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ATTITUDES TOWARD CREATIVITY OF DAY CARE TEACHERS
AND COLLEGE NURSERY SCHOOL TEACHERS

by

Bonnie Kay Magleby Bishop

A thesis submitted in partial fulfillment
of the requirements for the degree

of

MASTER OF SCIENCE

in

Child Development

Approved:

Major Professor

Committee Member

Committee Member

Dean of Graduate Studies

UTAH STATE UNIVERSITY
Logan, Utah

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Bonnie Kay Magleby Bishop

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ABSTRACT

Attitudes toward Creativity of Day Care Teachers
and College Nursery School Teachers

by

Bonnie Kay Magleby Bishop, Master of Science

Utah State University, 1969

Major Professor: Dr. Jay D. Schvaneveldt
Department: Family and Child Development

Previous studies have indicated the importance of teacher attitudes on the development of creativity in children. There were several purposes for this investigation. The major purpose was to develop an instrument to measure teacher attitudes toward creativity in children. The second step was the utilization of the instrument to determine if teachers trained in child development are more positive in their attitudes toward creativity than teachers with little or no background in child development. The third purpose of this investigation was to determine the relationship between the teachers' attitudes toward creativity and religion, age, and social class.

The creative attitude instrument was developed by the investigator using the method employed by Shoben¹ in devising the University of

¹Edward Joseph Shoben, "The Assessment of Parental Attitudes in Relation to Child Adjustments," Genetic Psychology Monographs, XXXIX, No. 2, (February, 1949), p. 101-148.

Southern California Parent Attitude Survey. The instrument, composed of 83 items, was then administered by mail to day care owners and operators, who were licensed by the state of Utah during the summer of 1967, and to all college nursery school teachers employed during the school year of 1967-68 in the state of Utah. The teachers were asked to respond to each item, indicating whether they Strongly Agreed, Agreed, Disagreed, or Strongly Disagreed with the statement. The answers were rated one to four, with four being the most positive of the responses.

The results indicated that there was no significant relationship between a teacher's attitude toward creativity and her age or social class. The results also indicated there was no significant difference between the attitudes toward creativity of day care and college nursery school teachers.

Although there was not a statistically significant difference between the attitudes of the college nursery school teachers and the day care teachers toward creativity on this instrument, the nursery school teachers gave more favorable responses to 13 of the 16 discriminating items found on the instrument.

(71 pages)

CHAPTER I
INTRODUCTION

The development of creative talent is important for society. Torrance (1961b, p. 82) states that "it takes little imagination to recognize that the future of our civilization--our very survival--depends upon the quality of the creative imagination of our next generation." It is also assumed that the development of creative talent is important for the mental health of those who are creative. Torrance (1961a, p. 31) states that "repression of creative needs may lead to actual personality breakdowns." Such observations indicate that in the interest of society and the creative individual it has become increasingly necessary for teachers to learn how to encourage creativity. A negative attitude toward creativity is not likely to foster creativity (DeMille, 1963); whereas, a teacher, who has a positive attitude toward creativity, will provide an atmosphere that will free a child to express himself creatively (Mukerji, 1960).

It is believed that teachers with a positive attitude toward creativity are as important in the preschool as they are in the upper grades of school (Gowan, 1965). That creativity begins at a very young age is seen in studies by Sundberg (1958), McVickar (1958), Isaacs (1963), Gowan (1965), and Meeker (1965). Gowan (1965, p. 7) explains that "the child, as we know, is creative through the entire process of mental

maturation. But his creativity changes in quality from the simple to the more complex." It is important that a preschool child has a teacher who can encourage the development of this simple creative ability. It was assumed that the teacher, who had been exposed to a child development approach to creativity, would have a more positive attitude toward creativity and would, therefore, be more able to foster its growth in children than a teacher who had not been exposed to this approach.

Statement of the Problem

A review of the literature indicated the importance of teacher attitudes in the developing of creativity in children. Therefore, one of the main purposes of this study was to construct an instrument to be used in the assessment of teacher attitudes toward creativity. Other questions investigated in the study were:

1. Do teachers trained in child development have a more positive attitude toward creativity than teachers with little or no training in child development?
2. Do personal factors in a teacher's life or background affect her attitude toward creativity in children?
3. To what degree can attitudes toward creativity be measured through the use of selective test items?

Hypotheses

1. There is no significant relationship between the attitudes toward creativity of day care and nursery school teachers and the following:
 - a. Religion
 - b. Age
 - c. Social background
2. There are no significant differences between the attitudes toward creativity of day care and nursery school teachers.

Definition of Terms

Creativity: Torrance's definition of creativity was used in this research because it is applicable to the very young child. Torrance (1963a, p. 80) states that creativity is " the process of sensing problems or gaps in information, forming ideas or hypotheses, testing hypotheses, and communicating the results."

Day care teacher: In this study, the day care teacher was defined as one who gives custodial care to children (Smart and Smart, 1967) and has little or no formal training in the area of child development.

Nursery school teacher: The nursery school teacher was defined as a teacher who has a degree in child development and is currently teaching in a college nursery school. The nursery school has an educational plan for the children (Smart and Smart, 1967).

Child development approach to creativity: The child's individual

stages of growth and development are recognized and respected. His individual resourcefulness, imagination, and expression are respected (Moustakas and Berson, 1956). The atmosphere is relaxed, and the child is provided material that he can use as he wants with the exception of destruction.

CHAPTER II

REVIEW OF LITERATURE

In recent years there has been an increased interest in creativity at all levels of human development. Due to the vast amount of research and literature in the area of creativity, it was necessary to limit the review of literature to the areas of research that deal directly with the topic of this investigation.

Definition of Creativity

There are almost as many definitions for creativity as there are researchers. The definitions employed seem to depend on the type of study and the subjects.

Sundberg (1958, p. 4) defines creativity as ". . . the beginning of something, an innovation, a new synthesis of old conflicts; a leap into the unknown." Sundberg (1958) explains that creativity is not limited to painting and music but can be found in areas such as science and human relations. However, creativity is not just the expression of one's self but the achievement of something in a new and different way.

May (1959, p. 57) defines creativity as ". . . the process of bringing something new into birth."

Rogers (1959, p. 71) defines creativity as ". . . emergence in action of a novel relational product, growing out of the uniqueness of the

individual on the one hand, and the materials, events, people, or circumstances of his life on the other."

Fromn (1959) considers two possible means for creativity. There is the kind of creativity that involves the creating of something that can be seen or heard. The other type of creativity is the creating of an attitude that exists even though a tangible object has not been created. Fromn (1959, p. 44) states that ". . . creativity is the ability to see [or to be aware] and to respond."

DeMille (1963) explains the difference between creativity of adults and the creativity of children. DeMille (1963, p. 200) refers to adult creativity as "creativity of the adept." Creativity of the child is referred to as "creativity of the novice." DeMille (1963, p. 199) further states that "while [creativity] incorporates the ideas of new and valuable, it incorporates also the ideas of trite and trivial." DeMille explains that what is trivial to one person, may be new and valuable to another. This is especially true with children. According to DeMille (1963, p. 200), "school children are novices. Much of their creativity may be trite and trivial in the long view, but it is new and valuable to them." DeMille (1963, p. 200) explains that "before technique has formed, a child finds joy in his own bright blotch or limping verse--and he should. Whether we wish to call him creative will depend on whether we reserve that word for the adept."

Haimowitz and Haimowitz (1966, p. 34) gave the definition of creativity as ". . . to innovate, to invent, to place elements in a way in

which they have never before been placed, such that their value or beauty is enhanced." Another definition used by Haimowitz and Haimowitz (1966, p. 34) is ". . . it is the capacity to transcend the usual ways of dealing with problems or objects with new, more useful, and more effective patterns."

The definition most preferred by the writer is that of Torrance (1963a, p. 80): ". . . the process of sensing problems or gaps in information, forming ideas or hypotheses, testing hypotheses, and communicating the results." Leeper et al. (1968, p. 334) explain that "these words are applicable to the very young child as he seeks to find out about his world, to explore, to discover, to make something new, to invent and to shape." This is the definition of creativity that will be used by the investigator throughout the context of this study.

Creativity and the Preschool Child

A review of the literature reveals that most of the research on creativity is concerned with the upper age children and with young adults. Very few tests have been given to measure creativity in the preschool child. Torrance (1964a) presents several of these tests that were given to preschool children in the 1920's, 1930's, and the early 1940's. Most of the findings were inconclusive because of the small samples used in the experiments and the inadequacy of the tests used by the experimenters.

