An International Conference on Arts-Based Education

DEVELOPING CAPACITIES FOR THE FUTURE

March 4-6, 2010
Kean University, Union, NJ

Conference Abstracts

Edited by
Lily Chen-Hafteck & Jennifer Chen
# Educating the Creative Mind Conference: Schedule

**MARCH 4, 2010 (THURSDAY)**

<table>
<thead>
<tr>
<th>Time</th>
<th>Location</th>
<th>Sessions A</th>
<th>Sessions B</th>
<th>Presentations D</th>
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</thead>
<tbody>
<tr>
<td>7:30-9:00am</td>
<td>Downs Hall: Check-in</td>
<td><strong>A1. Latin American Symposium</strong>&lt;br&gt;UC 226</td>
<td><strong>B1. Symposium</strong>&lt;br&gt;UC 226</td>
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<td>9:00-11:00am</td>
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<td><strong>A2. International Papers</strong>&lt;br&gt;UC 226</td>
<td><strong>B2. Papers</strong>&lt;br&gt;UC 337</td>
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<td>9.30-11.00</td>
<td>Presentations</td>
<td><strong>A3. International Papers</strong>&lt;br&gt;Little Theatre</td>
<td><strong>B3. Papers</strong>&lt;br&gt;Little Theatre</td>
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<tr>
<td>Session A</td>
<td>Group One</td>
<td><strong>A4. International Papers</strong>&lt;br&gt;UC 316</td>
<td><strong>B4. Workshops</strong>&lt;br&gt;KH 127</td>
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<td><strong>A5. Workshops</strong>&lt;br&gt;D 192</td>
<td><strong>B5. Workshops</strong>&lt;br&gt;UC 228</td>
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<td><strong>A6. Workshops</strong>&lt;br&gt;UC 328</td>
<td><strong>B6. Workshops</strong>&lt;br&gt;D 192</td>
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<td>11:00-12:30pm</td>
<td>Downs Hall: Lunch</td>
<td><strong>Childcare Center</strong> 9.30-10.30 School Visit Group One</td>
<td><strong>10.30-11.30 School Visit Group Two</strong></td>
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<td>12:30-2:00pm</td>
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<td><strong>B1. Symposium</strong>&lt;br&gt;UC 226</td>
<td><strong>B5. Workshops</strong>&lt;br&gt;UC 228</td>
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<td><strong>B2. Papers</strong>&lt;br&gt;UC 337</td>
<td><strong>B6. Workshops</strong>&lt;br&gt;D 192</td>
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<td><strong>B3. Papers</strong>&lt;br&gt;Little Theatre</td>
<td><strong>B4. Workshops</strong>&lt;br&gt;KH 127</td>
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**Presentations A**
- **9.30-11.00** *Creativity in Music Education in Latin America, Three Countries: Argentina, Brazil and Mexico*<br>A. Oliveira, Federal University of Bahia, Brazil; A. L. Frega, Argentina; S. Caruso, Universidad Caece, Buenos Aires, Argentina; B. Illari, Federal University of Parana, Brazil & University of Texas at Austin; & R. Trejo Leon, Benemérita Universidad Autónoma de Puebla, Mexico
- **9.30-10.30** *School Visit Group One*

**Presentations B**
- **An Interdisciplinary Approach to Teacher Education: The Arts for Children Program**<br>K. Warner, C. Carson, N. Sarrazin & J. Suarez, State University of New York, College at Brockport
- **Musical Creativity in the Preschool Classroom**<br>R. Rajan, National-Louis University
- **Teaching Teachers/Reaching Children Through Collaborative Musical Theatre**<br>P. Prince, Lehman College, City University of New York
- **Teaching Literacy Through Music and Movement**<br>N. Pollard, Kean University & Kregeloh-Ales, Edison Board of Education
- **Exploring Sound with Young Children**<br>A. Connors, Independent Early Childhood Music Specialist
- **Exploring Sound with Elementary School Students**<br>S. Pledger, St Annes-Belfield School & New York University

**Selected Presentations**
- **On the Nature of the Creative Mind**<br>J. Olsen, Rhythmic Music Conservatory, Denmark
- **Analyzing the Development of Children’s Musical Thinking Through Music Composition Activities**<br>A. Veloso & S. Carvalho, Universidade de Aveiro – INET/MD, Portugal
- **Three Issues of Nurturing Creativity in Arts Education**<br>J. Xie, China Conservatory, China
- **Exploring Sound with Young Children**<br>A. Connors, Independent Early Childhood Music Specialist
- **Exploring Sound with Elementary School Students**<br>S. Pledger, St Annes-Belfield School & New York University
<table>
<thead>
<tr>
<th>Time</th>
<th>Session</th>
<th>Topic</th>
<th>Presenter</th>
<th>Institution/Location</th>
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<tbody>
<tr>
<td>12:30-2:00pm</td>
<td>Session B</td>
<td>Student Composers’ Expressed Meaning of Composition with Regard to Culture</td>
<td>C. Randles, Michigan State University</td>
<td>Michigan State University</td>
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<td></td>
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<td>Developing Emotional Intelligence in Children and Adolescents with Nonverbal Learning Disabilities and Attention Deficits: Strategies for Teachers and Parents</td>
<td>S. Polirstok, Kean University</td>
<td>Kean University</td>
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<td>The Unschooled Dancer: YouTube as a Source for Understanding Early Childhood Creativity</td>
<td>B. Bashaw, Mason Gross School of the Arts/Rutgers University</td>
<td>Rutgers University</td>
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<td>But I Can’t Draw: Supporting Teachers in Aesthetic Inquiry &amp; Arts Integration</td>
<td>M. Hirsch, Stern College, Yeshiva University</td>
<td>Yeshiva University</td>
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<td>Case Study of Urban Preschool Students’ Musical Experiences</td>
<td>V. Bond, Case Western Reserve University</td>
<td>Case Western Reserve University</td>
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<td>2:00-2:30pm</td>
<td>Break</td>
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<tr>
<td>2:30-4:00pm</td>
<td>Session C</td>
<td>Creativity in Teacher Preparation K. Valentine, State University New York Potsdam</td>
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<td>The Forest Project: A Reggio-Inspired Study of Children Constructing Knowledge Through The Hundred Languages</td>
<td>A. Frasco, Union Congregational Weekday Nursery School</td>
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<td>Nurturing Young Artists towards Leadership in a Global Community S. Woodward, University of Southern California</td>
<td>C. Coleman, Hong Kong Baptist University &amp; TakeOut Comedy Club, Hong Kong</td>
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<td>Creativity, Comedy, and Composition</td>
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<td>Revising Student Work Through Dramatic Activities J. DeVivo, Playwrights Theatre of NJ &amp; New York University</td>
<td>A. Zakin &amp; A. McNamee, Lehman College, City University of New York</td>
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<td>Improvisation, Imagination, and Integration</td>
<td>H. Moorefield-Lang, Virginia Tech</td>
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</tbody>
</table>

