Art is as life is. It is as mysterious, as vital, as beautiful, as poignant, as self-evident, and as difficult to comprehend essentially as our own drawing of breath. It is difficult to explain because it has its own existence in media peculiar to itself. Once a work of art is brought into verbal expressiveness it becomes another thing. Works of art do not change matter and do not lend themselves to the penetrating scientific eye. Art is a personified expression of man standing mighty within itself and yet evolves from and is delivered into the world from which it came: the world of man—his philosophical, intellectual, biological, spiritual world which is as changing and continuous and immortal as his own existence.

We realize the absurdity and incomprehensibility of questioning the existence of a tree, a rock, the sky, any manifestation of life. We accept essence as we perceive it. We move through life sensually acknowledging it at least in some limited capacity. We recognize the growing process and the organic pulsation of matter as a living thing. We can easily place the mind in an equivalent capacity. We see the form of life as far more than the shape of circumstances and the equivalent kaleidoscopic pattern, color, and texture of experience. We think and we accept. This is life. This is art.

With this natural inhalation and exhalation of man, complete within itself and yet evolves from and is delivered into the world from which it came: the world of man—his philosophical, intellectual, biological, spiritual world which is as changing and continuous and immortal as his own existence.

In this phase of re-creation, man interprets and uses one of his tools of communication, language—language with its structure and permissive adaptability—language with its contradictions. Man learns language as he names. He names the phenomena of life. He names what he cannot understand and cannot care to understand. But this naming is a beginning and is as creative a process as living, as organic as man's own breathing. Naming becomes its own forte, at least superficially. It develops beyond its process and becomes an entity in its own right. A name has its particular significance, and reaches out to embrace and combine and give birth to concepts. Collections of names arise and becomes objective matters in their own right. Man generalizes...he abstracts. And, it is the same with art.

It is at this point that man finds himself after years of biological and mental evolution. He has created
Language; he has created Art; he has created Myth. Essentially related through their natural forms, they go beyond themselves and become living personified conceptual Identities.

As man lives, he continues and accumulates sensations and a past. He lives unconsciously collective and emotively conscious. With his capacity to remember and store up impressions, he goes beyond where he is and moves through a past. He acquires depth. This moving is related basically to the forms of life—language, art and myth.

We have created myths in education through the process of conceptual thinking. Our concepts stand as myths, indeed, as does the concept education. It is difficult for us in education to retrace or accept our myths, indeed, as does the concept. Alien to the world of nature and often contains PROMISE of the pleasure, heedless of dangers. Abstraction is natural to man, but it can become decorative and unprogressive. When this happens, we can only hope that new syntheses will replace the decadent, and allow for vital aspects to be cyclically born. Education is as art has been, and indeed still is, within the educational system and the controlled society we have created through it. It exists for its own sake and leads only to and from itself. A fallacy is the unrecognized and mistaken notion of self and falsified search, and compartmentalization. We seek what is unseekable. We search for what is not hidden, merely invisible.

Myth is a ‘story’ that has a fairy tale ring to it and is an illusion in the sense that it is based on a creative interpretation of reality that is true perhaps in essence but falsified or distorted in surface confrontation because the interpretations assume an abstract form which condenses, simplifies matter, and dispels significant, but, in comparison, less consequential elements. Myth is not the total experience but a symbol of the experience using a limited number of the experiential elements in some abstracted manner. Art and language have similar connotations many times. Myth is that which is given the personification of an existence, and it is in this aspect that education relates here.

We find our myths existing in the catch-phrases that are bandied about in our art education diaries. They are the tiring cliches that mean so much to the technicians, but hold a grain of truth that usually lies concealed within the concept that it assumes. These catch words are not to be defined except in a living sense—an experiential processional meaningful working relationship in that so-called educational situation. This concerns the starting and ending of any happy education story: the student.

Excellency in teaching must be associated with a realization of the vulnerability of the student. In this vital aspect lies the heart of the individual—this is his sacredness. Technique, method, motivation, content research, excellence, action all of the conceptual myths will mean little if this person’s vulnerability, his natural inclination to things—to do, his involvement with experiences and his insight into himself are negated. It is he who must truly know what art is and what life means.

