

Enhancing Artistic Skills of Gifted Preschoolers through Discipline-Based Art Education

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Abstract

The research explored the possibility of improving artistic skills of gifted preschoolers through a Discipline-Based Art Education (DBAE) approach which covers the four (4) art disciplines: Art History, Art Criticism, Art Production, and Aesthetics.

A single group design was used with sixteen (16) preschool children aged six to seven years old from a coeducational school in Quezon City. These participants were pre-tested, exposed to DBAE art sessions, and then post-tested using the Torrance Tests of Creative Thinking (TTCT).

The study revealed the following: (1) there was a significant change in the artistic skills of gifted preschoolers who had Art sessions using the DBAE approach, particularly in their Fluency and Originality in reference to their Torrance Tests of Creative Thinking (TTCT) performance; (2) among the four art disciplines, the children improved in Art Criticism, the area that involves art vocabulary and art categorization through description and analysis, and (3) the DBAE is flexible and adaptable as a method in educating the gifted.

Introduction

Art is an expression of life, and is very relevant to the present needs of society. Due to the tensions and strains inherent in man's mechanical existence, there is a felt need for activities or experiences that will enhance the appreciation for the significance of life. Art is capable of achieving this because of its universal appeal. It also knows no boundaries. It is accessible to all and is indeed a great equalizer in education. Among

its pedagogical contribution is its emphasis on invention, imagination, the organization of real experience, and the construction of forms that give added meaning to experiences and learning.

A comprehensive art education program promotes the attainment of knowledge, understanding, and skills that contribute to students' intellectual, social, emotional, and physical development. These can be addressed through Discipline-Based Art Education (DBAE) because it highlights art as a body of knowledge that includes: (1) Art History, (2) Art Criticism, (3) Art Production, and (4) Aesthetics. In Art History, students engage in research and inquiry into the historical, social and cultural contexts of art. They understand and tackle critical inquiry in order to determine meaning in their work and the works of others by studying Art Criticism. Art Production allows students to respond to observations, feelings, ideas, and other experiences by creating works of art through skillful, thoughtful, and imaginative application of materials, techniques and processes. In Aesthetics, students raise and discuss questions concerning the nature, meaning, and value of art.

A DBAE approach is appropriate to use with young learners. DBAE is a comprehensive approach to instruction and learning in art, developed primarily for grades K-12, but also formulated for use in adult education, lifelong learning, and art museums as defined by the Getty Education Institute for the Arts (Dobbs 1998). However, Dañocup (1997) stated that studies by Bloom and Feldman show that opportunities for appropriate programming are given to gifted children only after they turn six. This is in conflict with the belief that the earlier gifted children are identified and provided with appropriate programming, the better their chances are of fully actualizing their potential. During these years, children are largely dependent on parents, teachers, and other primary caregivers to meet their needs for mental stimulation, and intellectual challenge.

A good art program is highly beneficial to exceptional children because art is one of the fields where giftedness can be nurtured. It targets all developmental domains: cognitive, affective, and psychomotor. Gifted preschoolers can benefit from Art specifically because of the following: (1) It offers children various opportunities to express themselves (Eglinton 2003), (2) Art is satisfying; children find pleasure as they work with their hands and explore various materials (Herberholz and Hanson 1990), (3) It is therapeutic; it serves as catharsis for children (Dizon and Sacris 2003), (4) Art activities develop motor skills which are prerequisites of more complex learning skills (Feldman 1991), (5) Through art, children learn concepts of texture, size, shape, color, part-whole relationship, etc. They also learn to solve problems, make decisions, and be persistent in executing their plans (Feldman 1991), and (6) Art develops children's self-confidence and self-esteem (Beal and Miller 2001) as they share about their works.

Enhancing the creativity and skills through art also helps nurture the talents of gifted preschoolers, especially in school. Art infuses other descriptive subjects like Mathematics that requires spatial reasoning, visualization techniques, and figural representation; and Reading, which process often relies on dual coding of word and visual text, among others. Art also offers the most compelling and accessible representations of what people desire, pursue, hold dear, revere, and reject (Diket 2003). If young people cannot interpret meaning directly from cultural forms and communicate using the symbolic systems provided by art, they often cannot think beyond what others have already codified for them.