**MARCH 4, 2010 (THUR.)**

12:30-2:00pm Presentations Session B

2:00-2:30pm Break

2:30-4:00pm Presentations Session C
<table>
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<tr>
<th>MARCH 4, 2010 (THUR.)</th>
<th>2:30-4:00pm Presentations Session C</th>
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<tbody>
<tr>
<td><strong>The Studio Experience in Early Childhood Education as Social Activism</strong>&lt;br&gt;M. McLean, Washington DC Public Schools &amp; Corcoran College of Art &amp; Design</td>
<td><strong>Using Creative Art to Express Ideas about Where Lions and Tigers Live When They are Not in a Zoo</strong>&lt;br&gt;S. Wien, A Child’s Place School</td>
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<tr>
<td>4:00-5:00</td>
<td>Break</td>
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<td>5:00-6:00</td>
<td>Enlow Hall: Opening Ceremony &amp; Performance: Celebrating the Creative Mind</td>
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<tr>
<td>6:00-7:00</td>
<td>Enlow Hall (2nd Floor): Opening Reception</td>
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<tr>
<td>8:00-9:30</td>
<td>Enlow Hall: Kean University Concert Artist Concert</td>
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<th>MARCH 5, 2010 (FRIDAY)</th>
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<td>7:45-8:45am</td>
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<td>Time</td>
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</table>
| 2:45-4:15pm | D1. Papers | Creating Dances with Young Children as a Response to Literature  
T. Cone, Rowan University  
D2. Papers | Let Them Play! An Examination of Improvisation as Play for the Development of Children’s Creative Musical Thinking  
M. Hickey, Bienen School of Music – Northwestern University  
D3. Papers | Two Teachers Share Research Projects that Expand the Creative Arts in their Early Childhood Classrooms  
L. Koeppel & E. Morgado, William Paterson University  
D4. Papers | Children as Creators, Singers, Critics and Teachers: A Study of Children’s Intuitive Musical Understandings  
D. Carroll, Université du Québec à Montréal, Canada  
D5. Symposium | Integrating the Arts in Early Childhood Settings: The Role of Materials  
| 4:15-4:30pm | Break |  
| 4:15-4:30pm | D6. Workshop |  
3.30-4.15 A New Take on Ancient Greece: Dance, Language Arts, Visual Arts and Technology  
A. Gardner, K. Hill & K. Ginsberg, The School at Columbia University, NY |
| 4:15-4:30pm | D7. Workshops |  
D 192 | Stories in Motion - Bringing Stories to Life Through Dance  
A. Biddle, Stories in Motion, LLC |
| 4:15-4:30pm | D8. Workshops |  
D 169 | No Child Left on their Behind: Learning Through Imaginative Play with Music, Language and Movement  
K. Strand, Indiana University |
| 4:15-4:30pm | D9. Workshops |  
PA 141 | Music and Arts Take Center Stage for Early Learning: Providing Total Learning to Reach Every Child  
S. Snyder, Arts education IDEAS |
| 4:15-4:30pm | D10. Workshops |  
UC 228 | Strategic Arts Infusion: A Powerful and Creative Approach to Literacy Education for Diverse Learners  
R. Daniels, Long Island University |
| 4:15-4:30pm | D11. Workshops |  
J 100 | Launching Expanding Adventures: Creating New Learning Opportunities Through Creative Movement  
J. Cassell, Independent Teaching Artist |
| 4:15-4:30pm | D12. Workshops |  
D 107 | A Multi-sensory Approach to Classroom Management  
P. Bogart, Independent Professional Development Trainer |
| 4:15-4:30pm | D13. Workshops |  
D 169 | Gifts of Art: Stop Motion Animation Workshop  
M. Cane, D.A. Quarles Early Learning Center, B. Berger, Visions for Education, LLC |
| 4:15-4:30pm | D14. Workshops |  
J 100 | Sandplay: The Child’s Natural Problem Solving Process  
J. B. Mascari, Kean University & J. Webber, New Jersey City University |

4:15-4:30pm: Break
<table>
<thead>
<tr>
<th>MARCH 5, 2010 (FRIDAY)</th>
<th>4:30-5:30pm</th>
<th>Poster Session + Snacks</th>
<th>Downs Hall</th>
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</thead>
<tbody>
<tr>
<td><strong>Musical Neighborhoods: “Grow Up Great” with the Arts Initiative in Urban Head Start Programs</strong></td>
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<td>V. Bond, Case Western Reserve University</td>
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<td><strong>The AME Approach – Expressive Musical Appreciation – As an Element of Mediation between Theory and Practice in Music Teacher Education</strong></td>
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<td>Z. Bastião, Federal University of Bahia, Evangelic Faculty of Salvador, Brazil</td>
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<td><strong>Environmental Stimuli: Enhancing Perception and Cognition among Infants and Toddlers</strong></td>
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<td>D. LaCapra, Kean University</td>
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<td><strong>Advancing Interdisciplinary Research in Singing (AIRS): A Model for Comprehensive Studies of the Significance of the Arts in Children’s Lives and Education</strong></td>
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<td>A. Cohen, University of Prince Edward Island, Canada &amp; L. Chen-Hafteck, Kean University</td>
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<td><strong>Building Artistic Insight In Digital Design</strong></td>
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<td>E. Garone, Kean University</td>
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<td><strong>Teaching Early Childhood Mathematics Creatively</strong></td>
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<td>A. Klein, SUNY Fredonia</td>
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<td><strong>The Newark Museum and Creativity</strong></td>
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<td>T. Lind &amp; K. Heller, Newark Museum</td>
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<td><strong>Using Multiple Modalities Approach into our Music Class for Young Children</strong></td>
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<td>J. Lu, Memorial School, Union Beach</td>
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<td><strong>Music Program FACOMÚSICA: Development, Application and Analysis of Selected Creative Experiences with 1st-4th graders, in a Brazilian Elementary School</strong></td>
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<td>M. Menezes, Z. Bastião &amp; A. Oliveira, Federal University of Bahia, Brazil</td>
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<td><strong>Using Technology to Foster Musical Creativity</strong></td>
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<td>C. Randles, Michigan State University</td>
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<td><strong>Introducing Young Deaf Children to Music: A Very Special Concert Series</strong></td>
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<td>L. Schrær-Joiner, Kean University; D. Solimando, New Jersey School for the Deaf (Marie H. Katzenbach campus); J. Musto, R. Rocco &amp; J. April, Kean University</td>
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<td><strong>A Narrative Journey Through the Landscape of Reggio Emilia: Documenting Possibilities</strong></td>
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<td>L. Siegrist, Ontario Institute for Studies in Education, University of Toronto, Canada</td>
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<td><strong>The Multiple Intelligences in the Music Teacher Education Course at FACESA: Some Considerations</strong></td>
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<td>B. Trindade, A. Fonseca, E. Konopleva, M. Caribé, L. Acácia, G. Macedo, J. Hübner, C. Cumming &amp; M. da Glória Lemos, Universidade Federal da Bahia, Brazil</td>
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<td><strong>Moving To Deeper Levels of Integration: Lessons from the Field</strong></td>
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<td>K. Warner, State University of New York, College at Brockport</td>
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<th>Roundtable Session + Snacks</th>
<th>Downs Hall</th>
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<tr>
<td><strong>The Fascinating Ways of Children's Thinking - Presentation of a Multidisciplinary Learning Material</strong></td>
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<td>M. Cslovjecsek, University of Applied Sciences Northwestern Switzerland</td>
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<td><strong>Design Awareness</strong></td>
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<td>R. Gonnella, Robert Busch School of Design, Kean University</td>
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<td><strong>The Story of ArtsSmart: Arts Integration for K-5</strong></td>
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<td>S. Henneman, M. Fitzsimmons, Baltimore County Public Schools</td>
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<td><strong>Creative Chinese Musical Games</strong></td>
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<td>D. Lai, China University of Petroleum in Beijing, China</td>
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<td><strong>Pattern Blocks: From Concrete Representations to Creative Expression - Constructing Bridges to Learning</strong></td>
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<td>J. MacDonald, Kean University</td>
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<td><strong>Moving off the Page: Exploring the Possibilities of the Creative Arts Classroom</strong></td>
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<td>M. Miranda, University of Colorado at Boulder</td>
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<td><strong>It’s Okay to Be Different: An Interdisciplinary Approach to Improving Literacy</strong></td>
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<td>E. Paquette, Independent Teaching Artist</td>
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<td><strong>What You Say Matters Most!</strong></td>
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<td>M. Russo, Young Audiences New Jersey</td>
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<td><strong>Mathematics and Music in Education</strong></td>
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<td>T. Walsh, Kean University</td>
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<td>Time</td>
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<td>8:00-9:00am</td>
<td>University Center: Check-in</td>
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<td>9:00-9:50am</td>
<td>Creating Dance 5-6 year olds</td>
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<td>10:00-10:50am</td>
<td>Creating Dialogues in Movement 2 year olds</td>
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<td>11:00-11:50am</td>
<td>Creating Movements 3-4 year olds</td>
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<td>12:00-1:00pm</td>
<td>Downs Hall: Lunch</td>
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<td>1:00-2:30pm</td>
<td>Downs Hall: Closing Session by Dr. Liora Bresler</td>
<td></td>
</tr>
</tbody>
</table>
Educating the Creative Mind Conference

