, a girl in a party. Similarity in colour. Land line unclear.	Linear, A polar bear Mısra did looking at the magazine. No colour. Land line apparent.	Child, sun, cloud, tree Similarity in colour. No land line.	Tree, house, her friends, flowers, weeds Similarity in colour. Land line apparent.
(2005) SCHOOL ACTIVITY	Alara's friends. Similarity in colour. No land line (It isn't stated clearly)	House with a path, sun, cloud. Similarity in colour. Showed the path. Land line apparent.	(Linear) Girl with a bag No colour but hair, eye, hand, arm, foot actions are drawn correct. There are trees far away. Land line apparent.	Sun, children, flowers, bee, butterflies, hearts. Similarity in colour. No land line.	A child, flower, sun, cloud. Similarity in colour. (Tan colour is used for the child.) Land line apparent.
(2005) SCHOOL ACTIVITY	The birthday party of the girl whose hair is "fashionable", her sibling, cake, presents, baloons, Tables with and without cloth. Similarity in colour. Land Line apparent.	Prince, Princess, Castle, sun, clouds, flower. Similarity in colour. Land line apparent.	She went out for a walk with her teacher and friends. Bees, bunnies, birds, flowers, trees. Similarity in colour. Land line apparent.	Prince and princess in a star heart, butterflies, bees, flowers, trees with fruits, sun, clouds, snail. Similarity in colour. Land line apparent.	Mountains, clouds, sun a girl and a boy, flowers, house, butterfly. Similarity in colour. Land line apparent.
(2005) SCHOOL ACTIVITY	Picture of a jewelry. Similarity in colour (drew shapes with colours) Land line apparent. (Jewelry on the table)	Sun, clouds, butterflies, flowers, flowered tree, a happy mother. Similarity in colour. Land line is apparent.	Mountains, clouds trees, sky, Mısra, her father, their house with a garden and leaves, flowers. Similarity in colour. Land line apparent.	Aybüke and her friends playing in a theater, Heart, flowers, stars. Similarity in colour. Land line apparent.	Mountains, sun, trees, flowers, butterfly, river. Similarity in colour. Land line apparent.

(2005) SCHOOL ACTIVITY	Tree, sea, stars in the beach, mussels, grass. Similarity in colour. Land line apparent.	Sun, decorated tree, tile roofed house, poarch, grass. Similarity in colour. Land line apparent.	Sun, fruited tree, a house with fire place, a girl with a hair clip, purple flower. Similarity in colour. Land line apparent.	Fruited tree, child, flowers, house, sun, river, stones on the floor. Similarity in colour. Land line apparent.	Tree, sun, cloud, river, bridge flowers. Similarity in colour. Land line apparent.
(2005) MUSEUM ACTIVITY	Path, old car, trophies, tires. Similarity in colour. Road visible. Land line apparent.	Principal of musuem, guide, horse cart, road, new cars. Similarity in colour. Land line apparent.	A spinning car, lamp, road, trophies, platform. Similarity in colour. Land line apparent.	Roof of the musuem, tree, sun, cloud, horse, platform, baby carriages on the road, hanged tires. Similarity in colour. Land line apparent.	A spinning car, road, trophies, lights. Similarity in colour. Land line apparent.

Evaluation of the Drawings

The improvement files of eighteen children aged five-six have been examined. The drawings of the children in various techniques were looked at in sequence. In the first stage, the drawings of the five students chosen in the art school activities were evaluated separately. The drawings were examined in the context of shape, colour, and extent. In shape, it was desired to understand, what objects the children preferred. In colour, it was desired to determine whether the children would paint objects according to their own characteristics. In extent, it was desired to at least see the land line.

The two dimensional creative behaviour changes expected from the children are/were as follows.

- 1- In shapes, they were expected to reflect objects assorted/various and correct.
- 2- In colours, they were expected to avoid use of emotions and to paint objects in their real characteristics.
- 3- In extent, they were expected to avoid untidy placing and to show land line.
- 4- The eleven children hadn't take interest in the theme given at the "First stage Art School Activity". Instead they had painted whatever they wanted. These eleven children aged six were expected to paint close to reality the theme "Museum Tour" that they were given in "The second Stage Museum Activity".