At present, however, there are limited studies in the Philippines that focus on the skills enhancement of gifted children. Hence, this study explored the possibility of improving the artistic skills of gifted preschoolers through the DBAE approach. A change in a child's creative work can be a good indicator of his/her growing strengths or weaknesses. These indicators are important in the development of a program that

will help improve his skills. The study explored the following: (1) the effectiveness of the DBAE in enhancing the artistic skills of gifted preschoolers; (2) the areas of art where gifted preschool children showed significant change through the enrichment program; and (3) the adaptability of a DBAE in Philippine preschool art instruction.

A well-designed Discipline-Based Art Education program promises many advantages and may be easily adapted for implementation in the Philippine art instruction particularly in preschool education.

Art in early childhood programs should provide children with opportunities to explore a variety of materials, choose techniques, and view themselves as capable individuals. The environment should likewise provide young learners with opportunities to experience the artistic elements of line, shape, color, texture, and space. Art can help children learn to appreciate and use these elements in their work. According to Isbell and Raines (2007), the early childhood teacher is both a facilitator and guide, as he/she asks questions, poses problems, and provides materials and experiences needed by the children. The teacher is responsible for providing developmentally appropriate activities that match the child's level of progress and interest.

Preschool children have special age-related needs that include perceptual, emotional and artistic aspects. These can be fostered through a discipline-based art program that incorporates the four principal content areas which are art production, art history, art criticism, and aesthetics.

The following DBAE adaptation guidelines were made by the researcher based on existing studies presented by Clark, Day, and Greer (1987), and De Vera (1996). These were also used in developing the lesson plans for the study. The current study also provide teachers with ideas in applying the Discipline-Based Art Education (DBAE) approach in Philippine preschool art instruction.

First, teachers can integrate the four art disciplines (art history, art production, art criticism and aesthetics) in their lessons. The content may deal with: (a) conceptions of the nature of art, (b) bases for valuing and judging art, (c) contexts in which art has been created, and (d) processes and techniques for creating art (Smith 2000).

Second, they can discuss art criticism, art history and aesthetic before any planned art activity. These three areas can act as springboard for the art activity (art production). The lesson can focus on an artwork, art object or art piece and may also involve the integration of other subjects like Music and Social Studies.

Third, Filipino artists and artworks can serve as exemplars. Philippine art is a good source of examples because it reflects the Philippines' rich culture and instills nationalism.

Fourth, students' generalization and evaluation in each lesson may be included to enhance their articulation of ideas and improve their self-confidence. Show & Tell and Small Group Sharing were some suggested evaluation activities that were used in the lesson.

Fifth, teachers should maximize the utilization of material resources. Varied materials may help children understand abstract ideas. Real objects like the *Sagada* cloth and sand paper were used in the lesson to concretize ideas such as texture and patterns.

Sixth, the use of varied teaching strategies is essential in executing the lesson. Games, demonstrations, and use of visuals were some of the teaching strategies used for effective lesson presentation.

Educational goals in *Art Production* include making original artworks, learning to use different materials to express ideas or concepts, and learning art processes and techniques. Students can incorporate this experience during clay activities, paper weaving, and paper necklace-making. They

can also watch videos about Filipino indigenous art.

Art History goals involve classifying and extending works of art as they exist in time. For young children, this can involve the story behind a work of art, the artist who made it, and the period or era it was made. Showing picture books by particular local/foreign artists gives children the opportunity to learn about the artists' lives and works.

Art Criticism encourages children to search for the meanings of the artwork, relate meaning to artistic style, and make judgments about works of art. A classroom example for this area is a writing activity or group discussion about students' artworks and how they respond to others' works.

Aesthetic goals refer to the appreciation and interpretation of art objects and awareness of art elements in the environment. The teacher may use storytelling as springboard in discussing colors.

The DBAE approach is appropriately configured to fit the needs and circumstances of local instructional goals, curriculum, and resources. It is dedicated to meeting the needs of young persons and others for general understanding of art as a basic form of human culture and as a basic means of human communication (Dobbs 1998).