TABLE OF CONTENTS

Educating the Creative Mind Project Committee Members 1

ABSTRACTS
(by date and session)

March 4, 2010

Presentations Session A: 9.00-11.00am 2

Presentations Session B: 12.30-2.00pm 5

Presentations Session C: 2.30-4.00 pm 11

March 5, 2010

Presentations Session D: 2.45-4.15pm 17

Poster Session: 4.30-5.30pm 27

Roundtable Session: 4.30-5.30pm 32

Editors
Lily Chen-Hafteck
Jennifer Chen

Editorial Assistant
Nancy Gleason
Educating the Creative Mind Project

Director: Lily Chen-Hafteck
Executive Advisor: Maria Perez

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Philip Taylor, New York University
Raymond Torres-Santos, William Paterson University
Suzi Tortora, Pratt Institute in New York

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Rachel Evans
Sonja de Groot Kim
Laura Masterson
Publicity
Sonja de Groot Kim (Chair)
Kathleen Berkowitz
Diane Bloom
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Joanne Walsh
Robert Weiner
Treasurer
Dongmin Ke
Technology
Vincent Manzo (Chair)
Matthew Halper
Kathy Wang
Liaison to Keynote Speaker
Michael Searson
Liaison to VIPs
Luis Martinez
Opening Ceremony
Mark Terenzi
Poster & Roundtable Sessions
Rose Gonnella
Administrative Assistants
Rachel Beleski
Nancy Gleason

Proposal Review Panel
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Jennifer Chen (Co-chair)
Joseph Amorino, Kean Univ.
Polly Ashelman, Kean University
Cathy Benedict, New York Univ.
Barbara Berger, Retired Principal
Suzanne Burton, University of Delaware
Theresa Purcell Cone, Rowan University
Efthimia Christie, Kean Univ.
Lana Hagan, Southern Illinois University, Edwardsville
Sonja de Groot Kim, Kean Univ.
Luis Martinez, Kean University
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Nicholas Santoro, South Orange and Maplewood School District, NJ
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Sheila Woodward, University of Southern California
Richard Zweier, Vernon Township School District, NJ

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Jennifer Chen (Co-chair)
Joseph Amorino
George Chang
Efthimia Christie
Nancy Gleason
Sonja de Groot Kim
Carole Shaffer-Koros
Melda Yildiz
Wenli Yuan
March 4, 2010 (Thursday)
9.00-11.00 – Presentations Session A

A1. Latin American Symposium - UC 226

Creativity in music education in Latin America, three countries: Argentina, Brazil and Mexico

Alda Oliveira, Federal University of Bahia, Brazil; Ana Lucia Frega, Argentina; Silvina Caruso, Universidad CAECE, Buenos Aires, Argentina; Beatriz Ilari, Federal University of Paraná, Brazil & University of Texas at Austin; & Rosalia Trejo Leon, Benemérita Universidad Autónoma de Puebla, Mexico

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The Latin-American Symposium on creativity in music education includes Drs. Alda Oliveira and Beatriz Ilari (Brazil), Ana Lucia Frega and Silvina Caruso (Argentina), and Rosália Trejo Leon (Mexico) who will discuss the Latin American scene taking into account their own professional and life experiences and other relevant theoretical frameworks provided by recognized authors in the various fields. Some Latin American pedagogic approaches seem to bring arguments to nourish original thought processes and innovative problem solving techniques to young children and to music teachers. Participants will share ideas, concepts, practical experiences and educational theoretical perspectives, aiming to promote a discussion on the relationships among research findings, the discourses of music teachers and administrators, as well as the different practices at institutions, homes and local communities concerning creativity and music education in the early years in Latin America. Participants will discuss: a) how to develop and improve Argentinean educational actions to reconnect daily practices with a creative music education perspective, trying to improve a close relationship among reality, inquiry and experience; b) the daily Mexican practices applied in the school in order to encourage music practices used in elementary schools of the regions of center Mexico, as well as ways to connect the specialized institutions in music and education to implement the needed plans of management; and c) how discourses concerning both creativity and music in the early years are socially constructed in Brazil, and how they impact both research and practice.

Alda Oliveira is a Supervising Professor at the Federal University of Bahia, Brazil and has a research grant by the National Council for Scientific Development (CNPQ) in Brazil.

Ana Lucia Frega is ISME Past President, Honorary ISME member and Supervising Professor in Argentina.

Beatriz Ilari is a Professor at the Federal University of Paraná, Brazil and will be a Visiting Professor at the University of Texas at Austin, US.

