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Teaching Creative Problem Solving and Acrylic Painting to an Eleven Year Old Chld Get in the "Flow" Painter Bee

S Edwards
Buffalo State College

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Chapter 1

Statement of the problem

In my everyday life, I try to live a creative lifestyle based on the skills I have learned from the Buffalo State Creative Studies Graduate program. The Creative Problem Solving skills and tools that I have learned from the program are useful for me at work and in my personal life.

I have not been able to utilize my knowledge of Creative Problem Solving and the use of CPS tools on one important aspect of my life, and that is my own artwork. I have the skills and talent to paint and I do enjoy painting as well. The problem is that I have placed barriers up that have prevented me from creating. I have not been able to complete old paintings nor come up with ideas for new paintings. I would like to use Creative Problem Solving to help me break down the barriers and mental blocks that prevented me from my passion of painting.

One barrier that has prevented me from painting is time. Time is very limited and I like to spend any free time I do have with my daughter. I will be utilizing the CPS process in this project as I teach my eleven year old daughter how to paint with acrylics. I will go through the facilitation process with my daughter as a means of finding a subject matter in which to paint. I hope that I will motivate Kayla to paint a series of three paintings. I anticipate that this project will help Kayla with patience and an appreciation for art.

In addition to the final product, I hope to use this project experience to help me overcome barriers that have prevented me from utilizing my painting skill/talent.

Chapter 2

Rationale

I choose to use my acrylic painting skill because it is a skill that I have that allows me to experience “flow”. I am an art teacher and I want to teach my daughter how to paint with acrylics. I am passionate about art, education and my family. I am motivated to teach Kayla how to acrylic paint because it will allow me to spend quality time with her and help myself break down some of the barriers I have created for myself in my own art. Hopefully, by teaching Kayla how to paint with acrylics I will break out of the mental block that has put my own painting passion on hold. I see teaching Kayla how to paint as a mother/daughter bonding experience that will add to the quality of both our lives. The improvements that will occur for Kayla is that she will learn how to paint with acrylics a skill that she does not already possess, and she will learn how to problem solve and how to come up with ideas for art. For myself, I will improve on coming up with ideas for my own paintings and how to overcome any barriers and roadblocks that might occur while painting. I will be able to get back to using my own skill of painting and back to enjoying the feeling of “flow”.

Literature Reviewed

Flow

In 1975, Csikszentmihalyi investigated numerous male artists’ experiences through observation for his doctoral research (1988, p. 3). The experiences he observed are known as “flow.” The male artists were observed painting or sculpting. Csikszentmihalyi closely studied how the artists concentrated on their work, and how hard and intensely worked on their paintings. An observation Csikszentmihalyi made was that the artists loved what they were doing and spent twenty-four hours a day thinking about their art. An interesting finding was that artists lost interest in their paintings once they were completed, often setting them aside. During this investigation, it was discovered that the majority of the artists were not painting to be famous or to make money from their art. Csikszentmihalyi was curious why these artists would work so

diligently on their art when there was no real extrinsic motivation to paint. “In psychology, the most widely held casual explanation for why artists paint is some variant of the notion of “sublimation.” They enjoy painting, according to this because it is the closest socially acceptable symbolic expression of the artists’ true desires, which are repressed instinctual cravings” (Csikszentmihalyi, 1988, p. 4). Csikszentmihalyi also found that “the activity of painting produced its own autonomous positive rewards. The rewards of painting came from painting itself” (Csikszentmihalyi, 1988, p. 4). Therefore, these artists were found to be intrinsically motivated. Csikszentmihalyi looked at the humanistic psychologist Abraham Maslow’s self-actualization approach in order to support his theory on why the artists were intrinsically motivated. Maslow’s self-actualization “refers to our desire for self-fulfillment, namely, to the tendency for a person to become actualized in what he or she is cable of becoming... what one can be, one must be” (Maslow, 1954). The self-actualization approach explains why the artists worked hard not for conventional rewards but because the work itself was rewarding.

Csikszentmihalyi (1990) stated that “Our perceptions about our lives are the outcome of many forces that shape experience, each having an impact on whether we feel good or bad” (p. 2). Painting is an experience that makes some people feel good.

In the book titled, *Flow: The Psychology of Optimal Experience* (1990), Csikszentmihalyi explains “optimal experience” by stating the following:

We have all experienced times when, instead of being buffeted by anonymous forces, we do feel in control of our actions, masters of our own fate. On the rare occasions that it happens, we feel a sense of exhilaration, a deep sense of enjoyment that is long cherished and that becomes a landmark in memory for what life should be like. It is what a painter feels when the colors on the canvas begin to set up a magnetic tension with each other, and a new thing, a living form, takes shape in front of the astonished creator.

The best moments usually occur when a person’s body or mind is stretched to its limits in a voluntary effort to accomplish something difficult and worthwhile. Optimal experience is thus something that we

make happen. For each person there are thousands of opportunities, challenges to expand ourselves. (Csikszentmihalyi, 1990, p. 3)

Csikszentmihalyi, studied experts in certain fields, people who enjoyed doing certain activities. From the studies he “developed a theory of optimal experience based on the concept of *flow*-the state of mind in which people are so involved in an activity that nothing else seems to matter; the experience itself is so enjoyable that people will do it even at great cost, for the sheer sake of doing it. Optimal experience depends on the ability to control what happens in consciousness moment by moment, each person has to achieve it on his own individual efforts and creativity” (Csikszentmihalyi, 1990, p.5).

According to Csikszentmihalyi (1996), “Even without success, creative persons find joys in a job well done. Learning for its sake is rewarding even if it fails to result in a public discovery” (p. 5).

Avoiding Roadblocks

In order to help Kayla and myself to develop our creative potentials I will need to take a look at some ways to take risks. “Creative people take sensible risks and produce ideas that others ultimately admire and respect as trendsetting. In taking these risks, yes, creative people sometimes make mistakes, fail, and fall flat on their faces” (Sternberg & Williams, 1996, p. 25). “Research shows that creative children and adults take intellectual risks” (Sternberg & Lubart, 1991 pp. 1-31).

In the book titled, *How to Develop Student Creativity* (1996), the authors stated the following:

Part of encouraging students to be creative is to help them gain confidence in their ability to generate lots of ideas. Anyone who generates many ideas is going to have some poor ideas and make mistakes. Society focuses on the accomplishments of creative and talented people and forgets and forgives mistakes. Teach your students that everyone makes mistakes and that the only thing wrong with making reasonable and defensible mistakes is failing to profit from them. Creative people always encounter obstacles. Society does not welcome defiance. Creative people need to persevere through obstacles. (Sternberg & Williams, 1996, p. 30)

Sternberg (1996) suggests using brainstorming to overcome creativity obstacles. “The emphasis on tackling obstacles should help students focus on solving problems instead of being limited by them” (Sternberg & Williams, 1996, p. 31).