In an experiment conducted by Andrews in 1930 (Torrance, 1964a), a study was made of the many types of imaginative or creative activities

of a child. Andrews also described part of the unpublished work of Ransohoff (Torrance, 1964a). Ransohoff used the Wipple inkblots and a picture test. The pictures were modern advertising art. Scoring was done according to accuracy. The child was asked what he thought the pictures and ink blots were. The children, who gave the same responses five times, were given the highest score. According to Torrance (1964a), this shows a great misconception as to what creative imagination is because the tests appear to measure convergent thinking instead of creativity. Therefore, it is not surprising that Ransohoff concluded that imagination increased with age. Ransohoff's study was also limited because it included only 22 children.

Even though these early studies did not adequately measure creativity in the preschool child, many researchers are aware of the importance of fostering the creative abilities of the preschool child.

Torrance (1964b), in dealing with the concept of creativity, explains that some of the earliest manifestations of creative thinking are seen in the infant. The infant learns about things by handling, shaking, and manipulating them in different ways. The infant learns the use of facial expression and to interpret facial expressions of others. Since the infant cannot talk, he can learn little by authority; therefore, much of his learning must be creative. ". . . That is, it must evolve from his own activity of sensing problems, making guesses, testing and modifying them and communicating them in his limited way." (Torrance, 1964a, p. 72)

Moving on to the preschool child, Andrews (Torrance, 1964a, p. 75) explains that "the more creative types of imagination reached a high point between ages 3 1/2 and 4 1/2 and reached their lowest ebb during the fifth year." Sundberg (1958) explains that little is known about the childhood of creative people, but what is known, leads to the speculation that childhood is a very important period in the development of creativity.

Breckenridge and Murphy (1963) see creative thinking in many aspects of a preschooler's life. The child will take ideas from his environment and then adapt the ideas for his own original use. An example of this is the child who listens to a story and then dramatizes or tells it in his own way. Breckenridge and Murphy (1963) explain that dramatic play is a creative act to the preschool child. He takes a role he is acquainted with and develops it by playing the role. When a child plays house, he is being creative; the dolls are alive, blocks become trains, and sand becomes cakes and pies. The child may even have an imaginary companion with whom much creative play and conversation takes place.

In reading Breckenridge and Murphy (1963), one becomes aware of the relationship of imagination and creativity. Breckenridge and Murphy explain that

In trying out the many models of his world, in expressing imagination which is a far cry from fact, as well as in the adding of accurate knowledge, the young child has many resources for recombining the familiar to produce the new. Creativity means inventiveness. (Breckenridge and Murphy, 1963, p. 401)

Breckenridge and Murphy (1963) further state that imagination begins gradually around 1 year to 18 months, mounts rapidly until three or four, and remains high for several years.

Children are not only imaginative and creative with things; they are creative with words. Baker and Fane (1967, p. 175) explain that "children create with words just as they do with blocks or with paint. If we listen, we can hear the beginning of songs, poems and stories."

Langford (1965, p. 248) states that "creativity can be expressed in every area of living and every child has the potential for it." Langford (1965) explains that children are creative in many different areas of behavior. If they cannot express themselves through language or play, they can employ some other material to express their feelings. "Creativity is the breath of life to the preschool child." (Smart and Smart, 1967, p. 483)

Effect of Attitudes on Creativity

From the best research evidence available and the observations of many investigators, creative imagination during early childhood seems to reach a peak between four-and four-and-a-half years, and is followed by a drop at about age five when the child enters school for the first time. This drop has generally been regarded as the inevitable phenomenon in nature. There are now indications, however, that this drop in five-year-olds is a man-made rather than a natural phenomenon. (Torrance, 1963a, p. 83)

Sundberg (1958) states that society stamps out the natural creative ability of children as they mature. By the time they reach first grade, their creative education has stopped. Toymler (1964) explains that a child's creative ability can be easily discouraged because he is so

sensitive to hostile public opinion. A child will conform to be accepted by those around him. Few students are going to indulge in divergent thinking if they are penalized by the teacher for what they say (Gowan, 1965).

Although most children will conform to be accepted, others will not. Breckenridge and Murphy (1963) explain that some gifted children will not respond to the poor teacher who forces her students into specific patterns of expressions. These same children seldom need to be urged to use their abilities if the teacher is even reasonably adapted to the pattern of the child.

Myers and Torrance (1961) explain that many teachers cannot encourage creativity because of values and temperamental predispositions that oppose innovation. Torrance (1963c) further explains that if a teacher's values do not support creativeness, they cannot free the creative capacities of their students. This was revealed when teachers were asked to tell of the times they had rewarded creative behavior. It was discovered that creative behavior was punished instead of rewarded. In another study by Torrance (1964b), the experimenter was trying to produce growth in creative writing among children. The children of teachers with strong creative motivation showed significant gains while children of teachers with less strong motivations showed almost no gain in creative writing under similar experimental conditions.

Gowan (1965) states that an investigation using the California Psychological Inventory showed that creativity and lack of authoritarianism

are highly correlated. Non authoritarian practices will help a child to preserve his creativity. Gowan (1965) further states that a teacher can discourage creativity by teaching convergent thinking exclusively and by emphasizing the memory process. Meeker (1965) states that convergent teaching can discourage creativity in the preschool child. Meeker (1965) explained that in a convergent curriculum the learning is controlled and the children are taught by the telling-teaching method. In the divergent curriculum, the children are allowed ". . . intellectual and tactile privileges of exploration within an environment organized to that purpose." (Meeker, 1965, p. 144) In a divergent curriculum, materials are available to the children so they can interact with the materials as well as interact with their teacher. In the divergent curriculum, the children should be allowed to use the materials in any way they want, with the exception of destruction, and the children should be allowed some uninterrupted time with their teacher where they are listened to instead of always listening to the teacher.

Gowan (1965) agrees on the importance of the environment in fostering creativity. Gowan explains that creativity is not fixed and unchangeable. It responds to environmental stimulation and is dependent on education. An environment that puts stress and strain on children will reduce their creative output. Stress and strain can come from an environment that is too "busy." McVickar (1958) explains that so often in our nursery schools a teacher does not feel she is doing her job unless the children are always busy. It is important that a child have time to

do nothing. McVickar (1958) also explains that creativity can be encouraged in an environment where a child is given comfort, help, and understanding instead of ridicule, refusal, and loss.

Torrance states that

From reported investigations, the two most powerful inhibitors to creativity during early childhood seem to be premature attempts to eliminate fantasy and "holding-back operations" that prevent children from learning more than they are "ready" to learn. (Torrance, 1964a, p. 78)

Teachers who discourage fantasy in a child may be discouraging creativity at the same time. Torrance (1961b, p. 86) states that "fantasy is regarded as something unhealthy and to be eliminated." However, Torrance (1961b) explains that fantasies are normal aspects of a child's thinking. It is important to keep fantasy alive, states Torrance (1961b, p. 86) ". . . until the child's intellectual development is such that he can engage in sound creative thinking." Certainly a child needs to learn the difference between fact and fantasy, but he needs to learn in a way that will not discourage his creative growth (Torrance, 1961b).

Fromn (1959) states that modern education discourages creativity by not allowing children to experience conflict. Today everything is made easy; there is little conflict between desire and norms because norms have been leveled out. It is felt by many that conflicts are harmful and should be avoided. Fromn (1959) explains that the opposite is true. Conflicts develop a strength that was once known as character. Without conflicts, all desire is automatic, and there is a lack of feeling. One of the conditions for creativity is to experience, accept, and to be aware of conflicts.

A teacher can foster creative growth as well as destroy creativity. Rogers (1959) explains that a teacher can foster creativity if she accepts an individual unconditionally. If a student feels he will be regarded as having worth, no matter what he does, he will feel safe enough to be whatever he is without shame. He will be able to actualize himself in new and valuable ways. Rogers (1959) further states that, when people stop forming judgments, an individual can find himself in an atmosphere where he is not being evaluated. He is not consistently being measured by some outside standard. Rogers (1959, p. 79) explains that "evaluation is always a threat, always creates a need for defensiveness, always means that some portions of experience must be denied to awareness." Rogers (1959) further states that the basic way to foster creativity is to understand a person, see them and what they are doing from their point of view, enter their private world and see it as it appears to them, and then still accept them. This will provide a climate that is so safe that the real self can emerge and express itself as it relates to the world.

