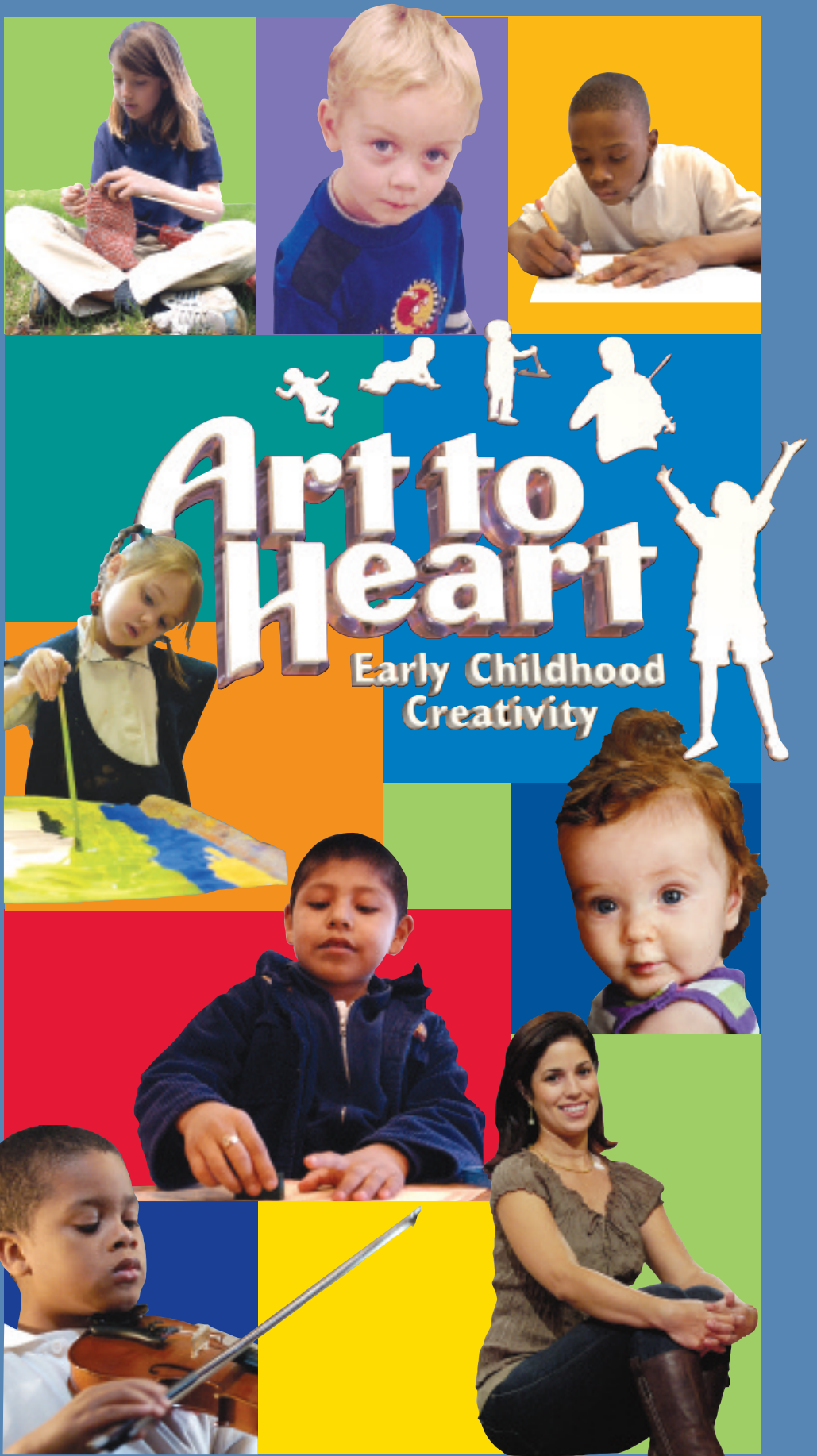


The Complete Series &
VIEWING GUIDE



Hosted by Ana Ortiz



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W Welcome to Art to Heart!

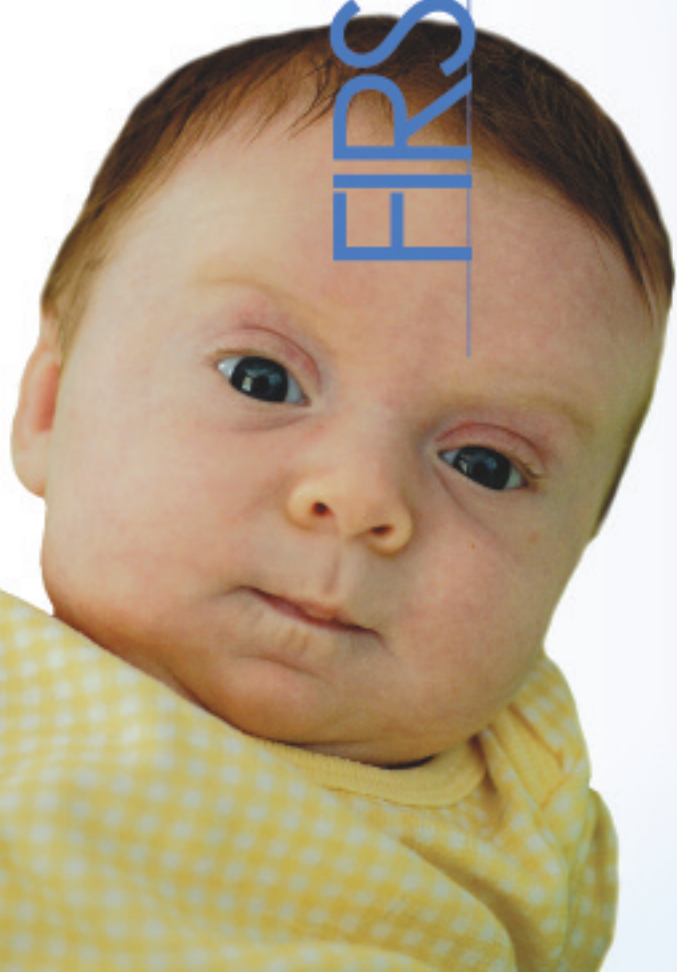
This engaging and hands-on series explores arts in early childhood. Researchers, educators, and parents explain how developmentally appropriate activities in visual arts, dance, drama, and music contribute to learning and growth from infancy through age eight. The eight programs take viewers into schools, child care centers, museums, community arts centers, and homes to show young artists at work and to showcase model arts education programs and activities.

This guide, along with the Art to Heart web site www.ket.org/arttoheart, is designed to provide expanded information on the topics and activities in each 30-minute program. Read it before or after watching the programs or use it to follow along as you watch. Information on segments is listed in the order the segments appear in the program. The DVD has been chaptered to correlate to the segments identified in this guide.

Tips for Using the Series

- Art to Heart is ideal for viewing on an individual basis, as well as for professional training for educators and childcare providers, for parent/educator partnership activities, parent groups, and other organizations interested in early childhood learning.
- Program 1, Children's First Language, introduces the series and shows examples of the types of locations and activities featured. However, each program is self-contained, and the programs do not have to be viewed sequentially to be useful. You can watch in any order.
- Each Art to Heart program shows a variety of arts activities. Some are conducted by educators or artists in classroom settings. Some are parent/child activities. Many of the activities shown can be easily duplicated or adapted for either home or classroom/child care use. The series is designed to be a source of ideas and inspiration as well as information. Additional explanatory information, classroom and home use tips, and, in some cases, activity instructions can be found in this guide and online. The Art to Heart web site includes lesson plans for preschool and primary classrooms.
- If viewing the series on DVD, feel free to stop after segments for discussion or review.
- Use specific locations featured in the program as examples of quality approaches to early arts education. Look for programs with similar qualities in your community.
- The Art to Heart programs can be used to meet national and Kentucky arts education standards as well as Head Start and early childhood standards. Correlations to standards can be found at the Art to Heart web site www.ket.org/arttoheart.
- If you are using the series in a group setting, you may copy pages in this guide for use by participants. (Or visit the Art to Heart web site to print out PDF files of guide pages.)

Children's FIRST LANGUAGE



program 1

“Education is lighting a fire, not filling a bucket. And the arts light the fire. They light the fire of enthusiasm and involvement. They engage the child on every level—sensory, verbal, and cognitive.”

Valerie Bayne Carroll,
Master Teaching Artist, Wolf Trap Foundation for the Performing Arts

The arts have been referred to as “children’s first language” because even before they can speak, children express their thoughts and ideas through art, movement, music, and dramatic play. This program provides an overview of the Art to Heart series, introducing the importance of the arts as a form of self-expression and a foundation for learning and development. The program shows arts activities in a variety of settings, including at home, in a child care center, in classrooms, and at a museum.



- Think about the role of the arts in your life. As a child, did you play dress-up, draw pictures, or sing songs? Did you think of these activities as the “arts”—or just as fun? As an adult, do you enjoy music and dancing? Do you go to plays or movies? Do you have any hobbies that involve artistic skills, such as quilting, decorating your home, arranging flowers, or ceramics? Do you think of yourself as creative?
- What roles do music, dance, theater, and art play in cultures and communities?
- What do you think about arts activities as learning experiences? What do you know about the impact of the arts on learning and/or reaching prescribed educational outcomes?

Segment: Baby Artsplay

The program opens at the Wolf Trap Foundation's Center for Education in Vienna, Virginia. The video shows part of a Baby Artsplay class. Aimed at children six to 36 months old and their parents and caregivers, Baby Artsplay shows parents how to incorporate music and books into the daily lives of their young children. Parents learn how to enable their children to experience the steady beat of familiar songs by shaking rhythm instruments or being bounced on a parent's knees. The class also explores the steady beat in books and nursery rhymes for a literacy connection.

Think About/Discuss

- What specific activities are going on in the segment? Does what you see support the teacher's comment that the arts engage children "on every level—sensory, visual, and cognitive"?
- How do the parents and children interact? Do they seem to be having fun? What materials and instruments are being used?
- What does the statement "Education is lighting a fire, not filling a bucket" mean? What types of learning activities would "light a fire" as opposed to "fill a bucket"?

Segment: The Value of Arts Activities

A variety of teachers and other experts offer ideas about the value of the arts in the lives of young children.

Think About/Discuss

- Which comment stands out the most to you? Why?
- How do these comments support the idea of the arts as a "first language"?



This program is made up of segments introducing arts activities in a variety of settings. Note concepts and ideas you would like to learn more about and/or implement.

Segment: The Arts at Home

Cyndi Young and her four-year-old daughter, Georgia, have fun with the arts in their home on a regular basis. In this segment, we see them tracing each other, painting in the backyard, and creating with modeling clay.

Think About/Discuss

- What activities do you see this mother and daughter do together? Are these structured or open-ended? How do these activities differ from using a coloring book or making a craft that has specific directions? What are the differences between process-oriented activities and product-oriented activities? Which type do you think is more creative or beneficial?
- What are some of the benefits of art activities that Young mentions? What do you think her perspective as a teacher adds to her perspective as a parent?
- It's important that children feel free to explore and to express themselves in a supportive setting with trusted adults. These relationships are a foundation of learning. Do you see evidence of this in the segment? How could a teacher or caregiver build this kind of relationship?

Kindergarten students in Daviess County, Kentucky, receive keyboarding lessons.



Segment: Playing in Paint

At the Child Study Center at East Tennessee University, even infants get hands-on experience with art materials. In the segment, you'll see babies playing with washable, nontoxic finger paints and textured materials such as bubble wrap and aluminum foil. They are exploring—and affecting change on—the world around them.

Think About/Discuss

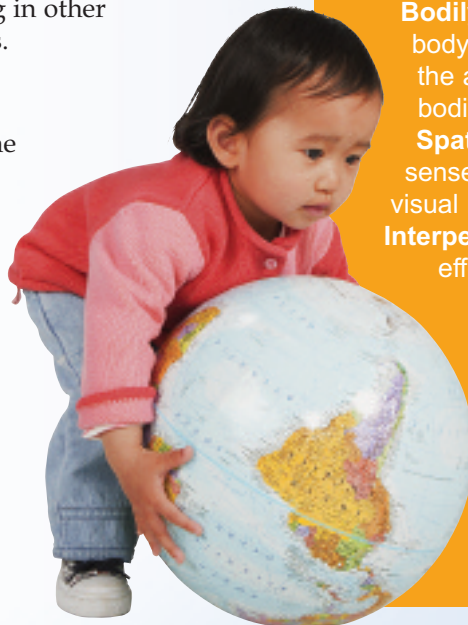
- Were you surprised to see babies “painting”?
- Babies and toddlers explore their environment through movement and sensory experiences—seeing, hearing, touching, and tasting. This is how they learn about themselves and their world and is called the sensorimotor stage of development. How is the paint-play activity suited to babies and toddlers?
- According to the teachers, what are these babies getting out of the activity?
- As the babies play, their teachers talk to them, describing what they are experiencing: “Oooh, that feels cold and sticky.” “Look, it’s on your hands; it was on the paper and now it’s on your hands.” Why might this be beneficial?

Segment: The Arts at School

In Daviess County, Kentucky, the school district implemented a project called Graduation 2010, researching ways to help students achieve. As a result, the district implemented new approaches to learning, including keyboarding for each kindergarten student and increased artist residencies. The results have been higher test scores and children who are happy to come to school. In this segment, educators, students, and parents discuss the benefits of a focus on the arts. You'll see young children in keyboarding class—where the goal is not to produce master musicians, but to get children using both hands as well as other senses—as well as participating in other music and movement activities.

Think About/Discuss

- What benefits of including the arts and music/keyboarding were discussed in the segment by teachers, parents, and students?
- What is important to you as a parent regarding your child’s school-based educational experience?
- What is important to you as an educator about your students’ school experience?



Segment: The Evolving Art Museum

Like museums across the United States, the Speed Art Museum in Louisville, Kentucky, is looking for ways to serve families and children. This segment visits the museum’s Laramie L. Leatherman Art Learning Center and Art Sparks Interactive Gallery, an art environment with hands-on and engaging activities that range from low-tech, such as blocks, to high-tech computer activities.