Fujita—continued from page 18 confused it may be, develops from every act of rebellion . . .” With “no,” a limit is drawn and a new being is born. A delineation is established; and yet, if “no” is all that it takes, why are we so slave-like, so impotent, so lacking in an internal locus of evaluation?

Rebellion, true rebellion, is a difficult thing to achieve. First of all, it assumes great courage and commitment. Too many of us lack the courage and so become sealed vessels of prolonged impotence. We never take the leap from “this is how I want it to be” to “this must be” because somehow the immediate conditions, although miserable, seem far more acceptable than the yet-to-be-realized freedom. Rebellion always incurs a vulnerability and at times the threat is to life itself.

Secondly, true rebellion must be free of arrogance and resentment. There is no gleeful anticipation of the conquest because this always leads to self-hate and death. The “no” of the rebel is always a “yes” too in that it is an act of human af-
firmation. "He is not only the slave against the master, but also man against the world of master and slave" (Camus, 1959). He is against the world of the manipulated and the manipulator. He refuses to be a slave but also wants it to be recognized that the master shall not be turned into a slave. He humiliates no one. Very few of us achieve the self knowledge, that quiet sense of identity, that is the wellspring of creativity.

Within the context of this paper, I have tried to share with you my deep conviction of what science is and what man is. The task for those of us who are engaged in education is to reconsider and regain part of the responsibility that we abdicated to the scientists. To blatantly look within ourselves, to believe again in the penetrability of reality through subjective experiences, and to do this with a resounding "amen" to scientific achievement.

When we look at creativity subjectively, it has been suggested that perhaps openness to experience and having an internal locus of evaluation are crucial factors in the creative process.

**BIBLIOGRAPHY**


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Siks—continued from page 15

problems which confronted the Greek heroes Prometheus and Perseus.

Guidance with older children emphasizes not only development of characterization but analysis of plot and other drama elements as well. Children are guided to select scenes which reveal the play's problem, complication and resolution. As with younger children a part of the group functions as an audience of drama critics. Herein, lies much of the fascination for older girls and boys particularly. Children enjoy each other's individual interpretation, and each player anticipates comments from members of the audience knowing that criticism will be discerning and astute. Critics and players then exchange roles, and in a continuing process a character is developed. Thus a play progresses character by character and scene by scene. When a group is ready to "play" an entire play, children are asked to consider the style, theme, and "action core" so these elements may be incorporated in final players. In this process children develop a play with aesthetic standards attained and approved by the cooperative endeavor of players and critics.

**Conclusions**

Dramatic play spurs children's imagination. Whether children dramatize on their own or are guided by an adult there is evidence of the activity of imaginative thought. The fascination of drama and the appeal of theatre for children is reflected consistently in the fresh, naive, and often profound ideas expressed in their dramatic interpretations when a corner of a room or a designated space becomes a theatre for their imaginative explorations.

On the other hand, the presence of critical thinking by children in creative dramatics is evident, primarily, when children are taught by an adult who understands the fundamentals of guidance. To train a child to the activity of critical thought in ideas concerned with drama requires understanding and skill. However, the process of teaching creative dramatics to children so they think deeply may be gained readily. A teacher who enjoys children and respects their unique powers of thought and concentration needs, also, to gain an understanding of the power and beauty of drama and theatre. Chief requisites for a teacher interested in this pursuit appear to be an understanding of drama as a creative art and a desire to bring to children a critical understanding and appreciation of this unique expression of mankind.

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Dewey—continued from page 3

closer to the meaning of the word as the Greeks used it than it is to the drama of the theatre as we know it. I do not suggest that we "write plays" for children to perform, but rather that we present historical events, stories, novels, personalities, or customs in such a way that children are stimulated to create and play different roles. In short, the point here is that we must let children express the subject matter through their own words, their own actions, and their own attitudes, as though they themselves were involved in it—and, in fact, if we do this, they will be involved in it. As far as the traditional and professional theatre is concerned, that is another matter altogether, and at the moment we are not concerned with it.