A teacher can provide a climate that encourages children to ask questions and express their ideas if she has a genuine respect for their questions and ideas. Torrance (1961b) explains that creative children have a passion for firsthand information. Their questions can be very annoying, but one must realize why they are asking questions and keep answering them. Torrance (1961b) further explains that teachers should help children ask good questions. They should also encourage the child to answer their own questions and then test their answers against reality.

Torrance (1961b) explains that children can learn by this trial and error method. They need to try their answers, fail, and try again. Children need some guidance, but they also need to find success by their own effort. Torrance (1961b) explains that children want the kind of independence where they can try to do things on their own, and this kind of independence is necessary for a creative personality.

Torrance gives some clues for increasing creativity in children.

Several of these clues are listed below.

1. Recognize unrecognized and unused potentialities.
2. Respect the child's need to work alone at times.
3. Inhibit the censorship role long enough for the creative response to occur.
4. Permit the curriculum to be different.
5. Give concrete embodiment to the creative ideas of children.
6. Reduce pressure . . . by providing a non-punitive environment.
7. Voice the beauty of individual differences.
8. Be enthusiastic about the child's possibilities.
9. Support the child against peer pressures to conformity, when needed.
10. At times, use fantasy ability to establish contacts with reality.
11. Be willing to tolerate complexity and disorder, at least for a period of time.
12. Become involved in the child's learning and thinking--really listen to what he is trying to communicate.
13. Communicate that you are "for" rather than against the child. (Torrance, 1965b, p. 75)

Characteristics of the Creative Child

Creative children appear to have certain characteristics that identify them from non creative children. Due to these characteristics, a creative child may not be accepted in the classroom because his behavior

deviates from the norm. Therefore, a teacher must have an understanding of the characteristics of a creative child before she can develop a positive attitude toward creative children. There have been many studies on the characteristics of the creative child. Getzels and Jackson (1962) explain that I.Q. tests, as they are today, cannot really measure creativity. The highly intelligent child is not always creative, and the creative child is not always high in intelligence. Torrance (1961b) explains that highly creative children like to explore and create. However, they seldom speak out their ideas because their ideas are so far ahead of those of their classmates and teachers that it is hard for them to communicate. When creative children do speak out their ideas, the ideas may be considered silly or wild. Taylor (1962) lists the following personality characteristics associated with creative persons:

. . . [they] are more devoted to autonomy, more self-sufficient, more independent in judgment [c]ontrary to group agreement, if needed, to be an accurate judge, more open to the irrational in themselves, more stable, and more capable of taking greater risks in the hope for greater gains, more feminine in interests and characteristics [e]specially in awareness of one's impulses, more dominant and self-assertive, more complex as a person, more self-accepting, more resourceful and adventurous, more radical [b]ohemian, more controlling of their own behavior by self-concept, and possibly more emotionally sensitive and more introverted but bold. (Taylor, 1962, p. 182)

To discover how parents and teachers perceive a creative child, Torrance (1963d) devised a check list which consisted of characteristics found in creative and non creative individuals. Parents and teachers were asked to respond to the check list. They were asked to place a

single check by the characteristic they felt should be encouraged, a double check by the five characteristics they regarded as the most important in a child, and to strike out the characteristics that were undesirable in a child. The following is a summary of the results of the study by Torrance.

"Considerate of others" was ranked as being the most important characteristic of an individual. This helps explain why creative students are generally not well accepted by their teachers and parents. Creative children appear to be lacking in a consideration of others. They often lack consideration because they are so involved in problems concerning them that they do not have time to be polite and show proper consideration of others (Torrance, 1963d).

The next characteristic considered important by parents and teachers was good health. This over concern for health explains why adults attempt to discourage characteristics such as adventuresomeness, attempting difficult tasks, being courageous, and taking risks. However, these characteristics are important if a child is to reach his creative potential (Torrance, 1963d).

Another characteristic considered important by parents and adults is a sense of humor. Creative children have a sense of humor, but it is often not the type that is really appreciated. A creative child's humor is usually considered to be silly or crazy, and they are considered to be cut-ups. Sometimes their humor is hostile because of the treatment they receive from others. This hostility shows itself in the form of satire, sarcasm,

and other biting types of humor. Parents and teachers need to realize that a creative child clowns as a defense. It helps them tolerate the discomfort that comes from being rejected by so many individuals (Torrance, 1963d).

Sincerity is considered important by parents and teachers. Creative children are sincere to the point that they express sincere thoughts and feelings that are not all clean and holy and sometimes are not accepted by parents and teachers. Too often, adults just give lip service to the word sincerity. They want their children to be sincere only about acceptable things (Torrance, 1963d).

Self-confidence is one characteristic that is considered important by parents and teachers, and it is also an important characteristic for a creative child. A creative child must have confidence in his worth if he is able to continue in his creative ways because of the opposition that is placed in his way (Torrance, 1963d).

Adults consider determination as an important characteristic. A creative child is a determined child, but often adults find his determination undesirable. Adults like determination, unless it is in opposition to their own will. Often a creative person will refuse to take "no" for an answer and go ahead on his own to test his ideas (Torrance, 1963d).

Another characteristic considered important by parents and teachers is that of independent thinking. A creative child needs to be independent in his judgment. However, this takes courage, and parents and teachers do not feel courage is really very important in children. The parents place

courage nineteenth among the characteristics included in the check list (Torrance, 1963d).

Parents and teachers consider it good for a person to be a self-starter. However, parents do not really seem to support the true self-starter. The true self-starter pursues things on his own, not just things suggested by parents and teachers. The kind of self-starter people really want is the one who does what he is told (Torrance, 1963d).

To be industrious is considered important by parents and teachers. Many people may not consider a creative person industrious because he does not always appear busy. Parents and teachers may regard him as being a daydreamer or lazy. Torrance (1963c, p. 22) states that "in order to free the creative thinking abilities, we must admit thinking, a quiet activity, to a status of legitimacy."

It was considered undesirable by parents and teachers for an individual to be emotional. A creative child lives with great intensity and may be committed emotionally to an idea or cause. He may have a great deal of awareness. This may mark him as being emotional and irrational. These characteristics have been discouraged by education (Torrance, 1963d).

Parents and teachers consider being bashful and timid as undesirable. Many creative people are considered bashful and shy in a social situation; however, they are bold in developing, testing, and defending their ideas. Being critical of others and being stubborn are also considered undesirable characteristics by parents and teachers. Many

creative individuals are critical but usually in a constructive way. Also, creative individuals are stubborn. Many times, they need to be stubborn to get their ideas accepted by others (Torrance, 1963d).

Parents and teachers often do not like children who are negative. Creative children are independent in their thinking so they may appear to be negative. However, they are more likely to be open to the suggestions of others than the less creative individual (Torrance, 1963d).

Disturbing class organization was considered undesirable by teachers. (Torrance (1963d, p. 91) explains that creative children ". . . have an unusual talent for disturbing existing organization wherever they find themselves."

This investigation by Torrance, designed to discover how parents and teachers perceive a creative child, indicates that many parents and teachers need to have a better understanding of the characteristics of the creative individual and become more accepting of these characteristics. Better understanding by parents and teachers will help foster creativity because being understood is all that may be needed to help them maintain their creativity (Torrance, 1963d).

To foster creativity, Spaulding gives the following suggestions:

We need to distinguish between independence and unruliness, between individuality and rebelliousness, between healthy solitude and morbid withdrawal, between preferred separateness and compulsive isolation, between remembering and discovering, between information and knowledge, between evaluation and censorship, between judging and for-judging. We may have to risk granting the creative student greater autonomy and reward behavior that fails to comply with what we were prepared to reward. (Spaulding, 1963, p. 174)

Summary of Review of Literature

The review of literature for this study has covered four major areas, the first being that of the definition of the word creativity. There are many definitions for creativity. However, they appear to have the same basic meaning--to take known elements or ideas and to combine them into a new idea. The second area covered in the review of literature has to do with creativity and the preschool child. Although early studies indicated that the preschool child was not creative, modern day investigators indicate that the preschool child is creative in his own way, and his creativity is closely related to his imagination. The third area covered in the review of literature indicates that creativity is not fixed and unchangeable, that the educational environment can increase or decrease a child's creative output. The teacher is believed to be largely responsible for the educational environment in her classroom. The teacher's attitude toward creativity and a creative child can encourage or discourage children in their creative output.