Methodology

Quantitative and qualitative research methods were used. A single group design was utilized wherein the participants were subjected to a pre-test, a treatment or intervention (DBAE), and a post-test. Classroom observations and interview were done to describe and interpret conditions observed during the study.

Data Collection

Phase I – The Research Participants

The research participants were selected using the Teacher and Parent Nomination Scales for the Identification of Gifted Children (Cabreros 1987). This instrument was used because the high reliability of the scales ensured the accuracy and stability of the measures in identifying giftedness, especially with the Filipino child in mind.

In all, sixteen (16) six to seven year-old gifted preschool students in a university laboratory school in Quezon City participated in the study. The children (5 male and 11 female) mostly belonged to Metro Manila middle-class families (table 1).

Phase II – Enrichment

The Torrance Tests of Creative Thinking (TTCT) were given to the participants by a licensed psychologist a week before (pretest) and after (posttest) the art sessions. As an identification measure for visual art programs, the TTCT identifies the creative abilities, potentials and thinking skills of the respondents and is suitable for kindergarten through graduate school (Clark and Zimmerman 2004).

The DBAE Art Sessions were conducted for three consecutive Mondays (March 2, 9, and 16, 2009) on a half-day morning schedule with the researcher as a Substitute Art Teacher. There were six art sessions that covered the Elements of Art such as Line, Shape, Color, Texture and Space with different themes and explored a variety of techniques and materials (table 2).

TABLE 1 Profile of Students

Student	Code	Age (years)	Gender	Hobbies/Interests	Enrichment Lessons/ Trainings	Honors/Awards
1	B6a	6	Male	Arts, Drawings, Games, Biking	Taekwondo, Swimming	
2	G6b	6	Female	Dancing, Swimming, Badminton, Reading	Kumon, Badminton	• 3rd Place – Paligsahan ng Pagtula • 3rd Place – Singing Contest
3	G6c	6	Female	Playing, Reading		
4	G6d	6	Female	Singing, Dancing, Arts & Crafts, Cooking, Reading		• School Representative for Neutroplex Quiz Bee • Best in English–Araw ng Parangal
5	G6e	6	Female	Crafts, Internet Games, Sudoku		
6	B6f	6	Male	Viewing TV Programs, Reading, Playing, Drawing		• Best in English–Araw ng Parangal
7	G6g	6	Female	Reading, Drawing, Dancing, Modeling	Modeling Workshop	• Best in Filipino - Araw ng Parangal
8	G6h	6	Female	Reading, Swimming, Singing	Balitang K Workshop, Art Lessons	• Best in Math –Araw ng Parangal
9	G7i	7	Female	Drawing, Playing Computer Games		
10	G7j	7	Female	Reading, Playing	Ballet Lessons	
11	B7k	7	Male	Drawing, Playing Basketball, Singing, Dancing		
12	G7l	7	Female	Reading		• Best in Math –Araw ng Parangal
13	G7m	7	Female	Drawing, Reading		• Best in Filipino – Araw ng Parangal
14	B7n	7	Male	Computer, Reading, Playing Chess, Color- ing		
15	B7o	7	Male	Reading, Answering Puzzles		• Best in English – Araw ng Parangal
16	G7p	7	Female	Playing Musical Instruments (Piano, Drums), Drawing, Reading, Writing Stories, Painting, Singing, Dancing		• 1st Place –Paligsahan ng Pagtula • Best in Filipino – Araw ng Parangal

