

p r e f a c e

Movement and music are important in the lives of children for a variety of reasons. Children love to move, and they love to sing. This book is about developing the love of movement and music so it continues for a lifetime. We see children engaged in movement and music when they are young; however, that intrinsic love and need for movement and music somehow disappears as children make the transition into adolescence and adulthood. One of our main goals is to discuss how to continue that love of and need for movement and music.

A second goal of the book is to understand the growing obesity epidemic and how movement and music can assist children in engaging in physical activity to develop healthy lifestyles. In the past 30 years, childhood obesity has more than tripled (CDC, 2012); in 2008, more than one-third of children and adolescents were considered overweight or obese (National Center for Health Statistics, 2011; Ogden, Carroll, Curtin, Lamb, & Flegal, 2010). In addition to long-term health problems such as diabetes and heart disease, obesity is also related to problems that include decreased academic performance and social exclusion (Castetbon & Andreyeva, 2012).

We know that physical activity is important for the health of the child, but it is also just one component of the lifestyle of children who are not obese. The question is whether children who have better movement skills engage in higher levels of physical activity compared with children who are less skilled. The research has demonstrated that children who have good motor skills are more physically active than children who are not. Not only is there a relationship between gross motor skill performance and obesity in children, but surprisingly there also appears to be a relationship between fine motor skill performance and obesity: Children who are obese have poorer motor skills, and motor skills are critical to maintaining weight control. Movement and music can improve both gross and fine motor skills. This book will assist the educator in helping

the children develop the concepts and skills to successfully participate in physical activity. In “M² Fun” segments throughout the book, we give examples of ways to get children engaged in movement and music.

Both movement and music enhance academic performance in most cases, but they have never caused a detriment in academic performance, even when including movement and music in the curriculum reduced the time spent in academic learning. We discuss the research on the relationships among physical activity, music, and academic performance and address the factors that affect brain development. Physical activity and music provide children with a release of energy and assist focusing on the content of their academic studies. We provide a variety of examples of how to integrate both movement and music into the day to reduce behavioral problems and increase attention to academic performance.

Movement and music are important in the learning and developmental processes of infants, toddlers, and young children. This book strives to present this information to future educators so they can understand the benefits of movement and music and learn how to motivate and engage children in movement and music. We are not only preparing the educator to teach young children today, but we also have to teach the child the skills that will be needed in 2025. Today we do not know the exact skills that will be required to live in 2025; therefore, we must be able to provide children with the abilities and skills they will need to adjust to and make decisions in the world of the future.

Guiding Principles of the Book

The book is founded on the following guiding principles based on the National Association for the Education of Young Children’s (NAEYC’s) framework of Developmentally Appropriate Practices:

- ❶ Individual Needs Met
- ❷ Environment and Curriculum Reciprocated
- ❸ Movement and Music Integrated
- ❹ Family and Community Involved
- ❺ Standards and Assessment Provide Guidance

The child is at the center of education and learning. We need to understand the child at his or her own level and match the environment and curriculum to the child's level. Movement and music are integrated throughout the curriculum to bring joy to the child and assist in engaging the child in the curriculum. Family and community are part of the learning process and need to be involved in schooling. Standards are required to determine the developmentally appropriate curriculum, and assessment assists in modifying the curriculum to determine the next level of performance. Each chapter is built on a combination of these five guiding principles—and the final chapter assists the learner in evaluating the application of the guiding principles.

Application of Movement and Music

An important component of the book is application. We provide examples of application of the knowledge, concepts and skills throughout each chapter. We start each chapter with **Chapter Learning Outcomes and Guiding Principles**, followed by **Making Connections**. The learning outcomes are objectives that we have linked to guiding principles. Each of these learning outcomes navigates the student to the main headings throughout the body of the text. Following the learning outcomes, we present a true scenario that demonstrates the main concepts of the chapter.

Interspersed throughout the chapter are Movement and Music Fun (**M² Fun**) suggestions. These assist the reader in having fun with children while engaging in movement and music learning. Also woven through the chapters in the Pearson eText are hyperlinked videos illustrating key concepts and applications to enhance the course content.

We conclude the chapter with a general chapter summary, but we also include a summary for each learning outcome. To assist students in applying the information, we give them the chance to practice the concepts in the **Demonstrate Your Knowledge, Skills, and Dispositions** section. These assignments can be done for classwork or homework.

To conclude each chapter, we present a section titled **Planning for Engaging**. This provides the student with a simple example of teaching to a standard. We select an M² movement, music, or dance standard and develop three learning activities that can be used to develop the content standard. An example of an evaluation for each of the learning possibilities

is included. A second Planning for Engaging example is provided, called **Now You Try It**; however, in this case, only the first learning possibility is provided. Following the first example, the children can develop two of their own learning possibilities.

Instructor Resources

An instructor's resource manual provides additional ideas for the teacher educator in engaging the student in the content. We begin with a suggested course outline for a 15-week class that meets two days per week. For each class session, we provide suggested class activities and "new to the text" ideas for class breaks. Additional explanations and class assignments are included. A test bank includes test questions. PowerPoint Slides are also available.

Chapter Summaries

Chapter 1: Movement and Music Working Together to Create a Healthy Child

In this chapter, we focus first on understanding the importance of movement and music in the lives of young children. Movement and music are part of an individual's life prenatally and remain so throughout life, into old age. Information gathered from the various sensory systems enhances learning, whereas movement and music are used to express emotions. The child's environment influences his or her engagement in movement and music—either encouraging or discouraging it. Children initially engage in movement and music through exposure, followed by instructional engagement and, finally, mastery. Howard Gardner's multiple intelligence theory is examined and related to movement and music. The concept of developmentally appropriate practice is emphasized. Theories advanced by John Dewey, Jean Piaget, Lev Vygotsky, Urie Bronfenbrenner, Karl Newell, and Émile Jaques-Dalcroze are discussed in relation to designing learning activities in later chapters.

Chapter 2: Developing Curriculum and Environments for Music and Movement

A well-developed curriculum is critical for school success. In this chapter, we discuss both a competence model and a performance model of

curriculum development, and support the competence model. When developing the curriculum, it is important to involve the children in making curriculum decisions—this will enhance engagement of the children, as they will have a decision in what they are doing. We provide a guide that will assist you when selecting or developing your early childhood curriculum. As examples of well-developed curricula, High Scope, Creative Curriculum, the Bank Street Developmental–Interaction Approach, and the Waldorf curriculum are discussed. We conclude with the steps in developing your own curriculum, including goals and objectives, learning possibilities, and standards and assessments.

Chapter 3: Music Provides the Rhythm for Movement and Healthy Lifestyle

The importance of including music in the early childhood curriculum sets the stage for a discussion of developmentally appropriate music experiences for young children and a review of national and state music standards. The Jaques-Dalcroze, Kodaly, Orff, and Suzuki methods of teaching music are reviewed, followed by suggestions on how to teach music. The chapter concludes with music suggestions for inclusion in the early childhood classroom.

Chapter 4: Matching the Individual, Task and Environment to Enhance Learning

A focus on understanding the growth and developmental and maturational changes in the child is used to determine developmentally appropriate tasks and skills for the child and setting the environment to ensure success. An important concept that is discussed here and in some of the following chapters is performance constraints, which can help or hinder performance. An example of a constraint that hinders performance is strength and balance. Children cannot stand if they do not have sufficient strength and balance. A constraint that helps performance is ball size. A child can catch a large, soft ball but may fail to catch a small rubber playground ball, turning his head and closing his eyes because he is afraid the ball will hit his face. We discuss how to match the task and the environment to the child to ensure success. An understanding of culturally relevant activities is provided.