The last area reviewed was the characteristics of the creative child and how parents and teachers feel about these characteristics. Creative children often have certain characteristics that are not considered appropriate behavior for children by uninformed teachers and adults. It is this investigator's opinion that the characteristics of the creative child should be known and, therefore, recognized by teachers and parents; the child should then be encouraged to develop his creative abilities.

The research reviewed indicated that the preschool child is potentially creative and that the teacher can encourage or discourage this creativity. The research reviewed has, also, indicated a need for continuing research in the area of attitudes toward creativity and how these attitudes could be measured. The check list devised by Torrance (1963d), which consists of the characteristics found in creative and non-creative individuals, is a step toward a creative attitude instrument. However, Torrance's instrument only tests attitudes toward characteristics and not attitudes toward teacher practices in the classroom. The review of literature illustrates the need for more research in regards to attitudes which may foster the development of creativity. It has been the investigator's purpose in this study to develop an instrument that will reveal a person's attitudes toward a creative child as well as toward creative practices in the classroom.

CHAPTER III

PROCEDURE

Description of the Sample

Questionnaires were sent to 50 day care teachers in the state of Utah. This sample of day care teachers was a total sample of the day care teachers who were owners and operators of day care centers that were licensed by the state of Utah during the summer of 1967. A letter accompanying the questionnaire asked for the cooperation of the teachers to complete and return the questionnaire. Day care teachers with a strong educational background in child development were excluded from the sample.

Questionnaires were sent to 18 nursery school teachers currently employed at college nurseries throughout the state of Utah. Three colleges were excluded from the study because the personnel in their nursery programs did not have degrees in child development. A letter accompanied each one of the questionnaires. It explained the project and asked for the cooperation of the teachers. (See Appendix.)

Description of QuestionnairePersonal information sheet

An information sheet was developed for use in this study to provide

background information on the respondent. It asked for information on age, sex, social background, number of children, and education.

Creative attitude instrument

A creative attitude instrument was developed by the investigator to assess the attitudes teachers have toward creative behavior in young children. The development of the creative attitude instrument was patterned after the method used by Shoben (1949) in devising the University of Southern California Parent Attitude Survey. The creative attitude instrument contains items constructed by Shoben (1949), items constructed by Bell and Schaefer (1958) for the Parental Attitude Research Instrument, items from Zuckerman's (1959) Revised Scale Items for the Parental Attitude Research Instrument, modifications of items in said scales, as well as items developed by the investigator. A study by Torrance (1963d), wherein he discusses the characteristics of the creative child, was employed by the investigator in the development of many of the items. Other items were developed by the investigator through a further review of the literature on creativity.

Subjects were asked to respond to the items by indicating one of the following responses: Strongly Agree, Agree, Disagree, and Strongly Disagree. The answers to each item were assigned a numerical weight designated by six specialists in child development. The numerical weight ranged from one to four with three and four indicating a positive attitude toward creativity in children and one and two indicating a negative attitude

toward creativity in children. An example of the key, developed for the instrument to weigh the responses to each item, is as follows:

62. Preschool children should say "Please" and Thank you."

SA = 1

A = 2

D = 3

SD = 4

Validity

Several avenues were used to assess the validity of the creative attitude instrument. The 108 original items on the instrument were first appraised for validity by a group of six graduate students in the Department of Family and Child Development at Utah State University during the summer of 1968. The graduate students were instructed to assess the clarity and appropriateness of each item. Five of the original items were then omitted from the instrument because they were not considered appropriate for a creative attitude instrument. Appropriate modifications, based upon the recommendations of the graduate students, were then made on the remaining items. The appropriate modifications consisted of rewording the statement to clarify the meaning and to give it a single dimension. The instrument was then appraised by five specialists in child development at Utah State University. The five specialists included three child development professors, one child psychologist, and one kindergarten education professor. An education professor at the College

of Southern Utah also appraised the instrument. This gave a total of six specialists in child development. The specialists were asked to assess each item according to clarity and appropriateness. They were also asked to react to each item as to whether they Strongly Agreed, Agreed, Disagreed, or Strongly Disagreed with the statement in reference to creativity. The specialists rejected 19 of the items as being inappropriate for a creative attitude instrument. Fourteen of the items were revised for appropriateness and clarity. Of the remaining 70 items, there was agreement by the specialists as to the proper response on 90 percent of the items. Of this 90 percent agreement, 10 percent was by exact agreement and 70 percent was by agreement within one indice. In the remaining 10 percent of the items, there was a disagreement by one of the six specialists as to whether the appropriate response to the item should fall into the Strongly Agree-Agree category or the Strongly Disagree-Disagree category. The appropriate response to these items was considered to be the response agreed upon by the remaining five specialists. This resulted in a scale containing 83 items, the creative attitude instrument, which was used for this study. Using the weighing system described, scores could theoretically range from a high of 332 to a low of 83.

Reliability

An index of the reliability of the instrument was determined by the test-retest method with an interval of seven days using a group of eight upper division child development students at Utah State University. The

reliability was then measured by the percentage of agreement method and was found to be 78 percent in agreement.

Administration of Instrument

The instrument was mailed to all subjects. A letter explaining the purpose of the study and a stamped self-addressed envelope accompanied each instrument. Fifteen of the 18 college nursery teachers returned their instrument. Twenty-five of the 50 day care teachers returned their instrument. Of the 25 returned, two refused to complete the questionnaire, and one was returned with the address unknown. One month later, follow-up letters were sent out. Three letters were sent to the college nursery teachers. Two responded to the questionnaire, giving a total of 94 percent return from the college nursery school teachers. Twenty-five follow-up letters were sent to the day care teachers. Five questionnaires were returned. Two refused to answer because of "personal" reasons, and three did not answer the questionnaire because they were no longer involved with a day care center. This gave a total of 62 percent return from the day care teachers. However, only 44 percent of those returned were completed. A third letter was then sent to the day care teachers. Four of the questionnaires were returned. One teacher refused to complete the questionnaire, and the other three completed the questionnaire. This gave a total of 25 questionnaires that were completed and returned by the day care teachers.

To summarize, of the 50 questionnaires sent out by the investigator

to day care teachers, three were returned with the notation that the teachers were no longer involved in the day care business. One questionnaire was returned address unknown. This gave the investigator a total of 46 questionnaires that were sent to and received by teachers currently employed in the day care business. Therefore, the 25 completed questionnaires represent a 54 percent return of completed questionnaires. However, five of the returned questionnaires were not used in the study because the teachers had a strong educational background in child development. This gave the investigator a total of 20 usable questionnaires from day care teachers and 17 usable questionnaires from college nursery school teachers.

Analysis of the Data

Each item on the instrument was analyzed, using the "t" ratio method, to see if there was a significant difference in attitudes toward creativity between day care teachers and nursery school teachers. Each item was also analyzed by the "t" ratio method to see if there was a significant difference in attitude on any of the items between teachers 45 and under and teachers 46 years of age or older.

The item scores for each instrument were added, and the mean, median, high, and low scores of the day care and nursery school teachers were compared. The total scores of the two groups were analyzed by the "t" ratio method to see if there was a significant difference in the attitudes of the day care and nursery school teachers.

The item scores of the age group 45 and younger and the group 46 and older were added, and the mean, median, high, and low scores of the two groups were compared. The total scores of the two groups were analyzed by the "t" ratio method to see if there was any significant difference in the attitudes toward creativity of younger teachers and older teachers. The .05 level of confidence was used in regard to all tests of significance.

The education indice was used to assess social class in the two groups. The day care teachers were divided into two groups--teachers with a high school education or less and teachers with any education above a high school degree. The mean, median, high, and low scores of each group were compared to see if there was any difference between the two groups. The nursery school teachers were also divided into two social class groups. The first group included teachers with a Bachelor of Science and/or some graduate work. The second group included teachers with a Master degree or above. The mean, median, high, and low scores of each group were compared to see if there was any difference between the two groups.

CHAPTER IV

RESULTS

The three major problems under investigation in the present research include: (a) the development of an instrument capable of distinguishing teachers who have a negative attitude toward creativity and creative children from the teacher who has a positive attitude toward creativity and creative children, (b) the comparison of attitudes toward creativity of preschool teachers trained in child development and preschool teachers not trained in child development, and (c) the effects of a teacher's personal background on her attitudes toward creativity.