The drawing of all children were classified the first five and last five months. Paintings were chosen from/amongst these. The art activities of the first five

children are shown in table 1. in eight columns. Five children who drew more actively in the "Art Activity" and remembered the definitions well were chosen. In addition to these their drawings consisted of some shapes and figures. At first the use of emotions in colours had been preferred. In extent, no land line had been apparent. They hadn't paint the theme the teacher had asked for. They had painted the shapes they felt like painting.

When looked at the "Museum Activity" of these five children, in time it was seen that, the shapes they chose were varied, and the colours became similar to reality. They used tan colour for the faces of people. There were kids who drew the roofs of the houses and painted them red. The trees were painted green and fruits were added. A drawing of the Bursa Anatolia Museum of Cars was drawn. Here, the children paint the themes the teacher wanted. The details of the museum was seen in all the childrens' work. Such shapes and figures of the museum such as old and new cars, the principal of the museum, guide, children walking around, horse, horse cart, hay track, spinning car, lamp, and wooden path were painted. Similarities in colours were seen. A positive change in reflection was seen when a gray-black horse was painted as black and the cars were painted according to their real colour. Along with the group that participated in the first stage the children that came later both painted what the teacher asked for in the second stage. Traces the museum were seen in the paintings of these children as well. The fact that they drew the wooden path as a land line is accepted as a change. There were no apparent extent effects other than the mentioned. However, this not considered to be negative for children aged six. It was observed that the children were willing all along. It was understood that those who preferred games were children too active and were those younger than the age six group. The children were never forced to paint, and instead it was desired that they participated voluntarily in order for their interests to be determined.

Conclusion

Considering all this information, we can say that a clear change in art activities can be seen as the child approaches the age of six. Varieties in the shapes the children prefer are noticed. While at the age of 4–5 the child draws mom, dad, tree, house, flower, bird, mountain, clouds, sun later on he draws figures he interacts with such as stars, butterflies, bees, bunnies, fruited trees, rocks, mussel, river, aunt, uncle, teacher, old and new cars, fire truck, horse carts, guide, principal speaking, children walking, cakes, presents, friends, trees, different kinds of flowers, grass, road etc.

Approaching age six, it is observed that children at this stage comprehend what they see and begin wanting to imitate. It is seen that they don't paint in colours they want but paint in colours they observe/see. In order for them to, acknowledge the extent effects they need to transform into the concrete reality stage. In addition to this, it is observed that 5–6 age children transform from not-inspected careless behaviour to a more controlled behaviour. As the objects around them vary it is seen that they become in harmony with their visual and mental inspections. All should be done to help these children lead most productive lives and gain all knowledge. Change exists in all life. In art education for children to go through an effective and happy mental, emotional, and visual creative change should be provided and for this, programs supporting creative activities should be developed. Activities that have a positive effect are important for people who experience favorable emotional, mental and visual changes.

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Erken Çocukluk Döneminde Yaratıcık ve Değişim