The interest in studies which creative dramatics generates is its most
subject matter for their acting, and

are characters in the play with which

atives dramatics results in their learn­

g as though they are actually involved

obvious advantage. As I've already

pointed out, this is something quite
different from sugar coating bitter

pills to get children to take their

medicine without a fuss. The fact

that children develop genuine in­
terests when they participate in cre­
ative dramatics results in their learn­
ing being more effective. It does this

in four ways:

(1) In this activity children feel

as though they are actually involved

in the subject matter, and that they

are characters in the play with which

they are working. In this they are

no different from us adults—when

we enjoy a good play we tend to

identify ourselves with the charac­
ters on the stage. In the same way,

when children act out a story, both

the children who perform and those

who make up the audience are in­
volved in the development of the

play; historical persons come alive; historian­

events taken on reality.

This kind of teaching is naturally

more interesting to children than

just talking about things in an ab­
stract way. In moral education, in­
culcation of moral doctrines into

children's minds seldom succeeds.

When creative dramatics is utilized

in moral education, the results are

much better than outright “moral

instruction.” I have already pointed

out that moral education must be a

matter of behavior. But oftentimes

we must deal with ideas and concepts

which do not operate in the imme­
diate environment, and in such cases

moral insights and moral behaviors

can be cultivated through the acting

out of stories.

(2) Creative dramatics gives

children opportunity to select the

subject matter for their acting, and

to arrange and organize their plays.

Not all parts of all stories can be

performed; hence the children must

develop the ability to select the most

suitable parts of the story. Again,

it is not true that any child can per­
form any role in the play; so it be­
comes necessary for children to de­
cide which roles are to be played

by which children. Then when this

has been done, the next step is to

decide such matters as the arrange­
ment of the play, how to talk and

how to act, what words are neces­
sary, what needs to be added, and

what can be eliminated—and then

the play is ready to be performed.

You can see how this sort of teach­
ing can cultivate pupils' ability to

exercise discrimination and to ar­
range events for performance. It also

promotes the spirit of and provides

practice in cooperation, because all

the pupils are together responsible

for a satisfying performance. This

is the antithesis of “pouring in” in­
struction; it is a way of teaching in

which pupils can actively make their

own plans and select their own

materials.

The third function of creative dra­
matics is to make pupils' images

more clear and precise, their knowl­
edge more accurate. In traditional

instruction the teacher asks ques­
tions and the pupils answer them

according to the text. This is a rel­
atively easy task; but even when the

answers are correct, the teacher has

no way of knowing whether they

represent anything more than mere

rote learning. But when the method

is that of creative dramatics, the

pupils can not act out the material

they have read unless they under­
stand it clearly. They have incen­tive to grasp the meaning of the

words used, the nouns, the verbs,

and the qualifiers. They must know

—or find out — what sort of thing

each noun represents, what kind of

action each verb denotes.

The fourth function of creative
dramatics is to cultivate and provide

practice in the habits of associated

living. Traditional class work is as­
signed on an individual basis; but

in creative dramatics pupils need to

cooperate with each other, so class

work becomes team work. While

creative dramatics does increase

pupils' interest in learning and pro­
vide the stimulus to investigation, it

is probably even more to be valued

because it promotes the spirit of

cooperation.

*While John Dewey did not use the term

Creative Dramatics which was introduced

in the 1930's by Winnifred Ward (See

Creative Dramatics Spurs Thinking, by

Geraldine Brain Siks in this issue of Edu­
cational Perspectives) he is describing

the activity which Miss Ward later defined

as "the activity in which informal drama

is created by the players."

Freeman—continued from page 7

tax that meanings conveyed through

art are more basic and comprehen­
sive than those expressed by mathe­
matical and scientific symbols; for

perceptions and their expressions in

art involve assimilation of meanings

and a consequent enrichment of per­
sonality, as though the self had been

enlarged. Further, creation is so

intimately related to perception that

the degree of development and free­
dom experienced may be nearly as

great in the perceptive act as in the

productive. It remains true, though,

that emphasis should be maintained

throughout childhood and youth, at

least, and preferably also in adult­
thood, upon active participation in

the arts if development and enjoy­
ment of esthetic taste are to reach

full measure, and if creativity is to

contribute to development and main­
tenance of the "whole person".