The first hypothesis predicted no significant relationship between the attitudes toward creativity of day care and nursery school teachers and religion, age, and social class. The investigator was unable to distinguish a relationship in attitudes toward creativity and religion because all but three of the teachers who responded to the questionnaire were members of the Church of Jesus Christ of Latter-day Saints. However, the hypothesis was tested to see if there was a significant relationship between the attitudes toward creativity of day care and nursery school teachers and age or social class.

To test for a relationship between attitudes toward creativity and age, the day care and nursery school teachers were divided into two age groups: 25 to 45 years of age and 46 to 65 years of age. The 25 to 45

age group consisted of 9 day care teachers and 13 nursery school teachers with a total of 22 teachers 45 years of age or younger. The age group from 46 to 65 contained 11 day care teachers and 4 nursery school teachers with a total of 15 teachers 46 years of age and over. The hypothesis that there would be no significant relationship between the attitudes toward creativity of day care and nursery school teachers and the age factor was supported by the results of the study. (See Table 1.) The mean score for the age group from 25 to 45 was 271. For the group from 46 to 65, the mean score was 259. The computed "t" value of .0124 was not significant at the .05 level.

Table 1. Comparison of attitudes of day care teachers and nursery school teachers according to age of teacher

	Range		Mean score	Median score	Number of teachers	"t"
	High	Low				
Age group 25 to 45	297	253	271	271	22	.0124
Age group 46 to 65	294	229	259	256	15	.0124

As shown in Table 1, the high score for the 25 to 45 age group was 297. This was three points higher than the high score of the 46 to 65 age group. There was a much greater range between the low score of the two

groups. The low score for the 25 to 45 age group was 253, and the low score for the 46 to 65 age group was 229. This was a range of 24 points.

There was a 12-point difference between the mean score of the two groups. The mean score for the 25 to 45 age group was 271, while the mean score for the 46 to 65 age group was 259. The median score for the 25 to 45 age group was 271, and the median score for the 46 to 65 age group was 256. The median score point difference was 15.

To test for a relationship between attitudes toward creativity and social class, the investigator used the number of years of education to divide the two groups into social classes. The day care teachers were divided into two groups. Group one had a high school degree or less. Group two had some college or a college degree. The nursery school teachers were also divided into two groups. Group one had a Bachelor of Science degree plus some advanced college study. The second group had graduate degrees.

A comparison of the two groups of day care teachers showed that group one had a mean score of 259 and a median score of 264. Group two was slightly higher with a mean score of 264 and a median score of 268. However, group one's high score of 288 was higher than the high score of group two which was 277. Group one's low score of 229 was much lower than group two's low score of 241. (See Table 2.)

As shown in Table 2, nursery school teachers with a Bachelor of Science degree plus had a higher mean score than did the teachers with an advanced degree. The mean score for the nursery school teacher with a

Table 2. The relationship of attitudes toward creativity and social class

	Range		Mean score	Median score	Number of teachers
	High	Low			
Day care teachers					
High school or less	288	229	259	264	7
Some college or college degree	277	241	264	268	13
Nursery school teachers					
B. S. degree plus	294	250	266	260	6
Advanced degree	296	247	257	278	11

Bachelor of Science degree plus was 266, and the mean score for teachers with an advanced degree was 257. However, the teachers with an advanced degree had a median score of 278. This was higher than the 260 median score of the teachers with a Bachelor of Science degree plus. The teachers with a Bachelor of Science degree plus had a high score of 294 and a low score of 250. The teachers with an advanced degree had a high score of 296 and a low score of 247. The range between these two groups of nursery school teachers was similar--the high score of the teachers with an advanced degree being slightly higher and the low being slightly lower than the nursery school teachers with a Bachelor of Science degree plus. The small frequencies in regard to education did not lend

themselves to significant analysis.

The third hypothesis predicting no significant difference between the attitudes toward creativity of day care and nursery school teachers was supported by the results of the study. The mean score on the creative attitude instrument was 262.8 for day care teachers and 273.6 for college nursery school teachers. The computed "t" value of .0283 was not significant at the .05 level. (See Table 3.)

Table 3. Comparison of attitudes of day care teachers and college nursery school teachers toward creativity

	Range		Mean score	Median score	Number of teachers	"t"
	High	Low				
Day care teachers	288	229	263	266	20	.0283
Nursery school teachers	297	247	274	277	16	.0283

As shown in Table 3, the nursery school teachers' high score of 297 was higher than the day care teachers' high score of 288. The nursery school teachers' low score of 247 was higher than the day care teachers' low score of 229. The nursery school teachers' mean score of 274 and their median score of 277 was higher than the day care teachers' mean score of 263 and median score 266. Although there was not a statistically significant difference between the scores of the day care teachers and the

nursery school teachers, the nursery school teachers did score higher than did the day care teachers on the creative attitude instrument used in this study.

The major problem involved in this study was to devise a creative attitude instrument. Each item in the scale was analyzed by means of the "t" test to determine if there was a significant difference in the response of the day care teachers and the nursery school teachers. Sixteen of the items showed a significant difference in the responses of the day care teachers and the nursery school teachers at the .05 level. (See Table 4.) Items 4, 23, and 42 indicated a more positive attitude from the day care teachers. The remaining 13 items indicated a more positive attitude on the part of the nursery school teachers.

It should be noted that the items that indicated the day care teachers have a more positive attitude toward creativity have to do with the exchanging of sex roles among preschool children.

A "t" test was also utilized in analyzing each item on the instrument to see if there was a significant difference in attitudes in regards to the age of the teachers. Items 18, 55, 60, 62, 77, 79, and 80 proved significant at the .05 level. Items 13, 21, 28, 51, 75, 76, and 78 proved significant at the .10 level. This gave a total of 14 items that were significant--seven items were significant at the .05 level, and seven items were significant at the .10 level. (See Table 5.)

Table 4. Discriminating items on the creative attitude instrument between day care teachers and college nursery school teachers

Number	Item	"t" score
4	A preschool boy should not play a feminine role.	2.2809
23	Girls should be encouraged to play with dolls not trucks.	2.0555
25	A child should not question the commands of his parents.	2.0621
29	A child should be encouraged to ask questions.	2.6271
30	Children should never disobey their parents.	2.0535
31	Children should have lots of time to loaf and play.	2.0743
32	Children should not annoy their parents with their unimportant problems.	2.0772
36	A child should be seen and not heard.	2.4640
37	In art experiences, adults should not make models for children to copy.	3.1442
42	Girls, who are ladylike, are preferable to those who are tomboys.	2.1653
48	A child should learn to take no for an answer.	2.1653
50	Children should give their parents unquestioning obedience.	2.2122
62	A preschool child should say "Please" and "Thank you."	2.3902
71	Parents should make all important decisions for their children.	2.3902
73	Preschools should not have books about talking animals.	2.3364
74	Coloring books should not be in a nursery school.	3.1484

Table 5. Discriminating items on the creative attitude instrument in regards to teacher age

Number	Item	"t" score
13	Preschool boys should be discouraged from playing with dolls.	1.8369
18	Children should be encouraged to undertake any safe job no matter how hard.	2.2277
21	Teachers should never be too busy to answer a child's questions.	1.8412
28	Fantasy should not be discouraged in a child.	1.7360
51	A child should be taught that his parents always know what is best.	1.9067
55	Independent and mature children are less lovable than those children who openly and obviously want and need their parents.	2.9117
60	The well adjusted child does not enjoy many hours of solitary play.	2.0827
62	A preschool child should say "Please" and "Thank you."	2.2016
75	Children's "tall tales" should not be labeled as lies.	1.8405
76	Children should follow the family profession or occupation.	1.8330
77	Strict discipline is essential in the training of children.	2.2351
78	Girls should be encouraged to play the mother role in dramatic play.	1.8887
79	Children learn how to draw by using coloring books.	2.5145
80	It is important that a child learns the difference between truth and fantasy at a very young age.	2.1506

CHAPTER V
DISCUSSION

The investigation indicates that there is no significant relationship between attitudes toward creativity and the age of the teachers. However, the teachers, who were 45 and younger, did have a slightly higher mean score than the teachers who were 46 and older. Seven of the items did discriminate at the .05 level between the age group 25 to 45 and the age group 46 to 65. An additional seven items discriminated between the two age groups at the .10 level.

Of the seven items that showed a significant difference between the two age groups at the .10 level, items 21 and 28 indicated that the older teachers were more positive in their attitudes toward creativity. Item 21 indicated that it is important to answer a child's questions. Torrance (1961b) explains the importance of firsthand information to the creative child. It is through questioning that children can receive firsthand information. A possible reason for the older teachers rating higher on this item could be that they have developed patience along with age.