Sternberg discusses teaching self-responsibility by stating: “Part of teaching students to be creative is teaching them to take responsibility for both success and failure. Teaching students how to take responsibility means teaching students to (1) understand their creative process, (2) criticize themselves, and (3) take pride in their best creative work” (Sternberg & Williams, 1996, p. 32).

Pressfield (2002), calls roadblocks creativity resistance and explains that it is “any act that rejects immediate gratification in favor of long-term growth, health, or integrity. Or, expressed another way, any act that derives from our higher nature instead of our lower. Any of these will elicit Resistance” (p. 6). “Resistance cannot be seen, touched, heard, or smelled. But it can be felt. We experience it as an energy field radiating from a work-in-potential” (p. 7). It is negative, and prevents us from doing our work. “Procrastination is the most common manifestation of Resistance because it’s the easiest to rationalize” (p. 21). “The artist must operate territorially. He must do his work for its own sake” (p. 151). Pressfield compares artists to new mothers and says to ask ourselves: “What do I feel growing inside me? Let me bring it forth, if I can, for its own sake and not for what it can do for me or how it can advance my standing” (p. 157).

“All of us would be more creative were it not for internal and external blocks, barriers, and squelchers. But, because of well-learned habits, an unsupportive or repressive environment, or our fears and insecurities, most people do not fully use their creative abilities and imaginations” (Davis, 1999, p.20).

Roger von Oech (1983) states that stimulating creative thinking is largely a matter of removing mental blocks. Davis states (1999) that Oech’s book title suggests, “It can take a whack on the side of the head to jolt us out of our anti-creative mental blocks” (p. 27). Oech named ten mental blocks to creative thinking and problem solving. The ten blocks are: The Right Answer, That’s not Logical, Follow the Rules, Be Practical, Avoid Ambiguity, To Err is Wrong, Play is Frivolous, That’s not my area, Don’t be Foolish, and I’m not Creative (Davis, 1999, P. 27).

Facilitating Children's Creative Expression

“Art helps children learn about themselves and others. Children validate their uniqueness by making a personal statement through art. Art helps children become comfortable with themselves, learning what they like and dislike and what they can and cannot do.” (Schirmacher, 2002, p. 73). “Art allows children to express their own creativity, originality, and individuality” (Schirmacher, 2002, p. 79). “Translating ideas, concepts, and experiences into art involves many thinking skills. One must decide what to represent and how to execute it” (Schirmacher, 2002, p. 78).

In the book titled, *Art and Creative Development for Young Children* (2002), Robert Schirmacher stated, “Although children will act and think in creative ways without prompting, adults can facilitate the process by providing time, space, and resources, as well as setting the stage”(p. 28). The following suggestions were made by Schirmacher on strategies to facilitate young children's creative thinking:

1. Provide a psychological climate conducive to creativity.
2. Give children large blocks of time to think creatively.
3. Children need space in which to be creative.
4. Model creative thinking.
5. Recognize, encourage, and value creative thinking and problem solving.
6. Help children value their own creative thinking.
7. Pose problems requiring creative solutions.
8. Engage children in critical thinking.
9. Ask open-ended questions. (Schirmacher, 2002, pp. 28-29)

In the book titled, *CPS for Kids: A resource book for teaching creative problem-solving to children* (Eberle & Stanish, 1996), the authors ask, “Why Creative Problem-Solving for Children” (p. 9)? The authors give their opinions by stating the following:

Personally, creative problem-solving skills are the tools that allow a child to approach, cope, and deal with social pressures and negative influences. It is significant to note that investigations have

shown that the creative thinking processes can be taught to children. When children become more creative, it is not unusual for gains to appear in measures of seriousness, sensitivity, and self-sufficiency. In summary, it can be said that instruction in the creative problem-solving process leads to both cognitive and affective growth in children. (p. 9)

Eberle and Stanish (1996) encourage teaching children Creative Problem Solving skills so they can use those skills in their everyday life. “Creative problem-solving is a basic skill and a good sense approach to modern day living and learning. It provides for the application of a broad range of thinking processes. It is a practical style of learning having transfer value. It serves as a model for artistic expression, scientific investigation, and social inquiry. It is a model for improving relationships, dealing with social uncertainties, and reducing stress that individuals sometimes experience” (Eberle & Stanish, 1996, p. 9). “Much like other thinking processes, creative problem-solving can be learned, experienced, and applied. However, children will not acquire these skills unless they are taught and practiced” (Eberle & Stanish, 1996, p. 10).

Chapter 3

Methods and Procedures

Purpose

The purpose of my project is to use my painting skill/talent to improve the quality of life for daughter and myself. I will teach my eleven year daughter how to paint using acrylic paints. I will be using the Creative Problem Solving Process to complete this task. It is important to me to be involved with my daughter during a crucial stage of child development. Kayla is starting middle school and I would like for us to keep a strong bond. Kayla wants me to be active in her life and it can be difficult balancing work, school, and family. The positive impact this project will have is that Kayla and I will be able to spend quality time together. I will not need to tell her I need to be away from her in order to do this project. Our home environment will be less stressful because I will be able to involve my daughter in this project. My family will benefit from having me home and they will be able to reap the benefits of what I have learned from Creative Studies and art education. I anticipate that this project will also help me get back to my own paintings. I feel teaching Kayla how to paint and how to use CPS to overcome any fears or hesitation she may have in creating a work of art will also help me to do the same. I hope that I will then be able to get back into painting because it is a love that I have set on the back burner for quite some time.

Description

I will be utilizing the Creative Problem Solving process in this project as I teach my eleven year old daughter how to paint with acrylics. I will go through the facilitation process with my daughter as a means of finding a subject matter in which to paint. I hope that I will motivate Kayla to paint a series of three paintings. I anticipate that this project will help Kayla with patience and an appreciation for art. In addition to the final product, I hope to use this project experience to help myself overcome barriers that have prevented me from utilizing my painting skill/talent.

Part 1: Procedures

This project will allow me to use my knowledge of painting and Creative Problem Solving to better the life of my daughter Kayla and myself. I am always looking for ways to keep my daughter and my relationship strong. My daughter Kayla will be involved in this project as my student. I expect to influence her by exposing her to Creative Problem Solving tools that she will be able to utilize throughout her life. My role will be to teach Kayla how to Brainstorm ideas for a painting, how to use SCAMPER to help her ideas be creative, and teaching her how to paint. I hope to influence Kayla to utilize her new skills in life.