Think About/Discuss

- What activities did you see in the segment that you can recreate at home or in the classroom? What is the benefit of open-ended activities?
- Are museums places for children? What are the benefits to museums of evolving to be more receptive to the needs and interests of young visitors?
- Did you visit museums as a child? Was the experience like Art Sparks?
- What would make you comfortable in a museum’s family and hands on space? What would make you want to stay and return?

HOWARD GARDNER’S MULTIPLE INTELLIGENCES

Linguistic intelligence: relates to spoken and written language.

Logical-mathematical intelligence: the ability to detect patterns, reason deductively and think logically.

Musical intelligence: skill in the performance, composition, and appreciation of musical patterns.

Bodily-kinesthetic intelligence: using the body or parts of the body to solve problems; the ability to use mental abilities to coordinate bodily movements.

Spatial intelligence: the ability to use the sense of sight to recognize, use, and create visual representations of objects.

Interpersonal intelligence: the capacity to work effectively with others.

Intrapersonal intelligence: the capacity to understand oneself, to appreciate one’s feelings, fears and motivations.

Since his original work, Gardner has added naturalist intelligence to this list. This is the ability to recognize, categorize, and draw upon features of the natural world.

terms & concepts

sensorimotor stage of development:

Swiss psychologist Jean Piaget theorized that human intelligence evolves through a series of stages. Sensorimotor, the first stage, lasts from birth to about age 2.

In this stage, intellectual development depends on sensory experiences and motor activities—children learn through grasping, touching, and manipulating objects and through sight, hearing, smell, and taste. Piaget's other stages of development in early childhood are the preoperational stage (from about 2 to 7 years old), in which children acquire the ability to represent objects and events through skills such as language, symbolic play, and drawing, and the concrete stage (from about 7 to 11 years old), in which children can use logical reasoning and become aware of other people's viewpoints.

developmentally appropriate practice: This term refers to education that is based on typical development for children as well as the unique way and timetable in which each child develops. Think about

the range of ages and progression of activities shown in the program. The infants at East Tennessee State who play in paint are at a stage of development in which sensory exploration is at the fore, so allowing them to explore different textures, colors, and the feel of the paint is appropriate. At 4, Cyndi Young's daughter Georgia is at a stage where she is refining her motor skills—the arts activities help her learn how to hold and use markers and paintbrushes and how to glue—skills that will help her in school. The school-age youngsters in Daviess County are ready for more structured arts activities that teach specific skills and information—such as vocabulary and techniques—while still allowing room for personal expression.



Cyndi Young and daughter Georgia.


Segment: Origin of a Theory

In this segment, Howard Gardner, PhD, from Project Zero at Harvard University, gives an introduction to his theory of multiple intelligences. In 1983, Gardner proposed that there are at least seven different types of intelligences, whereas most school activities focus on only two, linguistic and logical-mathematical. He has since added an additional intelligence. His theory identifies a variety of ways people learn and areas in which to excel. His theory provides support for a much larger role for the arts in school, since three of his types of intelligences are related to the arts.

Think About/Discuss

- What do you think about the idea of multiple intelligences? Have you seen evidence in this program or in your own interaction with children of what Dr. Gardner is discussing?
- Do arts education and arts experiences help schools address multiple learning styles? What might be the outcome of doing so?

Do You Feel Creative?



Some parents and teachers avoid creative activities because they do not think they are creative themselves. They may fear being judged on their talent—or lack of it. But talent and creativity are not the same thing. You do not have to be an actor to lead children in role-playing or storytelling; an accomplished artist to express your ideas through clay or crayons; or a great singer or dancer to enjoy singing and moving with your children or students. Everyone has the ability to create, and we are all involved in a never-ending process of discovering our creative potential. It just takes a willingness to try new ways of doing familiar things and an openness to discovering something new about yourself and the world around you.

THE FIRST LANGUAGE

The arts have been referred to as a child's first language. How does language develop and what kinds of arts-related activities are beneficial? Here are some milestones in language development and activities that demonstrate how the arts are a form of nonverbal communication as well as supportive of emergent language and literacy. Keep in mind that each child develops at his or her own pace.

Milestones

Responds to sounds.

- Use music in play with infants (as an infant, a person's hearing ability is the best it will ever be throughout the lifetime). Play music soft, then louder. Play an instrument in one corner to have baby look for where the sound is coming from, then move the object.
- Bounce baby on your lap to a rhythm.

Responds to name.

- Sing baby's name; baby will respond to different tones used.
- Relate words to objects. For example, when you say "car," the infant/child will look at the car.
- Name objects in the environment and pictures. Point clearly to what you are naming and use descriptive phrases (such as "red chair") so the child will learn descriptive words, like colors, faster and easier because they have been related to the environment.

Understands simple, one-step directions.

- Using cards or objects, no more than two or three, ask the child to "show me red," or "show me the circle."
- Ask the child to mimic your simple movements.

Speaks in one or two word phrases; can name objects.

- Encourage the child to use descriptive words so he or she is building longer sentences.
- Have the child give commands, for movements, as an example.

Begins to build vocabulary.

- Continue describing environment and pictures.
- When singing a song with new words, make sure to name the words separately from the song and define them for the child.

Repeats words or short phrases over and over.

- Use songs to encourage this; have the child sing along.

Uses prepositions—in, on, under, etc.

- Reinforce this by looking at and describing pictures or describing how you are moving your own body or other objects. For example, "I am walking on the sidewalk," "Look, here's your book under the blanket."

Begins using more words in a sentence.

- Repeat the phrases used by the child so he or she can hear his or her own statements.
- Sing songs that include words in the child's vocabulary as well as songs that build on that base.
- Have the child describe pictures and environments to you. Write these down as the child dictates them to you, so the child will see aspects of print such as writing from left to right.

Speaks in language that is intelligible to most people. Uses pronouns—I, you, me—correctly.

- Have the child use figures to act out stories and demonstrate this knowledge.

Begins to understand and use concepts/description in language.

- Continue asking the child to describe pictures and/or environment and record what the child dictates.

Can speak in and understand complex and compound sentences.

- Have the child act out his or her sentences to demonstrate this knowledge. Take turns doing this and make yours slightly more difficult, but build on prior knowledge so the child does understand the content.





Parents and children enjoy books and music together in the Baby Artsplay class.

FIND OUT MORE

- Visit the Art to Heart web site www.ket.org/arttoheart for more information about the people, places, and topics in this program.
- Rebecca Isbell, Director of the Center of Excellence in Early Childhood Learning and Development at East Tennessee State University, is one of the experts interviewed in this program. Her book *Creativity and the Arts with Young Children* focuses on the use of art, music, drama, and movement in programs for young children. (Delmar/Thompson Publisher, 2003. 2nd Edition at press.) Find more information about this book and others by Isbell, along with suggested activities, at her web site www.drisbell.com.
- Find out more about the multiple intelligences theory at Howard Gardner's web site www.howardgardner.com.
- Find out more about brain development at www.zerotothree.org.
- Find out more about the arts and early childhood in the Arts Education section of the Americans for the Arts web site www.americansforthearts.org.



In the classroom

Plan a developmentally appropriate arts activity for your students. Try an idea shown in the program such as playing in paint for infants or fingerpainting for older children. Or read a story and sing songs or play movement games that go along with it.

At home

Plan an outing to a local museum. Call in advance to see what kinds of special activities are available for families and young children.

VISUAL ARTS

program 2

“Children really think with their hands, so when you provide something like clay, you’ve provided a way for what’s inside them to come out.”

Chuck Schwall,
Atelierista, St. Michael’s School, Missouri

Segments in this program illustrate how visual arts activities can be a doorway to literacy, self-esteem, problem-solving, and parent-child bonding. The program explores a variety of approaches to visual art in preschool, school, and museum settings. Many ideas can be easily adapted for use in the home.



- Think about visual art and the many forms it takes in our lives. It’s not just paintings and sculpture in museums. Think about the visual art all around us—illustrations in magazines, the way flowers are planted in a garden to achieve a pretty result, the design of buildings and houses, decorating a cake, choosing pleasing colors for the walls in your home. All these and many other aspects of daily life reflect visual arts skills.
- What is the role of visual art in your life? What experiences do you remember from childhood? What visual arts activities do you enjoy as an adult—going to museums, drawing, decorating, etc.?

Segment: Steppingstones

The program opens at Breckinridge-Grayson Head Start in Leitchfield, Kentucky. As part of the Family Literacy program, children as young as 36 months and their fathers (or other male family members) work together to create steppingstones using concrete, pizza boxes, beads, shells, and other decorations. The segment includes a host introduction to the program and concludes as Mark Hazelwood and his daughter, Danielle Pence, place their steppingstone in front of their home.

Think About/Discuss

- Do the families seem to be having fun? What does the father do? What does the daughter do?
- According to the teachers, how do children benefit from an activity such as this? What surprises parents who participate?
- What safety gear are parents and children using? Why?
- How can parents and teachers work together on art projects?

Segment: The Value of Visual Arts Activities

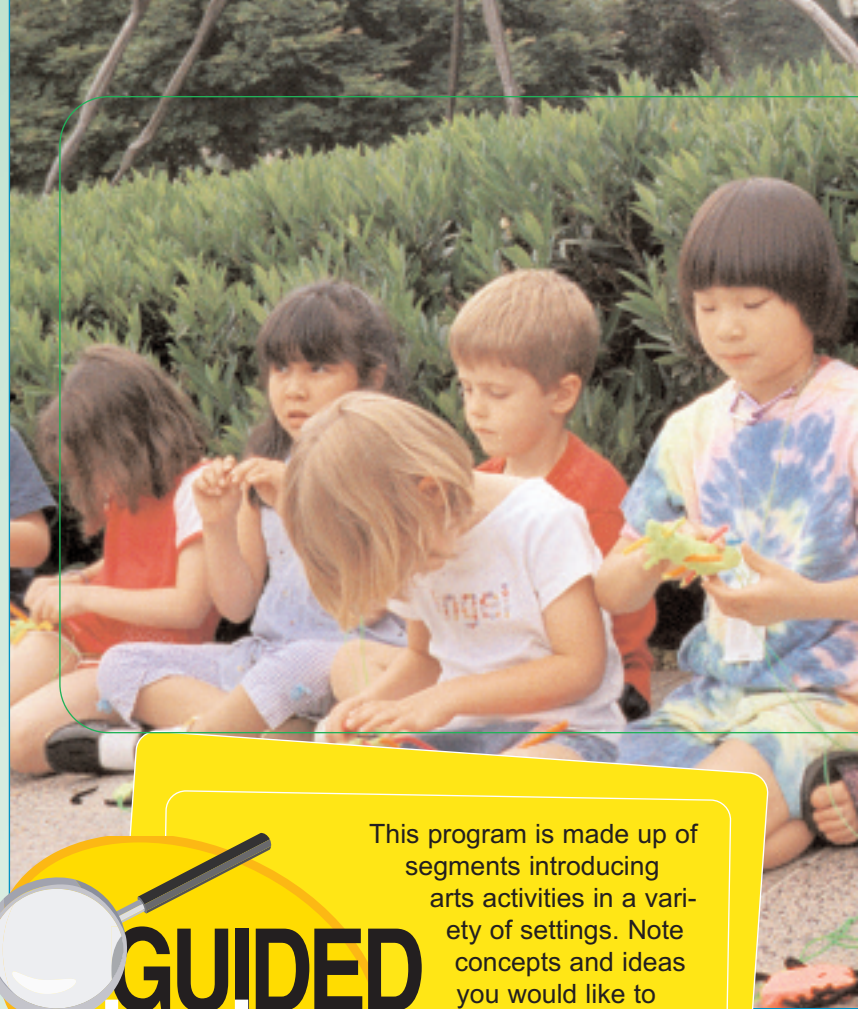
In this segment, teachers and other experts offer ideas about why the visual arts and arts activities are important.

Think About/Discuss

- Which comment stands out the most to you? Why?
- What does the statement “Art is a process-oriented activity” mean?
- How do the arts, as one speaker notes, help children “learn how to see, how to imagine, how to feel”?

Segment: Art at School—Reggio Schools

This segment visits two schools in the St. Louis area: The College School of Webster Grove and St. Michael’s School. Both schools incorporate ideas from Reggio Emilia, an approach to early childhood education that began in the city of Reggio Emilia, Italy, after World War II. The Reggio Emilia approach focuses on children’s symbolic languages. Components of the philosophy include exploring and entering into relationships with peers, family, teachers, the environment, and the community. Some refer to Reggio Emilia as the project approach. The project approach involves students in an in-depth study and exploration of a topic, using many different tactics to learn: reading, creative arts activities, handling related objects, and more. Reggio teachers take on a co-learner role in the classroom, serving as a resource and a guide to the students.



This program is made up of segments introducing arts activities in a variety of settings. Note concepts and ideas you would like to learn more about and/or implement.

Educators become teacher-researchers to support their students’ individual and collaborative work and thinking. Teachers also pay close attention to what the students are doing, creating, and discussing as they work on the project and document individual and classroom community growth and exploration. In this program, we see the *atelier*, or art studio, at the center of the College School and watch as students create a backdrop for a planet they have created. At St. Michael’s School, children work on clay projects as the *atelierista*, or art teacher, documents their process.

Think About/Discuss

- What do you think about a “project approach” to learning? What subject areas are reflected in the planet project shown? What art projects would work in your classroom?
- Why do you think a wide variety of materials are made easily accessible to students? What materials did you observe being used? What would you like to make available to your child or students?
- How would being a co-learner differ from the traditional role of a classroom teacher?



Children at the Smithsonian Early Enrichment Center make spider amulets in the National Gallery of Art Sculpture Garden.

Segment: Art at School—Inspired by an Artist

At Byck Elementary School in Louisville, Kentucky, students in Melanie Walker’s class create works inspired by the bird paintings of John James Audubon (1785-1851), one of America’s premier nature artists. Educators and parents discuss their knowledge of and observations of how the arts are connected to brain development and learning.