Item 28 indicated that fantasy should not be discouraged in a child. The investigator feels that one possible reason for this difference could be that several recent child development authors such as Langford (1965) and Read (1966) have stated that fairy tales may be frightening and may cause too many misconceptions among preschool children. Therefore, it is

better not to use them in a preschool. Many of the older teachers may not have been aware of this opinion, and if they were, they did not agree with it.

The younger teachers indicated a more positive attitude toward creativity on items 51 and 76. These items indicate that a child should be able to think and do things on his own. Item 51 indicated that parents always know best, and item 76 indicated that children should follow the family profession. It is felt by the investigator that older teachers may be from the school of thought that the family is all important and that the children should do as their family wants them to do, whereas, the younger teachers realize the importance of letting children be free in making many of their own decisions.

There is some conflict on items 75 and 28. The older teachers rated higher on item 28 which dealt with fantasy, and the younger teachers rated higher on item 75 which dealt with "tall tales" among children. The possible reason may be a conflict of definitions. Younger teachers may have defined fantasy as fairy tales and "tall tales" as fantasy and imagination, whereas, older teachers may have defined fantasy as fantasy and "tall tales" as lies.

Items 13 and 78 have to do with sex roles of children. According to McCandless (1967), culture defines certain sex roles for children. Masculine behavior in boys is rewarded, and feminine behavior in girls is rewarded. Only recently have investigators such as Mackinnon (1966) discovered the importance of feminine characteristics and ideas in the

creative person. Possibly the older teachers are only aware of the old and culturally established views that boys should be boys and girls should be girls, while the younger teachers are more aware of the importance of letting preschool children explore both sex roles.

Of the seven items that discriminated between the two age groups at the .05 level, the older teachers rated more positive on item 18. Item 18 indicates that a child should be encouraged to undertake any hard job. Taylor (1962) explains that a creative person is more capable of taking risks in the hope for greater gains. Many parents and teachers (Torrance, 1963d) are so overly concerned about a child's health and safety that they try to discourage the child from trying tasks that may be physically difficult. Perhaps the older teachers rated more positive in their response to this item because of their many years of experience with children. They may be more aware of what a young child is capable of doing without really harming himself.

The younger teachers indicated a more positive attitude toward creativity on the remaining six items. Item 55 states that independent and mature children are less lovable than children who need and want their parents. Taylor (1962) states that the creative person is more self-sufficient and independent in his judgment than the non-creative person. Torrance (1963d) explains that a creative child must have self confidence, as well as independent thinking, because of the opposition that is placed in his way.

Item 60 indicated that the well adjusted child does not enjoy many

hours of solitary play. McVickar (1958) states that too many nursery school teachers feel they are not doing their job unless they keep the children busy all of the time. McVickar (1958) explains that it is important for a child to have time to do nothing. Torrance (1963c) explains that many parents and teachers feel a person is lazy or a daydreamer if he spends very much time doing nothing. Torrance (1963c) further states that children cannot truly be free to create until people accept thinking as a legitimate activity. The younger teachers were more positive in their attitudes toward this item than were the older teachers.

The younger teachers were more positive in their response on item 62 than were the older teachers. Item 62 states that children should say "Please" and "Thank you." Torrance (1963d) explains that creative children appear to be lacking in their consideration of others because they are involved in problems that concern them so they do not take the time to be polite and show proper consideration of others. It is important that teachers realize that politeness is not the most important thing a child should learn in his preschool years.

Item 74 states that strict discipline is essential in the training of children. The response of the younger teachers to this item was more positive toward creativity than the response of the older teachers. Gowan (1965) states that a lack of authoritarianism and creativity are highly correlated. Baldwin (1948) found in a study that parents, who were strict and undemocratic, were more likely to have children who were quiet, well behaved, and unaggressive. They were also restricted in curiosity,

originality, and imagination--three very important factors in creativity.

Item 79 indicated that children learn to draw by using coloring books. Read (1966) indicates that just the opposite is true. The child, who has too many coloring books, may have his creative expression blocked because he feels he cannot draw as well as the pictures in the coloring book. The younger teachers were more positive in their response to this item than were the older teachers.

Item 80 indicated it was important that a child learn the difference between truth and fantasy at a very young age. The younger teachers were more positive in their attitudes toward creativity on this item than were the older teachers. Torrance (1961b) states that fantasy is a normal aspect of a child's thinking and should be kept alive until sound creative thinking can emerge.

Although the creative attitude instrument failed to show a significant difference between the age groups of 25 to 45 and 46 to 65, 14 items did show a significant difference--seven at the .10 level and seven at the .05 level. However, age may not have been the only factor involved in the difference in attitudes between the two age groups. The fact that most of the young teachers were college nursery school teachers could have affected the results of the investigation. The research available on the effect one's age has on one's attitude toward creativity is almost nonexistent. It is the opinion of the investigator that more research needs to be done in this area because many teachers are older women.

The indice used to assess social class in this investigation was

education. It was interesting to note that the highest and lowest score among the day care teachers was attained by teachers with a high school degree or less. The teacher, who had the highest score, 288, had less than a high school education. However, she had attended two child development workshops in the last two years, indicated that she had read a great deal in child development, belonged to several mother's groups, and had attended many talks and discussions on child development. The teacher with the low score of 229 also had less than a high school degree. However, she had not attended any child development workshops, nor did she indicate any other type of study in this area. This may indicate that social class, measured by education, may have less effect on a teacher's attitude than a teacher's own motivation in learning and improving her skill in her chosen occupation.

Although the absence of a relationship between attitudes toward creativity and educational background in child development found in this investigation may be due to the instrument developed for the investigation, there are at least three other possibilities which should be taken into account. First, the fact that only 54 percent of the day care teachers would respond to the questionnaire may have affected the results of this investigation. Perhaps the teachers, who completed the instrument, were more aware of the importance of research because of individual study in child development. This possibility would affect their attitudes toward children. Secondly, it may be that daily exposure to preschool children may cause a teacher to become more aware of children's needs and

desires. Finally, college child development departments may not be stressing the characteristics of the creative child and the ways a teacher can encourage this child to reach his full potential.

Although there was not a significant difference in attitudes toward creativity of the day care teachers and the nursery school teachers on the creativity attitude instrument, there was a significant difference in attitudes on 16 of the items in the instrument. Items 4, 23, and 42 have to do with the transfer of sex roles among preschool children. Day care teachers were more positive in their reactions to these items than were the nursery school teachers, indicating that it was all right for children to experiment with the roles of the opposite sex. Taylor (1962) states that a creative person is more likely to be feminine in his interests and more feminine in his characteristics than a non-creative person. Mackinnon (1966) conducted a study with creative male architects. In this study, Mackinnon (1966, p. 47) discovered that "the more creative a person is the more he reveals an openness to his own feelings and emotions, a sensitive intellect and understanding self-awareness and wide-ranging interests including many which in the American culture are thought of as feminine." Mackinnon (1966) further explained that his creative subjects gave more expression to their feminine side because they did not feel so fond of their masculine role that they could not explore or express their feminine interests. A teacher, who feels negative about the preschool child exploring the interests of the opposite sex, would have difficulty encouraging and accepting the creative child who wanted to express his

feminine interests. It was surprising to the investigator that the day care teachers were more positive in their attitudes in this area of the creative child than were the college nursery school teachers.

Mackinnon's (1966) study also revealed that creative architects were independent in their thinking. They would not accept anything merely on the say-so of their instructors. The students would accept the matter but only after they had explored the subject themselves. One of the most creative architect students in Mackinnon's (1966) study was asked by his dean to quit school because of his questioning attitude. Items 25, 30, 48, 50, and 71 showed a significant difference in attitudes between day care teachers and nursery school teachers with the nursery school teachers scoring significantly higher. These items had to do with the rebellious child. These items indicated that children should accept unquestioning all their parents commands and decisions. Haimowitz and Haimowitz (1966) state that a number of studies indicate that children from permissive homes are more likely to be creative than children who are allowed less personal freedom. One of these studies was done by Baldwin in 1948. In a study done on four-year-olds, Baldwin found that parents who were strict and undemocratic were likely to have children who were quiet, well behaved, unaggressive, and restricted in curiosity, originality, and imagination. It is believed that it would be difficult to be creative if one was not curious, original, or if one was lacking in imagination. Torrance (1963d) also indicated the importance of independent thinking and determination in the creative child. Both of these

characteristics may cause a child to go against the opinions and demands of his parents.