I will begin this project by having Kayla create an experimental painting with acrylic paints on canvas. Kayla has never used acrylic paints before. I want to see Kayla's reaction to having the freedom to create an artwork using acrylic paints with minimal direction. I will show Kayla the basics of how to use the paint and brushes only. I will give Kayla the freedom of experimenting with the subject matter and the painting process.

On Sunday September 24, 2006, I set up a space in our basement with all the materials for Kayla to paint. I showed her how to put the different paint colors onto a mixing tray that she would like to use, and how to wash the brushes out with water when changing paint colors. I showed Kayla how to get the paint onto the canvas with the brush. I did the demonstration on one of my own unfinished paintings. I told Kayla that she could paint whatever she wanted on her blank canvas.

Kayla began painting with some visible hesitation. I could tell that she felt uncomfortable with the freedom of the blank canvas. She asked me if she should sketch out an idea in her sketchbook before she started to paint. I told her that she did not need to and she could just start painting. Kayla said she was unsure of what she wanted to paint. I told her that she could paint anything she wanted.

The experimental painting session was successful. Kayla painted for three hours. She began by laying out the colors she wanted to use, on a mixing tray. Then, Kayla picked out a paint brush and began painting a horse in straight brown. Next, Kayla painted a boat in the same color. Kayla then painted her name and initials on the canvas.

Kayla did experiment with mixing some colors together also. As Kayla was painting, I continued to work on my own unfinished painting that I used when I demonstrated acrylic painting to her. It was difficult for me to just sit back and watch Kayla paint. This project has already motivated me to work on my own paintings. I had my canvas turned around away from Kayla so that she did not feel that she was in any competition with me. I told Kayla that I will be learning just as much from her throughout this process and project as she will be from me. Kayla was very happy to hear that I would be learning from her also. I deferred judgment and gave Kayla plenty of positive feedback while she was painting. Kayla took a couple of short breaks during this session. I asked her if she would like to stop painting and resume another time and she did not want to. She said that she was motivated and anxious to see the final result.

The final product of the experimental painting was completed in three hours. Kayla was happy with her painting. We discussed how she felt and what she was thinking while painting. Kayla said that at first it was difficult to start because she did not know what she wanted to paint, and that she was scared that her ideas would not come out on the canvas the way they looked in her head. I told her that these are natural feelings that people experience while painting. Overall, she enjoyed the experimental experience. Kayla is excited to start another painting (see Appendix B).

I asked Kayla to fill out a questionnaire that I had created for her, which contained questions pertaining to her first experimental painting experience with acrylics. Kayla happily obliged and answered the questions by typing her responses into the computer (see Appendix G).

Next, I plan to use Brainstorming with Kayla and her friends on possible subject matter for her second painting. I will teach her and her friends the Creative Problem Solving Brainstorming with Post-Its process, including divergent and convergent thinking skills. I will act as the facilitator during this session. I will take Kayla through the Creative Problem Solving process until she comes up with an idea for her painting that she likes.

I spoke with Kayla about participating in facilitation with her friends in order to come up with some ideas for the subject matter that she would paint next. Kayla agreed

to participate in the process as the client. We came up with the problem statement of “What subject matter should Kayla paint?”

On Sunday October 1, 2006, I invited two of Kayla’s eleven year old friends over for the Creative Problem Solving facilitation. None of the participants had ever been involved in facilitation before. I setup the facilitation session in the basement of our home prior to the facilitation session. I placed the rules for Divergent and Convergent thinking, the parking lot and Kayla’s problem statement up on the basement wall. I had Forced Connection items which included various toys and objects placed on the table where the children were to sit. I also had a bowl of candy on the table for the children to snack on. The problem statement was covered up prior to the children’s arrival to the session. When the children came down to the basement, I explained to them that they were there to help Kayla with a problem. I explained to them that Kayla was the client, that she owned the problem, that I was the facilitator, and that they were the resource group, including Kayla. I told the children that they were there to help Kayla find a solution to her problem and that they were going to use the Brainstorming with Post-Its process to do this. I explained the rules for Divergent and Convergent thinking, referring them to the pre-made posters I hung on the wall. I then explained what the parking lot poster was to be used for. I gave the children the Post-Its and markers and then explained how to Brainstorm ideas. I did a pretend scenario with the children to check if they understood what we were going to do. I asked the children if there were any questions. There were no questions (see Appendices C, 1-3 and H).

Before the actual brainstorming session began, I reminded the children to defer judgment. I felt this was important because the girls were acting silly and already making little comments back and forth to one another. I unveiled the problem statement that hung on the basement wall to the resource group and client. I read the problem statement to the children, “What subject matter should Kayla paint?” The children began writing down ideas on the Post-Its. I waited a couple of minutes, and then told the group to look at the objects on the table. I asked the children to write down any ideas that came to their heads that might help Kayla with her problem statement, from looking at the objects. The children had to be stopped a couple of times because they were commenting on each others ideas. I had to remind them to defer judgment. I praised the group as they came up

with their ideas. After twenty or so ideas were generated, the group started to slow down. I then asked Kayla if we were going in the right direction, and if she would like the group to continue coming up with ideas. She replied that the group was headed in the right direction and she wanted more ideas. I proceeded to bring out a binder that contained Forced Connection images. I asked the children to look at the images and then I asked them “What ideas do you get from looking at this picture?” The children picked up the pace with generating ideas once again. After sixty ideas or so were generated, I asked Kayla again if she would like more ideas. She responded that she would like a couple more. The end total of ideas generated was ninety-three. I gave the children a break and asked them to come back in three minutes (see Appendix C, 4-5).

When the group came back I explained to them that the next step was for Kayla to converge on the ideas generated. I asked Kayla if she wanted the group to help her and she did. I gave Kayla stickers and had her mark the “hits” on ideas that she liked. Kayla’s friends were very silly at this point, telling her to mark “hits” on the individual ideas they personally came up with. Once I was able to get the group back on task, I explained how to “cluster” the “hits” into groups and then label the cluster in a way that has the cluster relation make sense to Kayla. Kayla picked up on the convergent process very quickly. I then told Kayla to look at all the clusters she had created. I asked her if she wanted to take some time to think about the clusters before picking one to solve her problem. Kayla wasted no time. On a clean sheet of paper, with my assistance, I had Kayla write and complete the statement “What I see myself doing now is.” Kayla wrote “What I see myself doing now is painting a jack-o-lantern lost at sea, rolling dice with a cow.” I asked Kayla if this is what she would like to paint, and she said yes (see Appendix C, 6-8).