Silvina Caruso works as Professor at the Universidad CAECE in Buenos Aires, Argentina.

Rosalia Trejo Leon is a Master's degree student and Professor at the Benemérita Universidad Autónoma de Puebla, México.

A2. International Papers - UC 228

On the Nature of the Creative Mind

Jens Skou Olsen
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In educating the creative mind, it becomes imperative to reach a deeper understanding of the creative mind and of creativity itself. A vast number of creativity research studies conducted in recent years indicates that creativity is closely related to art, artistic practice and artistic modes of relating to and communicating with the world around us. Furthermore, creativity researchers in the field generally agree to base their definition of creativity on value and novelty and they thus agree to presuppose a more or less tacit range of utilitarian and anthropocentric categories. In educating the creative mind it is therefore also imperative to investigate the teleological basis for our understanding of the creative mind – what is the purpose of creativity and how does creativity relate to and influence our lives, practice, learning and the world around us? This presentation examines the nature of the arts and the creative process and proposes a definition of creativity that places the arts and arts-based education as one of the many ways to promote creative thinking and innovation. Finally, this presentation argues as one of its main conclusions that any change towards more creative preschools and early elementary schools presupposes a change of the culture of the schools and that this change in its turn presupposes a deep and unfolded understanding of the very culture that we want to enrich.

Jens Skou Olsen is Associate Professor at the Rhythmic Music Conservatory in Copenhagen, Denmark. Artistic practice: Recording artist with among others Chris Cheek, Gregory Hutchinson, Horace Parlan, Audun Kleive, Palle Mikkelborg, Marilyn Mazur, John Tchicai and Pierre Dorge. Played and toured with among others Lee Konitz, Hank Jones, Chris Cheek, Harry "Sweets" Edison, Andy Sheppard, Nikolaj Hess, Marc Mommaas, John Tchicai and Kenny Wollesen. Research practice: Since August of 1997, Jens has been engaged in the intensive research and development practice of art, creativity, spontaneity and growth based learning environments. This work is continued in the study of consciousness and intentionality. Press quotes: "...he masters the delicate, subtle expressions without loosing the rhythmic nerve and vibrant flow of the music. Jens Skou Olsen displays exemplary awareness, responsiveness and dynamics and is a worthy artistic partner that in all respects lives up to the renowned mastery of nuances signified by the alto playing of Lee Konitz..."
This paper aims to foster understanding of how activities of musical composition in small and large groups contribute to the development of musical thought of children attending elementary school. The present study examined the implementation of a music composition project with an action research design. The project was developed with 72 pupils attending three second grade classes from elementary school in the North of Portugal. Data were gathered from participant observations in the classroom by the teacher/researcher, video recordings of the sessions, a questionnaire and self reports, in an attempt to understand how children select and group their ideas in the ongoing activities of musical composition. The analysis of the data consisted of developing conceptual categories that emerged from several comparisons among all the data sources. Findings suggest that the choices made by children during the composing process are based on a series of ideas in the ongoing activities of musical composition. The emotions and feelings that emerged during these experiences, and by a shared emotional profile that slowly emerged in the entire group. Findings also suggest that one approach to teaching music is through strategies involving musical composition, values holistic dimensions of musical thought such as expression, certain qualities of sound as timbre, dynamics, shape, texture, tension and musical gesture.

Ana Luisa Veloso was born in Porto, in 1979. In 2005 she completed her College degree in Music Education, at the College of Education from the Porto Polytechnic Institute. She is presently working on her PhD in Music (Education) under the guidance of Dr. Sara Carvalho, and Dr. Graça Mota, at the Universidade de Aveiro, with a PhD scholarship from the Foundation for Science and Technology, from the Ministry of Science Technology and Higher Education. Currently, she teaches at Porto College of Education. From September 2004 to December 2007, she taught music education in several public and private primary schools. She has participated in several International Conferences/ Seminars such as ISME or RIME and she has published several articles in the domain of Music Education, and, more specifically, in the areas of Creativity, Music Composition, Emotions and the Development of Musical Thought in children.

How Children Teach us to Teach Math - Impulses for Creative Sound in Math's Classrooms

Markus Cslovjecsek
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Sound and motion highly comply with the way young children learn and with their unerringly inquiry of function and coherence. Many important steps in children’s ways of exploring the world are anchored in the manner of how they deal with sound and motion. Even later, musical activity cannot be anything other than experience (Dewey 1934), and still, experience broadens knowledge. Math textbooks use visual art tables and many learning materials to involve pupils in mathematical situations. The question is: Do they encourage activities with sound or motion? There is no justification for the limitation of educational material to only verbal, visual, haptic and mathematically-abstract approaches; musical (sound), kinesthetical (motion) and tactile (touch) impulses are of high value (Gardner 1983), especially with respect to young children’s learning. The integration of musical experience in the classroom can make accessible important active learning paths for children; simultaneously, the insight of teachers concerning the unexpected ‘thinking paths’ of their pupils is promoted. This paper discusses training ideas and impulses for "musical" realization of actual subjects of the mathematical curriculum. Games of perception, instructions to motion, songs, rhythmical games, concentration, and observation tasks are used to exploit the musical potential and to create a positive atmosphere for creative minds. By discovering how ‘music as experience’ (Dewey 1934) brings ‘mathematics into being’ (Lakoff/Núñes 2000), we learn how to bring back creativity into the classroom. Presented ideas will be easy to recreate in the classroom or teacher training.

Markus Cslovjecsek is Professor of Music Education and Chair for Music Education in the Institute of Secondary Education at the School of Teacher Education of the University of Applied Sciences Northwestern Switzerland. Markus has been teaching in elementary schools, middle schools, high schools, music schools, teacher training colleges and universities. The focus of his work lies on the development of new perspectives concerning the role of music in schools and in learning environments. He coordinates the international network on «Practice and Research in Integrated Music Education» (PRIME). For Klett und Balmer Editors he leads the project «Mathe macht Musik» www.mamu.ch. His articles are published widely and he is regularly invited as an international speaker and workshop leader. One of his most recent projects is the development of the multi-sensory educational playground «creafon» www.creafon.com. Markus is the artistic director of the Kantorei Solothurn www.kantorei-so.ch. Additional information: http://campus.ph.fhnw.ch/Main/MarkusCslovjecsek

The Clatec Music Education Approach and the Multiple Intelligences

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2010 Educating the Creative Mind - Conference Abstracts & Biographies
This paper presents the CLATEC Music Education Approach, which involves the following musical activities – Construction of Instruments, Literature, Appreciation, Technique, and Creation. It is adopted in the teaching of music, within the context of Arts, and of other areas proposed for pre-school and elementary education. Three musical activities are considered fundamental for promoting music making (CLT – construction of instruments, literature, and technique). The other three represent the direct contact with music (AEC – appreciation, execution and creation). The two main objectives are: 1) describe the Approach, and 2) present each CLATEC activity in relation to Howard Gardner’s theory of multiple intelligences. This work, resultant from a Doctorate in Education (TRINDADE, 2008), follows three lines of study: 1) the guidelines for contemporary general education, at national and international levels; 2) music education in the XX Century; and 3) educational psychology. The music teaching activities with children could prove the relevance and efficacy of such CLATEC Music Education Approach. This is one of the feasible and successful ways to promote music education for young children.