Think About/Discuss

- Why did the teacher choose the artist Audubon? In her opinion, what do the students get out of the activity?
- Does this activity help students appreciate art, create art, or both? What is the difference? Why would the activity of learning about a local or regional artist and using their work as a model be worthwhile?

Segment: Art at School—Learning to See

Classroom visits conclude at the Settlement Music School, a community school whose mission is to provide children and adults in the Philadelphia region with high quality instruction and activity in music and the related arts. The school’s Pre-School Arts Enrichment Program

helps prepare young children for school. Children build skills and knowledge in literacy, math, and social awareness through active developmentally appropriate learning in music, creative movement, and visual arts. Teacher Won Jung Choi explains her focus on developing students’ visual language—the ability to see the world in terms of elements of art.

Think About/Discuss

- What are the elements of “visual language” that teacher Won Jung Choi focuses on? How do these elements contribute to creating art?
- Why do you think giving children a variety of aesthetic experiences would be important?

Segment: The Evolving Art Museum

This program shows activities for young children at two museums, the Philadelphia Museum of Art and the Smithsonian Institution. At both museums, youngsters view artworks, read related books, and do group and individual creative activities.

Think About/Discuss

- How might identifying shapes and patterns contribute to reading readiness?
- What do you think about the statement that “we construct knowledge based on personal experience”? What did the children learn by doing as opposed to what they learned from listening and looking?
- What do the students do as a group? What do they work on individually?

Segment: From Scribbles to Storytelling

The program concludes with Martin Rollins, Associate Curator of Education Programs at the Speed Art Museum, discussing how children’s drawing abilities progress from scribbles to a representation of their world.

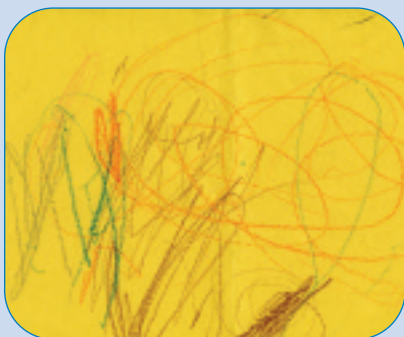
Think About/Discuss

- How could this information be useful to an adult interacting with young children in terms of expectations, appropriate activities, and discussing a child’s art with the child?

From Scribbles to STORYTELLING

There are certain stages in cognitive and emotional development that are true throughout cultures around the globe. Although these stages are sequential, they are general patterns of development that are not age specific. In terms of a child's visual creativity, these developmental cycles are indicated in the symbols, the format, and the structure of the child's drawings. In a sense, drawings are indicators of how the child perceives and interacts with the world around him. For parents and teachers, these stages of drawing help identify what types of art activities are developmentally appropriate for children.

As with other aspects of development, children of different ages have specific issues and needs when it comes to visual art. Here is brief description of the developmental sequence and some ways parents and teachers can appropriately nurture their young artists.



The Scribbler

Around the age of 18 months, children begin to scribble, scribble, scribble. At first, these scribbles are simply for physical pleasure,

but over time the child's scribbles become more organized and reflect a deliberate intention. The child begins to make connections between the scribbles and the world around him and starts to "name" the scribbles. For example, that colorful explosion of loopy lines might be the child's version of "Mommy."

Helping Scribblers: Provide toddlers with nontoxic crayons or markers and large sheets of paper and then adopt a "hands-off" policy as far as art making is concerned. Children at this age don't need coaching, prodding, or suggestions—developmentally, they're working things out on their own.

You don't need to start showing them how to draw circles—or anything; they're simply not ready for it. Be supportive and show appreciation of what they are up to—offer lots of oohs and ahhs—and ask them to tell you about their drawings. At this age you can help children take note of visual qualities in the world around them—for example, drawing their attention to highly textured or brightly colored objects. And reading to children at this stage from books with vivid illustrations can be a visually enriching experience. Open-ended art activities that involve parents and children are great for this age. Child care programs for this age should highlight a variety of art experiences as part of the overall curriculum.

The Flower Child

Just like those children of the Sixties who celebrated the wonder of it all, children grow from the scribbling stage into a rich consciousness of



the world all around them. Simple shapes become fanciful characters and environments. Children's drawings at this stage are highly colored, free-spirited images that defy gravity and reality. Children in this stage do not necessarily organize images with a "top" or "bottom" of the page; their visions are all over the page in whatever colors they choose. This artwork reflects the self-absorbed state of the consciousness of the child.

Helping Flower Children: Provide children at this age plenty of opportunities to draw, paint with poster paints, sculpt with modeling clay, and experiment with scrap material collages. Keep the dialogue going about what and why they are creating. Keep observations positive and specific. For example, "I really like how you colored that shape purple. What is that you're coloring in now?" Children at this age benefit from a variety of experiences and outings; they'll find rich inspiration for artwork in a trip to the zoo, a baseball game, or other experience; drawing and sculpting are ways to express their responses and thoughts. Children at this stage will enjoy classes and workshops that are open-ended and chal-

lunge them creatively. Steer clear of “crafty” activities where all children make the same pre-determined product; look for sessions and teachers that encourage discovery and self-expression.

The Age of Enlightenment

As children progress through early elementary school, it’s not surprising to see their artwork change. Fanciful, free-form drawings give way to more ordered and structured works. At this stage children employ a variety of symbols and symbolic



treatment to express their growing understanding of the world as having set rules and organization.

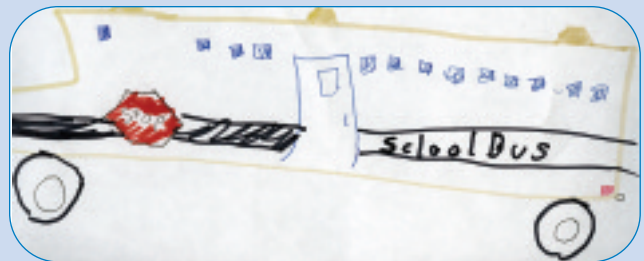
For example, the sun is often tucked into the corner of the page, with radiating lines to emphasize its role in the drawing. A green strip across the bottom of the page acts as “ground” and a blue

strip across the top acts as sky. After these basic elements are established, the drawing is then developed almost as if it were a scene from a play, with frontal characters and houses placed among cookie-cutter flowers and lollipop trees. Those visual symbols are like a mantra for children in this stage and they are repeated over and over again in their drawings.

Helping Enlightened Children: This is a stage at which children can benefit greatly from enriching art experiences and activities with adults. Take them to museums and talk to them about the variety of art forms they see. Cultural activities such as these help children understand that there is not just one way of seeing or of expressing themselves. School age children can also enjoy reading about different artists, art styles, and types of artworks. Be sure not to weigh in too heavily on children’s artwork at this stage. Many parents are disappointed in the difference between drawings at this stage and that of the flower children. As with children in earlier stages, talk with children at this stage about their artwork and the choices they make as they create.

The Inventors

This stage, which begins around third grade and generally precedes adolescence, is the one in which most children become frustrated and give up on their artwork. Whereas children in the “enlightenment” stage rely on a range of symbolic representations to convey an idea, the inventors will use an impressive amount of details to visually communicate “realism” in their drawings. These are not necessarily realistic drawings but interpretations of an object or a scene. Inventors will begin to overlap the people and elements that populate their drawings, conveying a basic illusion of depth in artwork. This stage is the time when we see the emergence of the “class artists,” students who are particularly adept at creating realistic or innovative artworks. Others may feel like art is not their forte and stop drawing altogether, thinking that can also lead to a disassociation from art and artwork.

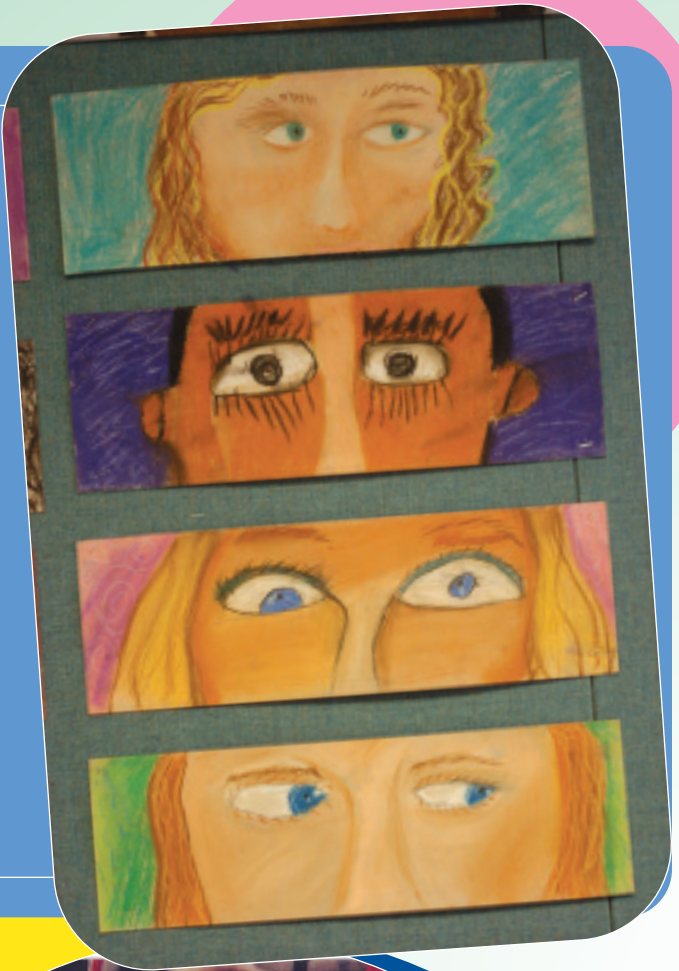


Helping the Inventors: Even if children have stopped drawing or developed other interests, you can help reawaken their interest through trips to museums and galleries. Their own aesthetic tastes and preferences may become more pronounced. Offer opportunities to explore a variety of avenues of self-expression, from formal classes to open-ended experiences in mixed-media to other types of aesthetic experiences such as touring historic buildings, outdoor activities, and dance and drama performances.

Martin Rollins,
*Associate Curator of Education Programs,
The Speed Art Museum*

ART for Everyone

In the classroom and at home, make adaptations as necessary to enable children with disabilities to experience the process of creating visual art. For example, some children with physical disabilities may paint with their toes or feet. Allow children with limited fine motor skills to use markers, which require less force than crayons or paint. For children with visual disabilities, mark the edges of drawing paper with masking tape so they can feel the boundaries. Add a little sand, rice or salt to glue or paint so children can feel where they are placing the glue or can use textures to determine colors. Provide art materials with texture. In the classroom, be sure children with hearing disabilities are seated where they can clearly see your demonstrations of process.



Teaching Tip

Put your ditto masters, patterns, coloring books, and “make and take” craft instructions aside! Focus on providing your child or students with basic materials—paper in different colors and textures, crayons and markers, paint, clay, beads, and recycled materials—that inspire freedom in creative expression.





MAKE STEPPINGSTONES

(appropriate for ages 3 and up)

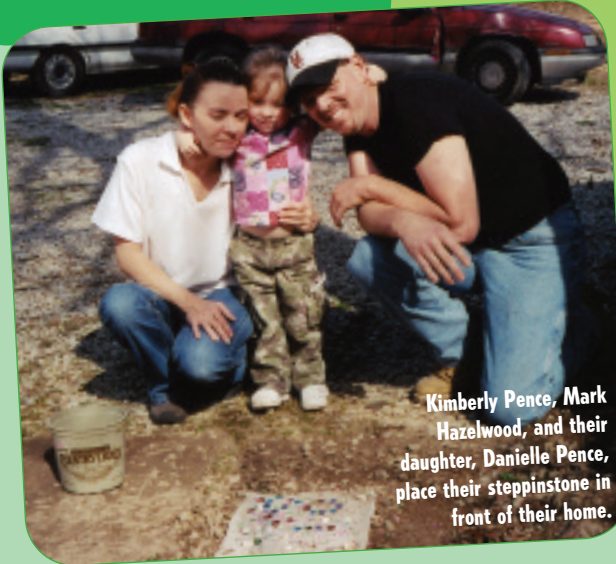
This activity can be done at home or, as shown in the program, as a classroom activity involving parents and children.

Materials:

- medium cardboard pizza box (1 per steppingstone; for classroom use, ask a local pizza restaurant to donate boxes)
- small garbage bag or piece of plastic to line the box
- Portland cement (22 cups per steppingstone)
- water
- bucket
- paper towels or towel
- 1 cup measuring cup
- plastic gloves
- safety goggles or glasses
- stick or shovel to stir concrete
- beads, shells, rocks, trinkets, blocks, old keys etc., for decoration (anything that can withstand weather will work)

Directions:

Have children put on gloves and safety goggles or glasses. The adult should add 22 cups of Portland cement to the bucket, then add 7 cups of water and stir well. The concrete should be mixed to the consistency of peanut butter (not too wet). Fill the pizza box with concrete. Let the child press the concrete with their gloved hand to smooth it. Let the child choose items to decorate the steppingstone and press items into the concrete. This can be an opportunity to practice counting skills and color knowledge. Let the steppingstone dry overnight and remove it from the box.



Kimberly Pence, Mark Hazelwood, and their daughter, Danielle Pence, place their steppingstone in front of their home.

Practice Seeing

Try looking at common objects and drawing them in terms of the art elements discussed by Settlement School teacher Won Jung Choi: dot, circle, straight line, curved line, and angled line. How can doing art processes yourself help you understand children's feelings about creating art?

BOOKS AND ART

This program features visual arts activities using books.

At the Philadelphia Museum of Art, a class makes a collage after viewing a work by Stuart Davis. Children read *Who is the Beast?* by Keith Baker while looking at a Miro statue. Then, as a group, the class creates a beast on a felt board before moving into more individual work in the studio. In the program segment at the Smithsonian Institution, children visit the National Gallery Sculpture Garden to look at Louise Bourgeois' *Spider* sculpture. They read *The Very Busy Spider* by Eric Carle. Then they make their own spider amulets.