Chapter 5: Movement Content During the Early Childhood Years

Movement and music are integrally related and are important throughout life. In this chapter we discuss movement concepts and the language of movement. In addition, we review the development of fine motor skills and ways to enhance development. The role family, community, and culture play in planning movement and music activities is addressed.

Chapter 6: Dance and Music: A Healthy Lifestyle Partnership

An easy way to increase physical activity in children is to incorporate dance. We start by reviewing national and state dance standards and explore ways to teach dance. Creative dance and critical thinking are linked and the teaching of dance is discussed.

Chapter 7: Development of Gross Motor Skills for a Lifetime of Movement

Coordination and balance underlie the development of gross motor skills and is therefore discussed first to provide the foundation for examining the development of gross motor skills. We provide a developmental sequence for gross motor skills and apply that knowledge to lesson planning. National standards for physical education are important to select content for lesson planning. The learning environment must be conducive to decision making and building confidence.

Chapter 8: Fitness and Nutrition Create a Healthy Lifestyle

Because of the increasing obesity epidemic, we feel it is critical to address the importance of physical activity and of healthy eating. We first discuss the definition of a physically educated individual and the benefits of physical activity. Skill-related and health-related fitness are explained, with the emphasis on the development of health-related fitness. In addition to engaging in physical activity, the child needs to eat a healthy diet. We define healthy eating and discuss how to create an environment and culture to develop healthy eating.

Chapter 9: Movement and Music Broaden Learning

The mind–body connection is discussed initially, followed by a discussion on the relationships among physical activity, exercise, fitness, music, and

academic performance—all the given factors increase academic performance. In addition, both movement and music should be part of interdisciplinary lesson planning. It is important to include physical activity breaks throughout the day.

Chapter 10: Assessment, Evaluation, and Engagement

For learning to occur, we must evaluate performance. We first discuss the purpose of assessment, followed by a review of the NAEYC and NAAECS/SDE Position Statement on Assessment. We discuss ethical conduct in assessment of children and examine how to create different types of assessment for movement and music. We conclude the book with a review of how early childhood educators can evaluate whether their classrooms incorporate the Guiding Principles.

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Writing a book becomes a time for organization and reflection—organization of all the knowledge and skills gathered in the content area, and a time to remember and thank the individuals who have helped us gather and develop our knowledge and skills.

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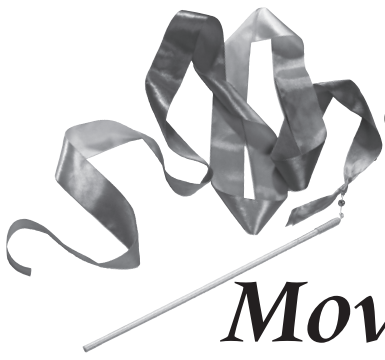
development and the enjoyment of music. The stories used in the book are the stories you have given to us over the years.

We would also like to thank Stacey Graham Steele, Assistant Professor of Music at Slippery Rock University of Pennsylvania. Stacey Steele has dedicated her professional career to enriching the lives of children through the enjoyment of music combined with movement. She has been an inspiration to many children and university students. Her assistance in the development of this textbook has been extremely valuable and greatly appreciated.

The Slippery Rock University students who contributed their time and skills in singing the M² song were brilliant. We would also like to thank all the university students with whom we have had the privilege of working over the years. You have helped us to organize our knowledge and skills. We know you will brighten the lives of the children you teach and ensure that they are actively engaged in movement and music.

Finally, we would like to thank those who reviewed our book along the way, providing helpful and constructive feedback: Myra Classen at Clackamas Community College, Kelly L. Jennings at University of Central Florida, Cassandra Keller at Lynn University, and Paul H. Rheaume at Kellogg Community College.

Jere Gallagher and Nancy Sayre



chapter 1

Movement and Music Working Together to Create a Healthy Child

LEARNING OUTCOMES AND GUIDING PRINCIPLES

Students reading this text will be able to demonstrate Learning Outcomes linked to Guiding Principles based on the National Association for the Education of Young Children's *Developmentally Appropriate Practice in Early Childhood Programs Serving Children from Birth through Age 8*.

Learning Outcomes	Guiding Principles
1.1 Develop an understanding of the importance of music and movement in the lives of young children	Movement and Music Integrated
1.2 Explain the role of environment systems	Environment and Curriculum Reciprocated
1.3 Understand inherited culture and musical and movement choices	Environment and Curriculum Reciprocated
1.4 Recognize that the National Association for the Education of Young Children provides a framework for early childhood programs	Environment and Curriculum Reciprocated
1.5 Distinguish how Guiding Principles address individual developmental and learning differences	Individual Needs Met
1.6 Value the importance of play in engaging children	Individual Needs Met
1.7 Discuss how theorists provide guidance in understanding the role that movement and music have in child development	Individual Needs Met



Making Connections

Gonna M² Video

I'm gonna move my body every day!
I'm gonna move my body every day!
Moving gives me energy to work and to play!
I'm gonna move my body every day!

I'm gonna eat good food every day!
I'm gonna eat good food every day!
Food makes me healthy in every way!
I'm gonna eat good food every day!

I'm gonna make some music every day!
I'm gonna make some music every day!
Singing makes me happy I could sing all day!
I'm gonna make some music every day!

(Steele, 2013)

Listen to the song, “Gonna M²,” by viewing the **video**. This song, by Stacey Graham Steele (Steele, 2013), Assistant Professor of Music at Slippery Rock University of Pennsylvania, and sung by Slippery Rock University music education students, expresses the importance of exposing young children to movement and music while they enjoy a healthy diet. Individually, movement and music are important, but when in combination, they form a dynamic duo. Dynamic M² enhances development, learning, and enjoyment. To help the reader of this book appreciate the pleasure of movement and music activities and understand basic concepts, **M² Fun** ideas are inserted throughout the book.

1.1 *Develop an Understanding of the Importance of Music and Movement in the Lives of Young Children*

Music and movement have been present and enjoyed by every culture in the world for centuries. Children throughout the world have an instant connection to music, and their way of showing this connection is



▲ Future music educators singing about the importance of movement and music.

to move. They move their bodies, their hands, and their feet when listening to music. We all have stopped to watch a very young child who, while listening to a musical selection, moves her hips, shoulders, and arms up and down to the rhythm of the music. This child is feeling true uninhibited joy. The pleasure in music and movement is something we want all children to experience because by moving and experiencing happiness, children will develop into healthy individuals, both physically and mentally.

Movement and music are excellent partners because they enhance each other and provide great enjoyment to the participants and to the observer. Mothers and caregivers intuitively understand the advantages of this partnership. They know that by combining singing and rhythmic movements, such as rocking and caressing, children are soothed (Levitin, 2006). It is understood that the two are tightly coupled.

In premodern cultures, most members of a society were involved in listening to and moving to music. Gradually, society has become divided

into two separate groups: music performers and music listeners (Levitin, 2006). Early childhood educators and parents want children to be both performers and movers. There are many benefits to being both a listener and a performer because M^2 will stimulate the senses.

M^2 FUN **Space Awareness**

Divide the children into two groups, A and B. Each child in Group A will be given a hula hoop and will hold the hoop in various positions. Children in Group B will move, one by one, through the hoops using a variety of movement styles, such as crawling, dancing, wiggling, robot walking, and hopping. Play a musical selection while the children are moving through the hoops.