TABLE 2 Discipline-Based Art Education (DBAE) Sessions Outline

DBAE Components					
Session	Art Topic	Art History	Art Criticism	Art Production	Aesthetics
1	Line	Artworks of: Piet Mondrian "Composition" Real Objects: • Jar • Sagada cloth Pictures of: • Piet Mondrian • Igorot	Art Vocabulary: • Lines • Kinds Of Lines (Straight and Curved) • Ethnic • Abstract	Art Activity: Design a Jar Theme: "Ethnic Patterns" Materials: oslo paper, crayons, scissors, pencil, eraser	Art Talk
2	Shape	Artworks of: • Henri Matisse "The Snail" • Manuel Baldemor "One Sunday Morning" Real Objects: • ball-circle, paper-rectangle, etc. Pictures of: • Manuel Baldemor • Henri Matisse	Art Vocabulary: • Shape • Different Shapes (Square, Triangle, etc.) • Collage • Plane • Depth	Art Activity: Shapes Collage Theme: "My Garden" Materials: oslo paper, crayons, scissors, art paper, glue/ paste, pencil, eraser	Show and Tell
3	Color	Artworks of: • Jackson Pollock "Convergence" • Jose Joya "The White Moon" Real Objects: • food coloring (primary colors) clear container with water Pictures of: • Jackson Pollock • Jose Joya	Art Vocabulary: • Color • Classifications of Colors (Primary, Secondary and Intermediate) • Expressionism	Art Activity: Expressionism Painting Theme: "How Do I Feel Today?" Materials: oslo paper, watercolor, paint brush, water container	Small Group Sharing

TABLE 2 Discipline-Based Art Education (DBAE) Sessions Outline (continued)

DBAE Components					
Session	Art Topic	Art History	Art Criticism	Art Production	Aesthetics
4	Texture	Artworks of: • Vincent Van Gogh "Starry Night" • Rafael Pacheco "The Sun Will Rise" Real Objects: cotton-smooth, sand-rough, etc. Pictures of: • Vincent Van Gogh • Rafael Pacheco	Art Vocabulary: • Texture • Kinds Of Texture (Rough and Smooth) • Visual Texture	Art Activity: Sandpaper Art Theme: "Under the Sea" Materials: sandpaper, oil pastels, pencil, eraser	Small Group Sharing
5	Space	Artworks of: • Edgar Degas "The Millinery Shop" • Fernando Amorsolo "Planting Rice" Real Objects: table, chairs, etc. Pictures of: • Fernando Amorsolo • Edgar Degas	Art Vocabulary: • Space • Negative and Positive Space • Cityscape • Division (Foreground, Middleground, Background)	Art Activity: Marker Drawing with Watercolor Painting Theme: "Cityscape in the Future" Materials: oslo paper, watercolor, black permanent marker, paint brush, water container, pencil, eraser	Show and Tell
6	Elements of Art	Artworks of: • Salvador Dali "The Persistence of Memory" • Benedicto Cabrera "The Huntress" Classical Music: "Weeping Willow" by Joplin Pictures of: • Salvador Dali • Benedicto Cabrera	Art Vocabulary: • Elements of Art (the basic components or tools that all artists use in creating their art) • Interpretation • Surrealism • Resist	Art Activity: Crayon Resist Theme: "Music/Song Interpretation through Painting" Materials: oslo paper, crayons, black poster paint, paint brush, water container, pencil, eraser	Mini Exhibit

Phase III – Scoring and Interpretation

After the course, the children's art portfolios were evaluated by the researcher and two art teachers using the Art Portfolio Rating Scale. The art portfolio is a purposeful collection of a student's work that documents his/her growth and development toward mastering identified outcomes.

The Torrance Tests of Creative Thinking (TTCT) was scored and interpreted by a licensed clinical psychologist.

Most of the instruments including the lesson plans were researcher made and were validated by experts from the field of Art Education, Special Education, Family Life & Child Development and Fine Arts. The TTCT was purchased by the researcher from Scholastic Testing Service, U.S.A.

Data Analysis

The t-test for correlated means was used to analyze if the TTCT scores reflected any significant gain. The p-values were obtained through the Statistical Package for

Social Sciences (SPSS), using a 0.05 level of significance. Data obtained from the Artwork and Art Portfolio Rating Scale, and Art Skills Developmental Checklist were used in the interpretation of the overall performance of the students after the course.

Results and Discussion

The relationship of the Parent and Teacher Nomination Scales is presented to determine if the nominated child is gifted. Table 3 presents the agreement between the raters (parent and teacher). "Disagreement" means that the Parent Rater rates a student high but Teacher Rater rates him/her lower. "Agreement," on the other hand, means that Parent and Teacher Raters rate a student high or vice versa. This does not require an equal rating, but demands that the rates should not be so different from each other to be able to come up with a relationship. Table 3 also shows that the parents and the teachers agree on some areas but disagree on others. The results show that parents and teachers agree on the Affective and Social aspects of the scales, but they disagree on the Cognitive, Physical, and Intuitive aspects.

