



**ED 173 Movement, Music and the Arts in ECE**  
**3 Credits**  
**College Now/CTE**  
**Student Outcome Checklist**  
[cocc.edu/departments/college-now/](http://cocc.edu/departments/college-now/)

Student's Name \_\_\_\_\_

Student's Signature \_\_\_\_\_ Completion Date \_\_\_\_\_

High School Teacher's Signature \_\_\_\_\_ Date \_\_\_\_\_

Recommended Grade \_\_\_\_\_ High School \_\_\_\_\_

COCC Review Instructor's Signature \_\_\_\_\_

**COURSE DESCRIPTION:** Introduces physical education, rhythmic activities, visual arts, and performing arts in the early childhood years. Covers basic motor skills and artistic processes, from a developmental perspective. Three hours of supervised weekly field placement required.

**REQUIRED TEXT:** The Creative Arts; A Process Approach for Teachers and Children, 3<sup>rd</sup> ed.  
L. C. Edwards, 2002.

**COURSE PACKET:** A course packet with additional student activities and materials begins at page 11. Email the College Now office at [CollegeNow@cocc.edu](mailto:CollegeNow@cocc.edu) to request an electronic copy of just the course packet. Make as many copies as needed for registered students.

**INSTRUCTIONS TO THE TEACHER:** Each section is worth a designated number of points. In order to receive all points possible, the student must demonstrate in writing and/or presentation an understanding of the material and a clearly organized presentation of that material. Points awarded are up to the high school teacher's discretion; however, the college instructor retains the right to request additional information or assignment revision. If you have questions about the course content, call Amy Howell at 541.383.7784 or email at [ahowell@cocc.edu](mailto:ahowell@cocc.edu).

**REQUIRED DOCUMENTATION:** When the student has successfully completed all competencies the high school teacher will mail or deliver the following documents to: College Now Office, Central Oregon Community College, 2600 NW College Way, Bend, OR 97703.

1. Student notebook with designated tabs.
2. Signed final grade roster for the course.

**GRADING:** A, A-, B+, B, B-, C+, C, D, F.

See [Grading Policy](#)

**GRADING SCALE:**

A	100 – 94%	B-	82 – 80%
A-	90 – 93%	C+	79 – 76%
B+	89 – 86%	C	75 – 70%
B	85 – 83%	D	69 – 60%
		F	59% or below

**COURSE/NOTEBOOK REQUIREMENTS:** Students are required to have a 1-inch 3 ring binder with a clear view cover, plus 6 tab dividers. The tabs should be labeled Outcome 1 through Outcome 6. The last tab should be labeled Field Placement. The notebook will contain the following components:

1. **Notebook Cover:** The student's name, the course number, and the date of completion.
2. **Student Outcome Checklist (pages 1-2)** signed by the student and the teacher. Place in the front of the notebook.
3. **Tabs 1-5:** Each tab will include a cover sheet with the course outcome followed by the selected activities to meet the requirement for each outcome.
4. **Tab 6:** Field Placement information including the name, address, phone number of the site and the names of the site supervisor and supervising classroom teachers. Include field placement log. At least 27 field placement hours are required.

**ACTIVITY SUBSTITUTION:** For tabs 1-5 of the notebook, each outcome requires a designated number of completed activities. Activity ideas and descriptions are provided by the college instructor; however, the high school teacher and student may request an alternative activity. To request an alternative activity, the high school teacher must identify the outcome and describe the alternative activity in detail. Email the request to [ahowell@cocc.edu](mailto:ahowell@cocc.edu). Amy Howell will email her response back to the teacher. If approved, the student must attach the email to the **Activity Substitution Petition** signed by the high school teacher and student. **A copy of the petition and approval email must be included in the notebook behind the corresponding outcome tab.**

**OUTCOMES:** The student will—

Course Outcomes:
1. Develop a philosophy on movement, music and visual arts development in ECE. (Tab 1)
2. Consider the role of creative thinking in the early years and the connections among diverse content areas, including math, science, literacy, and social science. (Tab 2)
3. Design an activity that supports movement, music, and visual arts development in ECE. (Tab 3)
4. Demonstrate effective lesson planning to teach children in an ECE setting topics related to movement, music, and visual arts development. (Tab 4)
5. Demonstrate ability to identify and analyze activities designed to teach movement, music, and visual arts in ECE settings. (Tab 5)

**GRADING: Students may earn up to 100 points.**

Tab 1	Outcome 1	15 points possible	Points earned _____
Tab 2	Outcome 2	15 points possible	Points earned _____
Tab 3	Outcome 3	15 points possible	Points earned _____
Tab 4	Outcome 4	15 points possible	Points earned _____
Tab 5	Outcome 5	15 points possible	Points earned _____
Tab 6	Outcome 6	15 points possible	Points earned _____
Tab 7	Field Placement Log	10 points possible	Points earned _____

**Total points** \_\_\_\_\_

**Recommended Letter Grade** \_\_\_\_\_



### ACTIVITY SUBSTITUTION PETITION GUIDELINES

**ACTIVITY SUBSTITUTION:** For tabs 1-6 of the notebook, each outcome requires a designated number of completed activities. Activity ideas and descriptions are provided by the college instructor; however, the high school teacher and student may request an alternative activity. To request an alternative activity, the high school teacher must identify the outcome and describe the alternative activity in detail. Email the request to [ahowell@cocc.edu](mailto:ahowell@cocc.edu). Amy Howell will email her response back to the teacher. If approved, the student must attach the email to the **Activity Substitution Petition** signed by the high school teacher and student. **A copy of the petition and approval email must be included in the notebook behind the corresponding outcome tab.**

Outcome # \_\_\_\_\_

Description of proposed activity:

Student Name Printed: \_\_\_\_\_

Signature of Student: \_\_\_\_\_

Signature of Teacher: \_\_\_\_\_

Signature of College Instructor: \_\_\_\_\_

**Outcome #1: Develop a philosophy on movement, music, and visual arts development in ECE.** *(This agreement must be included at the beginning of Tab 1 of the notebook. Whenever possible, include copies of the activities used.)*

\_\_\_\_\_ Required textbook readings: Chapters 1 and 2.

**Activity:**

**Student must complete 1 of the following activities. Each activity is worth 15 points.**

\_\_\_\_\_ In 2-3 pages, write a philosophy statement detailing your opinion about the importance of fostering movement, music, and arts in early childhood education. In your statement, be sure to include your ideas about how movement, music, and the arts benefit children's overall development.

\_\_\_\_\_ Design a poster on the importance of fostering music, movement, and arts in early childhood settings. The poster should include examples of the diverse benefits (cognitively, emotionally, socially, and physically) of these activities to children's overall development.

\_\_\_\_\_ Write a letter to the local newspaper editor in support of appropriate movement, music, and arts activities for young children. Be sure to include in your letter examples of how movement, music and the arts benefits children's overall development.

\_\_\_\_\_ Substitution activity.

**Total points earned \_\_\_\_\_ / Total points possible 15.**

**Student Signature** \_\_\_\_\_

**Teacher Signature** \_\_\_\_\_

**COCC Review Instructor Initials** \_\_\_\_\_

**Outcome #2: Design a classroom environment that enhances movement, music, and visual arts development in ECE.** *(This agreement must be included at the beginning of Tab 2 of the notebook. Whenever possible, include copies of the activities used.)*

\_\_\_\_\_Required textbook readings: Chapters 3 and 4.

**Activity:**

**Students must complete 1 of the following activities. Each activity is worth 15 points.**

\_\_\_\_\_Student will design a blueprint of an early childhood classroom that fosters movement, music, and the arts development. In your design, be sure to include labels for the different areas in the classroom.

\_\_\_\_\_Create a wish list in three different areas: Music, Movement and Visual Arts detailing the supplies/materials you would like to have in your classroom to support children's development in these areas.

\_\_\_\_\_Create a three-dimensional shadow box of an early childhood classroom that has a strong emphasis on movement, music and the arts.

\_\_\_\_\_In 2-4 pages, discuss movement, music and arts themes appropriate for the ECE setting.

\_\_\_\_\_Substitution activity.

**Total points earned \_\_\_\_\_/Total points possible 15.**

**Student Signature \_\_\_\_\_**

**Teacher Signature \_\_\_\_\_**

**COCC Review Instructor Initials \_\_\_\_\_**

**Outcome #3: Demonstrate effective lesson planning to teach children topics related to movement, music, and visual arts development in an ECE setting.** *(This agreement must be included at the beginning of Tab 3 of the notebook. Whenever possible, include copies of the activities used.)*

\_\_\_\_\_Required textbook reading: Chapter 5.

**Activity:**

**Students must complete 1 of the following activities. Each activity is worth 15 points.**

\_\_\_\_\_Select a children's book and create a list of ideas for addressing movement, music and arts development using the themes from the book. Note which age group you might use these activities—you may include various age groups.

\_\_\_\_\_Select a topic (ex: space, seasons, the zoo, the circus) and describe a movement, music and visual arts activity to go along with the particular topic.

\_\_\_\_\_Find an activity (online, in educational magazines or journals, from the text book) and evaluate it in 2-3 pages in terms of its appropriateness for working with young children.

\_\_\_\_\_Substitution activity.

**Total points earned \_\_\_\_\_/Total points possible 15.**

**Student Signature \_\_\_\_\_**

**Teacher Signature \_\_\_\_\_**

**COCC Review Instructor Initials \_\_\_\_\_**

**ED 173 Movement, Music and Arts in ECE  
Outcome Agreement #4**

**Outcome #4: Demonstrate ability to select other activities designed to teach movement, music, and visual arts in ECE settings.** *(This agreement must be included at the beginning of Tab 4 of the notebook. Whenever possible, include copies of the activities used.)*

\_\_\_\_\_Required textbook reading: Chapter 6.

**Activity:**

**Students must complete 1 of the following activities. Each activity is worth 15 points.**

\_\_\_\_\_Design an activity to support music, movement **or** visual arts development in ECE. Present the activity to your class, and provide a summary of the age group for which it is appropriate, and how you would facilitate this activity with young children.