Senses Enhance the Learning Domains

Children learn through their senses; all domains—cognitive, socioemotional, and physical—should be integrated in the learning process. Music plays a vital role in the sensory development of infants (Whitwell, 2012) and provides a connection to all four lobes of the brain—frontal, temporal, parietal, and occipital—in addition to the cerebellum (Levitin, 2006). When children hear a sound, a beat, a rhythm, or a song, their brains are stimulated to make important connections to the developing nervous system (Hannaford, 2008). The first sound a fetus hears in the uterus is the beat of the mother’s heart. This beat or rhythm becomes an organizer for music and movement and, later, for language and mathematics. Music helps infants prepare for later language development (Levitin, 2006). In addition, appropriately designed music and movement activities can enhance cognitive and emotional development, help remediate or prevent learning problems, and reduce stress (Healy, 2012).

When children *hear* a beat of a rhythm or a song, they move—even when seated or lying down. Their arms, fingers, legs, or toes move, increasing stimulation to the developing brain and strengthening muscles. As the child moves, air molecules move, and the nerves located on the skin are stimulated by the flow of the air over the body—the sense



of *touch* is stimulated. Moving air becoming a carrier for smells—the sense of *smell* is stimulated. Movements—up, down, and around—cause the eyes to constantly adjust to the surroundings; this stimulates the sense of *sight* and all the brain receptors connected to seeing. The senses of hearing, touching, smelling, and seeing are heightened, helping to enliven and to integrate the learning domains. Learning is enjoyable for the child.

Music and Emotions

Music plays a powerful role in encouraging movement because it has such a compelling effect on our emotions and our intellect. To listen to music without moving is difficult for many people to imagine. To listen to music without feeling some emotional response is also difficult. Imagine going to a rock concert and neither moving nor feeling some type of emotion. Compare this to going to the symphony, where standing in the aisle and dancing are not acceptable, but the emotional component and the urge to move are still present. We must value movement with all types of music and respect the emotional effect music has on the state of mind.

Music can both provide excitement and stimulation and be calming. It is played at every major political, educational, and community event because it can affect the way we think and feel (Bales, 1998). Advertisers, film directors, politicians, and military leaders use music to stimulate emotions and to move entire groups toward a desired goal, such as buying a product or going into battle. Across cultures, music can make us feel happy, sad, angry, scared, or peaceful, and is linked to an internal locomotor or movement system (Sievers, Polansky, Casey, & Wheatley, 2012). The way the music is structured (melody, rhythm) by the composer and manipulated by the musicians influences our emotions. Listen to some of the following selections of music in Table 1.1 and notice if you or the children feel happy, angry, sad, scared, or peaceful.

The examples given in Table 1.1 are general examples for the broad American culture, but there are variances due to cultural influence and personal experience. Cultural variance between children and among groups of children will have an influence on what and how children learn music and movement.

Table 1.1 Emotion and Music Examples

Emotion	Music Selection	Artist or Composer
Happy	“What a Wonderful World” “You’ve Got a Friend” “Here Comes the Sun” <i>Serenade for Strings in E minor</i> (2nd movement)	Louis Armstrong James Taylor Beatles Sir Edward Elgar
Sad	“Nothing Compares 2 U” “Hallelujah” <i>Violin Concerto</i> (2nd movement)	Sinead O’Connor Jeff Buckley Samuel Barber
Angry	“Irreplaceable” “I Will Survive” <i>Night on Bald Mountain</i>	Beyoncé Gloria Gaynor Modest Mussorgsky
Peaceful	“Angel” “Don’t Panic” <i>Canon in D</i>	Sarah McLachlan Coldplay Johann Pachelbel
Scared	“Fear of the Dark” “Thriller” <i>Peter and the Wolf</i>	Iron Maiden Michael Jackson Sergei Prokofiev

1.2 Explain the Role of Environment Systems

Urie Bronfenbrenner’s (1979) “ecological theory” provides awareness that children do not live in isolation. The child affects the surrounding environment, and, in turn, the environment has an influence on the child. The child may have an active role in the immediate environment (family, teachers, neighborhood), even though he or she may have no active role in the expanded environment (culture and socioeconomic) (see Figure 1.1).

The child will have a direct impact on family, school, teachers, and peers, but not as much of an influence on socioeconomic levels, political, and religious systems, and culture. In contrast, the culture and socioeconomic level of the child, as well as political and religious systems, may have a huge impact on the child.

Families, schools, religious affiliations, and culture can influence a child's perspective on movement and music. The child's inherited culture can have a bearing on music and movement preferences of infants, toddlers, and young children; their emotional reactions to music and movement activities; and musical and motor memory. The child's family and the surrounding teachers, peers, school, and religious affiliations can further encourage appreciation and use of the cultural music and movement.

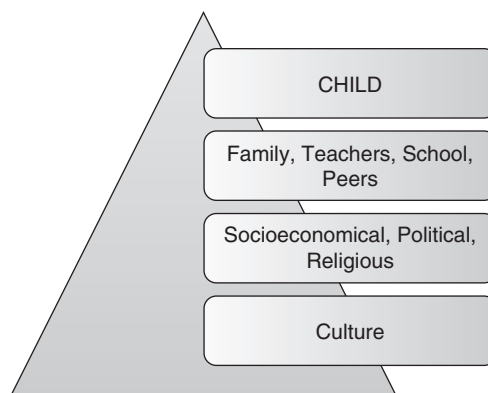


Figure 1.1 Impact of child's environmental relationships.

1.3 Understand Inherited Culture and Music and Movement Choices

From birth, children are exposed to the music selected by their families and the neighborhoods where their families congregate and shop. Gradually, teachers, peers, and perhaps religious institutions will have more of an influence on the types of music appreciated by the individual. This is also true of movement activities. The child's movement choices will depend on the family's and school's choices and, later, on games such as soccer, football, or cricket, often seen through television and video games. The overall umbrella is culture.

Mary Falto has just begun as a movement teacher at an elementary school. In reviewing the previous teacher's curriculum choices, she was surprised to see that the children were exposed to only two sports: football and basketball. When she asked the administration about these sport choices, she was told that these were the interests of the families in the school. She decided to develop a new movement program, with an emphasis on catching, throwing, running, and kicking. These fundamental skills areas could be used in football and basketball, but could also provide a basis for other sport areas, such as soccer. Her plan expanded the interests of the children while continuing to follow the traditional practices of the school and the families.

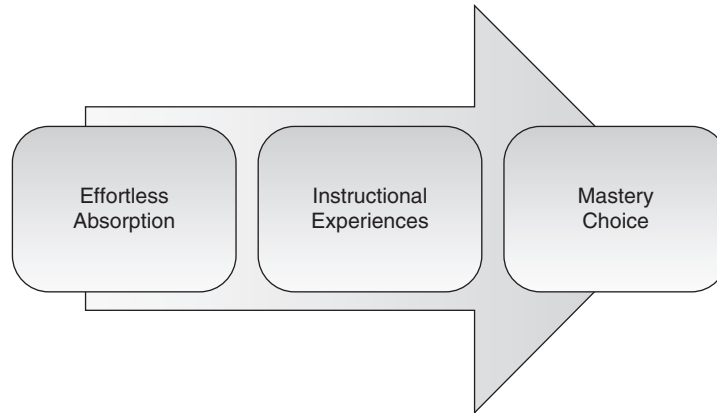


Figure 1.2 Stages of music and movement learning.