The facilitation session went extremely well with a group of novice eleven-year-old girls. The session lasted one hour from start to finish. The girls said they enjoyed the process of Brainstorming ideas for Kayla’s problem. I asked them to tell me if they could think of any other times in their life that they could use this Brainstorming process. The responses were that they could use brainstorming to generate ideas on ways to convince their parents to get them cell phones and another suggestion was to use this process if you need ideas for writing or school projects. The girls all agreed that Brainstorming with Post-Its is fun and something that they would like to use in the future.

Upon completion of the facilitation session, I asked Kayla if she would answer questions on the questionnaire that pertained to the Creative Problem Solving session using the Brainstorming with Post-its tool. Kayla agreed and answered the questions by typing her responses onto the computer (see Appendix G).

Next, Kayla will draw out and color the subject she chose in her sketchbook. I anticipate that this process will take about three hours. I will not need to give Kayla much assistance during this process because Kayla has prior knowledge of how to create a completed sketch with color in her sketchbook. I previously taught Kayla the skills of sketching ideas, applying color and shading with pencil and colored pencils.

Kayla began sketching in her sketchbook on Monday October 2, 2006. Kayla anticipates having her drawing for the painting completed in her sketchbook by Monday October 9, 2006.

Once Kayla's sketch is completed in her sketchbook, I will instruct Kayla to redraw her picture onto a new blank canvas. I anticipate that this will be done on Monday October 9, 2006. I will then have Kayla set up the paints and materials she will need to start painting her second painting. I anticipate that Kayla will start her second painting on Monday October 9, 2006 after she sketches out her drawing on the canvas.

On October 9, 2006, Kayla drew out her sketch with pencil onto a blank canvas. Kayla redrew her idea that she planned out in her sketchbook. Kayla made a couple of changes to her drawing that she did not have in her original sketch. The changes that Kayla made were that she added a whale and changed the design on the sail of the boat. Kayla drew onto her canvas independent from me, with no guidance (see Appendix D, 1-2).

On October 10, 2006, Kayla set up the paints, and began to paint her second painting. Kayla began by painting the water and then the sky on her canvas. Kayla painted the sky purple which was different than her plan. During this painting session Kayla listened to the radio, and appeared to be comfortable and confident using the materials. After one and half hours, Kayla had to stop painting and get ready for bed. I asked Kayla how she felt while she was painting and her response was, "completely focused." Kayla did not want to stop painting, and asked if she could paint a couple more minutes. It was interesting to hear her say that she just wanted to finish up on a certain

area. “Time goes by so fast when I am painting, I don’t think about anything else but this painting” (see Appendix D, 5).

As we cleaned up for the night Kayla and I discussed many things. First we talked about her idea. We discussed how it felt to paint on this second painting in comparison to her first. Kayla mentioned that her skills in painting were improving already, I complimented her and agreed. Kayla said she thought it was “cool” that she used Brainstorming to come up with her idea. She expressed pleasure knowing that her idea was novel and probably never painted before.

On Saturday October 21, Kayla continued working on her painting. Kayla experimented with blending colors together on her sunset, over the previous sky she painted purple. Experimentation was also done by using a thicker application of paint on the whale on the painting. Kayla verbalized that she liked how the brush strokes show up on the whale because of the thick application of paint. Once again, the radio was playing and Kayla was completely absorbed in her painting. This painting session lasted two and half hours when I had to tell Kayla it was time to clean up for bed. Once again, Kayla wanted more time to paint (see Appendix D, 6-7).

One interesting thing I would like to note is that Kayla flipped her canvas upside down while she painted during this session. Kayla had observed me flip my canvas upside down while I painted on my own painting. Kayla had asked me why I had flipped my painting over and I explained to her that when the painting is flipped over I do not concentrate so much on making my painting looking perfect. It is one way that I do not constantly judge my painting, and second guess my own painting decisions. Painting upside down lets me enjoy the process of painting more, and get to my happy place of experiencing “flow” sooner. I did not mention the word “flow” in my explanation to Kayla. I said that it makes me feel good when I am so absorbed in my painting that time does not exist. It felt good to see her try another approach without me dictating the instruction to her. Kayla was proud to be painting upside down; she said that it made her happy.

Saturday November 7, 2006, was the next time Kayla was able to paint. While Kayla painted she ran in to a couple obstacles in her own mind, in regards to the way the painting was turning out. Kayla showed and expressed frustration because she could not

paint the design on the sail as she had drawn it. This was a great learning experience for both Kayla and I because we discussed why she felt this was an obstacle and how to overcome it. We talked about how she can paint this painting anyway she wants, that it was her painting. Discussion continued on the freedom to express herself, and that it was okay if her painting did not look like her original drawing. At the end of the conversation, Kayla was happy and returned to painting. It was comforting to see her take my advice and go with her feelings and let the brush and paint be her guide. Calling it a night after one hour of painting was a challenge for Kayla.

Kayla completed her second painting on Friday November 10, 2006. We discussed what she liked about her painting and her final results. I was impressed that Kayla was able to decide on a finishing point on her own. Kayla was pleased with the final outcome of painting two (see Appendix D, 8).

After Kayla completed her painting, I asked her if she would answer some questions for me in regard to her second painting experience for this project. Kayla agreed, and typed her answers to the questionnaire on the computer (see Appendix G).

I anticipate teaching Kayla how to use another Creative Problem Solving tool called SCAMPER in order to generate novel ideas for her third painting.

Next, I gave Kayla a SCAMPER tool handout that I created as an adaptation to Alex Osborn's SCAMPER tool which is used to generate more options when Brainstorming. I wanted Kayla to use the SCAMPER tool in order to generate more creative, novel, and unusual ideas for her third painting. Kayla drew her favorite stuffed cat and then manipulated her image of the cat by drawing the cat different ways using the SCAMPER tool. Kayla was able to generate seven more options for her original cat drawing. Kayla enjoyed using the SCAMPER tool, and said she would use it again (see Appendices E, 1 and H).

In order to help achieve my goal of overcoming my own painting barriers I also used the SCAMPER tool along with Kayla on my own ideas. It was interesting to see Kayla come up with ideas so quickly; I on the other hand took a long time for each idea. Doing SCAMPER along side Kayla was beneficial for both of us. Kayla offered me help with new ideas and I took it. It was amazing to see her free-spirited creative mind, set free (see Appendix E, 2).

Upon completing the SCAMPER tool sheets, I asked Kayla if she would use any of these ideas in a third painting. Kayla was unaware at this point that she would be creating a third painting. I did not mention to her about a third painting because I did not want to overwhelm her and I wanted her to concentrate on the painting at hand. Either way, Kayla said she would paint all of the ideas generated from using the SCAMPER tool. I suggested to Kayla she could pick one of her new ideas to paint on the third painting. I was very surprised that Kayla wanted to take on such a big challenge. Kayla then asked when she was going to start her next painting.