\_\_\_\_\_Create a material to help children engage in a movement, music, **or** visual arts activity. Write a summary about the benefit of this tool.

\_\_\_\_\_Substitution activity.

**Total points earned \_\_\_\_\_/Total points possible 15.**

**Student Signature \_\_\_\_\_**

**Teacher Signature \_\_\_\_\_**

**COCC Review Instructor Initials \_\_\_\_\_**

**Outcome #5: Reflect on learning and application of learning throughout this course.**  
*(This agreement must be included at the beginning of Tab 5 of the notebook. Whenever possible, include copies of the activities used.)*

\_\_\_\_\_ **Required textbook reading: Chapter 7.**

**Activity:**

**Student must complete 3 of the following activities. Each activity is worth 5 points. Each activity is a reflection assignment. The minimum requirement is one page, hand-written OR typed; however, it may be as long as you'd like.**

\_\_\_\_\_ Think back into your early years. What do you recall about music, visual arts and movement? Would you say the memories are particularly positive or negative? What stands out? Is there anything that you loved doing in these areas? Is there anything that you did not like?

\_\_\_\_\_ Observe your field placement setting, and note examples of music in the everyday curriculum. How is music used? What observations can you make about the children's interest in music? Based on your observations, make a list of the reasons for including music in the classroom.

\_\_\_\_\_ Pablo Picasso once said, "Every child is an artist. The problem is how to remain an artist once we grow up." What will you do to help children become lifelong artists?

\_\_\_\_\_ Observe your field placement setting, and note instances devoted to creative drama. What does the teacher do to support children in their dramatic play? Do you agree with the methods?

\_\_\_\_\_ Read the guided imagery exercise on page 315 of your text. What did you "receive" that will help you as a teacher and educator of young children?

\_\_\_\_\_ Substitution activity.

**Total points earned \_\_\_\_\_ / Total points possible 15.**

**Student Signature** \_\_\_\_\_

**Teacher Signature** \_\_\_\_\_

**COCC Review Instructor Initials** \_\_\_\_\_



**Outcome #6: Demonstrate ability to integrate new knowledge through application of information gained through reading assignments and class discussions.** *(This agreement must be included at the beginning of Tab 6 of the notebook. Whenever possible, include copies of the activities used.)*

\_\_\_\_\_ Required textbook reading: Chapter 8.

**ACTIVITY:**

**Students must complete 1 of the following activities. Each activity is worth 15 points.**

\_\_\_\_\_ Find an activity used to teach movement, music **or** the arts in ECE settings. Evaluate the appropriateness of each activity in terms of developmentally appropriate practice. Include in your evaluation whether or not you would use this material with children and why/how.

\_\_\_\_\_ In 2-3 pages reflect on children's everyday experiences with movement, music and arts and how children learn movement, music and arts in a variety of settings and through a variety of activities. As an early childhood educator, how will you incorporate children's "authentic" or everyday experiences in the classroom?

\_\_\_\_\_ Substitution activity.

**Total points earned \_\_\_\_\_/Total points possible 15.**

**Student Signature** \_\_\_\_\_

**Teacher Signature** \_\_\_\_\_

**COCC Review Instructor Initials** \_\_\_\_\_



**FIELD PLACEMENT LOG**

**(Students may make more copies as necessary. Total hours on site must be at least 27.)  
Place behind Tab 7 in the notebook.**

**Name of Student:** \_\_\_\_\_

**Name of Field Placement Site:** \_\_\_\_\_

Date	Time In/Time Out	Activities: What did you do while at your site?	Supervisor Signature

**TOTAL HOURS** \_\_\_\_\_ **Must be at least 27 hours.**



This course packet contains additional activities and materials.

**Schedule of Topics and Weekly Readings**

Week	Topic	Weekly Readings (read prior to class) *additional reading may be assigned and provided in class
1	Course Introduction	
2	Defining the Arts <ul style="list-style-type: none"> <li>• National Standards</li> <li>• Diversity Awareness</li> <li>• Theoretical Perspectives</li> </ul>	Chapter 1
3	The Affective Domain of Art <ul style="list-style-type: none"> <li>• The brain and guided imagery</li> <li>• Feelings and emotions</li> </ul>	Chapter 2
4	Value of Movement and Music <ul style="list-style-type: none"> <li>• Theories of musical development</li> <li>• Appropriate materials and equipment</li> </ul>	Chapter 3 In class video: STOMP
5	Developmentally Appropriate Activities	Chapter 4
6	Visual Arts and the Artistic Process <ul style="list-style-type: none"> <li>• The Value of Play</li> <li>• Play and Creative Drama</li> <li>• Prop Boxes</li> </ul>	Chapter 5
7	Young Children and Three Dimensional Art	Chapter 6
8	Literature through the Arts <ul style="list-style-type: none"> <li>• Literature-based curriculum</li> <li>• Finding connections between stories and children's lives</li> </ul>	Chapter 7 Any Eric Carle book(s)
9	Honoring your Creativity <ul style="list-style-type: none"> <li>• Recognizing personal goals and abilities</li> <li>• Learning from children</li> </ul>	Chapter 8
10	Presentation <ul style="list-style-type: none"> <li>• "Art Walk" of own creations</li> <li>• Discussion of learning</li> </ul>	

**ED 173**  
**Movement, Music and Arts in ECE**  
**Week 1 Activities and Ideas**

**Week 1 Agenda**

Introduction

- Class members: who are you and what brings you here? What is something you would like to learn while in this course?
- Instructor
- Syllabus
- Syllabus contract
- Course requirements
- Field Placement Issue
- Final

Defining “Creativity”

- Beginning with personal expectations and experiences
- Is talent a prerequisite?
- A community of trust and safe “risk-taking”
- Personal experiences with the arts

Survey

- In-class questions about personal experiences

What are the Arts?

- Dance
- Drama
- Music
- Visual Arts
- Literature

Why study the arts?

- National Standards for Arts Education
- Page 15 Edwards

Field Placement Issues

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Student Survey

1. Complete the following sentence: "When I think about teaching children about drama, art, or music, the feelings that come to mind are..."
  
2. In order for you to feel creative, what needs to happen in the environment around you?
  
3. Among the different forms of "the arts," (dance, drama, music, visual arts, and literature) what is your favorite?
  
4. Refer to the previous question...what is your least favorite? (Or one that you are feeling awkward to explore?)
  
5. Are you drawn to a particular type of art?
  
6. What is your favorite type of music?
  
7. Do you enjoy dancing?
  
8. Do you enjoy watching plays?
  
9. Do you consider yourself a musician?

10. What are three statements you can make about your own artistic development? (Ex: "I am a fantastic dancer!" "I have a great singing voice." "I cannot stand to show my art to others....")

**ED 173**  
**Movement, Music and Arts in ECE**  
**Week 2 Activities and Ideas**

**Week 2 Agenda**

Announcements

- Field Placement issues
- Primary topic of the day: Encouraging children's creative expression begins without our own exploration of creativity.

Free Write: Invoking our own Creativity

- Silence for 60 seconds
- Write: Describe your creative self today

Collage: Cut Cut Cut & Paste!

- Look through magazines and cut/tear images that mean something to you today. Think of your collage as your story about who you are today.

Discussion: Defining the Arts

- Process v. Product approach
- What does it mean to focus on the process of creating?
- Select from quotes: which define "art" and "creativity" best for you?

Developmentally Appropriate Introduction

Presentations of collages

## Quotations to Inspire and Consider

When you start a painting, it is somewhat outside you. At the conclusion, you seem to move inside the painting.

--Fernando Botero

I shall become a master in this art only after a great deal of practice.

--Erich Fromm

Imagination is more important than knowledge.

--Albert Einstein

The world of reality has its limits; the world of the imagination is boundless.

--Jean-Jacques Rousseau

Go confidently in the direction of your dreams! Live the life you've imagined.

--Henry David Thoreau

Learn to get in touch with the silence within yourself and know that everything in this life has a purpose.

--Elisabeth Kubler-Ross

Do something that makes you feel insecure.

--Piero Ferrucci

You will do foolish things, but do them with enthusiasm.

--Colette

There is no must in art because art is free.

--Wassily Kandinsky

Trust that still, small voice that says, "This might work and I'll try it."

--Diane Mariechild

It don't mean a thing if it ain't got that swing.

--Duke Ellington and Irvine Mills

Life shrinks or expands in proportion to one's courage.

--Anais Nin

Learning is movement from moment to moment.

--J. Krishnamurti

Only when he no longer knows what he is doing does the painter do good things.