TABLE 3 Summary of the correlations between the parent and teacher nomination

Area	Spearman's Rho	Interpretation
Cognitive	-0.01	Weak Disagreement
Affective	0.343	Moderately Weak Agreement
Social	0.285	Moderately Weak Agreement
Physical	-0.122	Weak Disagreement
Intuitive	-0.174	Weak Disagreement
Overall	0.194	Weak Agreement

Eight students (G6b, G6c, G6d, G6e, B6f, G6h, G7m, and G7p) got the highest scores and achieved consistent results from the Parent and Teacher Nomination Scales. Five of them received academic awards during the Araw ng Parangal 2009 (table 1), a ceremony where students are awarded for their outstanding performance throughout the school year. These awards serve as good indicator of the children's giftedness.

A study that also used the same nomination scales is that of Dela Peña (2008) and the findings show that evaluation of parents, teachers, and peers are quite varied, indicating that they scored the nominees differently. Nevertheless, these differences may be accounted for by the degree of interaction and observation of the evaluations of the respondents.

The succeeding tables present comparative results of pretest and posttest scores of the gifted preschoolers. The t-test for correlated means was used to analyze TTCT scores of the 16 students.

Table 4 shows the pretest and posttest mean of each variable (TTCT Items and Creativity Index) and its corresponding standard deviation. The post-Fluency has the highest mean score for the pretest and posttest variables. Fluency refers to the ability to produce many ideas in response to an open-ended problem or question. On the other hand, the pretest and posttest scores for Resistance have the lowest average. Resistance refers to the ability to keep open and delay closure long enough to make the mental leap that makes original ideas possible.

TABLE 4 Summary Pretest and Posttest Mean of the TTCT

TTCT Items		Mean	N	Std. Deviation
Fluency	pretest	70.2500	16	22.14347
	posttest	83.7500	16	16.77498
Originality	pretest	28.8750	16	18.27521
	posttest	46.3125	16	21.70628
Elaboration	pretest	15.0000	16	1.03280
	posttest	23.3125	16	21.46848
Abstractness	pretest	28.1875	16	25.36985
	posttest	23.4375	16	26.93689
Resistance	pretest	12.0625	16	11.77833
	posttest	16.8750	16	12.59034
Creativity Index	pretest	25.9375	16	21.43041
	posttest	35.1250	16	27.28828

Table 5 shows the mean differences (pretest-posttest) of the variables and their standard deviations. Note here that the researcher is interested in the mean differences of the pretest and posttest scores since the concern is the shift or a significant change in the participants' performance after the art sessions.

TABLE 5 Mean difference of the TTCT

TTCT Items		Paired Differences			
		Mean	Std. Deviation	t	Sig. (2-tailed)
Fluency	pretest	13.5000	15.72260	-3.435	.004
	posttest				
Originality	pretest	17.4375	17.51559	-3.982	.001
	posttest				
Elaboration	pretest	8.3125	21.69399	-1.533	.146
	posttest				
Abstractness	pretest	-4.7500	21.61018	.879	.393
	posttest				
Resistance	pretest	4.8125	15.74047	-1.223	.240
	posttest				
Creativity Index	pretest	9.1875	19.00954	-1.933	.072
	posttest				

The mean difference for each variable in the table shows that only Abstractness has a negative mean. This implies that the posttest scores for Abstractness (i.e. ability to produce good titles involving the thinking processes of synthesis and organization) are lower than the pretest scores most probably because the respondents were already familiar with the test according to the psychometrician who scored and interpreted the TTCT results. Some students are also complaining that "Eto na naman! Nagawa na natin ito di ba?" (Here we go again! We have done this before, isn't it?) These comments also give an indication that the period in between the pre- and posttests were too short that they can still remember details of the test. In terms of Originality (i.e. uniqueness, nonconformity in thought and action) the art sessions have the greatest impact because they have the largest mean difference between the posttest and pretest scores. The mean difference for Fluency has the second largest difference; this shows that the children were able to give new ideas or responses on the test items.