**Brasilena Trindade** has a PhD in Education - Federal University of Bahia (UFBA), Master of Music (UFBA), Specialist in Special Education - State University of Bahia; Degree in Music Education (UFBA). Coordinator and Professor of Music Degree from the Evangelical School of Salvador. Temporary Teacher of Music School of UFBA. Effective participation in workshops, paper and poles in various educational events and music education in national and international levels. Membership of International Society for Music Education and Brazilian Association for Music Education. Membership of the Lions Club International.

**A3. International Papers – Little Theater**

**An Evaluation of the Integration of Indigenous Musical Arts in the Creative and Performing Arts Syllabus: A South African Perspective**

Morakeng Edward Kenneth Lebaka  
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The implementation of the Creative and performing Arts (CPA) syllabus at pre-schools and early elementary schools level in Sekhukhune area, Limpopo Province in South Africa has been carried out without paying due regard to all that should be in place. As a result, the implementation exercise has been hampered by some administrative and logistical problems. The content for Creative and Performing Arts as a curriculum subject draws from Western culture, primarily due to the proliferation of literary sources for such content. It has therefore been a matter of urgent concern regarding establishing the extent to which local culture, in the form of indigenous musical arts, have been integrated into the syllabus. The results of this research suggest that the indigenous musical arts in the Creative and Performing Arts syllabus content are generally representative of the culture of the Pedi people. But the indigenous musical arts content in the Creative and Performing Arts syllabus could be representative of the indigenous culture of Bapedi to a much greater extent, especially as it allows for the use of local resources and contains objectives that explicitly refer to the inclusion of the musical culture of a local community.

**Dr. Morakeng Edward Kenneth Lebaka** has a deep-seated understanding of music and musical processes. He demonstrates integrity and responsibility in professional undertakings. He places a high premium on research and considers the creation, application and transfer of knowledge as one of its major tasks. His research areas and interests include intercultural aspects of music education, the school music curriculum, African music in education, educational management, sourcing the ethno-musicological focus in musicology and musical tourism as a dimension of music education. His numerous awards reflect teaching, travel, research and developments grants, and he has given much service on a wide variety of committees and councils. Workshops, Clinics and presentations he has given cover subjects as diverse as early childhood music education, African music, Choir conducting, Brass instruments and careers in music: curriculum development and mentoring new teachers.

**Integrating the Arts in Early Childhood Education in Kenya: Possibilities for the Creative Mind**

Elizabeth Achieng Andang’o,  
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The traditional approach to teaching has its place in education. However, increasingly, there is a need to venture into diverse ways of interacting with knowledge in order to be relevant in global settings where technological progress increasingly defines life. The arts play an important role in early childhood education. In the Kenyan context, arts mainly include music and movement, arts and crafts and some aspects of social studies. Although these are regarded as separate learning activities, there has been a shift towards integrating the learning activities spelled out in the national early childhood curriculum, through thematic teaching. While the process is still in its early stage, it continues to gain momentum. Further, the multicultural composition of the inhabitants of Kenya as a country provides a unique backdrop against which an integrative arts education can thrive. This paper discusses how music and movement are considered two of the main learning activities promoting the integration of the arts in education. The discussion centers on how the subject matter of the music, its performance and its cultural setting provides a means of interacting with the other arts. Conversely, the paper then goes on to consider how the other arts lend themselves to integration with musical and movement, resulting in a holistic education. This paper presentation: 1) defines arts education in early childhood
education in Kenya; 2) assesses some current practices in the arts that promote integrated learning; 3) discusses some gaps in integrative arts education; and 4) proposes ways in which the deficiencies may be addressed.

Elizabeth Achieng Andang’o is a lecturer at Kenyatta University in Nairobi, Kenya, teaching courses in musicianship, ear training, singing, and vocal skills. Pertainning to research, her interests and publications so far have a focus on Early Childhood Music Education. Her doctoral thesis was on curriculum development in music and movement in early childhood music education. An active member of the International Society for Music Education since 2006, she has also found an appropriate niche for her research work as a member of the ISME commission for Early Childhood Music Education. Some future endeavors include furthering interdisciplinary research through collaborations with colleagues at the Department of Early Childhood Studies at Kenyatta University, and the departments within the School of Visual and Performing Arts, which houses the Department of Music and Dance, at Kenyatta University, as well as disseminating her research findings at local and international forums, and in diverse publications.

Three Issues of Nurturing Creativity in Arts Education

J. Xie
China Conservatory, China
xiejiaxing@tom.com

This presentation will focus on the discussion of Chinese traditional philosophy and examples of how they unveil the creative nature of children in arts activities. The discussion will address three questions: 1) Is creativity considered a kind of capabilities? 2) Is the purpose of schools to discover talents? And 3) Are various arts isolated or do they exist independently?

Xie, Jiaxing is professor and director of Music Research Institute of China Conservatory, a distinguished professor of the Art Institute of Henan University and a member of the External Examination Committee of the Hong Kong Institute of Education. He holds a PhD in Music Aesthetics (2004) from the Central Conservatory of Music in Beijing. Besides being one of the first mainland Chinese ISME members, he is also a commissioner of the Mass Media Policies Commission of ISME. In China, he served as a director Assistant of Education Committee and director of Music Education commission in Chinese Musicians Association. He is also an executive member of CSME and director of the Academic Committee of Music Education of CSME and has served on the editorial boards of Asia-Pacific Journal for Arts Education, British Journal of Music Education.

Child’s Art and Child’s Creativity in Music Education

Sari Muhonen
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In the context of music education in schools, creative approaches are often seen as time-demanding and challenging to handle. The long tradition in preserving and transmitting aesthetically valued cultural heritage has prioritized reproductive musical practices or, alternatively, art meant for children only (not child art). In the extreme case of cultural preservation, teaching is based on highly valued creative works (fine art) confirming thus the idea of creativity as combined with genius and giftedness. This in turn has led into practices that focus on pupil as a receiver-consumer or pedagogy that confirms the role of the teacher as a follow-the- leader kind of expert. However, addressing music with passive and reproductive ways does not accommodate the current needs to promote creativity and pupil’s agency within creative practices. The presentation focuses on pupils’ recalled experiences of ‘child art’, namely of creative and collaborative ways of making songs together by song crafting. Song crafting initiated from a first-year primary school pupil’s impulse in the middle of a Finnish language lesson: “Why won’t we make a song about how to write the letter T?” and has since been used. Song crafting as a creative process will be described and a phenomenographic analysis will be presented on how 14 pupils verbalize and give meaning to their experiences of making songs four years after the song crafting events took place. Pupil’s recalled experiences will be used to outline ways for tomorrow’s meaningful, creative music education practices and to promote creative musical thinking among preschool and early elementary school pupils.