A child may progress through three stages to learn about music and learning (Campbell & Scott-Kassner, 1995)(see Figure 1.2).

- *Stage one, effortless absorption:* The child is immersed in his or her immediate surroundings (family, peers, teachers). The child absorbs music and movement with little effort. The inherited culture of the child will dictate the types of music and movement present in the environment.
- *Stage two, instructional experiences:* The child will begin to experience the conscious thinking and learning process. Families and teachers will have a direct effect on this stage of learning. The child will be exposed to learning experiences through planned instructional periods. The child is actively involved in the learning process and will want to strive to be competent in the practice. At this stage, an adult observer will see the child toil to accomplish fundamental motor patterns and to sing and to play rhythm instruments.
- *Stage three, mastery choice:* The child may work to become proficient at a sport, skill, and/or singing or playing an instrument. Not all children will want to progress to stage three, however; some will be content to remain in stage two.

The child's inherited culture will frame the music and movement that the child will absorb and learn. Children will learn by observation of peers,



adults, and events in their surrounding culture through play, pictures, technology, and sporting events. Throughout the entire process the culture, community, school, family, and peers must value music and movement as much as they value traditional academic intelligences. Studies have shown that culture and socioeconomic levels may influence how families view and value different kinds of intelligence.

Multiple Intelligences

Howard Gardner, a Harvard University psychologist and neuroscience professor, developed the multiple intelligence (MI) theory, which placed value on a group of intelligences that captures the abilities valued by human cultures. He was not pleased with the narrow definition of intelligence that has typically revolved around mathematics and language. Instead, Gardner's MI theory acknowledges a variety of components of the human abilities that are independent but complement each other (Gardner, 2011). The multiple intelligences are:

- Bodily-kinesthetic intelligence
- Musical intelligence
- Linguistic intelligence
- Logical-mathematical intelligence
- Spatial intelligence
- Intrapersonal intelligence
- Interpersonal intelligence

Gardner's list of intelligences demonstrates to educators that a variety of knowledge and skills is valuable, and that children learn differently. Therefore, educators should vary how they teach to accommodate individual differences.

Gardner has placed value on musical intelligence and bodily-kinesthetic intelligence. Today's educational programs for young children, however, encourage development in the traditional intelligences of logical-mathematical intelligence and linguistic intelligence.

We need to re-examine our concept of intelligence and value other intelligences, such as musical and bodily-kinesthetic intelligences. It is certainly important for a surgeon to have the linguistic and logical-mathematic knowledge and skills to know how to remove and/or repair a body part, but it is also important for the same surgeon to have the fine motor skills to perform the surgery. All children possess most of the intelligences listed in the MI theory, but they do not process them in the same manner (Gardner, 2011). Individual differences are present; therefore, parents and educators must appreciate and emphasize all intelligences when working with children (see **video** Multiple Intelligences).

This concept was expressed by Loris Malaguzzi, the founder of the internationally acclaimed early childhood program in Reggio Emilia, Italy, in his famous poem, “No Way. The Hundred Is There.” The poem describes how a child uses a hundred languages to learn and to communicate. Furthermore, Malaguzzi states that the child’s head should not be separated from the body (Wurm, 2005). Movement and music are languages—and an excellent way to stimulate learning and to communicate knowledge and skills.

Movement and music are universal to every child in every culture. M² must be introduced and enforced in the curriculum for young children appropriately for the individual and developmental needs of each child. A

M² FUN **Space Awareness**

Demonstrate blowing up a balloon to the children. Once the concept of an empty and a full balloon is shown and understood, bounce the balloon around to display the lightness of the filled balloon. Tell the children they are going to be balloons and the air opening is in their hand. The children will crouch on the floor in the smallest position possible and begin to fill the balloon with deep breaths. With each breath the children will gradually rise from a low to a higher level. The process can be started and stopped periodically, causing the children to fall back to the floor and to rise again. Once the balloons are filled, the children can “float” around the room.



framework is necessary to provide appropriate guidance to families, child care providers, teachers, and administrators.

1.4 Recognize That the National Association for the Education of Young Children Provides a Framework for Early Childhood Programs

The National Association for the Education of Young Children (NAEYC) developed a framework, grounded in child development and learning research, for the early childhood community to use when planning learning experiences for young children. Although specifically designed for early childhood education, it applies to learning across all ages. It has been referred to as *Developmentally Appropriate Practice* (DAP) since its initial development in 1986. The framework was revised and adopted in 2009 by NAEYC and is referred to as *Developmentally Appropriate Practice in Early Childhood Programs Serving Children from Birth through Age 8* (Copple & Bredekamp, 2009).

NAEYC recognizes that many schools are limiting learning experiences in play, outdoor/physical activity, social interaction, problem solving, and the arts (music and visual) (NAEYC, 2009). Intervention is needed to ensure that children are healthy and developing an enjoyment of learning and a strong sense of their own competence in learning based on their individual levels of abilities (see **video** Developmentally Appropriate Early Childhood Education).

DAP presents a variety of important points to consider when developing programs for young children. It is vital for individuals working with children to be aware of the following points and use them to structure learning experiences for young children:

- Interrelationship between the developmental domains (physical, socioemotional, cognitive) and play is a self-motivated learning strategy.
- Development and learning are predictable and sequential, with each level building on the preceding level.
- Development and learning are an interactive process between the child's genetic code and cultural and personal experiences in the child's immediate and extended environment.

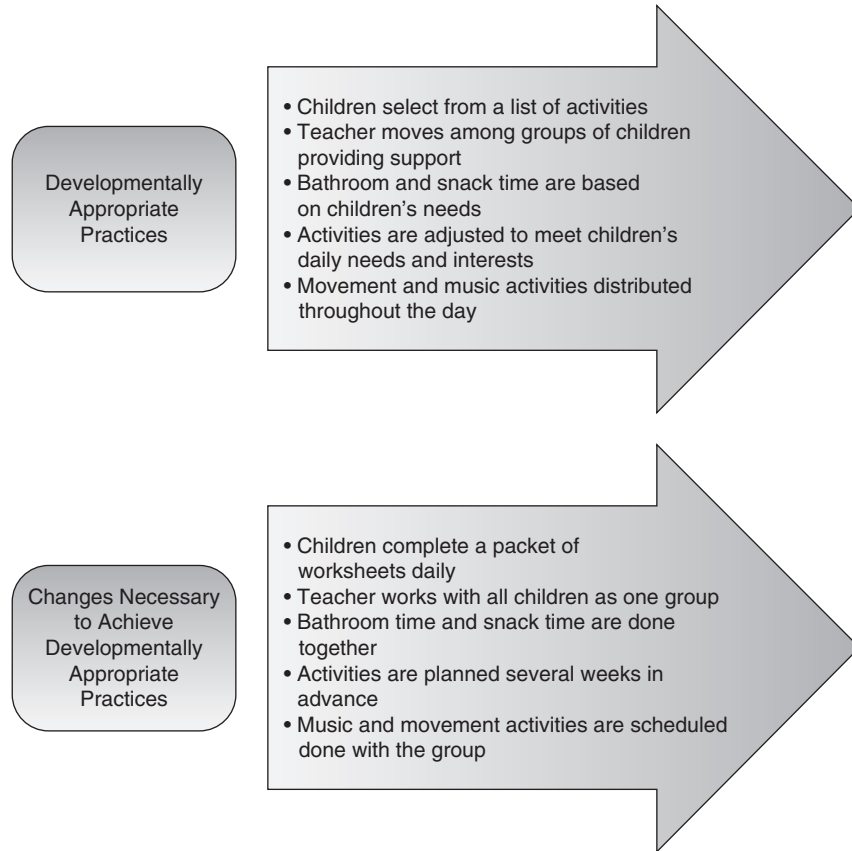


Figure 1.3 Early childhood learning environment examples of progress toward achieving DAP.