--Edgar Degas



**ED 173:  
Movement, Music and Arts in ECE  
Week 3 Activities and Ideas**

**Week 3 Agenda**

Movement Activity

Materials:

- Scarves
- Bells
- Hula Hoops
- Ribbons
- Shakers/Rattles

Exploring Dance and Creativity

Having fun and becoming a child again through dance

- Play music with strong rhythms and experiment with the different materials in terms of how your movement can be enriched and enlarged.
- Pretend to be animals in a zoo hosting a midnight party—quietly dancing in the moonlight yet aware of their bodies and movements

## MOVEMENTS SEEN IN CHILDREN AT PLAY

### BODY MOVEMENTS

### TYPES OF GAMES & ACTIVITIES

Wriggling, squirming	No hands, standing, sitting, lying down
Crawling	Abdomen touching floor
Creeping	Cat, mouse, dog, seal, baby, bugs
Creeping - knees straight	Spiders, lobsters, crabs
Walking	Loud, soft, slow, fast, little, big
Walking on tip toe	Quiet, hiding
Running, trotting	Big steps, little, wind, balloons, leaves
Bouncing	Ball, jumping beans
Hopping	Alternate feet
Galloping	Horses, ponies
Twirling	Dancer
Spinning	Top - standing, sitting, lying down
Scooting	On seat, abdomen
Jumping	Off, over, onto: frog, grasshopper
Bending, stooping	Touching toes
Skating	Leaning forward: ice or roller skating
Sliding	Sideways, back and forth
Rocking	Heel - toe, sitting, lying on abdomen or back
Shaking	Standing, sitting: hula
Turning	In one place, small or large circles
Swaying	Alone, holding someone else's hand

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### ARM AND HAND MOVEMENTS

Swinging	Punching, boxing	Picking up
Touching	Jumping rope	Scrubbing
Clapping	Pulling	Shaking
Slapping knees	Tugging	Grasping, grabbing
Reaching	Lifting	Throwing, catching
Stretching	Carrying	Windmill
Drooping	Waving	Patting
Swimming	Sweeping, brushing	Pounding

### LEG AND FOOT MOVEMENTS

Kicking	Stamping	Bending knees only
Tapping toes	Wiggling toes	Clicking heels together
Tapping heels	Standing on one foot	Standing on tiptoes

### FINGER MOVEMENTS

Pinching	Pointing	Squeezing	Tapping
Tickling	Tracing	Scratching	Folding
Touching	Lacing	Pulling	Tying
Rolling	Winding	Rubbing	Cutting
Holding	Snapping	Patting	Intertwining

### WAYS IN WHICH TO MOVE

Slowly	Heavily	Lightly	Jerkily
Quietly	Silently	Hurriedly	Smoothly
Quickly	Tightly	Noisily	Happily
Loudly	Loosely	Sadly	Softly

### DIRECTIONS IN WHICH TO MOVE

Up	High	Underneath
Down	Sideways	Beneath
Back	The other way	Between
Forth	Over Under	To the side of
Backward	Above	To the other side of
Forward	Below	To the back of
Across	In a circle	In front of
Low		

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**ED 173**  
**Movement, Music and Arts in ECE**  
**Week 4 Activities and Ideas**

**Week 4 Agenda**

Announcements

Overview of Music and Multiple Intelligences

The relationship between patterns and music and early mathematical understanding

Video Presentation: STOMP (available at the public library and at COCC's library)

Designing instruments using everyday objects

Materials:

- Containers
- Paper towel rolls
- Rubber bands
- Marbles
- Keys
- Beans
- Tape
- Paper plates

Activity:

Create an instrument using everyday, common materials

Listen to each other's instruments

Listen to music and try to find a rhythm for your instrument

Trade instruments

Find a partner and create music!

Write music by numbering or color-coding the instruments so that everyone can follow along

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**Week 4 Notes**

Have you ever heard a child exclaim, “Look, it’s a pattern!”? Or have you heard them complain that you did something out of order?

Children first experience patterns in their everyday interactions and activities—in nature, at home, at play and in stories.

\*Mathematics is the science of language and patterns—understanding patterns helps children learn that we can make predictions, see relationships, and establish connections.

The study of patterns is basic to all mathematical thinking (NAEYC) and has a close connection to other math content areas.

Teacher’s most important role—to make learning meaningful by making bridges between children’s informal observations and experiences and formal learning.

Multiple Intelligences: inter-related

Learning experiences focusing on the concept of patterns effectively facilitate children’s ability to make generalizations about number combinations, counting strategies, and problem solving.

- If children see patterns in their world and are able to connect them to mathematics, they tend to remember and transfer (apply) this knowledge to new situations.

Think about when you mess up a child’s routine, or daily pattern...

- Exploring patterns-4 levels: recognize, describe, extend, create
- Patterns can be created using objects, music, movement, numbers, letters, phrases

Music is a natural way to involve young children in math—DAP--

## Multiple Intelligences and Musical Understanding

### Musical Intelligence

- The ability to perceive, produce, and appreciate pitch, melody, or rhythm

### Bodily/Kinesthetic Intelligence

- The ability to control one's body movements and to handle objects skillfully

### Logical/Mathematical Intelligence

- A sensitivity to patterns, including rhythm, meter, time
- The capacity to explore patterns and relationships



# Creativity in Music and Early Childhood

Carolyn Hildebrandt

Anyone who has spent time in the company of young children can attest to how musically creative they are. During early childhood, almost anything can be an occasion for a song. I know a young child who makes up songs about all sorts of things—holidays, animals, gardening, merry-go-rounds, even pesto pizza!

The other day I heard a wonderful song by a four-year-old boy who was getting his hair cut at the mall. When his haircut was over, he burst into a spirited improvisation: "Ya, ya, ya, ya . . ."

The hairstylist said, "Can you sing me a song? What's that song you're singing? Is it 'Humpty-Dumpty'?" [It didn't sound remotely like 'Humpty-Dumpty.'] What songs do you know? Can you sing me a song that you know?"

The little boy kept on singing and the hairstylist kept asking him for a song.

Finally, I said, "Maybe he's singing his own song. Sometimes kids make up their own songs."

Like the hairstylist, we don't always appreciate children's invented songs as music. Although

we strive to honor and encourage children's creativity in all areas of development, sometimes music gets lost in the process. What are we, as early childhood educators, doing to encourage children's creativity in music? What more could we be doing if we were willing to give it a try?

## Music in early childhood education

Music is an important aspect of most early childhood education programs. During circle time, teachers use songs to greet the children and to create a warm, positive atmosphere ("Good morning, good morning, how are you?"). Background

music is used to create certain moods (for example, upbeat music during playtime and soothing music during naptime). Teachers use songs to help ease transitions (for instance, to snacktime, cleanup time, naptime). When the energy level gets too high, they use songs, rhythms, and finger plays to attract the children's attention and reengage them in a group focus.

Teachers use songs to help children learn social values and behaviors ("Dropped my coat, pick it up, pick it up . . ."). They also use songs to help children learn letters, numbers, animal sounds, colors, and so on ("ABCDEFG," "There Were Ten in the Bed"). For many generations, songs and chants have accompanied games, dances, and other movement activities ("Ring Around the Rosie," "London Bridge Is Falling Down"). Holidays, special occasions, and the passing of seasons are celebrated with special songs ("Happy Birthday to You," "Five Little Pumpkins Sitting on the Gate"). Music helps us celebrate ethnic diversity ("De Colores") as well as social solidarity ("This Land Is Your Land"). Stories and poems set to music help us make connections between music, language, visual arts, and other areas of the early childhood curriculum.

*Carolyn Hildebrandt, Ph.D., is an assistant professor of psychology and a research fellow at the Regents' Center for Early Developmental Education at the University of Northern Iowa in Cedar Falls. Her interests are cognitive, social, and musical development and constructivist approaches to early childhood education.*

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Teachers who use music in these ways provide a rich context for children's musical development. Children learn a large repertoire of songs and come to understand and appreciate different forms of musical expression. On the surface this all looks tremendously creative. Everyone is happy and actively involved. Although some children are better at music than others, everyone's participation is encouraged and accepted. But how creative is it, really?

How do these musical activities compare with the activities children engage in at the art center, water table, sandbox, dress-up center, science table, and with the blocks, trains, cars, Legos, and other toys? How much room is there for musical exploration and discovery? How much room is there for asking musical questions and seeking solutions to musical problems posed by the children themselves? How much room is there for just plain messing around?

In many early childhood classrooms, the melodies teachers sing with children are composed by other people, the lyrics are written by other people, and the instruments are made by other people. If there are hand movements, they are usually created by other people as well. Unlike other areas of the curriculum, where exploration and experimentation are encouraged, the main focus of music time is often to get everybody to do the same thing at the same time and do it well.

Even though many teachers would like to believe that they are using music as a vehicle for creative expression, what they are actually doing is using music to control children's behavior. Dawn Kolakoski of Hudson Valley Community College in Troy, New York, says,

As a former music teacher and current supervisor of student teachers in early childhood, I have found that the one thing that bothers me about early childhood music education is how very *teacher directed* it is! We select the songs, we teach the songs, we lead the dances and movement

activities, we schedule when the instruments are played, etc. Such a creative medium should be put back in the hands of the children.

### ***How can we put music back in the hands of children?***

Fortunately, many preschool and early primary programs are doing wonderful things with music. These programs focus on music as a subject in and of itself and encourage children to experiment with musical sounds, patterns, and relations. Children learn about the basic elements of sound (pitch, loudness, timbre, duration) and have opportunities to use these elements in individual and group improvisations. They make their own musical instruments and use these instruments to accompany themselves and other children.

They are encouraged to make up new words for old melodies and new melodies for old words. When they invent a new song, the teacher helps them document it (through musical dictation, singing or playing it into a tape recorder, or saving it on the computer). A record of the children's songs is kept, and the development of these songs is traced throughout the year. Like the *whole language* approach to literacy, a *whole music* approach includes a broad range of music from other cultures and the use of music across the curriculum.

These more creative, child-centered approaches to music are part of a long tradition in early childhood education (for reviews, see Choksy et al. 1986; McDonald & Simons 1989; Peery 1993). Many examples of how to foster musical creativity are found throughout the early childhood education and music education literature (for example, Andress 1980, 1989; Uptis 1990, 1992; Hamann 1991; Campbell & Scott-Kassner 1995; Chenfeld 1995).

Child-centered approaches to music education are consistent with developmentally appropriate

practice as articulated by the National Association for the Education of Young Children (Bredekamp & Copple 1997). Creativity also plays a central role in the National Standards for Teaching School Music as articulated by the Music Educator's National Conference (MENC 1994; Sims 1995; Stauffer & Davidson 1996).

But for many teachers, activities like the ones described above may seem daunting. Some teachers feel that they lack the proper musical background to design and conduct such activities. They may not play an instrument, read music, or even sing very well. Even teachers who do have strong musical backgrounds may feel better prepared to perform music than to improvise or compose it. They were not encouraged to be musically creative as children; neither were they taught how to encourage musical creativity in children (Campbell 1991; Gharavi 1993).

Although there are many excellent teaching methods aimed at fostering musical creativity (for example, Orff, Kodály, Dalcroze, Comprehensive Musicianship, Manhattanville Curriculum Project), few early childhood educators have had much exposure to them. Without specialized training, many teachers fear that if they were to encourage their children to be more creative, they might end up with nothing but noise and chaos. The question is, How can teachers, regardless of their level of musical training, help foster musical creativity in young children?