Ms. Muhonen is a primary school teacher (Master of Education and a music teacher (Master of Music). Her post is at the University of Helsinki where she works as a class-teacher, music teacher and as a teacher educator for primary school teachers. She has made several books on primary levels within music and mother tongue. At the moment she is finishing her doctoral thesis at the Sibelius Academy.

March 4, 2010 (Thursday)
12.30-2.00pm – Presentations Session B

B1. Symposium - UCC 226

An Interdisciplinary Approach to Teacher Education: The Arts for Children Program at the College at Brockport

Kevin Warner, Chris Carson, Natalie Sarrazin, Juanita Suarez, Emily Salvas, & Kenneth Byrd
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In this session, faculty and students from the State University of New York’s College at Brockport Interdisciplinary Arts for Children (IAC) Program will share their unique model of pre-service teacher training, which merges intensive study in the arts with elementary classroom certification. Through the presentation of the Program’s philosophical constructs, sample
student products demonstrating integrated planning, and the diverse perspectives of the faculty that guide the program, panelists will discuss how the Program has evolved in its 40-year history from one which looked primarily at connections among the arts, to one which challenges students to make equally valuable connections between the arts and non-arts areas. The IAC Program provides substantive training in the role of the arts in education to students interested in the arts and/or who are planning to become teachers of young children. Students can earn a BS or BA degree with a 21-credit specialty in one of five arts areas: Dance, Dance Studies, Theater, Music or Visual Art. This specialty study is complimented by introductory and pedagogy coursework in all four of the art forms, as well as seminar classes in arts-in-education theory and arts-integrated curriculum and practice. The IAC Program is approved by the New York State Education Department to satisfy pre-professional requirements leading to Childhood Inclusive Education teacher certification as a classroom teacher (Grades 1 – 6). About 80% of IAC students pursue this certification. Paired with this certification, an IAC degree also partially fulfills NYS certification requirements for dance, visual art, theater or music. Assistant Professor Christian Carson, Assistant Professor Natalie Sarrazin, Associate Professor Juana Suarez, and Visiting Associate Professor Kevin Warner are on the faculty of the Interdisciplinary Arts for Children Program at the State University of New York College at Brockport. Each of the IAC faculty is professionally active at the state, national and international levels, and is committed to providing rigorous coursework that helps each student meet their full potential as a teacher/artist/scholar.

IAC student panelist Emily Salvas is a junior pursuing a B.S. in Interdisciplinary Arts for Children, dance specialty, and initial certification in Childhood Inclusive Education (1-6). Panelist Kenneth Byrd is a senior double-majoring in Interdisciplinary Arts for Children, dance specialty, and Theatre, along with a minor in music. Both are outstanding student leaders in the IAC Program and bring diverse perspectives to the panel.

B2. Papers - UCC 337

Musical Creativity in the Preschool Classroom

Rekha Rajan
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Rekha.rajan@nl.edu

Shake, rattle, and roll! Preschoolers love making music, but how can early childhood educators effectively provide young children with authentic musical experiences? The purpose of this study was to explore how young children experience music within a collaborative setting, in order to establish ideas for facilitating child-centered musical experiences within the early childhood setting. Through observations, videotapes, and teacher reflections, this research examined the interactions and behaviors of 15, 3 to 5 year olds, as they engaged in various musical activities during a preschool music class. The music class was held for 30 minutes, once a week, for 10 months, and was established as a component of a fieldwork course at a graduate school of education. Preschoolers participating in the music class attended the early childhood center housed within the graduate school. The preschool classroom teachers, and graduate students enrolled in the course, accompanied the children during their musical experiences. An outline for implementing child-centered, musical activities which foster creativity for young children was developed. Suggested activities include singing, playing instruments, movement, and an integration of art and literacy.

Dr. Rekha S. Rajan is Assistant Professor and Graduate Programs Coordinator of Early Childhood Education at National-Louis University in Chicago, IL. She is also a research associate at the Center for Arts Education Research at Teachers College, Columbia University in New York City. Her research interests include the performing arts and young children, elementary students’ after-school experiences, arts integration in elementary and early childhood classrooms, and arts assessment.

Student Composers’ Expressed Meaning of Composition with Regard to Culture

Clinton Randles
Michigan State University, MI
randlesc@msu.edu

The presenters will present examples of teaching practice that incorporate the use of technology to produce original student musical productions and unique performances of popular music. Included in the examples will be the use of music sequencing software to record and manipulate original student compositions that take into account student musical and narrative interests. Examples of student work will be presented, and practical applications of the technology will be demonstrated. This presentation is meant to be both a sharing session of unique teaching practice—showing teachers as model music creators for students—and a how-to demonstration of how music-sequencers as creative tools can transform ideas into performances that peek student and community interest in arts education. One of the highlights of the poster will be sharing the original musical “Recorder Hero”, a musical based on the popular game Guitar Hero, translated to the common classroom musical instrument.

Clint Randles is a third year doctoral student in music education at Michigan State University. Mr. Randles has taught general music and band in the public schools of Michigan for the past nine years. Clint has written arrangements and original compositions that have been performed by both marching bands and children’s choruses. His research interests include creative identity, the intersection of creative music-making and motivation theory, and the use of technology in creative music teaching applications. Clint has presented papers at state, national, and international conferences; and most recently presented a
Case Study of Urban Preschool Students’ Musical Experiences

Vanessa Bond
Case Western Reserve University, OH vans_bond@case.edu

With the intent of improving music instruction in urban preschool and day school settings, the purpose of this research was to investigate the musical lives of urban preschool students. The specific research questions were: 1) What types of musical experiences are urban preschool students involved in, both inside and outside the school classroom, in the home, and in the community? 2) How do preschool students describe the use and meaning of music in their lives? 3) How do preschool students’ family members describe the use and meaning of music in their children’s lives? and 4) How do preschool students’ teachers describe the use and meaning of music in their students’ lives, both based on observations in the classroom and verbal reports from students? Participants for this study were chosen from an urban Head Start preschool and included the lead teacher, instructional aide, and four preschool students and their family members. Data was gathered within a multiple case study design incorporating interviews with children, family members, and teachers as well as teacher observation logs and researcher observations of classroom musical and non-musical behaviors and experiences. Interview transcripts, observation logs, and fieldnotes from observations were coded and analyzed. Emergent themes that arose from the qualitative data are shared in this presentation; implications for preschool teachers, music teachers, and teacher educators are outlined; and direction for future research is suggested.

Vanessa Bond is a doctoral student and graduate assistant in music education at Case Western Reserve University. She holds a Bachelor of Science in Music Education from Gettysburg College and a Master of Music degree in Voice Performance and Pedagogy from the Pennsylvania State University. Previously, she taught general/vocal music outside of Washington D.C. Her research interests include early childhood music, world music pedagogy, arts integration, and the Reggio Emilia approach to early childhood education.