Figure 1.3 is an example of an early childhood learning environment that has achieved DAP, and another learning environment that is working on improving DAP practices. Both programs are licensed by their state's early childhood licensing agency.

The DAP essential ideas are very important when designing curricular learning experiences for young children because they serve as the structure for the design of the curriculum and environment. DAP also plays an important role in the development of Learning Outcomes related to the five Guiding Principles used in this book to provide organization for students (see Table 1.2):

Table 1.2 Guiding Principles and Corresponding DAP Essential Ideas

Guiding Principles and Corresponding DAP Essential Ideas	
Guiding Principle	DAP Essential Ideas
Individual Needs Met	Development and learning tend to be predictable and sequential.
	Rate of learning and development will vary with each child and tends to proceed from simple to complex.
	Depending on developmental levels and experiences, a child may be more open to learning a skill, a level of knowledge, and/or self-regulation dispositions.
Environment and Curriculum Reciprocated	Development and learning constitute an interactive process between the child's genetic code and the child immediate and extended environment.
	The child has a strong influence on the surrounding physical and social environment.
	Experiences have an effect on a child's learning and development.
Movement and Music Integrated	Development and learning are enhanced through the use of a variety of interactive activities and learning strategies.
	Interrelation between the developmental domains (physical, social/emotional, cognitive) are important for learning.
	Domain areas have an active sphere of influence over each other.
	Play is an excellent self-motivated learning strategy for all domains.
Family and Community Involvement	Social and cultural experiences surrounding the child have an influence on development and learning.
	Development and learning are enhanced when children have secure, positive, and consistent relationships with adults and peers.
Standards and Assessment Provide Guidance	Learning and development are enhanced when children are encouraged to engage in activity levels just beyond their current mastery level.
	Knowledge and skills are improved by interesting and self-motivated practice.
	Each level of knowledge and skills builds upon the preceding level.

- ❶ An early education program must meet children’s cultural, socioeconomic, and individual needs (**Individual Needs Met**).
- ❷ Learning is an active process between the explorations of the environment and the curriculum-planned activities (**Environment and Curriculum Reciprocated**).
- ❸ Movement and music learning activities should be integrated and developed to enhance the development of a healthy child who is ready to learn (**Movement and Music Integrated**).
- ❹ Family and community involvement is important in the design of the learning environment and implementation of the curriculum to enhance learning (**Family and Community Involved**).
- ❺ Formal and informal standards and assessment should document the child’s growth in developmental areas and assist in curriculum design (**Standards and Assessment Provide Guidance**).

1.5 ***Distinguish How Guiding Principles Address Individual Developmental and Learning Differences***

It is important to understand how the Guiding Principles will help teachers and parents to assist with growth and development in an appropriate manner.

Principle One: Individual Needs Met

Child development is sequential and predictable to a degree but varies because of the child’s distinctive genetic makeup and environmental (physical, socioeconomic, and cultural) influences. The first movement of the fetus in utero excites every mother. These simple reflexive movements contribute to the development of the brain and to later complex voluntary movements that are major factors in the child’s well-being. Movement increases the connections between neurons and also increases the insulation or myelin surrounding the neuronal connectors, called *dendrites*. Music provides sensory input to assist with the development of these connections. This developmental process is enhanced with appropriate opportunities and varied experiences for movement and music in a quality environment.

During the first year of life, the child develops basic movement skills (reaching, grasping, holding, crawling, sitting, and standing). During the



toddler years, the child improves fundamental movement skills (walking, running, jumping, throwing, catching, kicking, and bouncing). These fundamental movements are the basis for sport, fitness, and dance activities used in the following years of the child's life. As the child moves into fitness and sport activities, health-related components—such as aerobic fitness, muscular fitness, flexibility, and body composition—become important. Children must have movement experiences under varied conditions and without gender bias to enjoy exploration and play.

Children's musical development follows the same sequential development as language (see **video** The Stages of Music Development by Eric Rasmussen). The infant will engage in music babble by experimenting with speaking sounds, followed later by rhythm babble. During this latter stage, the infant will babble using an erratic tempo (Gordon Institute for Music Learning, 2012). The maturing infant will engage in informal guidance that will be unstructured (birth to 3 years) in the beginning, but then will become structured (3 to 5 years) (Gordon Institute for Music Learning, 2012). Formal musical learning follows the informal guidance stage. Exposing infants, toddlers, and young children to a variety of music in their culture is critical to providing a foundation for music enjoyment.

It is helpful for educators to be familiar with the ages and stages of movement and music development as well as the cognitive, socioemotional, and physical levels of each child. This will help to meet the developmental needs of each child and to provide appropriate learning experiences.

Principle Two: Environment and Curriculum Reciprocated

All children are genetically unique and will experience the learning environment in different ways. The learning environment dictates the success of the learning activity through play and/or guidance by a teacher. Although there are basic guidelines or milestones for each age, how and when each child succeeds at the developmental task vary based on genetic makeup, personality, physical and mental needs, and the larger environment and inherited culture.

For example, 18-month-old Mary enjoys climbing and jumping off objects, whereas her twin, Martha, is far more timid. Martha climbs and jumps but wants to hold an adult's hand while accomplishing these skills. Both movement processes are acceptable and should be valued. The teacher



of their early learning and educational program must address the needs of both twins. A soft and flexible environment suitable for jumping should be made available for Mary, and adult support should be provided for Martha.

The example of Mary and Martha shows how important the environment is in the learning process. The environment should stimulate learning that is appropriate for each child, and should match the developmental level for the age range using the learning environment. If the learning is developmentally appropriate for the age and ability of the children it will not only be stimulating, but it will also provide security in the form of mental comfort while keeping the children safe from physical harm.

Principle Three: Movement and Music Integrated

Movement and music are very important to the long-term health of children and their enjoyment of life. These two areas can and should be integrated into the entire day's activities, not just provided at specific time periods determined by the administration. Although it is indeed beneficial to have a music class or a physical education class, it is desirable to use music and movement to emphasize points of knowledge because they provide entryways into all the developmental and learning domains—and they help to remove or diminish stress.

Ms. Tracy is a first-grade teacher who is leading her class through the end-of-year mandated testing in language arts. The lengthy time periods of reading a story, answering comprehension questions by filling in bubbles, and writing a story are stressful to the 7-year-olds and to Ms. Tracy. She relieves tension by having the children stand, move, and sing a song. In another school district, Mr. Clark uses movement while his second graders work on their mathematic combinations. The children must skip to the board, work the problem, and skip back to their seats. Both Ms. Tracy and Mr. Clark truly understand how important it is to integrate movement and music into the daily lives of children.