In trying to improve my own teaching, I also was concerned with these problems. Even though I had a strong background in musical performance, I was not sure where to start and was afraid that my attempts to open up more creative opportunities for children would end in chaos and confusion. But after spending several years reading, thinking, observing, and conducting open-ended musical activities with young children, I have concluded the following:



- teachers don't need special training to encourage creativity in music (although a little training doesn't hurt), and

- a creative classroom does not have to be loud and chaotic.

I know this not only from observing a number of wonderful preschool and early primary music programs in the United States and Canada but also from helping design and implement a constructivist music program for four-year-olds in collaboration with Christie Sales, a preschool teacher in a rural school in Plainfield, Iowa.

### *Becoming a creative musical community*

In the fall of 1995, Christie called me and said, "I bought a whole bunch of new rhythm instruments for my class! Could you help me write some lesson plans?"

"I'd love to!" I replied. "But could I come to your class as well?"

I could hear the smile in her voice as she teased, "Well, all right. I'll see if I can work you in."

Our plan, as it emerged, was for me to come once a week and introduce a new musical activity that Christie could repeat and expand during the week. At the end of the week, we would talk about how things had gone and then plan the next week's activities. In planning these activities, our goal was to use principles of good constructivist teaching (DeVries & Kohlberg 1990; DeVries & Zan 1994). Specifically, we wanted to (1) engage children's interest by providing appealing, developmentally appropriate activities; (2) inspire active exploration and experimentation; and (3) create an atmosphere in which chil-

dren and adults would feel safe in their roles as composers, lyricists, orchestrators, choreographers, instrument makers, and musicians.

Once our goals were set, our next question was, How do we begin? We decided to take a direct approach. In my first visit to the classroom, I told the children that this year we were going to do a lot of fun things with music. We were going to be composers (people who make up melodies for songs), and lyricists (people who make up words for songs). We were going to make up new words for old melodies, new melodies for old words, and new words and melodies—to make brand new songs!

First I taught the children a silly song about a turtle named Tiny Tim, sung to the tune of the "Dreidl Song":

*I had a little turtle  
His name was Tiny Tim.  
I put him in the bathtub  
To see if he could swim.  
He drank up all the water  
He ate up all the soap.  
And now he's sick in bed  
With a bubble in his throat.  
Bubble, bubble, bubble, bubble,  
POP!*

After we sang it a few times, a little girl said, "I want to sing the one about the cat."

"Great!" I said. "Can you teach it to me?"

She looked annoyed and repeated, "I want to sing the one about the CAT!"

After a few more exchanges, I finally understood that she wanted to sing the same song but substituting a cat for the turtle. So we sang the same song about a cat named Jumping Jim.

The other children got excited and suggested more animals to sing about. Within the first 10 minutes of our music program, we were already off on our journey together as budding lyricists!

"Tiny Tim" became one the children's favorite songs and they insisted on singing it every time I came. After a few sessions the children began to create their own movements. (They weren't the types of movements that I, as an adult, would have made up.) For the first two lines, they sat on the floor with their hands cupped together, as if holding a turtle. For the second two lines, they got on their tummies and "swam" on the floor. For the next two lines, they pretended to drink water and to eat soap. On the last line of the song, "Bubble, bubble, bubble, POP!" they slowly stood up, raised their hands above their heads, and ended the phrase with a jump and a clap! Then they sat down and begged to sing another verse. (Not being an aerobic type, I was glad that I could just sit on the floor, play the guitar, and let the budding choreographers do the rest.)

### *New words for old songs*

Throughout the year we enjoyed making up new words to old melodies. One day Christie read the storybook *Stone Soup*. The next day the children brought ingredients to make their own stone soup. This seemed to be an occasion for a song. I started out by singing to the tune of "Mary Had a Little Lamb":

*We can make some soup from a stone  
Soup from a stone, soup from a stone.*

---

**Even though many teachers would like to believe that they are using music as a vehicle for creative expression, what they are actually doing is very teacher directed. Sometimes teachers use music to control children's behavior.**

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exploration and discovery. Young children need opportunities to explore the sounds that their voices and different musical instruments make. In addition to teaching a large repertoire of traditional songs, provide opportunities for children to invent their own songs. Make up new words for old melodies and new melodies for old songs. Ask children to share their songs with you. Ask them to teach you how to sing their songs!

Encourage children to make their own musical instruments and to decide how to use them with singing, dancing, and group improvisations. Try reading a favorite story and having the children provide music and sound effects. Keep a record of children's compositions and improvisations so you can see their progress!

**Recognize that children's music is not always like adult music.** Children's music develops with age and experience. Even the simplest two-note chant can be the seed for later musical development. As children explore their instruments and voices, it may not sound like music at first. Early songs and improvisations do not always have a steady beat or a clear tonal center. But, gradually, small repeated patterns emerge. With time these patterns become incorporated into more complex musical structures with an emerging sense of phrase structure, meter, and tonality.

For more information about the development of children's songs and improvisations, see Moorhead & Pond 1978; McKernon 1979; Flohr 1984; Veldhuis 1984; Davidson 1985; Kratus 1985, 1989, 1991; Kalmar & Balasko 1987; Webster 1987; Gardner 1992; Pond 1992; Uptis 1992.

**Create an atmosphere of mutual trust and respect.** Children need to feel safe, secure, and comfortable with themselves, the teacher, and each other before they can take the risk of sharing their music. Children must know that the ideas and feelings they have and the music they

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## Without specialized training, many teachers fear that if they were to encourage their children to be more creative, they might end up with nothing but noise and chaos. The question is, How can teachers, regardless of their level of musical training, help foster musical creativity in children?

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produce will be accepted, respected, and appreciated by others (Uptis 1990, 1992; Seefeldt 1995). Create an atmosphere of trust and mutual respect by encouraging children to listen to each other without criticizing. Provide opportunities for children to work together in inventing songs, making instruments, and doing group improvisations.

**Share the joy of creativity with each other.** Bring your own musical joys into the classroom to share (Rogers 1994). When Rena Uptis taught elementary school music, she practiced the piano in her classroom every morning before school. When she or a child had a new composition, they shared it with each other. Sharon Anway shares the songs she wrote as a child with the children in her classroom and also keeps them up-to-date on her recent compositions. When a child shares a piece with her, she listens first and then asks if she can play or sing along.

Don't let lack of experience with composition or improvisation inhibit you or the children. Teachers can learn right along with their children! Initial efforts need not be of high musical qual-

ity. The most important thing is that the activity is fun and that everyone's efforts are accepted and appreciated.

### Conclusion

In this article I share some ways that we can begin to make music a creative experience for young children. But in doing this, I do not mean to detract from any of the other ways that music is used in early childhood education. Certainly, we would like our children to be creative musicians. ~~But to do this, they need to be listening to music and learning to sing, dance, and play musical~~

instruments.

Just as children need to spend many hours listening to the language of their culture before they can talk, they need to listen to the music of their culture before they can sing and play. We need to continue to expose children to the music of their own culture as well as other cultures. We need to help them build a large repertoire of songs that they can sing and play.

But we needn't stop there. We can also encourage them to invent their own songs and share them with us. In this way we can help them become the budding composers, lyricists, and music-makers that we know they are.

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### Two more NAEYC books you should read.



#### The Case for Mixed-Age Grouping in Early Education

by Lilian G. Katz, Demetra Evangelou, and Jeanette A. Hartman

Are you considering mixed-age grouping of your 3-, 4-, 5-, and 6-year-olds? What can children gain socially? Cognitively? This book offers suggestions for making mixed-age settings work and answers key questions you may have. NAEYC order #333/\$6 (ISBN: 0-935989-31-5).

#### Fostering Children's Social Competence: The Teacher's Role

by Lilian G. Katz and Diane E. McClellan

This authoritative and accessible book for early childhood professionals draws from research and expert practice. Katz and McClellan suggest principles and strategies to guide teachers in strengthening children's social skills. They also identify well-intentioned practices very common in early childhood classrooms that actually undermine children's social competence. NAEYC order #147/\$8 (ISBN: 0-935989-82-X).



**ED 173**  
**Music, Movement and Arts in ECE**  
**Week 5 Activities and Ideas**

**Week 5 Agenda**

Announcements

Overview of ideas from Chapter 4: Visual Arts

- Why do children draw?
- Stages of development
- Examples of scribbles and children's drawings

Art Experience: Painting to music using different materials and water colors

- Paint to different types of music to experience the relationship between environment and creativity
- Using classical, rhythmic, soft, or energizing music, how is the process of painting affected?
- How are emotions affected?

Picture Walk:

- Describe your painting in terms of the PROCESS
- What were you thinking or feeling?
- How did the music affect your painting?
- Comment on each other's paintings in terms of choices, and process rather than outcome or final images.



Notes:

- Children draw as a means to communicate
- They draw to experiment
- Art is emotionally satisfying
- Art is physical
- Art is creative

Lowenfeld's stages

- scribbling—enjoyment in the kinesthetic process of movement and the visual process of noticing a color
- organized scribbling
- naming scribbles, telling stories (3.5-4)
- preschematic (4-7): relationship between what they see and what they know
- representational skills
- the schematic stage (7-9): concept of humans, environment, repeated drawings
- individualized drawings
- order in space relationships

Kellogg's Stages

- Stage I: scribbles—simple, random, for pleasure
- Stage II: lines and shapes—universal (mandala)
- Semi-representational—true representational drawings

Focus on process—

Authentic experiences:

- challenging materials
- inspirational experiences
- encouragement

Responding to children's art:

Nevers: "what is it?" "Pretty!"

Focus on the process, artistic elements, choices the child makes

Activity:

Go over chapter

Stages of drawing

Art experience:

Music (Vivaldi, Rumba?)

Painting with different media: brushes & watercolors, apples?, cotton balls, packing popcorn

## Scribbles, Lines, and Sketches

Activity goal: to experience Kellogg's developmental stages

Stage I: Scribbles—allow yourself to make simple, random markings. Think in terms of movement and space. Draw for movement.