B3. Papers - Little Theater

Teaching Teachers/Reaching Children through Collaborative Musical Theatre

Penny Prince
Lehman College, City University of New York, NY Catchymusic1@aol.com

The arts in education and the retelling of stories hold a multitude of benefits for our students and are urgently needed in the training of our future teachers. In a graduate level course at Lehman College, CUNY, Music in the Elementary School: Advanced Techniques, the author worked with her students, pre-service music teachers, on the production of original 10-minute musicals. During class time and outside campus, students collaborated on every aspect of their productions: score, script, choreography, scenery, costumes, program design, and direction. Findings show students making use of multiple intelligences, some they never before felt confident in, struggling with choice making and reaching consensus, and developing the skills to do similar creative work with their own elementary school students. Data includes professor’s log, reflective journals students wrote about their experiences, playbills, and a DVD of the performances.

Dr. Penny Prince teaches courses in music and music education at Lehman College, CUNY. She is a composer of musicals, producing over 150 of them in collaboration with students of all ages, faculty members, and established playwrights. Plays include When I Get To Where I’m Going, Rapunzel, Rumpelstilskin, Cinderella, Dither Farm, Wonderful Flight to the Mushroom Planet, and the upcoming Sleeping Beauty, to be presented at Lehman in May, 2010. Dr. Prince holds her BM and MM in piano from Manhattan School of Music, and her PhD from NYU Steinhardt.

Developing Emotional Intelligence in Children and Adolescents with Nonverbal Learning Disabilities and Attention Deficits: Strategies for Teachers and Parents

Susan Polirstok
Kean University, NJ polirsts@kean.edu

Emotional Intelligence or Emotional Quotient (EQ) is as significant a factor as IQ in predicting success in life. According to Goleman (2006), children and adolescents who have good EQ have lower rates of delinquency and substance abuse, score higher on achievement tests, and fare better in their later life careers and relationships. EQ is defined as the ability to understand one’s own feelings and those of others as a way of regulating one’s actions. Children with nonverbal learning disabilities and attention deficits have great difficulty with the key elements of EQ: (1) to understand one’s own feelings; (2) to direct one’s feelings to keep painful events and
This session addresses the resistance and confusion many teachers report when asked to integrate aesthetic inquiry and arts experiences into their classroom curriculum. Based upon her work with student teachers, teachers, teaching artists, and schools as part of the Lincoln Center Institute-Teacher Education Collaborative, the author identifies at least four frames of resistance to aesthetic art integration: personal, professional, institutional, and philosophical. This research finds that the nature of the resistance offers valuable and specific information that may be important in facilitating the bond between teachers and arts education, and that this teacher-art connection may be a critical pivot point for supporting teachers in aesthetic inquiry and arts integration in their classroom and school communities.

**Dr. Susan Polirstok** is Dean of the College of Education at Kean University and a Professor of Special Education. Prior to coming to Kean, Dr. Polirstok was Acting Dean and Professor of Special Education at Lehman College, CUNY. Dr. Polirstok began her career as a NYC language arts and special education middle school teacher, serving a very diverse student population. She is the author of journal articles, book chapters and monographs on the application of behavioral strategies for students with special needs, peer tutoring, emotional intelligence, autism and faculty development. She is currently the co-editor of a new book which will be published by Sage in late 2010 entitled Language Disorders vs. Language Differences, which addresses the needs of English Language Learners and Bilingual students who are often misidentified as having language disorders and provides strategies for teachers to support these students in mainstream classrooms.

**But I Can’t Draw: Supporting Teachers in Aesthetic Inquiry & Arts Integration**

Miriam Hirsch  
Stern College, Yeshiva University, NY  
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This session addresses the resistance and confusion many teachers report when asked to integrate aesthetic inquiry and arts experiences into their classroom curriculum. Based upon her work with student teachers, teachers, teaching artists, and schools as part of the Lincoln Center Institute-Teacher Education Collaborative, the author identifies at least four frames of resistance to aesthetic art integration: personal, professional, institutional, and philosophical. This research finds that the nature of the resistance offers valuable and specific information that may be important in facilitating the bond between teachers and arts education, and that this teacher-art connection may be a critical pivot point for supporting teachers in aesthetic inquiry and arts integration in their classroom and school communities.

**Miriam Hirsch** is an Assistant Professor of Education at Stern College, Yeshiva University. She holds a B.A. in Psychology from Barnard College, a M.A. in Curriculum & Teaching and a M.A. in Arts Education from Teachers College, Columbia University, and a Ph.D. from New York University in Educational Administration. She holds a K-6 elementary school teacher license in both New York and New Jersey, and has taught in both private and public schools in the New York metropolitan area. Recent publications include Educational Leadership, Schools: Studies in Education, and Jewish Educational Leadership. She recently published Women in educational leadership: Agency & communion (VDM Press, 2009). She has presented academic papers for AERA, AACTE, and the MOFFET Institute in Tel Aviv, Israel. Her current area of research examines the role of resistance and inquiry in pre-service teacher aesthetic education.

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**B4. Workshops**  
KH 127

**Teaching Literacy through Music and Movement**

Nora Pollard, Kean University, NJ  
Jennifer Kregeloh-Ales, Edison Board of Education, NJ  
pollardn@kean.edu

When we think about skills that are essential for a successful existence in our modern world, we frequently think of reading. Unfortunately many children do not learn to read at an early age, become frustrated with the process and give up. “For many children, learning to read and write during early school experiences is a pleasurable and even a thrilling experience for themselves, for their parents, and for their teachers. But for children who do not make good progress in these early grades, learning to read is difficult and is associated with both present and future failure. Children who do not learn to read well in the first and second grades are likely to struggle with reading throughout their lives” (Moses, 1999). But what if we could make learning to read a fun and natural process for young children, not just drill and practice? The similarities between literacy acquisition and musical development have been discussed by several authors; however, Davies (2000) summarizes this research nicely, stating “teaching that combines music with language arts instruction can be the most effective”. Consider how most children remember the sequence of the alphabet, they do not recite the alphabet, they sing the alphabet. In this workshop participants will learn more than the theory behind how music and movement can benefit young children in acquiring early literacy skills. Participants will also learn specific songs and movement activities that can be used in their classrooms to enhance the learning of even their weakest readers.

**Dr. Pollard** is an Assistant Professor in the Special Education Department at Kean University. As a special education classroom teacher she frequently used music and movement to enhance the learning of her students, especially in the area of early literacy skills.

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2010 Educating the Creative Mind - Conference Abstracts & Biographies 8
Mrs. Jennifer Kregeloh-Ales is a Literacy Enrichment Teacher for Edison Township. She reinforces literacy skills through music and movement to help kindergarten students learn how to read and write. As a graduate student at Kean University, she has researched music and movement in the elementary classroom as her thesis requirement.

