CHC08 Community Services
Training Package Version 4

CHCFC508A
Foster children’s aesthetic and creative development

Learner guide
Version 2

Training and Education Support
Industry Skills Unit
Meadowbank

Product Code: 5700
Acknowledgments

The TAFE NSW Training and Education Support Industry Skills Unit, Meadowbank would like to acknowledge the support and assistance of the following people in the production of this learner resource guide:

Writer:
Vivian Harris
Teacher, Children’s Services
TAFE NSW

Contributors:
Melissa Healy, Maree Aldwinckle, Fiona M. Wynn, and Lisa Wallmeyer
Teachers, Children’s Services

Sue Shrub. Consultant, TAFE NSW

Editor:
Mark Fensom
Teacher, Child and Family Services, TAFE NSW

Project Manager:
Gail Horwood
A/ Education Programs Manager
Child and Family Services
TAFE NSW

Enquiries
Enquiries about this and other publications can be made to:

Training and Education Support Industry Skills Unit, Meadowbank
Meadowbank TAFE   Level 3, Building J,
See Street,
MEADOWBANK NSW 2114

Tel: 02-9942 3200 Fax: 02-9942 3257


Copyright of this material is reserved to TAFE NSW Training and Education Support Industry Skills Unit, Meadowbank. Reproduction or transmittal in whole or in part, other than for the purposes of private study or research, and subject to the provisions of the Copyright Act, is prohibited without the written authority of, TAFE NSW. Training and Education Support Industry Skills Unit, Meadowbank.
Table of contents

Introduction .................................................................................. 7

1. General introduction ........................................................................... 7
2. Using this learner guide ...................................................................... 7
3. Prior knowledge and experience........................................................... 9
4. Unit of competency overview............................................................... 9
5. Assessment ..................................................................................... 15

Section 1 – The importance of aesthetic and creative development ........................................................................ 17

Understanding aesthetics and creativity ........................................ 17
The visual arts ....................................................................................... 23
Culture and tradition ............................................................................... 30
Reggio Emilia ......................................................................................... 32
Emergent Curriculum .............................................................................. 33
Are Young Children Creative? ................................................................. 33
Ages and stages of creative development ................................................. 34
Theoretical perspectives ........................................................................ 35
Stages in the creative process ................................................................. 39
Summary .............................................................................................. 49

Section 2 – Providing creative experiences ........................................ 51

Providing creative experiences through the visual arts ................................ 51
Summary .............................................................................................. 70

Section 3 – Supporting children’s expressive development .......... 71

How to support children’s expressive development ................................ 71
Summary: ............................................................................................. 95

Section 4 – Setting up the environment.............................................. 97

The learning environment........................................................................ 97
Summary: ................................................................................................................. 134
We need to remember: ........................................................................................ 134

Section 5 – Providing aesthetic and creative programs ..................... 135
Planning and programming aesthetic and creative experiences ............ 135
Summary .............................................................................................................. 173

Section 6 – Providing dramatic and imaginative play experiences ........ 175
Thinking about dramatic and imaginative play .......................................... 183
Summary .............................................................................................................. 202

Answers to Activities .......................................................................................... 203
Section 2 ............................................................................................................. 205
Section 3 ............................................................................................................. 206
Section 4 ............................................................................................................. 209
Section 5 ............................................................................................................. 212
Section 6 ............................................................................................................. 213
Glossary .............................................................................................................. 215
Appendix ............................................................................................................. 216

References ........................................................................................................ 219
Resources ......................................................................................................... 221
Resource Evaluation Form .............................................................................. 229
Section 1 – The importance of aesthetic and creative development

Elements and performance criteria:

1. Plan and provide aesthetic experiences for children.
   1.1 Identify and select a range of developmentally appropriate visual, musical and other sensory stimuli to provide children with experiences of art and beauty
   1.2 Select appropriate materials and present them attractively
   1.3 Provide work and play areas promoting aesthetic qualities for both children and adults
   1.4 Formulate strategies for fostering creative development and aesthetic awareness in children
   1.5 Respond to children’s interests that arise spontaneously as they participate in aesthetic experiences
   1.6 Design program of aesthetic experiences in response to emerging skills, abilities and interests of individual children and groups of children
   1.7 Present aesthetic experiences that encourage appreciation of diversity including cultural diversity