Principle Four: Family and Community Involved

Ensuring that children are healthy and ready to learn is important and should involve the entire community. A child needs to feel secure and



▲ Involvement of many generations enhances family activities.

have positive relationships with peers and adults. An example can be seen in a small Maine coastal community of about a thousand residents. This town rallied to call attention to the overweight and obesity crises afflicting the children. Families in the area were invited to an event highlighting movement with balls and ropes, as well as appropriate nutrition. A citizens' group—including an executive chef at a local inn, the staff of the town's museum, the head librarian, a medical doctor, and various organizations—donated time, money, and expertise to the project. To build interest in the day, a retired minister and an investment counselor wrote articles for the local newspaper about the health problems associated with not moving and not eating a healthy diet. In addition, the speaker donated her airfare, and the town donated use of the town hall for the event. Finally, a woman made beanbags for each child. What a community effort!

The community surrounded the children and had an influence on their development and learning. Responsibility for physical and mental support of each child should be the role of the entire community:

Family

Teachers

Health professionals

Media

School administrators

Political institutions



Children depend on their immediate and larger environments to help them mature and grow into healthy and productive members of society.

Principle Five: Standards and Assessment Provide Guidance

As the teachers approach the design of learning activities for young children, they are guided by state and national standards. These standards should be in all developmental areas (cognitive-linguistic, socioemotional, and motor-physical), and provide guidance when developing learning activities in all the major academic areas, including arts, mathematics and problem solving, literacy, scientific inquiry, social studies/communities, and health and physical activity.

All 50 states have established standards to be used to provide guidelines for curriculum and learning activity development appropriate for the cognitive, socioemotional, and physical levels of each child. Professional organizations such as the National Association for Music Education (music) and National Association for Sport and Physical Education (dance and physical education/movement) have produced standards to provide guidance at the national level.

In addition, standards are used to give guidance in assessing how children are progressing in the developmental domains. It is important to have regular formal and informal assessments to determine the direction that should be taken in the design of learning activities appropriate for each child. By doing this, the learning activities will meet each child's developmental needs.

Designing a daily curriculum without knowing each child's developmental level is not appropriate. Teachers are often asked to present to an administrator their lesson plans for an entire year or month, including daily activities. This is not desirable, because learning must be guided by the use of constructive formal and informal assessment methods each day to determine the direction of the next day's learning activities.

Assessment should be completed daily to determine the structure of the learning activities just beyond each child's mastery level. A higher-level learner, parent, teacher, or older child can give guidance and assist the learner in problem solving. Play gives children the opportunity to practice what they are learning, and occurs at the actual developmental level of the learner.



1.6 Value the Importance of Play in Engaging Children

Play provides children with the best way to practice at their developmental level of knowledge and skills, with the added benefit of providing opportunities for physical movement. It is a self-motivated way to integrate all the learning domains into the daily activities for the optimal development of each child. Play accomplishes the following:

- Stimulates mental activity through problem solving
- Provides opportunities to master cognitive, physical, and socio-emotional issues
- Builds muscles and increases physical activity
- Develops imagination and creativity

As a child plays alone or with others, problems arise that require resolution by the child and other children. Although adults resolve the majority of problems a child faces, play provides the opportunity for the child to practice problem solving in a nonthreatening way. For example, Dahlia is building a block tower with a smaller block on the bottom, making the tower unstable. She must decide how to correct the problem. Dahlia uses manipulation of three-dimensional objects—the blocks—to decide how to correct the tower. Throughout this experience, Dahlia’s brain activity is stimulated by three-dimensional play that enhances brain connections (Brown, S., 2008).

In another example, Sean wants to be the superhero in a game with Francis and Hazel. Once Sean has persuaded Francis and Hazel to let him play the role of hero, he can organize the play and direct the action. Finally, once the actual play has begun, Sean and the other players run, jump and chase each other.

The play examples provided here show how the important imagination and creativity are to the entire process. Creative people regularly solve problems, develop new products, or initiate new questions in domains that were at first viewed as novel but have become culturally acceptable (Gardner, 2011). In other words, the creative person is one who can take knowledge, couple it with skills, and create a new result, such as a product or thought.

**M² FUN****Fine Motor Skills**

Give each child a piece of paper with five circles drawn on the paper (O O O O O). Ask the children to draw something different in each circle. There is no right or wrong—just an opportunity to express creativity and to use fine motor skills.

It is interesting that when adults speak about creativity, they generally speak about being creative like children. Tim Brown, chief operating officer of IDEO, a design company, has reported that his company uses materials generally associated with early childhood programs, such as paper, glue, and modeling clay, to encourage constructive play and role-playing to stimulate creativity and thinking in different ways with different results (Brown, T., 2008) (see **video** Creative Brain).

To be creative, adults and children must feel secure in their environment. Children are less self-conscious than many adults and will make what adults would call “mistakes.” Children really do not have an awareness of what mistakes are and the affect they may have. It is an adult-defined word, ruled by adult judgments. Mistakes, however, are important in learning.

Play is important and vital to children’s development. The United Nations High Commission for Human Rights has recognized play as the right of every child (Ginsburg, 2007). Play must be understood, valued, and encouraged by parents and educators.

Play has been studied over the years. Mildred Parten (1932) has provided us with six stages of play related to individuals’ relationships, which are still used today.

In the unoccupied stage, the child is not engaged in any behavior related to play. Children engaged in the solitary independent stage may play by themselves and do not need stimulation from other children or adults. In the next stage, onlooker behavior, the child observes how other children are playing but does not participate. When children are in parallel play, they play next to each other but do not interact verbally. The associative play stage marks the beginnings of verbal interactions between the children. In the final stage, cooperative play, the children now take an active role, and



the play scenarios are intense in issues related to the lives of the children. Children may exhibit all stages in an observable time period, but it is more likely the stages will be related to the developmental level of a child and the child's comfort in the play environment (Parten, 1932).

A different way to examine play is by type of play. Sara Smilansky (1968) has identified four types of play:

- Functional play
- Constructive play
- Dramatic play
- Games with rules

Functional play involves the senses and muscles. For instance, Jermaine has tied ribbons to his arms and is running around the lawn, trying to make the streams of ribbon fly behind his racing body. In constructive play the child begins to plan and build a structure. Blocks will be placed on each other to make a tower like a building the child sees on the way to school. When the children take on a role, such as mother, father or baby, and build a story around the characters, the play has moved into the dramatic play area. Older children participate in games with rules, in which the participants can exercise more control.

Both Parten and Smilansky understood the importance of play in the lives of children. It is developmentally appropriate for every child to play, but play is not always present in the lives of young children. Free-play time is being reduced as a result of the following:

- National emphasis on the No Child Left Behind Act of 2001
- Reduction in recess time
- Specialized enrichment programs in academics and sports
- Transportation time to adult-arranged events.

Changes need to be made in the way we view childhood and what is important. We must provide children with opportunities to develop all domains. To help make changes, it is important to understand the theories that have been related by guiding theorists who have helped to develop

our understanding of children and their role in society. Music and movement provide wonderful opportunities to encourage play and brain stimulation.

1.7 *Discuss How Theorists Provide Guidance in Understanding the Role That Movement and Music Have in Child Development*

Theorists John Dewey, Jean Piaget, Lev Vygotsky, Urie Bronfenbrenner, and Karl Newell have provided valuable insight on how children learn by exploration of their environment and how to design the environment to facilitate learning, and Emile Jaques-Dalcroze recognized the importance of learning music through movement.

Although these theorists lived at different times, their message is similar: Children learn through movement in a three-dimensional world, and they learn best when they are provided with opportunities to be supported by mature learners and to practice in self-directed and self-regulated play. A timeline of the theorists' periods of influence is important to see to appreciate the scope and depth of the research in child development (see Figure 1.4).