Stage II: Lines & Shapes—draw in shapes or familiar symbols or patterns. Draw to create figures.

Stage III: Semirepresentational—draw in images that you see in your daily life that portray meaningful people, objects, events, or stories. Draw to express meaning.

**ED 173**  
**Movement, Music and Arts in ECE**  
**Week 6 Activities and Ideas**

**Week 6 Agenda**

Announcements

Discussion: Socio-Dramatic Play in ECE

- The value of play
- Supporting children's play
- The classroom environment
- Extending play

Creating Prop Boxes

- Role of Prop Boxes
- Fostering independence through play

Group Activity



## The Relationship Between Play and Literacy

Current research suggests that young children must have certain skills and competencies in order to become successful readers.

- Knowledge about the function of print
- Conventions of reading and writing
- Knowledge about letters and sounds
- Vocabulary

### Play as a “leading activity”

- A leading activity = activity that promotes development to the highest degree. For preschool this is play and for school-aged children this is the learning activity.
- Vygotsky noted that while playing, a child “is always behaving...a head above himself” (1978).
- Play provides the optimal context for the development of children’s cognitive and social processes
- Play promotes development within the Zone of Proximal Development, that is, it happens within the child’s realm of achieving *and* challenges children to try new things in a higher realm with assistance
- Play is NOT unrestricted
- Play is activity in which children are motivated to face constraints
- Play provides opportunity for self-regulation
- Transition from reactive and impulsive to deliberate and thoughtful behaviors

### Characteristics of Play

- Creation of an imaginary situation
- Roles and rule (explicit and implicit)
- Use of language to promote the situation and setting
- Extended time frame for enacting the play

### Play & Literacy

Play promotes four major skills that are crucial to literacy development:

1. cognitive skills: the ability to learn deliberately
2. development of symbolic representation
3. oral language
4. content related literacy skills and concepts promoted in context

### Group Activity:

In groups of 3 or 4, select a common fairytale. Present your fairy tale in a modern context. Create roles, scripts, and costumes, and props. Present to whole class.



# Enhancing Your Dramatic-Play Area Through the Use of Prop Boxes

Susan M. Myhre

What is a dramatic-play area? Every classroom with children from two to six years old should have a traditional dramatic-play area, which can be as simple as a few dress-up clothes and a table-and-chair set or as elaborate as a two-story structure with a loft that resembles a warm and cozy home. Whatever your classroom has, however small or large, a dramatic-play area provides a place where children dress up and pretend to cook, shop, fix the car, "doctor" a sick person, clean, take care of babies, and have lots of fun!

## What do young children learn from the dramatic-play area?

Dramatic play is an important outlet for children from toddlers on up through the grades. While engaged in dramatic play, young children

- interact with other children;
- share and take turns;
- role-play;
- exercise their imaginations;

*Susan M. Myhre, B.A., teaches preschool at Sycamore Tree Preschool and is program coordinator at Kitsap Daycare & Preschool, both in Bremerton, Washington. For the past 12 years, Susan has been working with young children in day care and preschool settings.*

- accept responsibility when cleaning up and putting toys away;
- break the barriers of sex stereotyping;
- deal with age/stage and personal relations;
- build literacy skills;
- enrich their language;
- extend their understanding of the environment; and
- have fun!

Pads of paper  
Typewriter paper  
Desk accessories (pen holder, plastic paper files, etc.)  
Stamps  
Stapler  
Rolls of Scotch tape

Tape dispenser  
Memo holder  
Magnets for memos  
Small tables and chairs  
Posters or pictures of office workers

File folders  
Envelopes  
Telephone  
Typewriter  
Adding machine  
Computer  
Pens and pencils  
Hole punches

### Office prop box

Now here's a fun and busy prop box that will provide hours and days of the hustle and bustle found in any office. You may even need several of the same item to help ensure that everyone is busy and getting a turn; for example, add two telephones, two typewriters, several hole punches, and so forth.

Tables  
Chairs  
Doll beds  
Dolls  
Doll clothes  
Baby blankets  
Dress-up clothes  
Mirror  
Shoes

Plastic food  
Pots and pans  
Utensils  
Dishes

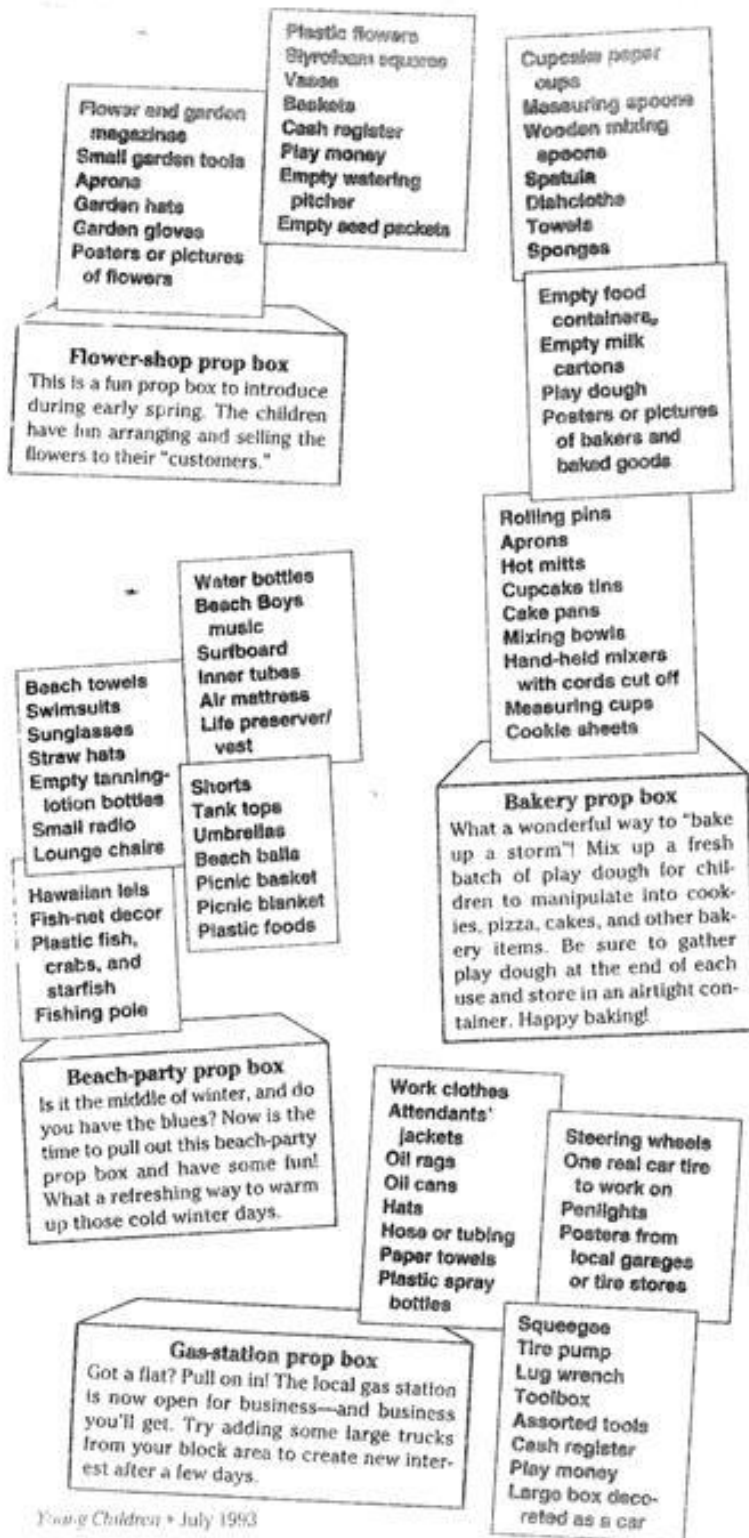
### Housekeeping-area prop box

Children always love the traditional housekeeping area of your classroom. Prevent boredom by exchanging a few of the usual items for something different. This will create new interest and many more hours of fun and creativity.

Necklaces  
Earrings  
Rings  
Bracelets  
Eyeglasses  
Sunglasses  
Small mirrors  
Jewelry boxes

### Jewelry-and-accessory prop box

This is a special prop box that the children love to see and use. This box works best if it is brought out for short periods of time. Collect all jewelry at the end of each use, as small pieces can get lost or separated easily. Broken necklaces are not unusual, so be prepared to repair and re-string on a regular basis. Remember, accidents happen.



Young Children • July 1993

Children get important practice in learning to get along with one another as they share, take turns, and negotiate for props and roles during play. As spontaneous play proceeds, children are confronted with interpersonal problems and situations that they must resolve. Children can learn to control and redirect their feelings and develop greater sensitivity to others through appropriate help and support from teachers.

As children take on the roles of various family members or people in the community, they make decisions about what those people do and think, which helps build knowledge and cognitive competence. Children come to know their world as they role-play and interact with props. As they play out their ideas, they make sense of their experience.

Children need to have opportunities to pretend and use their imagination—not only because it gives them a chance to clarify and act out some of their ideas about the world but also because it is immensely satisfying. As children lose themselves in their roles, they often experience a delight not attainable in other activities.

Language and literacy skills are promoted through children's communication with one another, through their actions, and through the use of signs or labels necessary to represent part of the action.

Because dramatic play has no right or wrong answers, it offers children opportunities to be successful and to feel good about their accomplishments as they engage in self-initiated and self-directed activity, including getting out and putting away props.