Saturday November 11, 2006, Kayla answered some more questions on the questionnaire that I had previously prepared in regards to using the SCAMPER tool. It took Kayla about twenty minutes to type in her responses to the questions (see Appendix G).

Next, I gave Kayla an Art History book and asked her to look through the pages and to find four artworks that were appealing to her. The art that Kayla choose was Leonardo da Vinci's *Mona Lisa*, Mark Rothko's *Orange and Yellow*, Andy Warhol's *100 Cans*, and Claude Monet's *Water Lilies*.

Upon completing this task, Kayla and I went through the artworks that she had chosen one by one, and discussed numerous things. In our discussion we talked about why she choose the artwork, who the artist was, what year the art was created, what style the artist created the art in, and what Kayla liked about the art. Then we compared each artwork against one another. Kayla was able to verbalize why she felt the artist created each of the paintings and how other people may perceive these paintings.

Kayla and I then discussed the ideas she had come up with for her third painting, through the use of the SCAMPER tool. We discussed the possibility of her converging on some of those ideas. Kayla decided that she wanted to paint her ideas in a style similar to how Andy Warhol painted his paintings and screen prints. Therefore, we verbally brainstormed ideas together on how Kayla could create her artwork in a similar style to Andy Warhol. Kayla said she liked how Warhol repeated his images over and over in his art. This idea of repeating the image sparked Kayla's interest and she decided that she wanted to divide her canvas into four sections and have one stuffed cat image in each of the quadrants. Each quadrant of the painting would be of the same stuffed cat image, but

free drawn and painted each time. The idea is that each section will illustrate different color schemes. One section will have the stuffed cat image painted its original colors, and the other sections would be primary colors, warm colors, and cool colors.

Kayla chose not to draw her images out in her sketchbook first for this third painting because she already drew her stuffed cat image eight times while she was using the SCAMPER tool. Kayla had confidence that she would be able to draw her ideas directly onto the canvas for this painting. Kayla looked at the drawings she created on the SCAMPER sheet as a guide as she drew her images with pencil onto a blank canvas (see Appendices E, 1 and F, 1).

On Saturday November 11, 2006, Kayla began painting on her third painting. First, Kayla decided to paint the background of her painting. The background consisted of four separate quadrants. We discussed what colors she was going to paint each quadrant of her painting. Without a sketch with colors laid out before her, this was a challenge. Kayla verbally dictated which colors she anticipated to use and where. As Kayla began painting, her colors changed, and she became confused. We discussed the possibility of writing the color initial on each section to help her remember where she wanted each color. Kayla took my advice and did this. As Kayla mixed the color she wanted to paint for one of the quadrants, she became frustrated. Kayla was not successful in creating a magenta color that she liked. Kayla asked me to help her mix the paint again in order to get a magenta color result she liked. I helped Kayla mix the paint for the magenta color. Kayla then applied the magenta paint color to her canvas. Once the color was on the canvas she stood back and looked at the results of the magenta paint. Kayla was not satisfied with the results. We discussed ideas together verbally on how Kayla could change the magenta color to a different color for that area of her painting. Kayla decided to add red on top of the magenta paint. As the magenta paint dried, Kayla tackled other areas of her painting. Then she went back and applied red paint over the magenta areas. Then, more challenges arose for Kayla. Even with the pencil marking she had written on the canvas as a layout for her color choices, Kayla had a difficult time remembering where she wanted each color. Kayla's original idea was to have one quadrant with a primary colored cat, the second quadrant with the cat colored in warm colors, the third painted in cool colors and the last quadrant painted in the original colors

of the stuffed cat. Another challenge was that the paints were not applying with smooth even coats. The applied paint looked thick in some areas and thin in other areas, this frustrated Kayla. I explained to Kayla that sometimes the paints have a mind of their own and that what happens is out of our control. We decided that it was in Kayla's best interest to stop painting for the night (see Appendix F, 2).

Kayla spent four hours working on her third painting. Kayla took a couple of ten minute breaks, that I had to insist she take. I felt it was necessary for Kayla to take time away from her painting, so she could come back with a fresh outlook, and renewed energy. Kayla would not give up even with the many challenges she had faced, and wanted to continue painting. The end result for the evening was the majority of the painting was filled in with paint. I was right next to Kayla the whole time, working with her on overcoming the many obstacles she encountered.

As Kayla cleaned up for the evening, she expressed how she now understood the importance of having a sketch that is completely colored in first before starting a painting. Kayla said that she would not have run into so many obstacles if she would have had a colored sketch out in front of her as a guide.

On Sunday November 12, 2006 Kayla continued painting on her third painting. Kayla spent another three hours painting. This painting session went a lot smoother for Kayla. She was able to look at her painting and decide how she was going to overcome any old challenges and how she might tackle any repeated challenges. Kayla was able to paint with ease and did not face any challenges during this session. We discussed how we could learn from the past challenges that she had faced on this painting. Kayla said that it will be easier to overcome similar challenges on future paintings now that she has some experience with painting challenges (see Appendix F, 3).

Kayla completed her third acrylic painting on Sunday November 26, 2006. Kayla said she was pleased with her results although this painting gave her the most challenges (see Appendix F, 4).

After Kayla completed her third acrylic painting, I asked her to answer some questions in regards to her third acrylic painting experience. Kayla answered the questions by typing her responses into the computer (see Appendix G).

Chapter 4

Outcomes

Before I could begin to teach Kayla how to use Creative Problem Solving tools as a means to come up with ideas for her paintings, I had to figure out which tools would be most beneficial to teach her. I decided to teach Kayla the Creative Problem Solving tools: Brainstorming with Post-Its in order for her to generate many novel ideas for her second painting, and the SCAMPER tool, in order for Kayla to generate ideas for her third painting.

Next, I had to devise a plan of how I was going to execute my project in order to meet my original personal learning goals for this project. My personal learning goals were the following:

- To teach my daughter how to paint using acrylics.
- To successfully teach Kayla how to utilize CPS when creating an artwork.
- To overcome the barriers that in the past prevented me from using my own painting skills/talent.

The following process plan was developed and executed in order to achieve the goals listed above:

First, Kayla was asked to produce an acrylic painting, with subject matter of her choice. Painting number one was an experimental painting. The rationale behind this experimental painting was for me to observe what Kayla's abilities were using acrylic paints on canvas with minimal guidance and with no prior knowledge of Creative Problem Solving. I showed Kayla the basics of how to apply the paint and use the brushes only. The result was that Kayla created a completed acrylic painting. The subject matter that Kayla painted was abstract in nature, and included the following: her name, her initials, a horse, a boat, and a few hearts (see Appendix B).