John Dewey (1859–1952). An American psychologist, educator, and activist, John Dewey received his PhD from John Hopkins University and taught at the University of Michigan, University of Minnesota, University of Chicago, and Columbia University. He had a major effect on trends in education built on the ideas of Jean-Jacques Rousseau, Johann Pestalozzi, and Friedrich Froebel. These ideas revolved around the concept that a child is an individual with strong personal rights. The school is the place where the child carries on the educational process guided by the teacher, but it should

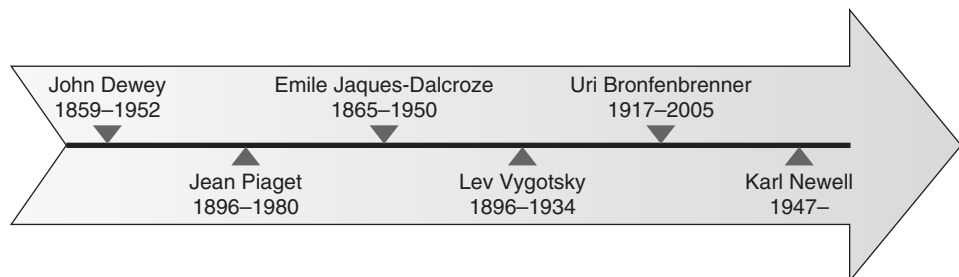


Figure 1.4 Guiding theorists' timeline of influence.

not be a place with an authoritarian teacher instructing a preset curriculum in a sterile, unchanging environment. Dewey promoted the concept that a child learns best through direct personal experience. A child should be provided vast opportunities to practice learning through play. The resulting curricular direction is the project method in which children learn by doing and experimenting. Dewey was the founder of the progressive method.

Jean Piaget (1859–1952). Another theorist who was a strong advocate of learning by doing is Jean Piaget. A Swiss developmental psychologist, Piaget is known for his studies with children. Upon completing his university studies and receiving a doctorate, he worked at a boys' school in Paris, and later at the Binet Institute. Through observation of children, he began to gain understanding of how children develop cognitively. He felt that the thought process of children is different from adults and thus developed the theory of cognitive development. Piaget's theory revolves around the development of *schemas*, defined as categories of knowledge that help a child to understand the world. There are four stages to Piaget's theory of cognitive development (see Table 1.3) (Phillips, 1969).

Table 1.3 Piaget's Stages of Cognitive Development

Stage	Ages	Description
Sensorimotor	Birth to 18–24 months	Children experiment with surrounding environment. Infants and toddlers should be given safe, sound toys and musical instruments to manipulate and to use for experimentation.
Preoperational	18–24 months to 7 years	Children begin to think symbolically. Language becomes more mature. Children chant and rhyme and perform simple movement activities with few actions.
Concrete	7 years to 11 years	Reasoning begins to play a role in children's thinking. Children enjoy working with songs, playing instruments, and reading musical notation.
Formal	11 years to 16 years	Thinking becomes more abstract, and children will focus more on knowledge and skills.

Piaget felt that children learn best through discovery and that experiences enhance the cognitive development of the child.

Piaget also believed learning was linked to development that preceded learning (Wink & Putney, 2002). A child had to be of a certain developmental age to be able to learn a particular concept.

Lev Vygotsky (1896–1934). An advocate of the cognitive learning theory, Lev Vygotsky was in agreement with Piaget on many points. Vygotsky felt that children learn in a social context through social interaction. He suggested that a child’s chronological age is not a reliable criterion for determining a child’s developmental level. He gave instruction a larger role in learning than Piaget and believed that learning can precede development. The “zone of proximal development” was Vygotsky’s way of explaining how children can learn concepts beyond their developmental level by having the support of an adult during the learning process (Hede-gaard, 2007).

Urie Bronfenbrenner (1917–2005). A notable educator and theorist in the field of developmental psychology, Urie Bronfenbrenner understood the importance that family and society had on the development of the child. Bronfenbrenner’s ecological theory places the child, with his or her unique biological predispositions, at the center of all environmental interactions. The interactions between the biological makeup of the child and the environmental influences affect the child’s physical development and behavior (Bronfenbrenner, 1979). The child, with his or her unique deoxyri-bonucleic acid (DNA) makeup, has influence on the surroundings or environment. In return, the child’s substantive environment, family, peers, school, and neighborhood, as well as socioeconomic factors and cultural environmental factors, influence the developmental domains: social/emotional, physical/motor, and cognitive/language.

Bronfenbrenner’s theory emphasizes the influence parents, and the entire social network—schools, peers, neighborhoods, social services, church, mass media, extended family and culture—have on the child. Whereas educators may be dedicated and committed to providing an educational environment that will enhance the health and fitness of the

children in their care, the ecological theory makes one painfully aware this cannot be accomplished without the family and society. In fact, if the family is not involved in the plan, the result will not be effective (Bronfenbrenner, 1974). The entire developmental process is in flux. Neither genetics nor environment plays a singular role in the growth process; it is the interaction between internal and external influences that contribute to the development of the child (see Figure 1.5). It is extremely important for educators to realize how important the family is in this entire learning process when working with young children.

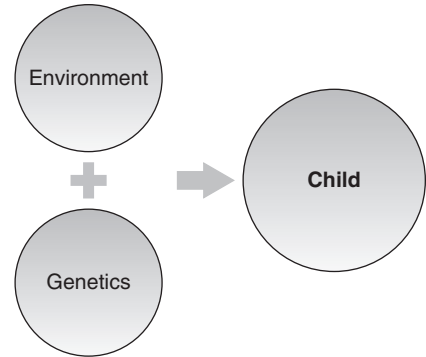


Figure 1.5 Internal and external influences on the child.

Karl Newell (1947–). As a professor of kinesiology and biobehavioral health and a department chair at Pennsylvania State University in University Park, Karl Newell has helped to refine the current study of motor learning and development by taking into account the role of the environment and the individual’s experience. He has built on the ecological theory and a related branch, the dynamical system approach, to explain the development of motor control and learning. These two related theories provide a framework of various principles that can describe and predict the changes observed in motor development, taking into consideration constraints (limits) existing within the body (e.g., cardiovascular endurance and muscular strength) and outside the body (e.g., social and cultural and task contexts) (Aparo, 2009). Movement emerges from the interaction between the constraints (individual, environment, task); if one of the constraints changes, so does the emerging movement (Clark, 1995).

Émile Jaques-Dalcroze (1865–1950). A Swiss professor of music, Émile Jaques-Dalcroze had a strong effect on music education. His work was based on the concept that rhythm is the primary element of music (Choksy, Abramson, Gillespie, Woods, & York, 2001). He felt that many



students had a mechanical understanding of music but did not feel and express music. The result was a career spent finding a way for people to use movement to feel and understand music. Jaques-Dalcroze realized that of the three elements of music (pitch, rhythm, and dynamic energy), two—rhythm and energy—depended on movement (Choksy et al., 2001). The result was *eurhythmics*, a way to stimulate musical learning. He postulated that when the body moves, it stimulates the mind and enforces learning. In addition to his work with movement, Jaques-Dalcroze also worked on ear training and sight singing. He developed *solfège* exercises, using syllables (do, re, mi, fa, sol, la, ti) to teach pitch (Choksy et al., 2001). His work is important because he understood the importance of movement in learning.