When appropriately planned, dramatic play offers children opportunities to cross traditional sex stereotypes that are often instilled in children at an early age. Boys can cook, clean, or dress up in liberally minded classrooms. Girls

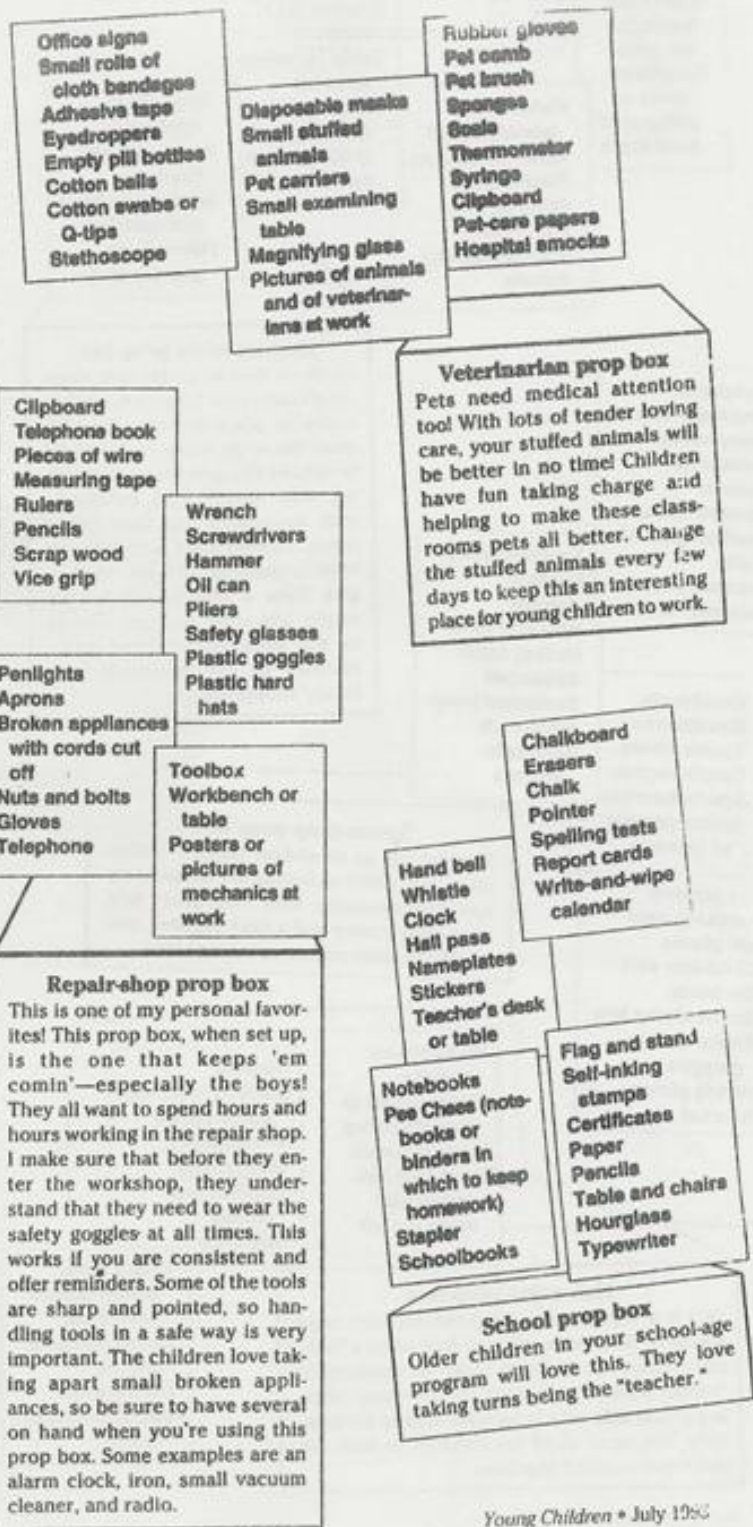
can fix the car, play mail person, or be store owners or firefighters—roles often thought of as male dominated. Sex stereotypes can be inhibiting and may prevent children from moving in the life directions to which they are best suited. Boys, especially, find relaxing and becoming engaged in creative dramatic play more difficult when sex stereotypes prevail. They may need encouragement to make a special hat for the "hat shoppe" or cookies to sell at the "bakery."

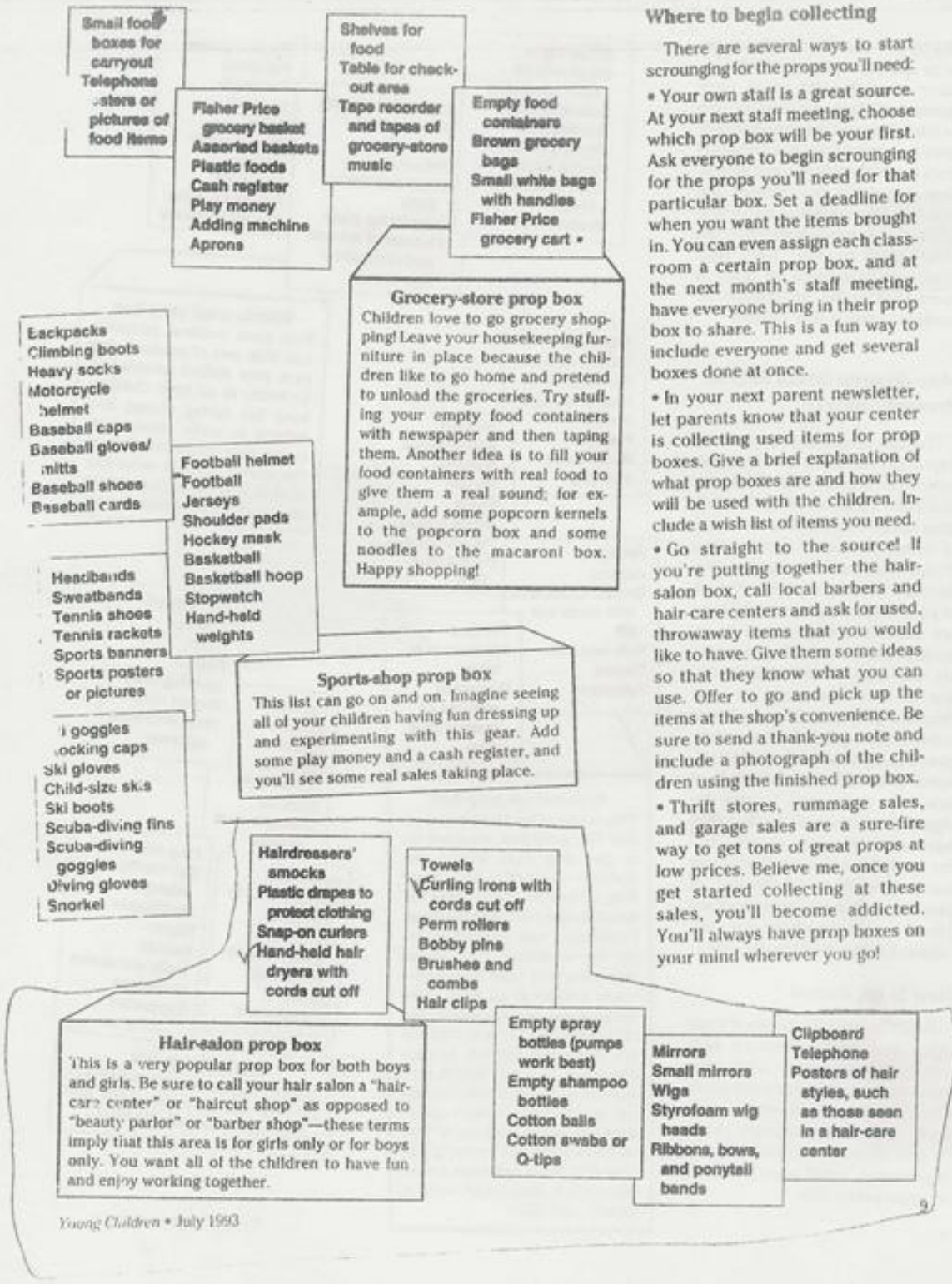
### How do prop boxes help in dramatic play?

Changes to our environment are important for all of us. Have you noticed an area in your classroom that hasn't been used by the children lately? Are children misusing or damaging toys in any learning center? Do you think that the children are bored with the materials in your dramatic-play area? These are indicators of the need to rearrange or add to the learning center. One way to do this is to add one or two new props to your dramatic-play area to create new interest among the children (a telephone and phone book, several different pots and pans, a couple of new baby dolls, etc.). I watch for signals from the children that they have used this area enough and are ready for a change. Our center has put together a collection of prop boxes that contain everything I need to create a whole new environment in the dramatic-play area.

### How to get started

Begin by calling your local copy store and asking them to save empty paper boxes with lids; computer-paper boxes work great. Once you get several boxes, cover them with colored contact paper to give them a neat and uniform appearance. Label each box with an appropriate title.





**Where to begin collecting**

There are several ways to start scrounging for the props you'll need:

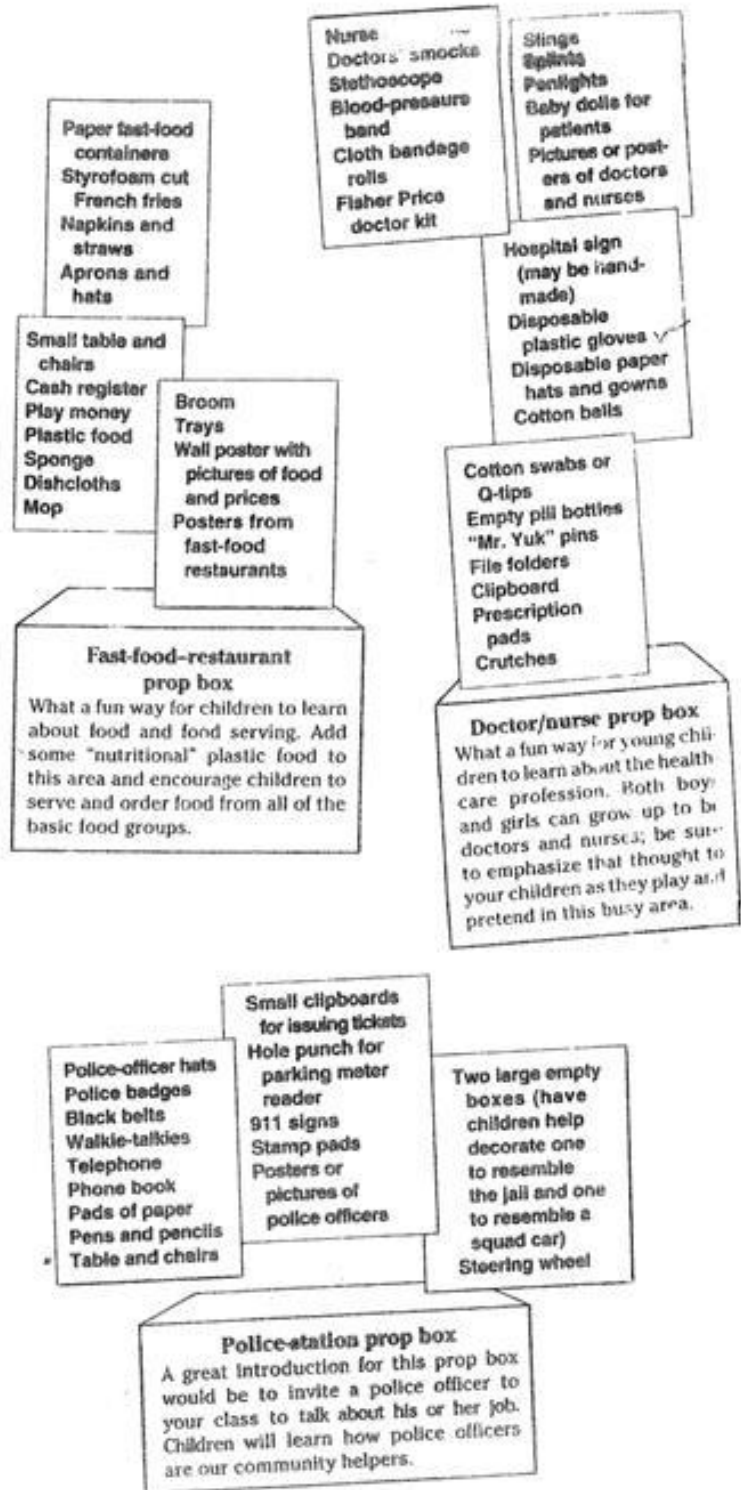
- Your own staff is a great source. At your next staff meeting, choose which prop box will be your first. Ask everyone to begin scrounging for the props you'll need for that particular box. Set a deadline for when you want the items brought in. You can even assign each classroom a certain prop box, and at the next month's staff meeting, have everyone bring in their prop box to share. This is a fun way to include everyone and get several boxes done at once.
- In your next parent newsletter, let parents know that your center is collecting used items for prop boxes. Give a brief explanation of what prop boxes are and how they will be used with the children. Include a wish list of items you need.
- Go straight to the source! If you're putting together the hair-salon box, call local barbers and hair-care centers and ask for used, throwaway items that you would like to have. Give them some ideas so that they know what you can use. Offer to go and pick up the items at the shop's convenience. Be sure to send a thank-you note and include a photograph of the children using the finished prop box.
- Thrift stores, rummage sales, and garage sales are a sure-fire way to get tons of great props at low prices. Believe me, once you get started collecting at these sales, you'll become addicted. You'll always have prop boxes on your mind wherever you go!

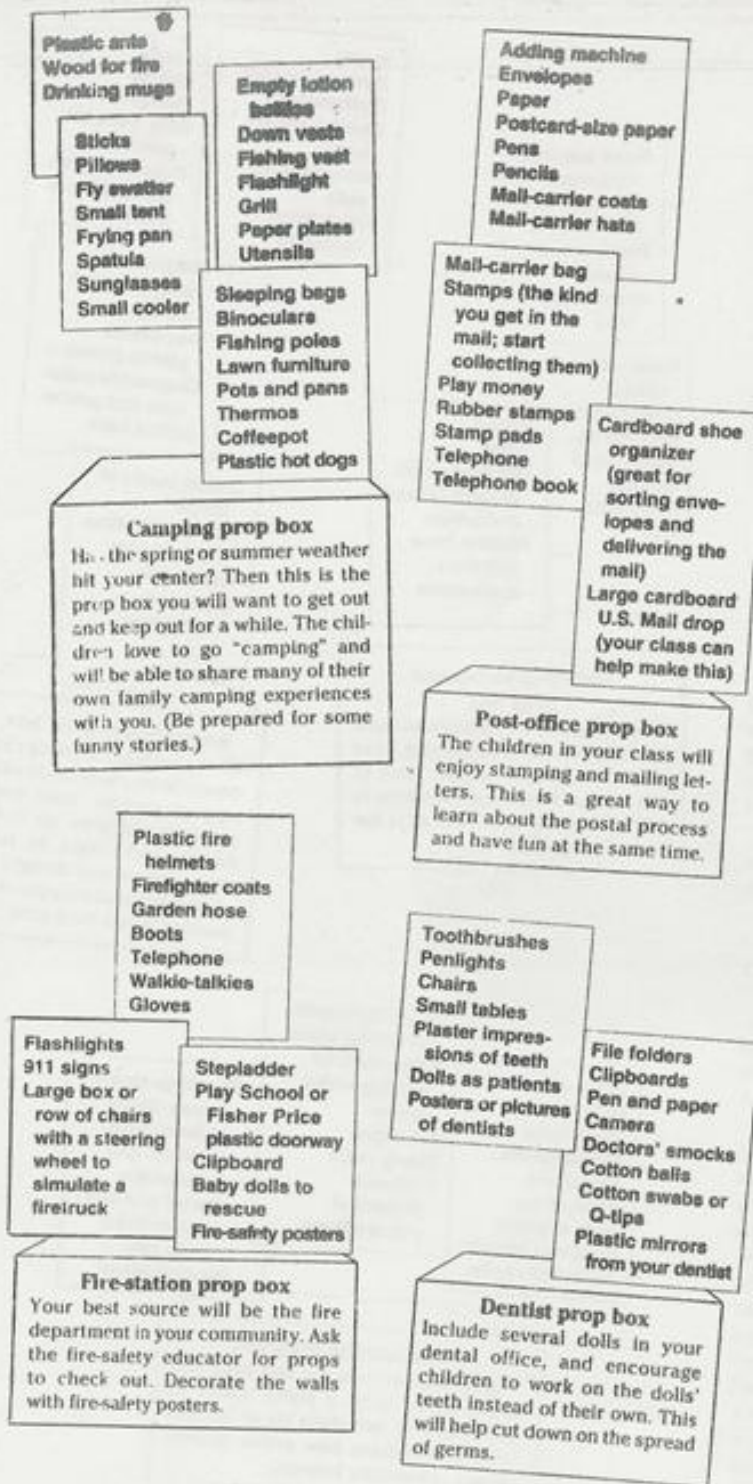
### Keeping your prop boxes in order

Once your prop boxes are finished, store them in a designated area. At a staff meeting discuss ways that you can all help to keep the boxes neat and orderly. Assign someone to collect broken or missing items and replace them. Encourage teachers to teach their children how to handle props carefully. When a classroom is done with a prop box, the teacher must put everything back into the box neatly and check for any items that need to be replaced.

### Tips for teachers

- Introduce your prop box to children, preferably in small groups to facilitate the children's discussion and participation. Discussion might include what the items are and how they are to be used safely and carefully, and brainstorming about imaginative uses as a way of "priming the pump."
- Some items in your prop box may not be appropriate for children under the age of three years. Use professional judgment when setting up your dramatic-play area. Many of the items that are too small, too sharp, or conceptually inappropriate can be replaced with items that are specifically designed for children of this age. Remember, safety first.
- Take time to enjoy the dramatic-play area yourself. Sit with the children and participate in their play. Encourage role playing (to a child who is not involved): "Perhaps you can collect the tickets to ride the bus"; pose questions: "What do you need when you go on a picnic?"; encourage children to talk to each other: "What would the doctor say to a lady with a sick baby?"; and help them elaborate on the play: "What else will you do when you get to the picnic place?"





• Some prop boxes are particularly popular. Play in those areas should be monitored so that all children who want to play there have the opportunity. Establish a waiting list that makes clear whose turn is next. If children do not get to play in a certain center one day, their names will hold a place for them on the following day.

• Set limits. Decide how many children will be in the dramatic-play area at one time (only as many as can use the space and props effectively). Who will pick up the toys? Are shelves or boxes marked so that props can be easily stored after play? Know the answers to these questions before you begin. This will help alleviate confusion and frustration for both you and the children.

• Be consistent. If you have told the children that when they are using the repair-shop prop box, everyone needs to wear safety goggles, stick to the rule every day that this area is set up. Children learn quickly what you expect of them, but not when the rules change every day.

• Prop boxes should be placed in the dramatic-play area, and children can be encouraged to convert the stove to a place to hold veterinarian's tools or to keep food for the grocery store. Some generic props, such as a cloak or a queen's crown, should be set out so that children who want to engage in imaginative play that is not oriented to the particular theme may do so. Prop-box dramatic play can be integrated with other play in the classroom, such as a traffic cop directing traffic in the large-block area.

Now put your own prop boxes together and let the play begin!

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**ED 173**  
**Movement, Music and Arts in ECE**  
**Week 7 Activities and Ideas**

**Week 7 Agenda**

**Topics:**

- Representation and Symbolic Thinking
- Familiar experiences and three-dimensional art

Activity: Machines in our World (Creative Movement)

- Show students familiar machines
- Have them act out the machine (not the person using the machine)

Discussion: The Advent of Symbolic Thought

Creating Dream Machines

- Using everyday materials or recycled materials, create a machine.
- Explain its purpose and its name.

Whole-Class share

- Remember to comment on the process—the choices and the decisions the inventor made along with your reactions to the machine itself.

## The Development of Representation

At what point does a branch become a horse,  
a blanket a cape, or a colander become a helmet?