Results reveal that the posttest scores are significantly different from the pretest scores for Fluency ($p\text{-value} = 0.004$), and Originality ($p\text{-value} = 0.001$) at 5% level of significance. This implies that through the art sessions or enrichment, the students' artistic skills were enhanced in these areas.

However, there is no significant difference in the posttest and pretest scores of Abstractness, Resistance, Creativity Index (an indicator of creative potential), and Elaboration (the ability to add details to a given idea). This suggests that these areas need to be enriched. Unfavorable results may have been because of the student's age and limited experience. Perhaps, a longer exposure to the DBAE approach might help improve students' creative thinking skills other than Originality and Fluency.

Similar TTCT findings were also found in Dela Peña's (2008) study in which Fluency and Elaboration pretest and posttest results obtained a significant difference, while Originality obtained the highest mean score in the pretest but did not show a significant improvement in the posttest scores. The same holds for Abstractness of Titles and Resistance to Premature Closure which did not show any significant difference for correlated pre-and posttest scores.

The next figure reveals the performance of the students in relation to their TTCT Pretest and Posttest Scores.

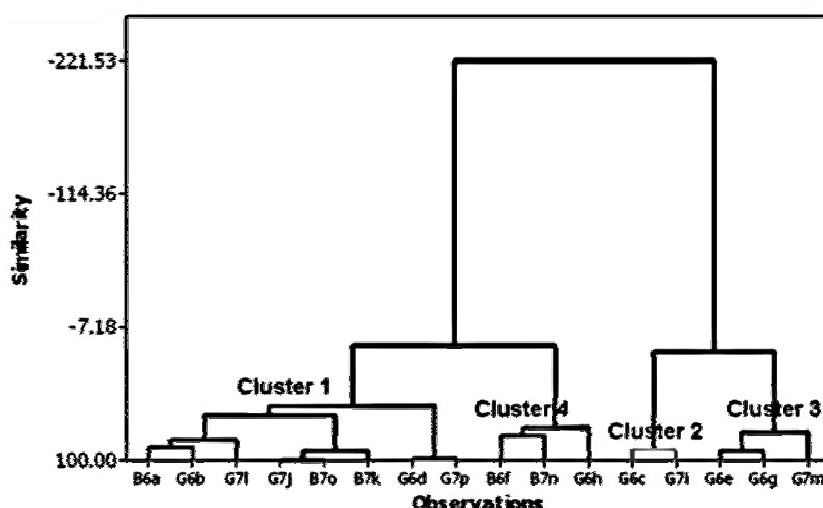


Fig. 1. Creativity index dendrogram with Ward linkage.

The students were clustered according to their TTCT pretest and posttest scores. For this analysis, Hierarchical Clustering Algorithm (i.e. Ward's method) was used ("fig.1"). Students in Cluster 1 scored low in both tests. This means that there is no change in their artistic skills in relation to TTCT items. On the other hand, there is a marked change in Cluster 2's artistic skills after the course. Cluster 3's performance declined, whereas Cluster 4's performance increased.

Table 6 shows the areas of art in which the gifted preschool children's skills were enhanced through the DBAE approach. The results were obtained from the Art Skill Developmental Checklist and Artwork Rating Scale. These instruments were used to determine if there was a change in their skills through the enrichment program. The test (Page Test for Ordered Alternatives for Related Samples) arranged the data using an increasing trend.

TABLE 6 Summary means and p-values per art area in the checklist

Area	Mean	Std. Dev.	Standardized	Test Statistic	p-value
Aesthetics	735	24.7487	1.2324	1.2324	0.2178
Art Criticism	882	27.1109	3.7623	3.7623	0.0002
Art History	882	27.1109	1.4939	1.4939	0.1352
Art Production	1176	31.305	0.9583	0.9583	0.3379

Table 6 shows that only Art Criticism has a p-value less than 0.05, implying that the enrichment program has produced a significant change in the students' Art Criticism skills. On the other hand, there is no significant change in the areas of Art Production, Art History, and Aesthetics. This may be due to the limited time given for the art sessions.