The research and work of these theorists are important in developing an understanding of how parents and educators should stimulate learning, particularly in movement and music:

- Dewey gave credibility to the concept of building knowledge based on experiences.
- Piaget's stages of development, from birth through adolescence, have become the basis for DAPs (Copple & Bredekamp, 2009) by providing general and sequential steps of child development.
- Vygotsky emphasized the role of the mature learner in the child's learning process.
- Bronfenbrenner provided an understanding of the important role of the environment in the development of the child.
- Newell recognized the importance of the environment in the development and the refinement of a movement concept and/or task.
- Jaques-Dalcroze provided knowledge and appreciation for the role movement plays in feeling and understanding music.

As we work on designing learning activities for children, it is important to review the thoughts and theories of Dewey, Piaget, Vygotsky, Bronfenbrenner, Newell, and Jaques-Dalcroze.

Summary

Movement and music play an important role in the development of children. The two can be considered the “dynamic duo” of M² because, when used together, they stimulate the senses and the domains to increase learning. The inherited culture of each child has an effect on music and movement choices. Howard Gardner’s multiple intelligence theory recognizes music and bodily-kinesthetic intelligences equally with the other intelligences: linguistic, logical-mathematical, spatial, and personal.

The National Association for the Education of Young Children’s *Developmentally Appropriate Practice in Early Childhood Programs Serving Children from Birth through Age 8* (DAP) provides a framework for designing and guiding programs for young children. The important points of DAP are to provide structure to the Guiding Principles and Learning Outcomes.

Play is important to the development of children because it stimulates the brain, integrates the learning domains, increases physical activity, and develops creativity. Music and movement can be involved in play and are important components of learning and the development of a healthy lifestyle for children.

Various theorists—Dewey, Piaget, Vygotsky, Bronfenbrenner, Newell, and Jaques-Dalcroze—have emphasized the role of hands-on-experiences, play, and support of a mature learner in the development and learning of children.

Summary Related to Outcomes

Learning Outcomes	Guiding Principles
1.1 Develop an understanding of the importance of music and movement in the lives of young children	Movement and Music Integrated
Movement and music are dynamic together and enhance each other. This partnership is enjoyed by every culture in the world. Movement and music stimulate the senses, heighten emotional awareness, and touch a variety of intelligences. They should be encouraged in programs for young children.	

Learning Outcomes	Guiding Principles
1.2 Explain the role of environment systems	Environment and Curriculum Reciprocated
The environment surrounding the child—culture, schools, teachers, and families—has an influence on the developmental interest and progress of each child.	
1.3 Understand inherited culture and musical and movement choices	Environment and Curriculum Reciprocated
Culture has an effect on the music and movement choices of each child.	
1.4 Recognize that the NAEYC provides a framework for early childhood programs	Environment and Curriculum Reciprocated
NAEYC has provided a framework, grounded in child development and research, which should be used to guide programs for young children. <i>Developmentally Appropriate Practices in Early Childhood Programs Serving Children from Birth through Age 8 (DAP)</i> encourages play, physical activity, social interactions, problem solving, and the arts.	
1.5 Distinguish how Guiding Principles meet individual developmental and learning differences	Individual Needs Met
DAP provides essential ideas to be used in designing curriculum for young children. Learning Outcomes can be structured around DAP ideas summarized in this text’s Guiding Principles (Individual Needs Met, Environment and Curriculum Reciprocated, Movement and Music Integrated, Family and Community Involved, and Standards and Assessment Provide Guidance).	
1.6 Value the importance of play in engaging children	Individual Needs Met
Play is extremely important to early childhood programs. It provides a way for children to practice knowledge and skills at their developmental level and to adjust to emotional situations. The United Nations High Commission for Human Rights has recognized play as a right of every child. There are various stages and types of play.	
1.7 Discuss how theorists provide guidance in understanding the role of movement and music in child development	Individual Needs Met
John Dewey, Jean Piaget, Lev Vygotsky, Urie Bronfenbrenner, Karl Newell, and Émile Jaques-Dalcroze, are theorists who provide strong guidance on how children learn, the value of play, and the child’s exploration of the environment.	

Demonstrate Your Knowledge, Skills, and Dispositions

Students will demonstrate knowledge, comprehension, analysis, and evaluation of Learning Outcomes related to Guiding Principles.



Learning Outcomes	Guiding Principles
1.1 Develop an understanding of the importance of music and movement in lives of young children	Movement and Music Integrated
<ul style="list-style-type: none"> • Make a stick puppet and demonstrate how the puppet would move to various types of music (possible choices: march, waltz, rap). Discuss how music has impact on the way the puppet moves. 	
1.2 Explain the role of environment systems	Environment and Curriculum Reciprocated
<ul style="list-style-type: none"> • A child from Japan has joined your classroom. How would you make the child feel more comfortable? 	
1.3 Understand inherited culture and music and movement choices	Environment and Curriculum Reciprocated
<ul style="list-style-type: none"> • Make a list of music from various cultures that you can use when working with children. 	
1.4 Recognize that the NAEYC provides a framework for early childhood programs	Environment and Curriculum Reciprocated
<ul style="list-style-type: none"> • Read <i>Developmentally Appropriate Practice in Early Childhood Programs Serving Children from Birth through Age 8</i> (NAEYC, 2009). Describe one way your future interactions with children will be different based on DAP. 	
1.5 Distinguish how Guiding Principles meet individual developmental and learning differences	Individual Needs Met
<ul style="list-style-type: none"> • Pick one of the Guiding Principles. Describe how this Guiding Principle could have enhanced your learning as a young child. 	
1.6 Value the importance of play in engaging children	Individual Needs Met
<ul style="list-style-type: none"> • Describe how play meets the needs of a shy child and an aggressive child. 	
1.7 Discuss how theorists provide guidance in understanding the role of movement and music in child development	Individual Needs Met
<ul style="list-style-type: none"> • Your newspaper has hired you to interview Piaget. What would he answer to the question: What is the value of play for young children? 	

Planning for Engaging

Complete the following M² standard-based learning activity designed to meet various interests and developmental levels by designing two possibilities/learning activities in movement and music.

M² Movement Standard: Children will apply an understanding of movement concepts and principles to performing locomotor skills (walk, run, hop, slide, and gallop).		
Possibility One	Possibility Two	Possibility Three
Children will demonstrate hopping skills by taking a beanbag from a container, hopping on one foot to another container and depositing the beanbag in the container. Note: There should be one beanbag and two containers per child.	Children will demonstrate hopping skills and imagination by showing how various animals will move by hopping. Animal suggestions: elephant, tiger, snake, grasshopper <i>Note:</i> Pictures should be used to stimulate creativity.	Children will hop at different speeds using music for rhythmic models. Play different types of music with different tempos such as: Slow (lento) Walking pace (andante) Moderate (moderato) Fast (allegretto) Very fast (allegro)
Assessment Children should be able to hop on one foot for the majority of the time.	Assessment Note the various imaginative ways the children demonstrate how the different animals hop. Observe if they consistently have their weight on one foot.	Assessment Observe whether children change their speed when hopping to the various tempos.

Now You Try It

Complete the following M² standard-based learning activity designed to meet various interests and developmental levels by designing two possibilities/learning activities in movement and music.

M² Movement Standard: Children will use movement to produce elements of music: high/low, fast/slow, and loud/soft.		
Possibility One	Possibility Two	Possibility Three
Learning Activity Each child will create a puppet from a lunch bag using markers, paper, and other items. Play various types of music and have children move the puppet high/low and fast/slow to the beat of the music.	Learning Activity	Learning Activity

Assessment	Assessment	Assessment
Observe the appropriateness of each child's puppet movement.		

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