Books can be tied to art activities in many ways to help children appreciate art and enjoy creating it.

- Read books about artists. If planning a visit to a local museum, pre-visit and choose an artist, work, or theme to read about in advance.
- Look at and talk about the illustrations in the books you read. When children are younger, describe the illustration, using vivid language. (E.g., "Look at the big red chair in the picture.") As the child's language ability develops, encourage him or her to describe the illustrations to you.
- Encourage children to create their own works in the artist's style—or to retell the story with their own drawings.



FIND OUT MORE

- Visit the web site www.ket.org/arttoheart for more visual art activity ideas and more information about the people, places, and topics in this program.
- Find out more about Reggio Emilia. The Clearinghouse on Early Education and Parenting web site includes basic information and links, at <http://ceep.crc.uiuc.edu/poptopics/reggio.html>.
- Find child's level information and activities relating to National Gallery artworks (including Louise Bourgeois's *Spider*, which is featured in the program at www.nga.gov/kids/).
- In this program art teacher Won Jung Choi uses the book *Drawing with Children* by Mona Brookes (Tarcher, 1996). This book offers lesson ideas for educators and parents.

program 3

“Songs and music help people learn about themselves and learn about the world, and it’s never too early to start doing that.”

Victor Cockburn,
Artist-in-Residence, Powder House Community School

Making music can range from singing for your own pleasure to learning to play an instrument. Besides being fun and giving some children a subject to be passionate about, music helps build language skills, promotes cooperative behaviors, and is a way to learn about and share cultural heritage. In this program we see children making music at home and at school.



- Think about the role of music in your life. Do you like to listen to music and attend musical performances? Do you sing—at church, with your family, or even in the shower? What musical experiences do you remember from childhood?
- Think about the role of music in culture. What role do songs and music play in national pride, religion, and the marking of special occasions?
- Think about how music affects feelings. Are there certain songs or musical pieces that make you feel happy or sad, or that you associate with feelings from your past? Why is music important to us on a personal level?
- Think about the connection between music and movement. Do you like to dance?



Segment: Finding Your Singing Voice

The program opens at the Settlement Music School in Philadelphia, where Martha Glaze-Zook welcomes her students into class with a simple song. Glaze-Zook discusses music and its relationship to two types of auditory development:

- vestibular – related to body coordination/balance (gross motor development)
- cochlear – related to language development

Glaze-Zook demonstrates the difference between the speaking and singing voice and discusses the connection between music and language development. We see her class playing multiple instruments, singing and moving with different songs while building social and cooperative skills, and actively learning content from many areas.

Think About/Discuss

- Are you comfortable with your own singing voice and does that affect your willingness to share music with your children/students?
- What did you observe in the segment that showed music as a builder of social skills?
- What instruments and other items do the children use? What could be included in a music area at school or home?

Segment: The Value of Music in Learning and Development

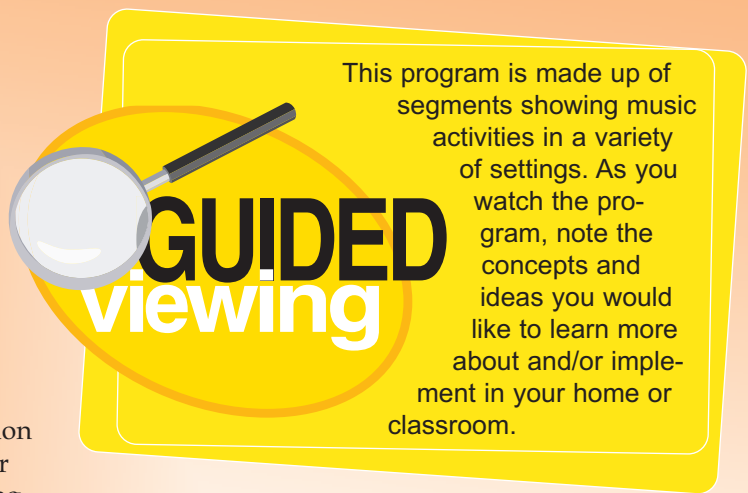
In this segment, teachers and other experts offer ideas about why music and arts activities are important.

Think About/Discuss

- Which comment stands out the most to you? Why?
- What type of music do you like? Do you listen to music? Create music? Have you ever written a song or made up new lyrics to a familiar melody? What is the difference between being a consumer of music and a maker of music?

Segment: Music at Home

John Ferguson and Kendra Atkisson and their infant daughter, Violet, demonstrate how it's never too early to start exposing children to music. Violet sings along while her dad plays the piano. It is important to these parents that their daughter enjoy her music and arts experiences and have the freedom to choose if and how she will pursue what she has been introduced to. Sharing music as a family brings them together in a joyful and meaningful way.



Think About/Discuss

- What conclusions did John and Kendra share about their different early childhood exposure and experiences with music?
- Were you surprised to hear the baby “sing”? What is your interpretation of what she is doing?
- How were these parents introducing their child to music? Why was it important to them?

Segment: Music in Elementary School

Artist-in-residence Victor Cockburn facilitates musical experiences with a diverse kindergarten class at the Powder House Community School in Somerville, Massachusetts. The class writes a song about using their senses as they walk through their school. This provides a very rich musical experience as well as supporting other learning. Literacy and language skill development is very evident in the segment. At the beginning of the segment you can see the lyrics to the Powder House School song and the instructor's finger moving along with the words. This is one way to use music to help prepare children for reading.

Think About/Discuss

- How did Victor Cockburn relate to and engage the students? How did the students respond? Was learning happening?
- How does teaching music in this way help English-language learners?
- Could you implement some or all of the tactics/strategies shown in this segment? If not, how could you get assistance or bring in an artist?
- What ages would this activity be appropriate for or not appropriate for? Why?

Segment: Music for All Abilities

Most classroom or group settings bring together children with diverse abilities and strengths. Some children may be developing more rapidly than others. Some children may have physical or emotional disabilities. But all can participate in arts activities—in fact, the arts are some children’s greatest opportunities to succeed in a classroom. In this segment, we see music as an inclusive activity for a group of children with diverse abilities at the Family Care Center in Lexington, Kentucky. Greta Gillmeister, music therapist, describes music therapy as using music to achieve non-music goals. Instructors from the Music Institute visit classrooms to lead music and movement activities. The instructors discuss how inclusive music activities can aid retention of information and increase attention to learning; assist with pre-academic skills such as listening and eye contact; and be beneficial for children of all abilities.



Think About/Discuss

- How were the children included in the activities? Why were the activities suitable for children with varying abilities?
- Did you see focus and learning happening? What benefits did you see from the instruction?
- How important was the participation and modeling of the adults for the children in the segment?

Segment: Music After School

Keith Cook, a professional musician, teaches violin lessons to youngsters as young as three as part of the Kentucky Center for the Performing Arts’ ArtsReach program at the West Louisville Talent Education Center. The idea is to provide musical experiences to children who may not otherwise have the opportunity to learn an instrument. In the segment, we see children in class and hear ideas from parents and children on the benefits and challenges of taking violin lessons. Cook discusses the approach he uses, which is the Suzuki method. This is an approach to teaching developed by a Japanese violinist and educator named Shinichi Suzuki. Suzuki believed that musical ability is not an inborn talent but an ability that can be developed in any child. He proposed using the way children learn to speak their native language as a model. In the Suzuki approach, students begin as young as three; parents take an active role by attending lessons with the child; and children become comfortable with the instrument before learning to read music. Listening to music, repetition, an encouraging environment, and frequent performance are also important; and students learn and perform together.

Think About/Discuss

- What do the children involved in the violin program think they have they gained from playing the violin?
- What benefits for the students does Cook describe?
- What were the parents’ responses about the program and their children’s experiences? Why do they think Cook is effective as a teacher?
- Did you take music lessons as a child? How did you feel about the activity? What age do you think would be appropriate to begin music studies? As a parent, would you like your children to learn to play an instrument?



Victor Cockburn teaches songwriting to students at the Powder House Community School.



You do not have to be a trained musician to share meaningful music-based activities with your children. Many simple activities can be done at home or in group and classroom settings.

In the classroom

- Make music activities a part of each day. Ideas include beginning each day with a song; playing different types of music (music can accompany other activities such as creating visual art); and having a music center where children can explore a variety of sounds.
- Add a microphone and tape recorder to your music center so children can record and hear their own voices.
- If there is a music specialist in your school, work with him or her to coordinate music with other classroom activities.
- Research opportunities for artist residencies. These can vary in length and be connected to other curriculum you are studying. Bringing an artist into the classroom will give your students meaningful and memorable opportunities to explore music—as well as give you ideas and professional development. Check your local or state arts council for programs and funding possibilities.

At home

- From infancy up, sing to and play music for your children. Expose them to a variety of styles of music—folk, jazz, classical, and world music in addition to lullabies and “children’s music.” Sing songs throughout the day, repeating those your children particularly like.
- Toddlers and up enjoy songs with movements. Join them in marching to the beat. Practice moving at different tempos. (See the segment on the Baby Artsplay class in Program 1 of Art to Heart and the segment on Families in Motion in Program 4 of Art to Heart.)
- As a child’s language ability develops, encourage him or her to make up additional verses or words.
- Provide your child opportunities to play with age-appropriate musical instruments, purchased or homemade. For example, a saucepan and wooden spoon can become a drum.
- If you are interested in music lessons for your child, explore the appropriate age to begin for the specific instrument.
 - Find out whether there are orchestras or music groups in your area that provide performances geared to young children. This makes a wonderful family outing.

Music for Everyone

Music experiences are important to all children. In group and classroom settings, make adaptations as necessary to enable all children to participate. For example, choose or adapt

movement songs to include body parts that children with physical disabilities can move. For hearing impaired children, allow them to feel the vibrations that come from various instruments—from xylophones to maracas—as well as CD player speakers. For children with visual impairments, describe instruments and allow the children to explore them by touch. If it is difficult for a child to play music that requires coordination of both hands—such as rhythm sticks or triangles—assist him or her in being successful by holding the instrument still while they play it.



FIND OUT MORE

- Visit the Art to Heart web site www.ket.org/arttoheart for more music activity ideas and information about the people and topics in this program.
- Find out more about the Suzuki method at www.suzukiassociation.org.
- Read an article about integrating music into language arts and details of the process Victor Cockburn uses in the classroom at the Lesley University web site http://www.lesley.edu/academic_centers/hood/currents/v3n1/pascale.html

Movement & DANCE

program 4

“The mind-body connection is an essential one for learning in the early childhood years...and the arts will ensure that a child is making a mind and body connection because you are physically engaged as well as cognitively engaged.”

Liz Armistead,
Director Early Childhood Programs, Settlement Music School

This program shows a variety of movement and dance activities and explores their many benefits for young children. The motor (movement) skills learned during the early years of life not only contribute to physical health and self-confidence but are essential building blocks for other areas of learning because of the connections movement creates in the brain. Dance is also an important way to share cultural traditions and to learn about diverse cultures.



- Think about the role of dance in your life. What dance experiences do you recall from your childhood? Do you like to dance today?
- Think about the different kinds of dance—folk dances, artistic dances (such as modern dance and ballet), and ballroom and social dances. What are some of the reasons that people and cultures dance?
- Think about other opportunities for physical activity that young children have, such as sports, games (tag or hopscotch, for example), swimming, hiking, etc. How is dance similar to and different from these activities?

This program includes segments showing movement and dance activities in a variety of settings. What are the benefits for early childhood learning and development that can be found in this art form? Note concepts and activities you would like to learn more about or implement.



Think About/Discuss

- Why is this dance appropriate for youngsters? Why might they be interested in it?
- According to the teachers, how do children benefit from an activity such as this? What are the tactics used by the dance instructor that could be used to improve the learning environment in a classroom?

Segment: The Value of Movement and Dance

In this segment, teachers and other experts offer ideas about why dance and expressive movement activities are important.

Think About/Discuss

- Think about all the motor (movement) skills that develop between birth and about age 8. Why is this period of life important?
- Which comment stands out the most to you? Why?

Segment: Motor Skills 101

At the Child and Family Development Center in Concord, New Hampshire, Rae Pica, a movement education consultant, introduces children to “movement exploration.” The activities she does with young children help them develop knowledge of their bodies and of movement by working on gross motor skills and non-locomotor skills. They also encourage “divergent problem-solving”—when Pica asks children to show her a “round shape” or “crooked shape,” she points out the many different responses the children come up with. Pica believes that physical activity, knowledge of body, balance, coordination and spatial direction are connected to successful cognitive learning.

Think About/Discuss

- What does Rae Pica say is the difference between the activities she does with young children and dance?
- Why should children engage in physical activities? What do you think about the idea that giving children “breaks” for physical activity will facilitate cognitive learning?

Segment: African Dance Class

The program opens at the Adams School in the Forest Park area of St. Louis, Missouri, where the COCA (Center of Creative Arts) Urban Arts Program sponsors classes. A first grade class is learning the *Jansa*, a traditional dance from Mali. The *Jansa* is a dance for the full moon. It also reflects the importance of honoring family members. Instructors and administrators discuss how feelings of accomplishment and success in dance and the arts in general carry over into other areas of learning and have a positive impact.



- What is the difference between “divergent problem-solving” (multiple and different possible answers) versus “convergent problem solving” (leading to a single answer)? Brainstorm activities that are examples of both types of problem solving.

Segment: Born to Move—Music and Motion

Art to Heart visits two classes offered by COCA (the Center of Creative Arts) in St. Louis, Missouri.

The first, Music and Motion class, is for parents and children age 18 months to three years old. Parents bring their children to the class to have experiences that create the knowledge of a steady beat and offer language, music, and movement experiences. You will hear Deborah Harris, the instructor, talk about how music and movement are natural for children. She believes it is important to play with young children’s natural love for movement and not inhibit it.



Children explore basic movements at the Child and Family Development Center

Think About/Discuss

- What activities do the parents and children do? Do they seem to be having fun? Could these activities be done at home or in the classroom?
- In the opinion of the teacher, why are dance, movement, and music good activities for children today?
- Did you see evidence of how movement allows for social and emotional development and expression? Why is this important?