### Piaget

2-7 Years = Preoperational Thought

During this stage children are gradually developing their use of language and the ability to think and interact in symbolic form. At this age, children's reasoning is limited in the sense that they are able to work through problems logically in only one direction. Preoperational children are tied to their own experiences; they are *egocentric* and have a limited ability to perceive things from another's perspective. Learning to read and write begins with children's ability to use personal symbolic systems like drawing, play, and imitation (Piaget, 1962).

### Bruner

Language is a system of communication. In order for children to learn to read and decode the written symbolic system of communication, they must first have experiences with representation in which they develop through the *iconic* stage of understanding visual images and the *symbolic* stage of symbol systems.

### Erikson

18 months-3 years

Autonomy v. Shame and Doubt

3-6 years

Initiative v. Guilt

6-12 years

Industry v. Inferiority

The child uses play to represent the drives of the emerging ego. Through play children represent the internal drives of the self through physical interactions. Children have a need to make choices and to feel supported in their decisions. Representing is always personally meaningful and tied to personal experiences.

### Vygotsky

As children develop mastery for language, they concurrently develop the skill of representation in different forms including art, dance, music, and gesture. Mastering symbolism, a crucial skill for the development of written language, involve experiences with gesture, symbolic play, drawing, writing, and talking with the self and others. During play, children will assign a particular meaning to an object, which may have little relevance to the object itself. It is the socially agreed upon meaning which gives the object power. At play, children represent life. In essence, symbolic play is a complex system of "speech." (Vygotsky, 1978) Children tend to represent ideas and activities that hold social and personal meaning. Language, like other symbolic systems, is a tool by which members of a culture interact.

### Reggio Emilia

Children's earliest efforts to communicate develop during infancy and flourish in the toddler and preschool years as children have opportunities to communicate their thinking through a variety of representational forms. In Italy, the *atelierista* (art educator) works with teachers and families to ensure that children have opportunities to communicate using a variety materials and media.

### Howard Gardner—Multiple Intelligences

Symbolic thought, a primary developing skill between the ages of 2 through 7, involves the mastery of systems of symbols, including (but not limited to) language. By the time we are 7 years old, we are symbolic creatures. Language is the most common, but not the only symbol system we value. Efforts to represent the world through clay, art, music, movement are included in efforts to communicate experience and understanding.



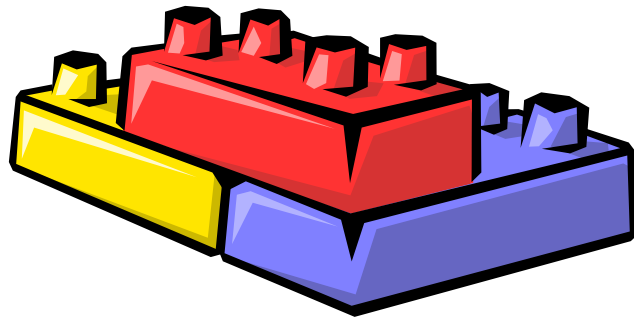
## Experimenting With Three-Dimensional Art

What is the value of three-dimensional art for young children?

- Experiences provide opportunities for children to explore form, depth, space, texture
- Three-dimensional art fosters creative planning, revision, and the enjoyment of the process of creating
- Children have ability to select materials and make choices about media decisions
- Empowerment: children see the consequences of their actions and creativity
- Sensory experiences
- Representation: using three-dimensional art children create images or objects
- Individual expression

Things to consider

- Children's personal experiences
- Children's development
- Safety
- Self-expression
- Self-regulation



## Dream Machines

### **Activity:**

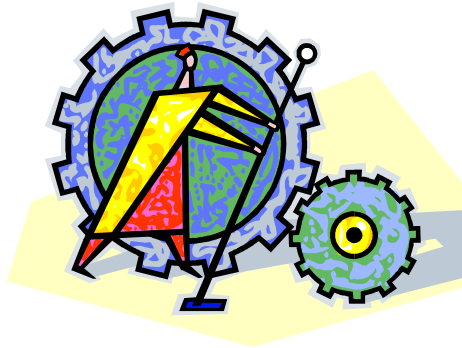
Discussion about machines. What do children know about them? Which machines do we use at home? At school? Provide examples of modern machines, including unfamiliar machines.

Explain how machines were invented to solve problems or help with everyday life. Create a list of different machines.

- (Math extension: create a chart tallying how many students have the different machines)
- (Movement extension: invite children to move their bodies and create the sounds of the particular machines)

Invention: Tell students they will invent their own machines. They may meet a need or perhaps they are just for fun.

- Draw a plan for the machine including the purpose of the machine.
- Select materials to create the dream machine.
- Share machines: describe what the machine is called, and what it does.



**ED 173**  
**Movement, Music and Arts in ECE**  
**Week 8 Activities and Ideas**

**Week 8 Agenda**

Topics:

- Teaching for Literature
- Poetry
- Curriculum around literature
- The art of Eric Carle

Literature and Children

- Purpose
- Selecting literature
- Supporting linguistic intelligence
- Reading aloud with children
- Creating a literacy-rich classroom
- Concept Mapping/Webbing with Eric Carle

Poetry and Children

- Unique qualities of poetry
- The joy of words
- Cinquains, Haiku, and Cumulative Poetry

Activity: Part I—Color Cuts from magazines

Activity: Part II—In the Style of Eric Carle



## 10 Reasons for Reading Aloud with Children

1. As children listen to stories, they learn about the sounds and rhythms of our language.
2. Through stories, children develop a vocabulary and learn new ways to describe the world around them.
3. As children hear stories they learn that print is used for enjoyment and for learning.
4. Through shared storytimes, children develop a foundation for story line and learn to create stories of their own.
5. As children read stories with others they learn about the conventions of print, such as reading from left to right, how to hold the book, and how to turn the pages.
6. During storytelling, children learn about using the imagination to create new worlds, people, and ideas.
7. As children participate in story times, they learn that symbols, such as illustrations and eventually text, can represent ideas.
8. When children have the opportunity to hear and talk about stories, their oral language develops in a meaningful context.
9. Shared story time can be a meaningful and emotionally powerful experience for children to connect with others in their lives.
10. As children participate in story times, they are welcomed into a world that views literacy as meaningful, exciting, and purposeful.



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**Collective Poetry Experience**

***A note to the poets:***

***To the first poet:*** Read the following phrase, and add a line below. Now fold the top of the paper down so that only your line is visible. Pass the paper to the person on your left.

**That night I walked upon a moonlit path**

To the last poet: **after you have written your line, add a single word title at the bottom of the page.**

## **Eric Carle Experience!**

Eric Carle uses a collage technique to create his illustrations. Carle will use brushes, fabric, sticks, and other materials to cover paper and canvas with a single color, in a multitude of shades of textures.

Look through magazines and try to focus on a single color—you may include various shades of that color. Cut out different “swatches” of color—try to include examples with different patterns of textures.

Glue your cut outs onto a piece of construction paper of the same color. Now turn the page over, so that you can tell what color it is based on the construction paper, but you do not know what texture of “swatch” is where.

Select a picture you would like to create—try to think of something that has a variety of color and shapes such as an aquarium, salad, fruit bowl, garden, or city skyline. Using the color sheets, draw on the back of the page (the solid color side) and cut. Glue the pictures onto black or white paper.

**ED 173**  
**Movement, Music and Arts in ECE**  
**Week 9 Activities and Ideas**

**Week 9 Agenda**

Topics:

- Self-Actualization and Teachers
- Recognizing our own and children's unique abilities and talents

Announcements

- Wrapping up field placements: note of thanks and closing activity

Discussion of "The Animal School"

- What does it mean to honor children?
- Should we expect all children to be the same?
- What can we learn from this story?

Discussion of Self-Actualization (p. 314 Edwards)

Next week:

During our presentations we will have our own personal, "Art Hop."

Please bring anything you would like to exhibit from your own personal creative arts collection.

This may be something you have created in this class, or a project from your past artistic experiences. What you chose to bring is up to you...



## The Animal School

By George Reavis

Once upon a time the animals decided they must do something heroic to meet the problems of a "new world," so they organized a school.

They adopted an activity curriculum consisting of running, climbing, swimming, and flying. To make it easier to administer the curriculum, ALL the animals took ALL subjects.

The duck was excellent in swimming -- in fact, better than his instructor; but he made only passing grades in flying and was very poor in running. Since he was slow in running, he had to stay after school and also drop swimming in order to practice running. This was kept up until his web feet were badly worn, so then he was only average in swimming. But *average was acceptable in school, so nobody worried about that except the duck.*

The rabbit started at the top of the class in running, but he had a nervous breakdown because of so much make-up work in swimming.

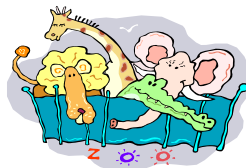
The squirrel was excellent in climbing until he developed frustration in the flying class, where his teacher made him start from the ground up instead of the treetop down. He also developed "Charlie horses" from over-exertion and then got a "C" in climbing and a "D" in running.

The eagle was a problem child and was disciplined severely. In the climbing class he beat all others to the top of the tree, but insisted on using his own way to get there.

At the end of the year an abnormal eel that could swim exceedingly well and also could run, climb, and fly a little had the highest average and was named valedictorian.

The prairie dogs stayed out of school and fought the tax levy because the administration would not add digging and burrowing to the curriculum. They apprenticed their child to a badger and later joined the ground hogs and the gophers in order to start a successful private school.

*Note:* George Reavis wrote this fable when he was the Assistant Superintendent of the Cincinnati Public Schools in the 1940s





**ED 173**  
**Movement, Music and Arts in ECE**  
**Week 10 Activities and Ideas**

**Week 10 Agenda**

Art Hop!!

Topics:

- Art display
- Presentations

Gathering and Announcements

- Reflections from the class
- Activity (ongoing) of “What I learned from you...” (anonymous)
  - Take a moment to write a few words on your classmates’ paper about what you’ve learned from them. Do not include your name.

Gallery Walk

- Share artistic creations important to you
- Discuss memories and/or processes



**“We use a mirror to see our face and the arts to see our soul.”**  
--George Bernard Shaw

**What I've learned from you...**