Items 29, 32, and 36 have to do with questions of children and discussing their problems with them. Torrance (1961b) explains the importance of firsthand information to the creative child. In another article, Torrance (1965a) tells teachers and parents they should listen to a child and try to become involved in what he is trying to communicate to them. Nursery school teachers rated significantly more positive in their attitudes on these items than did the day care teachers. One possible reason for this difference, besides education, might be the fact that most day care centers are understaffed which leaves little time for discussion between teachers and children.

Another item that showed a significantly more positive attitude in the nursery school teachers was item 31. Item 31 indicated that a child should have time to loaf and play. McVickar (1958) explains that children do not need to be kept busy all the time. They need time when they can do nothing. Gowan (1965) states that the stress and strain of a busy environment will reduce creative output. Torrance (1963c) explains that when a child is thinking, parents and teachers consider him as being lazy. How can one create without the time to think about things?

Items 37 and 74 have to do with creativity and creative media. The nursery school teachers scored significantly higher than the day care teachers on these items. Item 37 dealt with making models for children to copy in an art experience. Langford (1965) states that models destroy a

child's opportunity for self expression; many models cannot be understood by children who cannot create what they cannot understand. A child may get so used to having a model to copy that he will be unable to create without one. Item 74 referred to the use of coloring books. Langford (1965) states that coloring books hamper free movement which is one of the pleasures of creative expression. Also, children become so dependent on the lines in a coloring book that they lose their ability to create independently.

Item 62 referred to politeness in children. Torrance (1963d) explains that creative children sometimes appear to be lacking in consideration of others because they are so involved in problems concerning them that they have no time to be polite. Nursery school teachers rated significantly more positive on item 62 than did the day care teachers.

Item 73 referred to talking animals in story books. Torrance (1961b) explains that many teachers feel fantasy should be discouraged in children. However, fantasy should be kept alive until sound creative thinking can be developed. Nursery school teachers rated more positive on this item than did day care teachers.

Although the creative attitude instrument failed to show a significant difference between the attitudes of day care teachers and the college nursery school teachers, the fact that 16 items showed a significant difference in attitudes indicates that attitudes toward creativity can be tested and measured. It is also strongly suggested that an individual's background in child development is an important factor in causing teachers to have a more positive attitude toward the fostering of creativity in children.

CHAPTER VI

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

Summary

A creative attitude instrument was devised for this study by the investigator to compare teacher attitudes toward creativity and the creative child. The development of the creative attitude instrument was patterned after the method used by Shoben (1949) in devising the University of Southern California Parent Attitude Survey. The creative attitude instrument contains items constructed by Shoben (1949), Bell and Schaefer (1958), and Zuckerman (1959); modifications of items by said investigators; as well as items developed by the investigator.

Several methods were used by the investigator to test the creative attitude instrument for validity. The 108 original items were administered to a group of child development graduate students who were instructed to assess each item for clarity and appropriateness. Five of the original items were omitted, and appropriate modifications were made on the remaining items. The items were then submitted to five specialists in child development at Utah State University and one specialist at the College of Southern Utah. The specialists were asked to assess each item according to clarity and appropriateness and to respond to each item as to whether they Strongly Agreed, Agreed, Disagreed, or Strongly Disagreed with the statement. Nineteen items were rejected because they were considered

inappropriate for a creative attitude instrument. Appropriate modifications were made on the remaining items. The resulting scale consisted of 83 items. The reliability of the 83 items was determined by the test-retest method. The agreement between the same group tested on two occasions was 78 percent.

The creative attitude instrument was sent to 50 day care teachers and 18 college nursery school teachers in the state of Utah. A letter accompanied each instrument and asked for the cooperation of the teachers. The teachers were asked to respond to the item by indicating one of the following responses: Strongly Agree, Agree, Disagree, or Strongly Disagree.

Of the 50 instruments sent to the day care teachers, 25 were completed and returned to the investigator. Five of the instruments were excluded from the investigation because the teachers had a strong background in child development. This gave the investigator a total of 20 usable instruments from day care teachers. Eighteen creative attitude instruments were sent to college nursery teachers, and 17 were completed and returned to the investigator.

The hypotheses tested by the investigator for this study were as follows:

1. There is no significant relationship between the attitudes toward creativity of day care and nursery school teachers and the following:
 - a. Religion
 - b. Age
 - c. Social class

2. There is no significant difference between the attitudes toward creativity of day care teachers and nursery school teachers.

The results of the investigation indicated that there was a slight relationship between the attitudes of day care and nursery school teachers and age. The teachers 45 years of age and younger scored slightly higher than the teachers who were 46 or older. However, the difference was not significant at the .05 level.

There was no significant relationship between attitudes toward creativity and the social class factor. Among the day care teachers, the teachers with some education above a high school degree had a slightly higher mean score than did the teachers with a high school degree or less. However, among the nursery school teachers, the teachers with advanced degrees had a mean score slightly below the teachers without advanced degrees. The small sample size could have affected the results of this hypothesis.

It was not possible to test the effect religion had on teacher attitudes toward creativity because of the 42 completed and returned instruments; only two of the teachers were not members of the Church of Jesus Christ of Latter-day Saints.

The results indicated that there was a slight difference between the attitudes of nursery school teachers and day care teachers. The nursery school teachers indicated a significantly more positive attitude toward creativity on 13 of the 16 discriminating items found in the instrument. Also, the nursery school teachers' mean, median, and total scores on the

instrument were slightly higher than the day care teachers. However, the difference was not significant at the .05 level.

The third task pertaining to this study was the development of the creative attitude instrument. Sixteen of the 83 items developed for the instrument indicated a significant difference in attitude at the .05 level. Three of these items indicated a more positive attitude with the day care teachers. The remaining 13 items indicated a more positive attitude among the nursery school teachers.

Conclusions

The findings are as follows:

1. There is no significant relationship between the attitudes toward creativity of the day care and college nursery school teachers and age or social class. The religion factor could not be analyzed because of the data distribution.
2. There was no significant difference between the attitudes of day care teachers and college nursery school teachers.
3. The instrument developed for this study contained 16 items that discriminated attitudes between the day care teachers and the college nursery school teachers.

Recommendations

In the light of the present findings, the following recommendations are proposed:

1. Conduct a study with a group of students that have had little or no experience with preschool children and a group of last quarter child development graduate students. A comparison of these two groups may give a better indication as to whether the creative attitude instrument can distinguish between the person with a background in child development and one who has little or no experience in child development.

2. The day care teachers, who returned the instrument to the investigator without completing it, seemed to resent the personal data questionnaire that was attached to the instrument. A study could be done with the day care teachers without the personal data questionnaire to see if a better response could be attained from the day care teachers.

3. Administer the creative attitude instrument to teachers who are known, through other proven testing methods, to encourage creativity in their class and to teachers who are known, through other proven testing methods, to be negative toward creativity. This would give a better indication as to whether the instrument was really testing attitudes toward creativity or whether it was testing attitudes toward child behavior.

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APPENDIX

UTAH STATE UNIVERSITY
Daryl Chase, President
Logan, Utah, 84321

College of Family Life
Phyllis R. Snow, Dean

Department of Family
and Child Development

November 12, 1968

Dear

You have been selected to participate in a study on "Attitudes Toward Child Behavior." This study is being conducted through the Department of Family Life and Child Development at Utah State University to obtain information for my Master's thesis.

Please respond to the enclosed questionnaire and return it in the envelope provided by November 18, 1968. It is realized that your time is at a premium so the questionnaire is quite brief. It will take you less than 15 minutes to fill it out. The first page concerns background information about you. The remaining pages concern your feelings toward preschool children and their behavior. Please read each item carefully and respond according to whether you Strongly Agree, Agree, Disagree, or Strongly Disagree with the statement given.

Your cooperation will be greatly appreciated. Thank you for your thoughtful assistance.

Sincerely yours,

Bonnie Kay Bishop
Graduate Student
Utah State University

Jay D. Schvaneveldt Ph.D.
Major Professor
Dept. of Family and Child Development
Utah State University

INFORMATION SHEET

DIRECTIONS: Please answer the following questions as accurately as you can. It is important that you answer all questions.