Segment: Born to Move—Ballet Babies

The program also visits ballet classes at COCA. Parents often request ballet classes for their very young children, but, according to Norma Gabriel, COCA’s Ballet Program Coordinator, children three and four years of age are not ready to do classical ballet. The result has been a Ballet Babies class that teaches the foundations of ballet through the fanciful exploration of traditional ballet stories and dance games. The young children primarily use their imaginations to guide their movement in this class. More technical and structured instruction is offered as the children are physically ready for it.

Think About/Discuss

- In what way does COCA use knowledge about child development to structure the content of the ballet classes? What are the reasons COCA takes the approach it does?
- What lessons does this segment offer about physical activities and lessons? Do you think other physical activities (such as sports, gymnastics, etc.) are similar to ballet in that there are drawbacks and physical risks if children begin too early?

terms & concepts

motor skills: skills associated with movement, with the ability to use muscles effectively

gross (or large) motor skills: the use of muscles in the arms, legs, and trunk (examples are sitting, crawling, walking)

fine motor skills: the use of small muscles such as those in the hands and fingers (examples are reaching, grasping, picking up things)

kinesthetic learner: someone who learns by doing and moving

locomotor movement: movements in which the body moves from one location in space to another (examples are walking, running, hopping)

non-locomotor movements: movements made when the body stays in one place (examples are bending, stretching, swaying)



In the classroom

- Use music and movement at transition points of the day. For example, sing a song to start and/or end the day. When children move in and out of the classroom, challenge them to move in different ways (like a bird or a butterfly, like a tiger, as if they were moving through water or a snowstorm, etc.).
- Let children move to music using scarves, crepe paper streamers, or hoops. Encourage them to vary the shapes and directions of their movements, the level of their movements (whether they move high or low), and the tempo (speed) of their movements.
- Research holidays and special occasions that would provide opportunities to enjoy dances and music from other cultures (such as Cinco de Mayo in the program). Look for opportunities to bring teaching artists into the classroom to teach cultural dances. (Check your local or state arts council to see if they offer grants.)

At home

- Hold your baby or toddler in your arms and move to music. Gently bounce him or her in time to the rhythm.
- As you talk to your baby, point to and name your and his/her body parts. Describe your movements and your baby's.
- With toddlers and preschoolers, dance and sing songs with movements, such as "Itsy-Bitsy Spider" and "I'm a Little Teacup."
- Encourage your toddler and preschooler to develop body and movement awareness. Ask questions like, "How many ways can you move your arms?" (legs, hips, etc.). Practice movements in which your child moves from one space to another (locomotor movements like running, walking, etc.) and movements in which they stay in one space (non-locomotor movements like bending, hopping in place, etc.).
- Play games like "Copy Cat" with preschoolers and children in early grades. You and your child can take turns mimicking each others' movements. Place older children in a circle and have them mimic a movement done by one child in the middle. Do this to music and allow each child the opportunity to be in the middle.
- Look for opportunities in your community to be in the middle. ages to participate.
- In keeping with your child's attention span and age, take them to a variety of dance performances—from cultural dances to classical ballet and modern dance.

- Why would a feeling of success and a sense of satisfaction with your body be beneficial?

Segment: Culture Afoot—Mexican Hat Dance

You will see two sites that include dance instruction in this portion of the program. At the Settlement Music School's Kaleidoscope Preschool, Kaye Fernandez leads young children in learning a Mexican hat dance and in other movement activities. Children at the school spend time every day working on activities to build body awareness and fine and large motor skills.

Segment: Passing It On

In this segment, we see people of all ages participating in a traditional Appalachian dance in Berea, Kentucky. Jennifer Rose, a dance and music educator, talks about the role of traditional music and dance in her life as well as physical, emotional, and social benefits to young children. The segment concludes with Rose singing and dancing with her young daughters.

Think About/Discuss

- According to Rose, how does participating in traditional dance positively impact physical abilities, social development, and self-esteem?

Think About/Discuss

- According to Fernandez, what are some of the skills children learn in doing the Mexican hat dance? Which are physical skills? Which are cognitive and social skills? How do these relate to learning?
- Is it important to learn about other cultures? Is teaching the traditions of music and dance an appropriate way to learn about other cultures?
- What do you think about Fernandez' belief that activities must be fun and her comment that her students "have to be children"? How can fun and learning be combined?



Young children explore the stories of ballet in COCA's Ballet Babies class.

Segment: Culture Afoot—Being Counted

Aundra Lafayette, who visits classrooms in Louisville, Kentucky, through the Kentucky Center for the Performing Arts' ArtsReach program, teaches movement skills along with many styles of dance—from African to modern and some ballet. Lafayette advocates for finding joy in learning and sees this response in the children she works with. During the lesson we observe, the teacher is focused on basic movements and patterns. Children learn to use their bodies to communicate self-confidence and pride—to exhibit they are members of society who are to “be counted.” The segment ends with footage from a performance of “Satin Doll” by young dancers from Lafayette’s program.

Think About/Discuss

- Why would a combination of movement skills—like walking and hopping—be a natural partner with learning to dance? What are dances made of?
- What do you think about Lafayette’s comment that the way a person walks is an expression of how they feel about themselves?
- Why would it benefit children to learn a lot of different styles of dances?
- Lafayette says modern dance is her favorite type of dance because the movements are abstract and can be used to tell so many different stories and textures. How do movements convey stories, ideas, and moods?



Helping Your Child Develop the Fitness Habit



— | by Rae Pica, children's movement specialist

While most children are born healthy and fit, not all of them remain that way. Doing so depends in great part on four factors: environment, attitude, knowledge, and lifestyle.

Environment

What does your child's environment consist of? When forced to stay indoors due to inclement weather, is his only choice to sit still somewhere? Or is there room for the two of you to put on a CD and dance? To play Twister? Or perhaps even to twirl hula hoops around your waists and other body parts? Is there somewhere in the house where space for activity is valued more than the display of easily broken knickknacks?

What about the outdoor environment? Does it include open areas for running, jumping, rolling, and the like? Is there a tree or purchased equipment for safe climbing, hanging, and swinging? How about a sandbox so your toddler can dig and haul? Does your child have access to activity-oriented toys, like a tricycle or bicycle, balls, or ribbon sticks, like the ones the rhythmic gymnasts use?

Attitude

Setting up the environment for physical activity also falls under the heading of demonstrating a proper attitude, as does exhibiting enjoyment toward physical activity. Do you moan and groan when it's "time" to put in the aerobics tape? Do you get off your bike or finish your walk huffing and puffing and making it seem like an ordeal? Or do you express enthusiasm as you lace up your sneakers or following a brisk stroll? It's OK if children understand that sometimes physical activity is an effort as long as they also understand that anything worth doing is worth some effort.

Most important, do you play with your child? There's research showing that the influence of parents and siblings does indeed increase children's physi-

cal activity levels. In fact, your actual participation in your child's activities (especially if she's in the under-seven set) will have much more effect on her activity levels than if you simply insist she be active.

Children learn by watching you. If you spend the majority of your free time in sedentary activities, like watching television, that's what they'll want to do, too. But if you spend your free time playing, not only will they have someone to play with, they'll have a terrific role model. Because you have a playful, positive attitude toward physical activity, they'll assume the same.

Knowledge

Knowledge comes into play when you help your child understand why you and he take part in physical activity—why it's necessary (which will help ensure that a positive attitude toward fitness endures beyond childhood). Certainly, lecturing children on the topic isn't likely to have much of an impact; you'll make the greatest impression mostly by example. But you can also offer a well-placed word or two. For example, as you stretch out: "It's important to stretch after exercising so your muscles don't get all bunched up." Or, to stimulate your child's natural curiosity: "Wow—chasing bubbles really got my heart pumping. It's healthy to do that sometimes. Is yours going faster, too?"

Your child should also know why you choose family activities like skating, swimming, and rollerblading. ("It's important to be active so we can be healthy.") And she should have a vote as you decide on the family's adventures. Would she rather go for a walk or a bike ride? Would she prefer going to the playground to mess around on the equipment, or play Frisbee in the park? Remember: Choice is a necessary ingredient in fostering intrinsic motivation.

Lifestyle

Finally, there's lifestyle. If your child is to derive the benefits of physical fitness, then physical activity must be habitual and lifelong. Moving should be as routine as brushing teeth and bathing. Not surprisingly, if we're to instill habits, early childhood is the best time to start. Most importantly, if physical activity is a habit of yours—and of your family's—it will become a habit for your child. And it will be an easy one to keep if it's associated with pleasure rather than pain.

A pleasant association is most likely to happen if you:

- Choose individual and family activities that fit easily into your lifestyle.
- Select activities that are within your physical capabilities and those of your family members.
- Pace activities with fun, rather than heart rates, in mind.
- Don't worry about scheduling; consistency is important, but it's okay to be flexible.
- Encourage one another, pointing out what's right about what you're seeing.
- Don't insist a child do something she's not comfortable with; you can always try again in several months.
- Expose your child to a wide variety of physical experiences. Just as you wouldn't feed your child only chicken and spinach, you shouldn't limit activity choices.
- Keep competition out of the equation. No good can come from comparing children.

The goal is to make physical activity a customary part of your child's—and your—life. However you choose to encourage the physical activity habit, you can be assured that if it's introduced early in life, your child won't be among those who struggle to remain fit.

Read other articles on early childhood movement and find ideas for activities and games at Rae Pica's web site www.movingandlearning.com.

FIND OUT MORE

Find out more about the people and topics in this program at the Art to Heart web site www.ket.org/arttoheart.

DRAMA & the Literary Arts

program 5

“Children are trying on roles. They are exploring the world through the arts. It’s very basic drama.”

Miriam Flaherty,

Senior Director of Education, Wolf Trap Foundation for the Performing Arts

This program explores how the use of drama, literature, and storytelling can benefit children studying any subject area. Drama can combine all of the arts in the exploration of stories. By “walking a mile” in someone else’s shoes children learn empathy and so much more. Acting out what children “read” in pictures or the stories they hear and read helps them to recall the sequence of events and understand the characters in a deeper way and has a positive effect on their own writing and storytelling.

before you WATCH

- What do you know about drama? Have you been to plays or seen them on television? Have you ever seen a performance by a storyteller? Have you been in a school or community play? Did you play dress-up as a child or participate in role playing?
- What role do drama and theater play in your community? Do the child development centers utilize drama in their classrooms? Do the centers or schools visit or get visits from a children’s theater?
- What do you think drama could add to your child’s or student’s development? What do you think about arts activities as learning experiences? What do you know about the impact of the arts on learning and/or reaching prescribed educational outcomes?

This program contains segments with several classrooms of varying grades using the dramatic arts to reach intended learning goals. Note concepts and ideas you would like to learn more about and/or implement.

GUIDED viewing

Segment: The Subtext Strategy

The program opens in a third grade class at Byck Elementary School in Louisville, Kentucky. Teacher Laura Rasz is using the painting *Lewis and Clark on the Lower Columbia*, by Charles M. Russell, as a dramatic prop to inspire the children to go deeper into what the Lewis and Clark expedition must have been like from the perspective of the people involved. Children are asked what the explorers and Native Americans in the painting might have been thinking. Rasz discusses the use of the subtext strategy to get students to assume a perspective different from their own. Using the natural skills children have, such as the ability to read body language and interest in play-acting, allows the children to “step into” a story, painting, or photograph. This results in better writing and storytelling skills for the students. The segment also shows a glimpse of another classroom engaged in a similar activity with a book and includes comments from the children about their experiences.

Think About/Discuss

- How do the children interact? Do they seem to be having fun? What did the students get from these activities? What are the educational outcomes?
- What do you think about the teacher’s comment that children are natural dramatists? Have you seen evidence of this in the children in your life?

- If you are a teacher, does the subtext strategy seem like a tool you could use? Do you already use some similar activities?
- If you are a parent, how could you implement what you saw in the segment at home?

Segment: The Value of Arts Activities

A variety of teachers and other experts offer ideas about the value of the dramatic arts, literature, and storytelling in the lives of young children.

Think About/Discuss

- Which comment stands out the most to you? Why?
- How do these comments support the idea of drama having more academic learning outcomes?

Segment: The Book and Beyond: Caterpillar

Two Wolf Trap teaching artists are the focus of this segment. The teaching artists visit classrooms on a regular basis over the course of a few months. The techniques of the teaching artists bring stories to life and create learning and development opportunities for the students and their teachers. In the first part of the segment, Kofi Dennis uses music and movement to bring Eric Carle’s *The Very Hungry Caterpillar* to life in a Head Start kindergarten classroom.



Kofi Dennis and kindergarten students bring a story to life.



At home

- Read to your child. Or tell a story in your own words. Use different voice inflections as you read with your child.
- Use gestures (like waving your hand for bye-bye) accompanied by words when communicating with your child.
- Engage in activities that involve a sequence of events (like peek-a-boo) to allow your child to anticipate and predict.
- For toddlers, provide pretend play materials, like telephones, play kitchens and cars, and clothing and hats for dress-up. Pretend with your child and use make-believe. For example, ask your child to play the mommy or daddy while you play the child.
- Encourage your child to imitate movements made by objects (move like boats or cars), animals (move like a butterfly or rabbit), or people (move like a giant or pretend to be a person fishing).
- Encourage your child to act out the characters in stories that you read. Join him or her, taking turns acting out different characters.
- As language ability develops, ask your child questions about their environment. “Why do you think that happened?” or “What do you think will happen next?”
- Make up stories together about things in your environment. Use dramatic play to build on the interests of your child—whether it’s interest in a strange-looking insect in the backyard or a painting at a local museum.