Özet

4-5 yaş grubu anaokulu öğrencilerine, ön görgü oluşturabilmek için Uludağ Üniversitesi Eğitim Fakültesi Güzel Sanatlar Eğitimi Bölümü Resim-İş Eğitimi Anabilim Dalı tanıtılarak resim atölyesinde bir uygulama yaptırılmıştır. “Erken Çocuklukta Sanat Eğitimi, Geleceğe Bakış Sempozyumu”nda sözlü bildiri olarak sunulan birinci araştırmanın amacı “...Okul öncesi çocukların sanat eğitimi kurumunu görerek; resim, heykel, seramik dallarının temel terimlerini öğrenmeleri, malzemelerini tanımaları, bir dalı uygulamaları, yapılan ürünleri sergilemeleri bilincinin oluşturulması, kazanılan davranışların gözlemlenerek ortaya konulması...” olmuştur. (Bilhan, 173-182) Resim uygulamasında 4-5 yaşlarındaki çocuklar kendilerinden istenilen konuda resim yapmamışlardır. Onlar kendi istedikleri ve hissettikleri şeylerin resimlerini yapmışlardır. Sadece 9 yaşındaki bir çocuk istenilen konuda resim yapmıştır. 4-5 yaş grubu çocuklarında, sanat terimlerini öğrenmeye yönelik davranış değişimleri gerçekleştirilmiştir. Birinci araştırmanın sonuçlarından yola çıkarak, 4-5 grubu yaşlarındaki bir eksikle 18 çocuktan, istenilen konuların resimlerini, hangi yaş grubunda yapacaklarını izlemek bu yazının içeriğini oluşturmaktadır. Özellikle 5 çocuğun, yaklaşık bir yılın sonunda iki boyutlu yaratıcı davranış değişimlerinin neler olduğunu, varlıkların görüldükleri gibi ne zaman yansıtacaklarını, neleri öncelikle çizeceklerini akademik bir disiplin içinde açıklamaya çalışmak araştırmanın amacını oluşturmaktadır. Bu araştırma Bursa Atatürk Anaokulu ve Tofaş Bursa Anadolu Arabaları Müzesi’nde uygulanmıştır. Öncelikle çocukların gelişim dosyalarına bakılmıştır. Daha sonra “okul etkinliği”nde periyodik olarak, farklı tekniklerde resimler yaptırılmıştır. Uygulama aşamasında çalışmalarına müdahale edilmemiş, fakat kişilerin kendi düşündüğünü, gördüğünü yansıtmasının asıl yaratıcı davranış biçimi olduğu vurgulanmıştır. Çocuklarda oyun dürtüsü kullanılarak ilgilerinin devamı sağlanmıştır. Zihinsel, duygusal ihtiyaçlarını ortaya koyarken, görsel anlatımlarında değişimlerin anlaşılabilmesi için resimlerine karşılaştırılmalı olarak bakılmıştır. Çocuklar son aşamada “müze etkinliği” için Tofaş Bursa Anadolu Arabaları Müzesi’ne götürülmüştür. Müzenin tarihçesi anlatılmıştır. Müze kavramı üzerinde durulmuş, soru-cevap yöntemi uygulanmıştır. Müzedeki çeşitli dönemlerde yapılmış, arabalar çocukların büyük ilgisini çekmiştir. Müzede gördükleri şeylerin resmini pastel tekniğinde yapmaları istenmiştir. Çocukların resimlerinde biçimleri, çeşitli

ve dođru yansıtmaları, nesnelere gerek renklerinde boyamaları ve yer izgisini gstermeleri beklenmiŐtir. Tm ocukların resimleri ilk beŐ ve son beŐ ay olarak deđerlendirilmiŐtir. ocukların resimlerinde son beŐ ayın sonunda iki boyutlu grsel anlatımda deđerimler gzlenmiŐtir. Resimlerinde ok eŐitli nesnelere ve kiŐiler yer almıŐtır. ocuklar 6 yaŐlarına geldiklerinde kendilerinden istenildiđi gibi, mzede grdkleri Őeylerin resimlerini yapmıŐlardır. İstekli oldukları iin ikinci araŐtırmaya seilen 5 ocuđun resimleri, tablo 1’de yedi “okul etkinliđi” ve bir “mze etkinliđi” olarak sekiz stunda gsterilmiŐtir. 5 ocuk mzeyi biim, renk olarak dođru ve ayrıntılı uygulamıŐtır. Resimlerinde savruk izgi ve karalamalar azalmıŐtır. Benzetme duygusu geliŐmiŐ ve nesnelere eŐitlenerek kendi anlamlarında ifade edilmeye baŐlanmıŐtır. ocukların yer izgisi olarak mzedeki tahta yolu izmeleri ise, grsel anlatımlarında ok nemli bir deđerim olarak deđerlendirilmiŐtir.