In regard to Kayla's first painting which was experimental in nature, Kayla showed hesitation in coming up with subject matter in which to paint. I encouraged Kayla to feel free to paint whatever she wanted, that there were no rules. The subject matter in

which Kayla painted surprised me. I thought she would choose to paint a picture of one of her favorite toys.

Kayla filled out a questionnaire that asked her questions about her first acrylic painting experience. The questions on the questionnaire asked Kayla what her subject matter was for the painting, how the subject matter and colors were chosen, how she felt while she was creating her painting, and what she liked about her first painting. I thought it would be interesting to find out how Kayla came up with her subject matter and color choices for her painting without having any exposure to Creative Problem Solving. My intent was to find out if Kayla had any apprehensions in coming up with subject matter and color choices for her first painting. I was particularly interested in Kayla's responses due to the fact that she did not create any sketches of ideas prior to painting. I was curious to see how Kayla felt while she was painting for the first time with acrylic paints. Another goal of the questionnaire was to find out what Kayla liked about her first painting. The information I obtained from Kayla's responses was that she didn't feel that she really had a subject for her first painting. Kayla viewed the painting as a means of getting used to using acrylic paints. Kayla did not have a set plan in her head of what she wanted to paint onto the canvas. According to Kayla, "I did a free-for-all, basically. No plans or ideas." Her color choice was spontaneous for this first painting also. Kayla expressed that she felt very excited while painting, "I was absorbed and couldn't break away." Kayla liked the fact that she was not under any pressure and that this painting was not planned. From Kayla's written responses I was able to find out how the first experimental acrylic painting experience went through her eyes. I found out that Kayla did enjoy the freedom to paint whatever she wanted with no guidelines or rules. The most important finding was that Kayla was excited, and engaged while painting. This information led me to believe that Kayla may also experience "flow" while painting (see Appendix G).

In preparation for Kayla's second painting, I took her through the Creative Problem Solving Process. A Creative Problem Solving session was held using the Brainstorming with Post-Its tool, which incorporated Divergent thinking, and Convergent thinking skills. I facilitated this session, Kayla was the client, and her two friends were resource group members. As a result from this process, Kayla was able to converge on

subject matter from numerous ideas for her second painting. The subject matter that Kayla chose to paint was a jack-o-lantern lost at sea, rolling dice with a cow (see Appendices C and H).

At the end of the Creative Problem Solving session, I gave Kayla a questionnaire to fill out. The questions I had asked her pertained to her feelings about the Creative Problem Solving session and the Brainstorming with Post-Its tool. Kayla successfully answered the questions on the computer. The purpose of having Kayla answer questions about using the Creative Problem Solving tool Brainstorming with Post-Its was to find out if this tool was an effective and beneficial tool for Kayla to use as a means of generating numerous novel ideas for subject matter in which to paint. I also wanted to know if Kayla enjoyed using this tool for Divergent thinking, what she liked or disliked about using the tool, was it an easy tool for her to use, and would she use this tool again for future painting ideas. I also wanted to find out if Kayla could think of other situations in her own life where she could apply using the Brainstorming with Post-Its tool (see Appendix G). Kayla's responses to the questionnaire in regard to the Brainstorming with Post-Its tool showed me that this tool was an appropriate and beneficial tool to know for generating numerous novel ideas for paintings. Kayla's responses also let me know that she did in fact like using the Brainstorming with Post-Its tool, that it was easy to use, but took a while to use. Kayla responded that she might not use this tool if she needed ideas for a painting quickly. Kayla would use this tool if she needed fully developed ideas and guidelines for something, and if she had the time. Kayla did not explain what she would specifically use this tool for in her response. From the information I received from Kayla's response I am able to understand from one child's perspective that if time is allotted it is beneficial to use the Brainstorming with Post-Its tool as an aide in the divergent thinking process of generating numerous novel ideas for paintings. For myself, I will use the Brainstorming with Post-Its tool if I hit a roadblock when coming up with an idea for my own paintings and artwork. Another way that I will utilize this tool is in my art classroom with my students as a means for generating numerous novel ideas for subject matter for their artwork. I also see myself using this tool as an aide in coming up with art projects for my art classes.

As a result, I feel that the Creative Problem Solving session where I taught Kayla and her friends how to use the Brainstorming with Post-Its tool was successful. Kayla and her friends were able to generate ninety-three novel ideas during the CPS session. Kayla's final idea that she chose through converging on the ideas generated was defiantly creative and novel.

Next, Kayla was instructed to sketch out and color her idea that she chose during the previous Creative Problem Solving session, for her second painting.

Kayla's final colored sketch gave her the opportunity to create the ideas she had envisioned in her head, concrete. The final colored sketch was done in preparation, as a guide/plan for what Kayla was going to draw then paint onto her second canvas.

Kayla was extremely happy and proud of the outcome of her colored sketch. I too was impressed with how Kayla was able to use her imagination in order to bring her novel ideas into life (see Appendix D, 2).

The next phase of this process, I instructed Kayla on how to redraw her sketch onto a blank canvas with pencil. As Kayla drew onto the blank canvas, she made a few changes to her drawing that she did not have in her original sketch. Kayla had asked me if it was okay that changes were made, and I supported her decision, encouraging her to make her own decisions. I explained to Kayla that she had the right to draw whatever she wanted, that there were no wrong ideas (see Appendix D, 1).

Next, I taught Kayla how to mix acrylic paints and apply them using a paint brush onto a canvas in greater detail. The outcome was that Kayla mixed the acrylic paints and painted on her second painting. The final result was a completed second acrylic painting, created by Kayla. It took Kayla about one month to complete her second painting from start to finish (see Appendix D).

The second painting that Kayla produced turned out different than I expected. I had anticipated that Kayla would paint more of the details onto her painting as drawn in her sketchbook. It was difficult for me to defer judgment while Kayla was painting. My goal for her on this painting was to give her some guidelines and assistance without squelching her creativity. It was a challenge because the teacher in me wanted to tell Kayla to fix numerous things in her painting. For instance, Kayla originally drew waves on the right side of her canvas. During the painting process, the waves were not turning

out the way Kayla had anticipated, but it did not bother her. But, it bothered me. Kayla ended up leaving the area where waves were started as an abstract shape. I tried to encourage her, while deferring judgment, to try other options to get that area to look like the waves she had originally intended on making. Kayla was so engaged and happy that that abstract area of space that she originally wanted as waves did not phase her one bit. Kayla decided to leave the abstract shape she painted unchanged. Kayla mentioned that she liked the abstract shape despite it did not look like her original design. A second area on Kayla's painting that was bothersome for me was where she omitted the rays off of her sunset. Her original drawing had sun rays that looked really good, but, Kayla chose not to add the rays onto her final painting. This was frustrating for me on the one hand because she was not looking for any guidance or suggestions. Also, I could not tell if Kayla was just being lazy, and that is why she chose not to add the two mentioned items. On the other hand, I do appreciate the fact that Kayla was able to overcome an obstacle in her painting easily. She just left the space as is.