In the classroom

- Have students create simple puppets by gluing features onto paper bags. Keep the puppets in the class book area for individual play or perform stories. Brainstorm connections to a variety of subjects.
- Play drama and improvisation games. For example, have the class “mirror” you, the teacher, as you move slowly, using different parts of the body. Then let them do the activity in pairs, switching leadership from one to the other.
- Create prop boxes for the classroom or centers for children to use during unstructured play time. Props can be anything that elicits interest and might inspire dramatic play—from old keys to scarves to stuffed animals. Provide a full-length mirror so children can see themselves playing. And rotate the props frequently. Make sure props are physically safe.
- Use a walk through the school yard or a field trip as inspiration for creative dramatics. Ask children to pay close attention to the sights and sounds around them. At the site or back in the classroom, ask them to improvise what they saw and heard.



Think About/Discuss

- What was the classroom teacher’s role while Kofi Dennis was working with the children? What kind of preliminary work did the visiting teacher do with classroom teacher?
- What were some of the tactics used by the teacher to maintain classroom control while inviting interaction and movement from the class?
- What does the teacher have to say about learning through this type of activity? Is play important to learning? Did you see evidence of what the teacher called “joyful, active learning”?

Segment: The Book and Beyond: Puppets

In the second part of the Book and Beyond segment, another Wolf Trap teaching artist, Ingrid Crepeau, works with students at the Community Academy Public Charter School in Washington, DC. She utilizes puppets in her classes to bring stories to life. Crepeau is building on the book *Duckie*, by Eve Bunting.

Think About/Discuss

- What can puppets do for children?
- How does Ingrid Crepeau choose her books? How does she alter the books, if needed, to make them age-appropriate?

Taking Your Child to a Performance

Children's theater companies and storytellers provide an exciting array of opportunities for young children to enjoy drama. Look for free storytelling activities at local libraries or performances by children's theater companies in your area. Be sure to check the age-appropriateness before choosing an activity or play.

Before you go, talk with your child about appropriate behavior as a member of an audience.

Before or after, talk with your child about the story, the characters, the scenery, the costumes, the music, and the lighting. What did your child notice and like? How did the actor or storyteller convey actions and ideas? How did your child feel about specific characters or the story? As your child gets older, discuss the ideas conveyed in the play. Share how the play made you feel.

Some companies offer question-and-answer sessions before or after productions as well as workshops. Look for opportunities like these in your community.



- How does this activity help in literacy development? Can this sort of group dramatic play address individual learning goals?
- Why does the artist think it is important for each child to participate and how does her work address individual learning styles and development?
- Why does the artist say her “animated picture walk” approach is more beneficial for a group setting than just reading a story?

Segment: Myth-Making

The arts are used to introduce and teach science and history at the Smithsonian Early Enrichment Center. In this segment, Kindergarten Enrichment Teacher Joshua Beasley uses themed explorations to encourage students to explore story writing and storytelling, science, music, and art. A painting (*The Old Violin* by William Michael Harnett), a violin, a wolf mask, and the Natural History Museum are launching points for the class' creation of a story. Students continue to build upon the story throughout the unit, as they explore related ideas in science and history.

Think About/Discuss

- What benefits of including the arts were discussed in the segment?
- What role did the storytelling play in the learning? What was different and what was similar about the teaching style you saw in this segment and what you already do as a parent or teacher?
- How can you access kinds of props, tools, and resources seen in this segment? What else could you use?
- Are the arts a useful tool in teaching difficult-to-grasp concepts like time?

FIND OUT MORE

- Visit the Art to Heart web site www.ket.org/arttoheart for more information about the people and topics in this program.
- Explore the online Smithsonian Institution resources for teachers and children at www.si.edu for ideas and possible resources to plan a cross-curricular exploratory activity.
- The book *A Show of Hands: Using Puppets with Young Children* by Ingrid Crepeau and M. Ann Richards offers ideas for making puppets and using them to teach emergent literacy skills. Find out more about the book at the web site www.showofhands.org

The Artful ENVIRONMENT

program 6

“When I say a rich environment, I mean one that provokes children to think, one that invites children’s curiosity. When children are curious they are more likely to look at something and focus their attention...the basis of learning.”

Deborah Tegano,
Professor of Child and Family Studies, University of Tennessee

Our surroundings and overall environment in any setting have an effect on us, even as adults. Young children’s learning is experiential and based on their interactions with the environment and the objects and/or materials within the environment. Physical space and materials are important aspects of an artful environment—but so are time, interaction, observation, and support. This program will take you on a tour of several different classrooms, an art studio, and even cyberspace, but also goes deeper to explore other components that create an environment that supports learning and the development of the child.

before you WATCH

- As a child, was there a place or setting where you felt free to explore and create? How did that make you feel? What about the setting made you feel that way?
- Think about how your home or classroom is currently arranged. Are materials, including “messy” art materials, accessible? Is the space conducive to individual as well as group play and learning? Is there room for a project to remain “out of place” until complete?
- In the classroom, do you offer a variety of activities or allow students to engage in an activity in diverse ways?
- Do you share activities you both enjoy with your child?

Segment: The Key Learning Community

The program opens at a ukulele class at the Key Learning Community in Indianapolis, Indiana. This is one of the school's "pod" classes based on shared teacher and student interests. Founded by teachers, the school embraces Howard Gardner's concept of multiple intelligences (see Program One for information on multiple intelligences), and classes attempt to nurture all of the intelligences. Another distinctive aspect of the school is the Flow Center, where students engage in open-ended free play/work time. The center is based on psychologist Mihaly Csikszentmihalyi's theory of flow—a beneficial state in which people are so involved in an activity that nothing else seems to matter but enjoying the task and having fun while doing so. At the Key Learning Community, students are taught to focus and plan and are expected to practice those skills and reflect on their work.

Think About/Discuss

- What are some benefits to the students of a school founded by teachers?
- What are the benefits to both students and teachers to have "pod" and "flow" classes?
- How could traditional schools incorporate some of what happens at the Key Learning Community?

Segment: Aspects of the Artful Environment

Teachers and other experts offer ideas about why the artful environment, as well as time, is important to them and the children in their lives.

Think About/Discuss

- Which comment stands out the most to you? Why?
- How do the issues of environment and time affect your interactions with the children in your life?
- What would it be like to take time—the clock—out of your schedule?



Naturalistic intelligence is one of the intelligences nurtured at the Key Learning Community.

This program includes segments that illustrate how space, materials, time, and interaction create an environment that allows young children to explore and learn. As you watch, note concepts and ideas you would like to know more about.



Segment: The Third Teacher

The Reggio Emilia approach to early childhood education regards the learning environment as a third teacher (along with teachers and parents). In this segment, Reggio educators discuss the importance of materials, aesthetics, accessibility, and the overall arrangement and intent of the space. The segment offers a look at a Reggio classroom and the kinds of interactions between children and materials that go on. For more information about the Reggio Emilia approach, see Program 2.

Think About/Discuss

- What did you notice about the classroom layout and the materials?
- Do you think the environment and materials change the way the children learn and interact in and with their classroom? If so, how?
- How does your current environment help you provide positive learning experiences? How might you make your environment work better or more effectively to reach learning and developmental goals?

Segment: I Picture You, You Picture Me

In this segment, Dionisio Ceballos, an artist who lives in Louisville, Kentucky, and his daughter Emilia draw and paint portraits of each other. This time is spent using materials on hand with very little instruction. Ceballos talks about the importance of observing his daughter rather than instructing her or critiquing her work. The experiences and the time together are more important intentions to him.

Think About/Discuss

- Do Ceballos and his daughter look like they are having fun? What learning is taking place through their art work and play?
- What do you think the effect of the father not passing judgment on his daughter's work is?
- What is the father's goal in spending time like this with his daughter?
- Ceballos says he believes children spend too much time watching television and using computers. What do you think? How much time do you and your family spend in front of a screen? What are some activities you can do besides watching television, playing video games or getting on a computer?

Segment: Museums of Their Own

This segment visits two museums created specifically for children, the Please Touch Museum in Philadelphia and the Children's Museum of Indianapolis. Children and their parents enjoy a variety of activities at both museums. Representatives discuss the importance of play and how it is often the adult that needs acclimating in an environment created for play. At the Please Touch Museum, playful, engaging places encourage what is called a "triangle of learning"—the environment, the child, and the adult. At the Children's Museum of Indianapolis, museum representative Lori Baltrusis discusses how important it is that parents take their time, relax, and play wherever the child seems to be the most engaged instead of rushing to see everything. Children love repetition and can amaze adults with their attention span when they have found something that truly engages them.

Think About/Discuss

- What can children learn through play? Why are the interaction of an adult and the environment positive additions to child's play?
- Do you see materials and/or areas in the museums that would attract children with different learning styles? If so, what are the materials and/or areas and what learning styles did they match?
- How often do you play with your child?

terms & concepts

free play: time in which children get to choose their activities and type of interaction. The most important factor in free play is that it is child-directed. When children have the time and opportunity to be self-

directed and engaged within an environment, they can demonstrate their knowledge and understanding of the world and how it works to the observant adult. It is through free play that a child gets to experiment and develop creative, intellectual, physical and social skills.

flow theory: a theory developed by Mihaly Csikszentmihalyi, a professor and former chairman of the Department of Psychology at the University of Chicago, who has devoted his life's work to the study of what makes people truly happy, satisfied, and fulfilled. He is also a leading researcher on creativity. Csikszentmihalyi's idea of flow in creativity is that people enter a flow state when they are fully absorbed in activity to the extent that they lose their sense of time and have feelings of great satisfaction. "Your whole being is involved, and you're using your skills to the utmost," he says. Among his books are *Creativity: Flow and the Psychology of Discovery and Invention* (HarperCollins, 1996).





try it!

In the classroom

- Use free play time in your classroom to observe and recognize individual children's strength areas.
- Make a list of materials you might make available now that you have viewed this program. How else might you change/rearrange your classroom?
- Add a few of the items the Reggio classroom included in its block area and observe any changes in the way children work in that area.
- Plan for creative time with your students in which they can experience different art materials and media.

At home

- Create a space for open-ended exploration and learning. Reserve time in your child's schedule for relaxed play.
- Brainstorm about art materials you already have in your home. How and where can you store these so they are easily accessible to your child?
- Display your children's artwork within their environment on their eye level.
- Think of activities that you and your child can enjoy together—drawing each other, listening to and dancing to music, reading, and acting out stories. Relax and enjoy these activities. Consider replacing some TV or computer time with these activities.

TEACHING FOCUS AND REFLECTION

In this program, teachers from the Key Learning Community talk about teaching focus and reflection (similar to the concepts of "plan, do and review"). Here is some additional information on why and how you might do this:

- Learning happens when children become intensely involved in activities or projects of their own design. When children are empowered to make a choice they will focus their attention completely on their work/play.
- Children benefit from having the opportunity to decide what they want to do. A young child can begin to learn to plan by making a choice of what area and/or what materials he or she would like to work in or with. A teacher or parent can help each child develop a plan, break it into manageable pieces, and define a sequence of steps according to the stage of development and ability of the child. The child's plans will become more complex and their focus deeper as he or she progresses in an environment that supports that process.
- A safe, well organized space with a wide variety of materials for children to choose from facilitates learning. The teacher becomes an observer and learning coach who helps each child appropriately choose and organize their own work. By asking open-ended questions, a teacher can help to guide the child's progress and help the child to reflect on what has been learned from the experiences. It is also important for the teacher to help recognize, define, and offer suggestions to solve problems.



Tips for Creating an Artful Environment

In the classroom

- Even if you can only fit it in once a week, allow for some flexibility in your classroom schedule for free play time.
- Include different forms of art in lesson plan activities for any unit.
- Have children “draw” or act out with charades their spelling words to demonstrate their understanding of the meaning.
- When working on math problems, allow students to use beads or manipulatives to help them solve or create the visual solution.
- Dramatize stories/books and/or history lessons.
- Present lessons for multiple learning styles. Visual children will appreciate writing on the board and making and using models, diagrams and graphs, and charts. Auditory children will appreciate

lecture and discussion. Kinetic learners will appreciate getting their hands and bodies into the learning process.

- Create a place in the classroom for art materials the children can use for projects and during free play time. It might be nice to have the art area, and even a drama area (with some dress ups and props), close to the book area.



In the home

- Create a gallery space and include work from all family members. (Gallery space can take different forms, and what is on display can change as often as you want!) Hang a cork board. Use a clothes line or thick string and clips. Displaying art on the fridge still works, too.
- Make sure materials are accessible.
- Designate a drawer or shelf in a shared space that the child can get into easily.
- Use a clear storage box that is easily reached by children.
- Some things to consider with materials: Nontoxic products are best, especially with very oral children. You may want paints, markers, scissors and glue to be in a more secure place and used in supervised activities until rules are understood. Clay and play dough work well on plastic place mats or cookie sheets, which provide a defined area for work with these types of mediums. Old magazines to cut up; different colors and shapes/sizes of paper; and objects like wire, chenille rods, beads and buttons (be mindful of choking hazards) are inviting to work with for

collage or sculpture. Even toothpicks and packing chips work well for building.

- Make sure that your rules of where and how materials are used are heard and understood by children.
- Put pencils and paper in several places throughout the house to encourage their use.
- Have music or story tapes / books on CD available and try playing as often as you have the television on.
- Have an area designated for dress-up clothes—a designated drawer, clear storage box, etc.
- Make sure there is a safe place for movement and dancing in your home and make sure children know where it is safe for big movements.



Museums just for kids

This Art to Heart program visits two well-known children's museums, the Please Touch Museum in Philadelphia and the Children's Museum of Indianapolis. There are several hundred children's museums across the United States and there may be one near you.

What is a children's museum? According to the Association of Children's Museums, it's a museum that specifically serves the needs and interests of children "by providing exhibits and programs that stimulate curiosity and motivate learning." These museums are designed to be enjoyed by parents and children together. Many offer school partnerships, outreach programs, and parent resource programs on early childhood education.

The oldest children's museum in the United States is the Brooklyn Children's Museum in New York. It opened in 1899! The largest is the Children's Museum of Indianapolis, which has 433,000 square feet of exhibits.

Visit the Association for Children's Museums' web site at www.childrensmuseums.org/index.htm for a list of children's museums in the United States and around the world, along with information on how to make the most of your visit.