The teacher has to guide pupils

into a balanced interaction between

perception and production. The prin­
inciple of placing greater emphasis upon producing than merely perceiving, in the earlier years, will be applied differently to drawing, clay modeling, singing, dramatics, playing an instrument, appreciation of literature, of clothing, or of home decorations. But perception even in early childhood, whether of one's own product or that of another, is a stimulus to production. In adolescence and adulthood there is serious danger that productive activity, for many, will decrease until the perceptions of the adult audience consist principally of sitting in the presence of art not actively appreciated. It would be desirable if every adult had, as a hobby, an activity closely related to the arts, while the professional artist should maintain at least his perceptive contacts with arts or crafts beyond his own field.

The main point is that interaction between perceptive and productive aspects is essential; the proportion and forms of interaction will vary with the branch of esthetics involved and with the individual's stage of maturation. Everyone capable of doing so should acquire during childhood and youth a broad basis of esthetic appreciation, because thereby he shares more widely in the esthetic interests of his culture, he develops broader insights into his environment, and in so doing he contributes to the development of a harmonious, whole personality. His own area of active production should have all of these results; in addition, they should have the other psychological values and provide the satisfactions already indicated.

The implications of fostering and developing creative potential in the several areas are the following, at least: 1) All children and adolescents who have the mental capacity should be taught, among other things, to study and learn with a view to independent and original thinking and production. 2) More time and effort should be devoted to the graphic arts, music, drama, and the crafts, not only to develop skills but also to encourage creative self-expression and to provide essential psychological satisfactions. Such instruction should have permanent effects upon the learners and will be carried over into their classrooms by those who become teachers. For prospective teachers and for teachers who have not had the types of instruction here advocated, study of and practice in the procedures of "teaching for creativity" are essential. Equally important, they should be encouraged to achieve the insights facilitated by experiences such as those provided in courses E.E. 330 and 630. The effects of such insights and experiences have the double value of significance to themselves as persons and professionally as teachers, with consequent benefits to their pupils.

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creative activity. As an example, consider the aspect of motivation in creative behavior. Most of the current tests of creativity define and assign the task to be accomplished, and hence depend on the intrinsic motivation of "playing the game" prescribed. Students are used to this treatment and commonly appear to cooperate. For those who relish such games, a situation for creative transaction is probably achieved. For those who do not, the situation is more likely to call forth a kind of learned conformance to such assignments, even when their responses are high in novelty and fluidity. From the global or situational view of creativity, however, these two kinds of performance are not equivalent or interchangeable.

Other types of motivation are also usually missing from present tests of creativity. One is the task of inventing the problem to be solved, a responsibility currently assumed by the test constructor instead of left to the testee. Yet this activity probably requires the most insight, flexibility, and imagination of any phase of the creative process. Another motivation, commonly absent in present tests, is seeking excellence in the solutions rather than more accuracy or correctness. Excellence is measured in such terms as thoroughness, inclusiveness, balance, efficiency, artistry, and lasting satisfaction with the outcome. These terms require operational definition before they can become scientific measures, but they are likely to be ignored by present investigators unless the teachers and performers in this realm attempt to supply the behavior definitions.

The questions and choices discussed above represent the kind posed by philosophy, but the answers must come from several sources—creative artists, observant teachers, and scientific investigators. Until recently the concept of creativity has belonged to the humanities. It has meant a performance to be judged instead of a behavior to be described. A number of behavioral psychologists are now seeking a scientific description of creativity. In pressing this search, they have unavoidably committed their research, whether intentionally or unintentionally, to most of the choices outlined above. It is futile for artists and teachers to protest these choices or to insist that creativity can only be evaluated by intuitive experts. It is high time for artists and teachers to participate cogently and articulately in the question-answering and choice-making. Better research on the nature of creativity is in urgent need of their contributions.