In conclusion, if I would have pushed Kayla to fix the two areas on her painting that did not turn out as planned, I potentially would have squelched Kayla's creativity. I am grateful that I was able to defer judgment towards her.

Upon completion of Kayla's second painting, she was given a questionnaire which asked her questions in regards to her second acrylic painting. Kayla successfully answered the questions on the computer. My goal was to find out if Kayla liked having subject matter pre-drawn and colored prior to starting her second acrylic painting. I was also curious about how Kayla felt while painting her second painting, what she liked about her painting, if her painting turned out like she had anticipated, and if she had encountered any challenges while painting, how she overcame those challenges. As a result from Kayla's response I was able to find out that she was in fact experiencing "flow" while painting. Kayla's response when asked how she felt when she painted was, "I was in my happy place. I think it is one of the many things that make me truly happy." The outcome of Kayla's response to the question about whether her painting turned out as expected surprised me. Kayla said that the painting did in fact turn out as she expected. Although during one of our follow-up conversations after Kayla finished her second painting, Kayla had said to me that the painting did not turn out as she expected. That in

fact, she thought her painting would look like her original sketch. Another surprise was Kayla's response to the question on whether she faced any challenges or not while painting, and how did she overcome those challenges. Kayla wrote that, "The real challenge was that I had to please myself, or else feel a sense of failure. I overcame this by turning the painting to see it from other abnormal perspectives." I found it interesting that Kayla did not mention anything about the waves and the sail that were challenges for her to paint. From Kayla's response I am now aware that she is intrinsically motivated to paint (see Appendix G).

In preparation for Kayla's third acrylic painting, I taught Kayla how to use the SCAMPER tool to generate many options for ideas for that painting. Kayla went through the Divergent Thinking process that the SCAMPER tool allocates and came up with eight ideas for her third painting. Kayla did not want to converge on her ideas; she wanted to paint all eight ideas (see Appendix E, 1 and H).

I was impressed with Kayla's ability to quickly understand the Creative Problem Solving tool SCAMPER and apply the tool in order to generate many options for her third painting. Kayla was able to verbally express how she could see herself utilizing the SCAMPER tool in other aspects of her life.

A questionnaire was given to Kayla upon completion of the CPS session using the SCAMPER tool. Kayla answered the questions in regards to using the SCAMPER tool. The rationale behind the questions I asked Kayla in regards to using the SCAMPER tool was to find out if it was in fact beneficial for Kayla to use this tool as a means for generating more options for her ideas in which to paint. The questions that I asked Kayla were on whether Kayla liked using the SCAMPER tool as a way of generating many options for her ideas, and what she liked or disliked about the tool. I was also interested if Kayla thought the SCAMPER tool was easy to use, would she use this tool in the future for ideas in which to paint, and in what other situations does she see herself using this tool. Kayla responded that she liked using the SCAMPER tool better than the Brainstorming with Post-It tool because she was able to draw out her ideas instead of just writing them out. It was interesting to find out that SCAMPER directions were difficult for Kayla to interpret. Kayla can see herself using SCAMPER in the future to help her generate ideas for paintings, projects, essays, and in her future years of schooling. As a

result from Kayla's responses I am able to understand that the SCAMPER tool is another Creative Problem Solving tool that will be beneficial to teach the children I work with in the art classroom as a means of generating many ideas for their artwork. I will look into modifying the directions so that other children will be able to clearly understand the directions. I will personally also use SCAMPER as an aide in generating ideas for my own paintings and artwork. As a visual learner myself, I like how the SCAMPER tool makes you look at your idea from several perspectives through your own drawing manipulations (see Appendix G).

I took full advantage of also going through the Creative Problem Solving process session using the SCAMPER tool to come up with ideas for myself. I was able to come up with eight ideas for my own paintings through the use of the SCAMPER tool. The great part about this whole CPS session was that Kayla and I helped each other come up with creative and novel ideas. This experience taught Kayla and me how to work together as a team. We both started out with our own ideas and we each applied the SCAMPER tool individually to those ideas, on separate sheets. Kayla and I were able to exchange suggestions when either of us was stumped for ideas (see Appendix E, 2).

As an end result of this project I wanted to have Kayla complete a series of at least three paintings. The point of creating at least three paintings was so I could teach Kayla different aspects about CPS, CPS tools, and develop her skills as an acrylic painter. My hopes were that with each painting Kayla would have a better grasp on utilizing CPS and that her painting skills would improve. I also wanted to expose Kayla to some art history as means of giving her a look at what some famous artists styles were like. Kayla now understands how to use CPS tools as a means of generating ideas for her artwork and has an understanding of how she could use her CPS skills in other situations throughout her life. Kayla was able to improve on her acrylic painting skills and apply her new art history knowledge as a result of this project.

Next, Kayla was introduced to artwork of famous artists'. Kayla looked through an art history book and picked out four artists whose work appealed to her. I taught Kayla how to look at the artwork she liked, and make observations from what she saw, in regard to the artists' style.

I am pleased that I took the time to introduce to Kayla a few famous artists' work. The reason I feel it was important for me to teach Kayla a little bit of art history was because I wanted her to be able to appreciate the work of other artists also.

As a result of my teaching Kayla about a few famous artists' and their artwork, Kayla was able to converge on her ideas that she came up with during the CPS session that utilized the SCAMPER tool. The subject matter Kayla chose for her third painting was a repeated image of her favorite cat, in four quadrants. This decision was made by Kayla to create her third painting in a style similar to that of the famous artist Andy Warhol.

Kayla's third painting was sketched out by her onto a blank canvas. Kayla did not draw out her ideas for this painting in her sketchbook. Kayla was confident that the drawings she created during the use of the SCAMPER tool would be a suitable reference for her (see Appendix F, 1).

Once again, I tried to express the importance of sketching out her idea into her sketchbook and coloring it in prior to executing her third painting. Kayla did not take my advice, and I did not push her into creating a colored sketch. I held my tongue and deferred judgment.

The third painting was a struggle for Kayla. Without a sketch with the colors laid out before her, painting was a challenge. We verbally brainstormed ideas in order to help Kayla come up with a solution to her problem. As a result, Kayla wrote the initials of the color onto the canvas where she anticipated using that color. Kayla still ran into problems. That idea did not work out so well for her. Kayla was even more confused on where she wanted to place each color, often second guessing herself. Kayla was frustrated at this time, but determined and focused on working on her painting (see Appendix F).