The Please Touch Museum web site www.pleasetouchmuseum.org has lots of useful information for parents, as well as recipe cards for everything from making your own lip balm to bubble soap. There are useful information sheets for parents on topics such as setting up an art area at home, enjoying art with your child, supplies, and teaching your child about art critique.

The web site of the Children's Museum of Indianapolis at www.childrensmuseum.org has units of study and other teacher resources as well as online activities for children.



FIND OUT MORE

- Find out more about the people and topics in this program at the Art to Heart web site www.ket.org/arttoheart.
- The Key Learning Community web site has information about the school and the education theories it practices—including multiple intelligences and flow theory—at <http://www.616.ips.k12.in.us/About+Us/History/default.aspx>.
- The Clearinghouse on Early Education and Parenting web site includes basic information and links about the Reggio Emilia approach to early childhood education, at <http://ceep.crc.uiuc.edu/poptopics/reggio.html>.

Arts for LEARNING

program 7

“The teacher’s role is to promote the modes of thought that make artistic activity possible.”

Elliot Eisner,
Professor of Education and Art, Stanford University

Many leading educators and child development specialists agree that arts experiences engage young children and can have a positive impact on their learning and development. In this program, you’ll see segments on a variety of aspects of arts and learning. You’ll see a project using drama to teach science and learn about the role of teachers and parents in understanding and guiding young children as well as the importance of experiences in early life on brain development. You’ll also meet an arts education professor who encourages teachers to “look to the children” for inspiration; and see an innovative use of computer technology to allow young children to explore museum artworks.



- If you are a teacher, think back on your training and education. Were brain development, multiple learning styles, and intelligences topics covered in your education and training? Did you have the opportunity to create art? If not, would you be interested in learning more about these concepts and how they can help you in the classroom?
- If you are a parent, think about your own attitude toward creativity. Did you have an opportunity to explore arts activities as a child? Do you enjoy singing, dancing, playing make-believe, and creating visual art with your children?

This program is made up of segments exploring a variety of activities relating to the arts and learning. Note concepts and ideas you would like to learn more about and implement in your home or classroom.



Segment: Eco-Drama

In this segment, third graders at St. Agnes Elementary in Louisville, Kentucky learn about pollution, recycling, and other science content through a classroom program called Eco-Drama. Created by Louisville's Stage One, a professional theater company for young audiences, as part of a city-sponsored environmental initiative, Eco-Drama challenges students to use the three tools of the actor—the body, the mind, and the imagination—as they act out a science-fiction scenario and create their own commercials about environmental issues.

Think About/Discuss

- Were you surprised to see a subject like science use dramatic play to reach learning goals? Can you think of ways drama or other art forms could be used to teach other subjects?
- Do you think the students learned about pollution and recycling through the Eco-Drama? Do you think the active approach to learning will help them remember what they have learned?
- Debby Horn, the classroom teacher, and Jennifer Harris, from Stage One, explain why drama is effective for learning. What were some of the reasons? Do you agree?
- The teachers discuss third grade being a good age for this activity. How might you alter the classroom activity for different ages?

Segment: Comments from the Experts

Elliot Eisner, Professor of Education at Stanford University, and Lise Eliot, Associate Professor of Neuroscience at Rosalind Franklin University, talk about the development and learning

process of the child. While Eisner focuses on the teacher's role, Eliot emphasizes the need for adults to understand the developmental abilities of young children.

Think About/Discuss

- Eisner says arts experiences teach the valuable ability to “exercise judgment in the absence of rules.” What do you think this means, and do you agree with his comment that this ability would result in good science as well as good art?
- How do you think “living in the moment,” as Eliot describes the perspective of young children, affects learning and behavior? Do you think of the children in your life as “small adults”? How would knowing that young children have limited ability to remember and to plan impact the way a parent or teacher interacts with them?

Segment: The Brain on Art

Lise Eliot, Associate Professor of Neuroscience at Rosalind Franklin University, and author of the book *What's Going on in There? How the Brain and Mind Develop in the First Five Years of Life*, explains how the arts-learning connection actually relates to the way the brain develops. She explains that there are critical periods—phases in development—when the brain is uniquely open to certain experiences. For example, visual stimulation in infancy is essential to sight, and the musicality of the human voice aids in learning language. She offers parents ideas on how to support the development through arts activities.



Jennifer Harris of Stage One works with students at St. Agnes Elementary.

critical periods (windows of opportunity): periods in which the brain is most open to the benefits of specific types of experience, such as development of vision and learning a language.

neurons: nerve cells in the brain that store and send information. There are different types of neurons in a human brain, but they all consist of a cell body (which produces energy and makes chemicals to sustain the neuron); dendrites (tree-like branches that receive signals from other neurons); and an axon (a very long, branching cable that communicates signals to other neurons). No neurons are added after birth, but in first years of life, many new dendrites (and synapses) develop, causing the circuitry of the brain to become more complex.

prosody: the intonation or overall melody of spoken language. Even though newborns can't distinguish individual words, they are very sensitive to this; newborns use differences in prosody to help tell different voices apart.

synapses: connections between neurons through which nerve impulses travel. Before birth and in the early years of life, many more synapses form than a baby will use as an adolescent and adult. In time, unused synapses die off. Synapses survive and grow stronger from being stimulated, one reason that experiences and interaction are so important in early years.

Think About/Discuss

- What activities do you see children and parents doing in this segment? How difficult are they?
- What do you think about Eliot's statement that parenthood offers adults the opportunity to "be a kid again themselves"?
- How can understanding brain development assist parents in choosing child care, planning activities, and creating a home environment for young children?

Segment: Teaching as Art

"Learn from the children, trust the children" is the philosophy of George Szekely, Professor of Art Education at the University of Kentucky. To teach his students—future teachers—Szekely takes them into schools in the area to work directly with children. In this segment, Szekely's class works with youngsters at Mary Queen of Holy Rosary school in Lexington, Kentucky, to create a multi-faceted project called "The Most Amazing Circus Ever."

Think About/Discuss

- What kinds of things do you see the children making? What materials are they using?
- What do think about Szekely's idea that art brings joy to the entire school? How important do you think it is for children to enjoy learning?

Segment: Interacting with Art

In this segment, Slavko Milekic, Professor of Cognitive Science and Visual Design at the University of the Arts in Philadelphia, discusses his invention KiddyFace. Milekic describes KiddyFace as "a touch screen-based digital environment which allows for more natural and efficient interaction between young children (two years and up) and computers." At the Speed Art Museum's ArtSparks Gallery, KiddyFace enables children to do art activities such as matching shapes as well as to manipulate images of works of art, from flipping the image to solving a puzzle of the images, by touching the screen. Milekic explains that he developed the software to enable children to access works of art in a way that was compatible with the way they learn. Gaze- and gesture-activated environments are on the horizon, the inventor says.

Think About/Discuss

- What caught your attention and imagination in this segment?
- The KiddyFace software has been tested in classrooms as well as at the museum. What do you think would be some of the benefits of using this software for other subjects as well as the arts? What ages/abilities do you think this software appears appropriate for? What learning styles would "click" with using KiddyFace?
- How appropriate do you think it is for young children to watch television and play computer games?

Some Brainy Ideas

“In many ways, neuroscience has confirmed good common sense about child rearing,” says Lise Eliot, who is interviewed in this Art to Heart program. “The fundamental basis is a healthy emotional state. That a child has loving parents, that they are emotionally secure, that their needs will be met. That someone loves them and is communicating with them.”

Eliot’s book *What’s Going on in There? How the Brain and Mind Develop in the First Five Years of Life* (Bantam, 2000) includes an in-depth but accessible explanation of brain development and is geared toward parents. Here are a few of the varied ideas Eliot offered in her interview with Art to Heart.

1 Babies love to look at bold patterns, bright colors, and faces. Given that a newborn’s view of the world is fuzzy and somewhat two-dimensional, these are the kinds of things they can see best. “They can’t distinguish between pale pastel colors,” Eliot notes. Babies also love to look at faces; it’s one way they learn “communication and connecting to people,” Eliot says. In fact, a baby can distinguish its mother’s face within a few days after birth.



2 Though babies can hear while they are still in the womb, some aspects of hearing develop more slowly—up until about age 10. One is telling apart two sounds that are spaced close together. “So if you say something quickly, for example, a child will not be able to distinguish it. So we speak more slowly to children,” Eliot says. Another is the ability to hear sounds in the background. “This fades in adults; we call it the cocktail party effect,” Eliot says. “Well, children are not as good at this. So I encourage parents to keep an ear out to background sounds—Is the TV on all the time? Is there something you can reduce so children can hear what you’re saying to them more clearly?” Consequently, noisy classrooms can make it difficult for some children to concentrate. “Carpet can reduce it, also smaller groups of children,” Eliot says.

3 Singing and playing music are a great way to bond and share. “Music seems very instinctive to me; every culture on earth has music. So we have grown up with it as a species,” Eliot says. “It helps for bonding with children. It introduces them to language if you are singing with words. Obviously, it is very emotional. And it conveys things and increases the bond. Hearing the tones helps a baby’s ear perceive tones and

sort out different musical notes. Everyone should have an opportunity to hear music and sing and express themselves.

4 Movement stimulation will help calm your baby. “Someone did a study with newborn infants. The best way to calm a fussy baby is to move them or balance them in some sort of way, such as to change their posture from lying to upright... If you combine touching, movement, and your voice—such as bouncing and singing—all the better.”

5 Artistic ability is about a 50/50 combination of “nature and nurture.” “There is a thing called talent that people are born with. But the other 50 percent gives us a huge range of potential for anybody. Whether it is verbal, spatial skills, kinetic skills, art skills, music, there is so much opportunity for every child. If we do not tap into those abilities early on, then the chance of children discovering them is slim. If you give children the rudiments of these different abilities, then there is a foundation so that when they get older they can make their own choices.”

Working with an Artist-in-Residence

In this Art to Heart program, a teaching artist from Stage One children's theater works with a teacher and class at Louisville's St. Agnes Elementary to teach science lessons on recycling and pollution. Other Art to Heart programs have featured a variety of artists in the classroom.

Bringing an artist into the classroom benefits both students and teachers. Visiting artists bring different skills and exciting and memorable experiences to students. They also help teachers find a comfort level by demonstrating ways to incorporate the arts.

How do you find an artist to come into the classroom? Check with state and local arts councils. The Kentucky Arts Council, for example, has a roster of artists who understand the needs of teachers and students and are experienced in classroom work. Also look into opportunities provided by community arts organizations. Ask about grant programs to help fund the artist residency.

Here are some tips for a successful residency:

- Communicate in-depth with the artist, before and during the residency. Discuss your academic goals and expectations. Find out what the artist needs in terms of space, materials, and time.
- Prepare children for the arrival of the artist and help them understand that this is a very special experience.
- Take an active part in the residency yourself. Let students see your excitement and involvement, and show appreciation for their efforts. Teachers who do other activities or distance themselves from the artist greatly diminish the effectiveness of the residency.
- Celebrate the residency within your school and community. Let parents know about the activities and why you are doing them. If possible, showcase students' work to other students, teachers, and parents. See if the local newspaper will feature an article or photo about the residency.



At home

- Provide your baby with some toys that have black and white images and bold patterns on them.
- As your child grows, continue to work on the development of visual literacy skills. Have your child look at the pictures of a book to predict what it will be about or use the pictures to retell you the story. Have your child point out colors in the environment. If you are working on numbers and quantity, another idea is to have the child find three circles in an image. You can also use a painting or sculpture to enable your child to exercise verbal skills and learn new vocabulary by describing or telling you a story about the piece you are looking at. Look for works of art that offer opportunity for lots of different open-ended

In the classroom

- Thinking about the Eco-Drama approach to teaching science shown in the program, plan a way to use drama or the arts in a cross-curricular lesson. Look for an artist-in-residence in your community that can help you.
- Begin collecting and saving items for art projects you might otherwise throw away—pieces of broken toys, toilet paper and paper towel tubes, tissue paper from gifts, packing chips, old magazines, twist ties, Popsicle sticks, etc.
- Try a group art project similar to the circus project shown in the program. Allow for the project to include all art forms—drama, music, visual arts, and dance.

- questions—where there's some action to talk about or characters you and your child can identify. Georges Seurat's *Sunday Afternoon on the Island of La Grande Jatte* is a great painting for this activity.
- Share with your child your appreciation for what you think is beautiful and valuable. Respect their ideas about what they like and are drawn to.
 - Display your child's artwork in a way that lets them know you value it—in a beautiful frame or prominent location in your home.

THE ART OF TEACHING

The Art to Heart series has shown arts activities underway in a variety of classrooms—from babies playing in paint at a child care center to third-graders exploring science through drama. As a teacher, what does it take to incorporate the arts? You don't have to be an art expert, a great painter or dancer, or an accomplished singer or actor. According to two teachers of teachers, what's most important is attitude.

"Often we talk about the arts as about kids. We say we really need to do music with young kids. We really need to do creative dramatics. That is absolutely true, but I believe we really have to do all those things with teachers, because if teachers aren't doing these things, the kids aren't going to do them. It's my belief that throughout school, starting with preschool, if teachers believe and see their own creativity, then they share that with the kids, then they have it every day," says Louise Pascale, a professor in Lesley University's Masters in Education program.



George Szekely works with a young artist.

Lesley University's unique Creative Arts in Learning program puts those ideas into action. Teachers learn about the power and potential of the arts to reach children and adults through hands-on experiences. According to Pascale, teachers often arrive with little background in the arts and little confidence in their own creativity. But they soon learn to focus not on performance, but process. "What counts is participation," Pascale says. "It doesn't matter what you sing, how you sing. It doesn't matter if you're in tune or out of tune. It's about participating; it's about building a community. It's about using your imagination. It's about taking risks—putting yourself out there. It's about trusting other people. It's about creating a safe environment in the classroom. Those are all the things that really make learning possible."

George Szekely, professor of art education at the University of Kentucky, teaches his education classes at area schools instead of in university classrooms, giving his education students first-hand experience in learning to trust the children. "We start by getting down on the floor, which is where children play. We take our shoes off. We go under the tables and we begin to play. We try to infuse the whole school with play and fun."