The children's art portfolios were evaluated based on two areas: (a) Qualities Exhibited in Child's Artwork and (b) Characteristics of Child Observed using the Art Portfolio Rating Scale. In the first area, the child's artworks are rated based on the following criteria: (a) repleteness, (b) elaboration, (c) originality, (d) composition, (e) expression, and (f) fluency. While in the second area, the child is rated according to his/her artistic behavior over time.

TABLE 7 Summary means and p-values per assessment area in the artwork rating scale

Area	Mean	Std. Dev.	Standardized	Test Statistic	p-value
Qualities Exhibited in Child's Artwork	1176	31.305	0.6708	0.6708	0.5023
Characteristics of Child Observed	1176	31.305	3.2742	3.2742	0.0011

Table 7 shows that the p-value for Qualities Exhibited in Child's Artwork (0.5023) is very large in relation to the normal p-value of 0.05, indicating that there is no significant change through the enrichment program. On the other hand, the p-value for Characteristics of Child Observed implies that the program produced a significant change in the artistic skills of the students.

Results from the Artwork Rating Scale show a significant change in the area, Characteristics of Child Observed. The children were able to: (1) enhance their ability to mentally push boundaries; (2) demonstrate creative problem solving; (3) use previous knowledge about materials, tools and concepts in a new or different situation; and (4) utilize art language to discuss their artwork.

Table 8 presents the performance of the students from the Art Portfolio Raters and its correlation. In this case, the ratings on both areas resulted in a Moderately Weak Agreement – the three raters agreed that the students' performance have a significant change after the art sessions. Students G6d, G6e, B6f, G6g, G6h, B7k and G7p got the highest scores and had consistent results from the raters and researcher while B6a, G6c, G7j and G7l did not perform well at the end of the art sessions.

TABLE 8 Summary of the correlations between the art portfolio raters

Area	Spearman's Rho	Interpretation
Qualities Exhibited in Child's Artwork	0.282	Moderately Weak Agreement
Characteristics of Child Observed	0.381	Moderately Weak Agreement

Conclusions and Recommendations

Conclusions on the Effectiveness of the DBAE Approach:

- a) The study revealed that there was a significant change in the artistic skills of gifted preschoolers subjected to Art sessions using the DBAE approach, particularly in their Fluency and Originality in reference to their Torrance Tests of Creative Thinking (TTCT) performance.
- b) Among the four art disciplines, the children improved in Art Criticism, the area that involves art vocabulary and art categorization through description and analysis.
- c) The students also showed a significant change in the area of Characteristics of Child Observed. The children were able to enhance their ability to mentally push boundaries; demonstrate creative problem solving; use previous knowledge about materials, tools and concepts in a new or different situation; and utilize art language to discuss their artwork.

Based on the findings of this research, the following are recommended:

For designing research:

Give researchers sufficient time to conduct their studies. At present, the study was found to be multifaceted and extensive, even if the researcher had been limited by time and physical resources.

For curriculum designers and school administrators:

- a) Design a curriculum that targets skills a child is expected to learn; therefore, Art should be considered as important as other subjects. It should be appreciated and not to be allowed as simply curriculum fills.
- b) Organize a committee which will study learning areas where DBAE can be integrated in the preschool curriculum;
- c) Implement programs that will help children discover their gifts;

- d) Develop art programs such as the DBAE that are comprehensive, discipline-based, and integrated to accommodate all types of learners, including those with disabilities; and
- e) Train teachers on how the Art subject can be effectively taught, especially to young learners.

For teachers

- a) Prepare an environment that will nurture and enrich a child's gift.
- b) Provide learning opportunities that stimulate and enhance the child's senses for expressing thoughts and understanding.

For other researchers:

- a) Conduct a similar study involving other grade levels and types of learners to help determine the appropriateness of the DBAE approach in Philippine basic education; and
- b) Research further on topics related to the DBAE approach in the Philippine setting. This will help generate empirical and valid data that could contribute to the development of the approach.

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