During this time I was as supportive as I could be to Kayla without saying, "I told you so." I did express to Kayla a need for a colored sketch to use as a guide for this painting. Once again, I did not push the issue because I did not want to squelch her creativity. But, Kayla did say on her own record, that she completely understands why I had advised her to make a colored sketch as a plan first.

Another challenge for Kayla on this painting was mixing the colors. Kayla had a difficult time trying to mix the colors that she wanted to use. Kayla settled for a color that she did not like, and painted it on her canvas. Later, she went back and painted over that color. During this time, Kayla had asked me to assist her with mixing the paints. I helped Kayla by telling her how much more of each color she should add in order to get the results she wanted. Another challenge for Kayla was that the paints were applying unevenly, this frustrated Kayla.

Throughout the many obstacles the third painting created for Kayla she was always in good spirits, happy, and confident that her painting would turn out great.

What I learned from watching Kayla paint on this third painting is not to give up, and to keep on painting even if roadblocks ensue. Kayla was so confident and positive even when she was faced challenges on this third painting.

Kayla was given a questionnaire that asked her questions in regard to her third painting. Kayla answered the questions on the computer (see Appendix G). The rationale behind the questions I had asked Kayla was so I could find out how she felt about her third acrylic painting experience. I wanted to know what Kayla liked about her third painting, if the final product turned out like she imagined it would, and if there were any challenges, how did she overcome those challenges. What I learned from Kayla's responses to the questionnaire was that Kayla was able to associate the style she painted in with the famous artist, Andy Warhol. I was not sure that Kayla would remember that she originally chose to paint her third painting in a similar style to that of Andy Warhol. I was impressed that Kayla was able to connect art history to her third painting. Her response gave me positive feedback in knowing that teaching Kayla some art history prior to her third painting was in fact beneficial to her. The questionnaire responses also gave me insight on how Kayla felt while painting her third painting. Kayla said that she felt "extremely skeptical this time; though I don't know why." The answer to this question makes sense when her response is read in regard to challenges while painting. Kayla stated, "The colors did not work out because I had no plan; I had to ask mom for help. Also, the paint smeared when I coated more layers on, and I had to wait for it to dry, and paint it over again." As I had expected, the third painting did create challenges for Kayla because she did not have a sketched out plan. Although, the challenges that

arose with the actual paint application were unexpected. Kayla was able to overcome all of the challenges that she faced during painting number three. The questionnaire was a helpful tool for Kayla to reflect back on her painting experiences. The questionnaire helped open the gate on further discussions about Kayla's painting experiences between her and me (see Appendix G).

The final outcome of this project is that Kayla now understands how to utilize two different types of Creative Problem Solving tools, Brainstorming with Post-Its and SCAMPER. Kayla understands how she can utilize these two tools in other life situations in addition to coming up with ideas for paintings and artwork. Another outcome is that Kayla has developed her skills as an acrylic painter. Kayla created three acrylic paintings during this project. Her skills improved with each painting.

For myself, I was able to take a step back and look at what was causing the roadblocks that have been preventing me from my own painting. From observing and talking with Kayla, I see that Kayla also experiences the feeling of "flow" when she paints. Through teaching Kayla how to use Creative Problem Solving tools to come up with ideas in which to paint made me realize I have the knowledge and ability to overcome my roadblocks that have been keeping me from painting.

The most important outcome was that Kayla and I were able to spend quality time together throughout this project.

Chapter 5

Summary and Conclusions

Teaching a child how to paint was not a new experience for me, because I am an art teacher who teaches art to children in grades Kindergarten through sixth grade. I have learned throughout my experience as a graduate student in the Creative Studies program how to utilize several different Creative Problem Solving skills. The experience of teaching Creative Problem Solving tools to a child, my child, in order to come up with novel ideas for painting was a new experience for me. This experience gave me the opportunity to utilize my own talent/skills to improve the quality of life for both my daughter and self. I was able to teach Kayla how to paint using acrylic paints; through a series of three paintings, how to use Brainstorming with Post-Its tool and the SCAMPER tool as a means of how to come up with novel ideas for paintings. There were many discussions between Kayla and me on future usage of these tools in everyday life. I was able to see different ways that I could utilize different Creative Problem Solving tools to overcome my own roadblocks and barriers that have prevented me from painting. This project opened my eyes up to the realization that I have the knowledge and skills to overcome any barriers that come into my life. What I need to do is start putting my knowledge of Creative Problem Solving into use.

This project has made me more confident in facilitating Creative Problem Solving sessions. I feel confident that I will also be able to bring Creative Problem Solving strategies into my art classroom. I am now ready to practice what I preach for my own self. I want my family and me, to live a creative lifestyle, everyday.

If this project were to be replicated in the future here are a few suggestions I would like to give. First, find a child that you know and are willing to work with as a participant. Think about the age of that child and consider whether teaching them acrylic painting is age appropriate. Second, provide ample time and space for the child's creative expression to take place. Third, provide enough canvas, paints, brushes and supplies to teach acrylic painting. Next, have the child create an experimental painting before you teach them any painting skills. Furthermore, make sure you understand and have tried out

any of the Creative Problem Solving tools before introducing them to the child. It was difficult for Kayla to understand the directions for the SCAMPER tool. Therefore, in the future I would change the way I introduce SCAMPER to children. I suggest using a modified version of the SCAMPER tool that will be easy for the child to understand. In the book titled *Big tools for young thinkers: Using creative problem solving tools with primary students* (2000), the authors introduce a simplified version of SCAMPER to use with children. The book explains how to teach children the SCAMPER tool through the manipulation of LEGO® toys (p. 3). In the future, I will use this simplified version as a means of introducing SCAMPER to children. Once the children understand the concept of how to use the acronym of SCAMPER, then I would introduce the SCAMPER template I created for the children. The SCAMPER template that I created allows the children to draw out the ideas they generate according to the SCAMPER acronym. As a means of generating many novel ideas for subject matter in which to paint, teach and utilize one Creative Problem Solving tool (Brainstorming with Post-Its or SCAMPER) per acrylic painting to the child. Have questions prepared to ask the child after each milestone of the project is completed. Use the questionnaire to check for the child's understanding and worth of the project to them. It is important to be flexible with the child and their learning process. Every child thinks, behaves, and creates differently.

Teaching acrylic painting was enjoyable using the Creative Problem Solving process and the Brainstorming with Post-Its and SCAMPER tools. Utilizing CPS helped me see how the different tools can be used as an aide in generating ideas for subject matter in which to paint. Both Brainstorming with Post-Its and SCAMPER both are beneficial tools to use when challenges arise on what subject matter to paint comes up. The Creative Problem Solving process and its tools will be utilized when I teach acrylic painting and when I create my own artwork in the future.

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