Szekely's recommendations to teachers include showing and honoring children's art—not just the work of "famous" artists. "Display children's art and call it valuable, unique, an art to be proud of and to preserve. An artist lives in all of us—showing children's art to children demonstrates that an artist is not a remote individual, appearing only in books, on posters, or adorning the walls of museums. Artists can also be children creating great art in home studios or in the classroom," he says.

The objects a family owns and values are often the first contact with art, he says. "I remember the feeling of responsibility in being allowed to dust our best china. And imagining battling with mythic creatures within the patterns of our oriental carpets."

Art classes can display items from home, complete with the stories children associate with the objects, Szekely says. For those students who may not have a rich array of experiences with home treasures, an art teacher's passion for collecting provides important opportunities for children to experience and be in daily contact with beautiful things, he says. Teachers can share their own collections—from toys they played with to interesting finds from every day life. "Each day my students are introduced to my art finds of the day and hear about the excitement of finding them." It might be an unusual fruit box found at the market, an old pencil sharpener that looks like a flickering TV, or a piece of wearable art one of his children gave him.

Just as important is appreciation and respect for what children find interesting and beautiful. That, too, is an attitude that can begin at home and be reinforced in the classroom. "My parents did not have a great deal of knowledge about art, but they respected my arguments about what I liked," Szekely says. "I remember my parents subscribing to *Life* magazine and my scrapbooking its contents. Dad showed me cartoons from *The New Yorker* and Mom pointed out pictures of 'funny' abstract paintings."

The feeling for beautiful things may start at home, but appreciation needs to be exemplified each day in art class through teachers' passion for saving, sharing, and caring. Teaching art, Szekely says, is "sharing the breadth of the visual world and excitement of making discoveries from it."

You can find out more about Pascale's and Szekely's ideas on teaching art at the Art to Heart web site www.ket.org/arttoheart.

Szekely has written numerous books and articles on art education. His latest book is *How Children Make Art; Lessons in Creativity from Home to School* (Teacher's College Press, 2005).

FIND OUT MORE

- Visit the Art to Heart web site www.ket.org/arttoheart for more information about the people, places, and topics in this program.

Arts EVERYDAY



program 8

“Art opportunities are important because they are a part of children’s natural growth...also it gives them an outlet, it gives them a voice, it lets them know that they are someone...the more hands-on things they do, they learn love through that.”

Victor Sweatt,
Parent from Louisville, Kentucky

The Art to Heart series has explored many aspects of the arts and has shown a variety of arts activities in homes and classrooms. This concluding program focuses on the arts as a natural and joyous means of self-expression for all children—as well as an opportunity for parents and children to enjoy time together. The program features an arts-based early childhood program in Anderson, Indiana; two programs designed to get books into the hands of young children and their parents; a father in Louisville, Kentucky, who emphasizes the importance of relaxed time together between parents and children; a bilingual program at a community library; and an early childhood expert who believes many young children are overscheduled.



- What opportunities for creative expression exist in your child’s life? Do you spend time together reading, singing or making music, dancing, or playing make believe?
- Reflect on what you have seen, heard, and learned in previous programs. If you haven’t yet tried any of the ideas you have gotten from Art to Heart, this is the perfect opportunity to record those ideas and make a plan.

Segment: A Two-Way Street

Gateway Child Development Center in Anderson, Indiana, provides a safe environment in which children of all abilities can learn. Some children at the center have disabilities; others have developmental delays; others are developing typically. Some children face environmental challenges such as being in foster care. Gateway's arts-based programs are designed to allow each child to explore the world on his or her own terms and to experience success.

Think About/Discuss

- What types of arts activities do you see going on? Do the children seem engaged and learning?
- What are some benefits of the arts mentioned by Gateway staff and the parent interviewed?

Segment: The Value of the Arts

This segment includes a variety of comments about the role of the arts in the lives of young children.

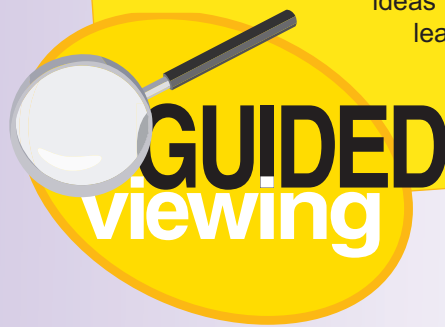
Think About/Discuss

- How would arts activities fit Dr. Barry Zuckerman's definition of learning in the first six months as "what comes out of the interaction between an adult and a child. It's feeling, seeing, hearing, interacting."?
- What do you think about librarian Amy Olson's comment that both children and adults want to participate, do something creative, and experience joy? How do arts activities provide these kinds of opportunities?



Dolly Parton introduces the Imagination Library.

This program is made up of segments introducing arts activities in a variety of settings. Note concepts and ideas you would like to learn more about and/or implement.



Segment: Victor & Victoria

Victor Sweatt of Louisville, who is shown making an art project with his three-year-old daughter, Victoria, reminds us that the parent is the child's first teacher and that simple arts activities can be a wonderful way for parents and children to enjoy time together and to build emotional connections. Parents can, as Sweatt says, teach love by taking the time to slow down and experience art with their child. Whether you are looking at colors in your environment, admiring the "art" that exists in everyday things all around us, or working on a project, taking the time with your child will only have positive outcomes.

Think About/Discuss

- What do you think about Sweatt's comment that "life is an art"? What everyday things does he mention as examples?
- Sweatt also notes that art helps open lines of communication between parents and children. What importance does he believe this can have as children grow older?

Segment: From Dolly & the Doctors

This segment profiles two programs designed to encourage reading in early life. Taped at the launching of an Imagination Library program in Tennessee, music star Dolly Parton explains that she started the Imagination Library to enable young children to experience the love she felt when her mother read to her. Working through local affiliate sponsors in communities in all 50 states, the project mails a book a month to children from birth to age five. In an interview with Boston pediatrician Dr. Barry Zuckerman, this founder of Reach Out and

Read discusses how the program works with physicians to provide books to children at their early childhood checkups.

Think About/Discuss

- According to people interviewed in the segment, what are some of the benefits of parents reading to their young children?
- What was your childhood experience with reading? Do you think it has affected your attitude about reading to your child?

Segment: Bilingual Boogie Bees

At a branch library in Lexington, Kentucky, an arts program brings together diverse cultures. Librarian Amy Olson started the Bilingual Boogie Bees (*BoogieBees Bilingüe*) program to address needs and interests of a neighborhood in which demographics were



changing with the arrival of increasing numbers of Hispanic families. Through music activities, children and their parents come together to learn English and Spanish and to get to know each other.

Think About/Discuss

- How does the Bilingual Boogie Bees program break down cultural barriers?
- What kind of learning is going on?
- What were some of the parents' and children's comments that stand out to you? Do both seem to be enjoying the program?

Wanted: True Play & Joyful Learning

New Hampshire movement specialist Rae Pica discusses negative effects of overscheduling young children and the need to provide relaxed play time in which children initiate their activities and the emphasis is on enjoyment instead of achievement.

Think About/Discuss

- What do you think about Pica's concerns?
- What kind of schedule does your child have? How could you achieve a balance of structured activities and play time?

At home

- Use a large box to collect your child's artwork from school and home. Date the work and periodically remove pieces as other pieces become more indicative of the child's development. As children grow older, the child may decide on favorite pieces.
- Take advantage of time together. For example, create an activity bag for the car. This could include a variety of music and story tapes or CDs to play. Some music CDs include special instructions for hand movement and clapping that will allow children to stretch and move a little as they ride. In the back seat for children's use, the kit could include puppets, a paper or magnetic sketch pad, window clings in shapes or with characters, and construction paper shapes cut out so children can manipulate and create objects (these could also be made out of felt and placed on felt).

In the classroom

- Review what Betty Bush, a physical therapist at Gateway, says about using the arts to stimulate the senses. Provide some activities that will provide tactile experiences for your students—like finger-painting, working with clay, and the feet-painting shown in the segment.
- Recognize the different abilities, development levels, and special needs and challenges of the children in your classroom. Focus on inclusion and activities that allow each child to participate, explore, and learn in an appropriate way.
- Celebrate the cultural diversity in your classroom. Plan activities that share songs, stories, music, dances, art, and games from the cultures represented.



Parents & Teachers working together

From day care through the school years, good communication between parents and teachers leads to happiness and success for all involved—most importantly, the children.

Checklist for Parents

- Visit the child care center or school. Spend enough time to get a sense of the activities and environment. Ask questions about any aspect that is important to you, and discuss any special needs of your child in advance.
- Make sure you know your child's teachers' names and how to contact them.
- Know how to access the classroom schedule.
- Initiate contact with the teacher.
- Make every effort to attend conferences and school activities.
- Follow up on any notes that are sent home.
- Send your child to school clean, fed, and well-rested.
- Spend time in your child's classroom.
- Do activities at home that support and connect with school lessons and themes.

Checklist for Teachers

- Welcome parent interest, questions, and involvement.
- Have a policy of open, clear, and honest communication.
- Provide a safe environment for children and their families.
- Let parents know you also want the best for their child.
- Keep parents informed about what's going on in the classroom. Invite them to class exhibits and performances.
- Support the parents' role as the child's first and foremost teacher.

Q How do I pick a good class for my child?

A Observe the class before you register. Is it age- and interest-appropriate for your child?

Observe whether the emphasis is on process or product. Does the class emphasize individual exploration and expression or does every child create the same end product? Many educators and child development specialists encourage an emphasis on process with a focus on the development abilities of the students.

Discuss the overall class philosophy with the teacher. How many students will be in the class? Does the class size, format, and content allow enough time for individual attention and participation?

Talk to other parents who have had children in the class about the experience.

ADVOCATING FOR THE ARTS IN YOUR SCHOOL

The Art to Heart series has explored the many benefits of arts activities for young children and makes the case that the arts should be a part of every child's home and school experiences. According to Americans for the Arts, 89% of Americans believe that arts education is important enough to be taught in school.

Start by finding out what type of arts education is provided at your child's school or care center.

- What kinds of arts activities are offered? Do all children get to participate?
- How often are arts activities offered? Are they an integral part of instruction or treated as "extras"?
- Are there arts teaching specialists in your school—teachers certified and/or specially trained and/or certified in the arts disciplines?
- Are the arts integrated into other academic areas?

- Does the school work with artists in residence?
- Are there music, dance, and drama performances? Is children's art displayed in the classroom and hallways? Are there family or community activities involving the arts?

Both parents and teachers can advocate for more and better arts by making other parents, teachers, school administrators, and the general community aware of the benefits of the arts to learning and by speaking out in favor of arts education.

Some sources of information and advice:

- the Americans for the Arts web site www.art-susa.org, which includes information, success stories, and a public awareness campaign.
- the National PTA web site, www.pta.org
- the Arts Education Partnership web site, www.aep-arts.org



Students at Gateway Child Development Center create a group painting.

FIND OUT MORE

Find out more about the people, places, and topics in this program at the Art to Heart web site www.ket.org/arttoheart.

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Davies County Schools, Owensboro, KY
East Tennessee State University Center for Early Childhood, Johnson City, TN
Gateway Child Development Center, Anderson, IN
Grayson-Breckinridge Head Start, Leitchfield, KY
Imagination Library, Pigeon Forge, TN
Kentucky Center for the Performing Arts, Louisville, KY
Key Learning Community, Indianapolis, IN
Lesley University's Creative Arts and Learning Program, Somerville, MA
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Please Touch Museum, Philadelphia, PA
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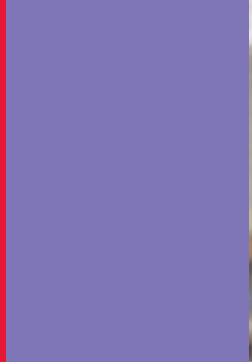
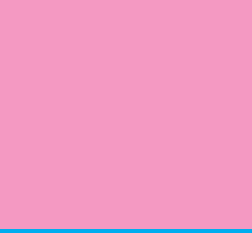
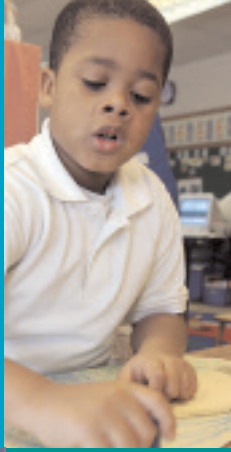
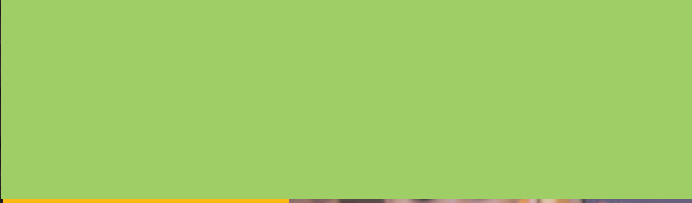
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A

unique educational resource for teachers, parents, childcare providers—and everyone who cares about children.

Why are arts experiences important in the early years of life? How do music, dance, drama, and visual art contribute to growth and learning? How can parents and educators foster young children's creativity?



Art to Heart spotlights the importance of the arts as a form of early self-expression for children from infancy through age eight. Eight engaging programs provide parents and preschool and elementary educators with information and inspiration to make play and creativity a part of each day.



Art to Heart



To create this national series, KET taped model arts education programs and activities in schools, child-care and Head Start centers, community art centers, museums, and homes. Leading researchers in the field of learning and the arts share their ideas, along with teachers, parents, and artists who put theory into practice.

But the central focus is on children themselves. From babies playing in paint to young ballerinas and violinists, young artists vividly demonstrate the enthusiasm, exuberance, and joy of early childhood creativity.



This set includes the eight half-hour Art to Heart programs on DVD, along with discussion questions, viewing information, and ideas for the classroom and home.



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ARTS ENDOWMENT



To order additional copies of this set, call **800-945-9167** (in Kentucky) or **800-354-9067** (outside of Kentucky).

For more information and art ideas, visit www.ket.org/arttoheart.



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