2. Provide developmentally appropriate dramatic and imaginative play experience for children
   2.1 Present play areas both indoors and outdoors which provide children with opportunities to enjoy dramatic and imaginative play
   2.2 Plan/design developmentally appropriate experiences to stimulate children’s involvement
   2.3 Provide inviting, stimulating and safe experiences for individual children and small groups of children involved in imitative, dramatic and imaginative play
   2.4 Provide adult support through facilitation and extension of children’s imitative, dramatic and imaginative play experiences
   2.5 Present play areas which are culturally rich and reflect the diversity of families using the service

Understanding aesthetics and creativity

In order for us to be able to stimulate children’s awareness of the creative process and aesthetics we need to:

- Reflect on our own creativity and what it means to us.
- Define the terms, ‘creative’, ‘aesthetic’ and ‘visual arts’.
- Start to think about the optimum way to encourage children’s development and awareness in these areas.
Did you find that your treasures appealed to your senses?

There have always been debates about beauty and whether certain works of art are aesthetically pleasing.

Much of it depends on individual taste, current fashions and trends, culture and understanding/education.

- **Taste**: Some might like modern abstract paintings, for example, whereas other people prefer paintings of the Old Masters or painters that represent the Australian outback such as Albert Namatjira.

- **Trends**: If we look at pictures of men and women throughout the ages, we can see that the ideal body image was quite different a hundred years ago from today. Even in the last thirty years, the people who become famous for their looks have changed in body size, hairstyle, and what they wear.

- **Culture**: In the last century we have travelled more than ever before, and have been exposed to other cultures through exhibitions, travelling artists, magazines and television. Sometimes, though, we need to be a part of a culture before we can truly appreciate its approach to the arts.

- **Understanding/education**: Sometimes our awareness of the aesthetics of something increases with our understanding. We study art and music at school to help us better understand and appreciate the extensive history and scope of art in the world today. There are many stories of ‘new’ compositions or other works of art being rejected and criticised, but now they are revered as extremely beautiful creations, for example, the impressionist paintings of Monet, and the later works of Beethoven. The word ‘Baroque’, which is now used to describe a whole era of music, sculpture, art and architecture, means ‘bizarre’. Rousseau used the word as meaning ‘coarse’ or ‘uncouth’ because he found the new arts style difficult to accept.

How have your views changed about what is aesthetically pleasing as you have matured? Perhaps your style of dress, the way you decorate your house, the art works that you create or collect have altered.

So how do we know the difference between an aesthetic experience and some other type of experience? Jalongo and Stamp (1997 p 6-7) give us three criteria to determine whether it is an ‘aesthetic way of knowing’:

- the aesthetic way of knowing looks beneath the surface and pays attention to underlying significance
- the aesthetic way of knowing focuses on a particular category of symbols
- the aesthetic way of knowing focuses on features that have significance.

So it takes thought when setting up an experience to consider the aesthetic aspect and considering which sense you are appealing to in the way you set out the materials.
Reflect upon the list below:

How many of the activities in the following list could involve creativity?

- Playing a musical instrument.
- Fixing the car.
- Running a company.
- Organising an advertising campaign.
- Solving a mathematical problem.
- Painting a picture.
- Dancing on the beach.
- Pretending that a block is a telephone.
- Scribbling.
- Painting the house.
- Sorting out a family problem.
- Gardening.
- Getting dressed.
- Office filing.
- Inventing a new machine.
- Making an insect out of an egg box.

What did you think? You may have answered some of these with a question mark. It depends. Sometimes it’s not what we do, but the way that we do it that is creative.

The same applies when children are being creative. Generations of children have used play dough, but each child will approach the task in their own unique way. We need to provide children with an environment where they can freely express their individual thoughts, ideas and emotions.

Think about three creative acts that you have seen a person doing, or have done yourself in the past week.

As children’s services educators, we see children being creative in all sorts of ways and across all parts of the curriculum, including the traditionally ‘non-creative’ subjects (such as maths and science) as well as ‘the arts’.

The visual arts

The visual arts are those art forms that are principally perceived through the eyes, for example drawing, painting and sculpture being well known ones seen in Art Galleries. The visual arts incorporate a lot of familiar types of experiences but also experiences that may not be thought of as visual arts for example clothing design. Today if you visit an Art Gallery you may find some multimedia presentations of art on display.
Activity 1.1

In the space below, list all the experiences you can think of that can be included in visual arts?

See the suggested answers at the end of this learner guide

Visual art creations can be spontaneous or planned, simple or complex, intricate or bold and represent children's feelings, ideas and thoughts about the world around them.

The elements of art

What is the art of young children? It is:

- line across the page
- shapes forming into meaning
- texture
- patterns
- colour
- constructing
- discovering how to communicate feelings, ideas and experiences