1. Year of Birth _____.
2. Sex: Male _____; Female _____.
3. Religious Affiliation: Catholic _____; LDS _____; Protestant _____; Jewish _____; Other _____; None _____.
4. Marital Status: Single _____; Married _____; Divorced _____; Widowed _____; Other _____.
5. Number of children _____.
6. Size of community in which you spent most of your growing up years:

_____ A farm	_____ 10,000-20,000
_____ Under 2,500	_____ 20,000-50,000
_____ 2,500-10,000	_____ Over 50,000
7. Father's occupation _____.
8. You and your mate's total income:

_____ 5,000 or less
_____ 5,000 to 7,000
_____ 7,000 to 9,000
_____ 9,000 to 11,000
_____ 11,000 to 13,000
_____ 13,000 or more
9. Amount of Education: Less than High School _____; High School Graduate _____; College Freshman _____; Soph. _____; Junior _____; Senior _____; College Graduate _____; Some Graduate Work _____; Advanced Degree _____; Other _____.
10. If graduated from college; Where _____

Major _____	Minor _____
Graduate Work: Major _____	
Minor _____	

11. Have you attended any child development work shops during the last two years? Yes _____; No _____;
12. How many years have you worked in the preschool situation: _____
13. Present position: _____
14. If you do not have a degree in Child Development, please indicate if you have had any of the following courses:

_____ Beginning Child Development	Other: Please Indicate
_____ Child Psychology	_____
_____ Nursery School Methods	_____
_____ Seminar in Child Development	_____
_____ Student Teaching in Nursery	_____
_____ Child Guidance	_____

The following statements are about the preschool child. Please read each statement carefully and circle the answer that best represents your opinion of the statement. Please give your first impressions and move on as rapidly as you can. Key: SA--Strongly Agree; A--Agree; D--Disagree; and SD--Strongly Disagree.

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|---|-----------|
| 1. Persistent questioning by a child is desirable. | SA A D SD |
| 2. A child should believe everything his parents tell him. | SA A D SD |
| 3. Purposeful questioning should be encouraged in a child. | SA A D SD |
| 4. A preschool boy should not play a feminine role. | SA A D SD |
| 5. Surprising and uncommon ideas should be encouraged in a child. | SA A D SD |
| 6. A child should never disagree with his teacher. | SA A D SD |
| 7. A child should be encouraged to work on his own without directions. | SA A D SD |
| 8. Children should be encouraged to undertake tough jobs. | SA A D SD |
| 9. Children who readily accept authority are more enjoyable than those who try to be dominant themselves. | SA A D SD |
| 10. Children should always be considerate of others. | SA A D SD |
| 11. A child needs time to sit around and do nothing if he feels like it. | SA A D SD |
| 12. Parents should never be too busy to answer all of a child's questions. | SA A D SD |
| 13. Preschool boys should be discouraged from playing with dolls. | SA A D SD |
| 14. Anything a child wants to tell a teacher is important enough to listen to. | SA A D SD |
| 15. A child who takes things apart should be punished. | SA A D SD |
| 16. Parents should have complete control over the actions of their children. | SA A D SD |
| 17. A child who follows the teacher's instructions always does the best. | SA A D SD |
| 18. Children should be encouraged to undertake any safe job no matter how hard. | SA A D SD |
| 19. Mothers should get out of the home fairly often. | SA A D SD |
| 20. A child should have time to just dawdle or day-dream. | SA A D SD |
| 21. Teachers should never be too busy to answer a child's questions. | SA A D SD |
| 22. A child should be encouraged to look for answers to his questions from other people even if the answers contradict his parents. | SA A D SD |

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| 23. Girls should be encouraged to play with dolls not trucks. | SA | A | D | SD |
| 24. Children should be allowed to make only minor decisions for themselves. | SA | A | D | SD |
| 25. A child should not question the commands of his parents. | SA | A | D | SD |
| 26. Children should be trained from the cradle in habits of independent thought and action. | SA | A | D | SD |
| 27. A good mother protects her child from the difficulties of life. | SA | A | D | SD |
| 28. Fantasy should not be discouraged in a child. | SA | A | D | SD |
| 29. A child should be encouraged to ask questions. | SA | A | D | SD |
| 30. Children should never disobey their parents. | SA | A | D | SD |
| 31. Children should have lots of time to loaf and play. | SA | A | D | SD |
| 32. Children should not annoy their parents with their unimportant problems. | SA | A | D | SD |
| 33. It is undesirable for a preschool boy to enjoy feminine activities. | SA | A | D | SD |
| 34. Children should be allowed the time to talk over with parents what is best. | SA | A | D | SD |
| 35. Children should be encouraged to be bold and daring. | SA | A | D | SD |
| 36. A child should be seen and not heard. | SA | A | D | SD |
| 37. In art experiences, adults should not make models for children to copy. | SA | A | D | SD |
| 38. A silly child is undesirable in the nursery school. | SA | A | D | SD |
| 39. It is important that children stay neat and clean. | SA | A | D | SD |
| 40. Children have a need for their own privacy. | SA | A | D | SD |
| 41. All of a child's questions should be answered frankly and patiently. | SA | A | D | SD |
| 42. Girls who are ladylike are preferable to those who are tomboys. | SA | A | D | SD |
| 43. No child should be given so much freedom that he will begin to feel independent. | SA | A | D | SD |
| 44. A child should be able to try out his ideas without constant evaluations. | SA | A | D | SD |
| 45. Telling a child what to paint will destroy his initiative. | SA | A | D | SD |
| 46. A child should learn that he has to be disappointed sometimes. | SA | A | D | SD |
| 47. A child should have strict discipline in order to develop a fine, strong character. | SA | A | D | SD |
| 48. A child should learn to take no for an answer. | SA | A | D | SD |
| 49. The quiet child is more agreeable than little "chatter-boxes." | SA | A | D | SD |

50. Children should give their parents unquestioning obedience.	SA	A	D	SD
51. A child should be taught that his parents always know what is best.	SA	A	D	SD
52. Boys who are gentlemenly are preferable to those who are "rough necks."	SA	A	D	SD
53. Children have every right to question their teacher's views.	SA	A	D	SD
54. A child who daydreams is wasting time.	SA	A	D	SD
55. Independent and mature children are less lovable than those children who openly and obviously want and need their parents.	SA	A	D	SD
56. Children have the right to rebel and be stubborn sometimes.	SA	A	D	SD
57. Creative activities are "busy work."	SA	A	D	SD
58. A child should be encouraged to "make up" stories.	SA	A	D	SD
59. Frustration may develop if children cannot produce according to the standards set by the teacher.	SA	A	D	SD
60. The well adjusted child does not enjoy many hours of solitary play.	SA	A	D	SD
61. A stubborn child is undesirable in a nursery school.	SA	A	D	SD
62. A preschool child should say "Please" and "Thank you."	SA	A	D	SD
63. A child should do what he is told to do without stopping to discuss it.	SA	A	D	SD
64. Boys should not cry.	SA	A	D	SD
65. A child should not undertake a project that involves any risk.	SA	A	D	SD
66. Fairy tales should be avoided in a preschool.	SA	A	D	SD
67. A child cannot learn how to paint unless he is shown by his teacher.	SA	A	D	SD
68. Solitary play should not be encouraged among children.	SA	A	D	SD
69. A teacher should be concerned if a child displays no desire to play.	SA	A	D	SD
70. Preschool boys should not play dress-up with female items.	SA	A	D	SD
71. Parents should make all important decisions for their children.	SA	A	D	SD
72. A child should be protected from disappointment.	SA	A	D	SD
73. Preschools should not have books about "talking animals."	SA	A	D	SD
74. Coloring books should not be in a nursery school.	SA	A	D	SD
75. Children's "tall tales" should not be labeled as lies.	SA	A	D	SD

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| 76. Children should follow the family profession or occupation. | SA | A | D | SD |
| 77. Strict discipline is essential in the training of children. | SA | A | D | SD |
| 78. Girls should be encouraged to play the mother role in dramatic play. | SA | A | D | SD |
| 79. Children learn how to draw by using coloring books. | SA | A | D | SD |
| 80. It is important that a child learns the difference between truth and fantasy at a very young age. | SA | A | D | SD |
| 81. A wild imagination should be encouraged in a child. | SA | A | D | SD |
| 82. Children should accept the religion of their parents without question. | SA | A | D | SD |
| 83. A child should have freedom in order to develop a personality of his own. | SA | A | D | SD |

VITA

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Candidate for the Degree of

Master of Science

Thesis: Attitudes toward Creativity of Day Care Teachers and College
Nursery School Teachers

Major Field: Child Development

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Education: Attended elementary school in Cedar City, Utah;
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