The Unschooled Dancer: YouTube as a Source for Understanding Early Childhood Creativity

Barbara Bashaw
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With the emergence of Internet video sharing emerged the social-technological capability of gaining insight into a wide variety of unschooled learning phenomena engaged in by young children. Spontaneous dance and dance making is one of these phenomena. Many people recall moments from their childhood when they would intuitively dance or compose dance in their living rooms, yards or on their neighborhood street corners. However, this has long been overlooked in the arts and education fields. Professional/performance conceptions of dance that value motor control and conformity are still widespread. In fact, only a few research studies consist of intuitive practices in dance, but do not study it specifically. I propose that clues to the creative mind of the child are hidden in their intuitive practices – and that this is especially so for dance. YouTube has provided a method for collecting spontaneous dance moments that were previously difficult to collect in such quantity, age differentiation and cultural variation. This workshop will introduce participants to selected YouTube videos of children ranging from infancy through age seven. Participants will be guided in dialogue about the features of intuitive dance that emerge in the videos and will discuss the possibility of developmental change and how this might relate to artistic development. Interdisciplinary insight from music, theater, and other fields is encouraged. Gentle movement experiences will be incorporated to aid in formulating insights. From the discussion findings, participants will collaboratively generate ideas about approaches that bridge the home-to-classroom and home-to-studio practices.

Barbara Bashaw, CMA, Ed.D. is Coordinator of Dance Education at Mason Gross School of the Arts. In partnership with the Graduate School of Education, she coordinates graduate level, PK-12 dance teacher certification at Rutgers. She has served on the full-time faculty of NYU Steinhardt, the adjunct faculty of Teachers College and remains a guest faculty with the Dance Education Laboratory at the 92Y Harkness Dance Center. Barbara taught dance in the NYC public schools for eight years and developed her “Choreographer’s Workshop” methods at the program she founded at PS 295. She is the 2003 recipient of the NDEO Emerging Visionary award and the 2009 recipient of the NYU Steinhardt Teaching Excellence Award. She is a board member of DanceNJ. Barbara double majored in Dance and

Interdisciplinary Arts for Children at SUNY Brockport, is a Laban Certified Movement Analyst and completed her master’s and doctoral study at Teachers College, Columbia University.

Exploring Sound with Young Children

Abigail Connors
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Young children don’t discriminate like we do between noise, sound, and music. They’re fascinated by all kinds of sounds - making them, hearing them, and learning about them. And it gives us wonderful opportunities to help them develop listening skills, learn science concepts, and explore their own sound-making abilities for oral language and creative self-expression. Participants will learn activities to help young children explore sound using: Rhythm instruments, Nontraditional sound sources, Voices, sound, and music in storytelling. Music from a variety of cultures, Songs and games. Developmentally appropriate sound exploration activities involve the whole child—the child’s desire for language, the body’s urge to move, the brain’s attention to patterns, the voice’s response to sounds, and the joy of playing musical instruments and non-traditional sound makers. These activities provide young children with opportunities to imagine, improvise, and create.

Abigail Connors has taught music and other creative arts to young children for more than twenty years. She has also presented many workshops for the National Association for the Education of Young Children (NAEYC) and other educational organizations. Her new book, Teaching Creativity: Supporting, Valuing, and Inspiring Young Children’s Creative Thinking, will be published in 2010. Her book 101 Rhythm Instrument Activities for Young Children, published in 2004, won the Early Childhood News Directors’ Choice Award and the Parents’ Choice Award. Ms. Connors has also published poems, articles, stories, songs, games, and crafts activities. Learn more about Abigail Connors, her publications, and her presentations online at freewebs.com/teachcreativity.

Creative Play in an Early Childhood Program in a Public School District

Anne Drillick
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The intention of this workshop is to enable participants to develop best practices of creative play programs in their own
educational settings. For the past several years, the presenter has adopted approaches from Waldorf education as well as children’s programs in her meditation tradition to meet the needs of students in a culturally and economically diverse public school setting. Many children spend extended time in all-day programs fostering academic skills at earlier ages. In this workshop, we will learn how to balance skills development with creative play activities to support healthy age-appropriate development in children ages 3-5. Current research in early childhood development emphasizes the importance of creative play in childhood for healthy development during childhood, adolescence and adulthood.

By engaging young children with songs, fairytales and stories based on daily life, socio-dramatic play skills can be enhanced and young children can learn to develop trust and confidence in themselves and their adult teachers and guardians. Using wooden dolls, wooden blocks, fabric, and naturally dyed fleece, children learn to act out stories about simple activities of daily living such as sharing a meal with family and friends or visiting a park. Ways to continue this learning by keeping drawing journals will also be shared. In this workshop, participants will learn how to adapt storytelling, art, and creative play to existing programs in public and private school settings.

Anne Savitri Drillick, M.A.T., is an adjunct professor of Art Education at Seton Hall University and teaches art in the early childhood, kindergarten and first grade and art history at the sixth grade level in the Leonia School District in Leonia, New Jersey. She earned her Masters in Art Education at Montclair State University. She has taught art, gifted and special education programs for young children through adults for over fifteen years in New Jersey public, private and alternative education as well as cultural institutions, including workshops for educators at the Asia Society, the Korea Society, and the Seattle Asian Art Museum. Her publications include articles on multicultural art education, ayurveda, and science and philosophy. Her writing has been published by The Korea Society, Psychological Perspectives, School Arts Magazine, DARSHAN Magazine, and Yoga & Health. Her artwork has been exhibited at Pleiades Gallery in NYC and other local galleries.

Mask Exploration with Elementary School Students

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The mask serves to both protect and release its wearer. As William Butler Yeats said, “Give a man a mask and he will speak the truth.” It has been my experience that masks allow children to step out of themselves and safely make bold choices; to actually be somebody else. The experience for students watching the mask-work is just as transformative. Observers often wonder, “Who is that?” even though they have been in class with that particular student all year. Mask work invites discussions about the power of body language. Mask work helps students learn to interpret social cues. Masks produce class-wide empathy by giving the students insight about what each character is going through. It fosters understanding of character and emotions while developing skills in the areas of self-control and kinesthetic awareness.

The students are challenged to think creatively as they must create character and story without words. They are encouraged to work with one another as they explore their mask’s physicality. They must create, analyze and learn from others as they are unable to see themselves. Their fellow students are their mirrors. When a student is “in a mask” his or her peers are asked to observe and analyze. What works? What doesn’t? What emotions are being communicated? What does the character want? How does the character feel about what he or she is experiencing? The observing students are asked to specifically identify what the body does to support the mask successfully.

Shawnna Pledger is the Lower School drama teacher at St Anne’s-Belfield School in Charlottesville, Virginia. A yoga teacher and physical theater specialist and Applied Theatre enthusiast. She has acted and directed professionally in productions across the U.S. and Canada. Some of her teaching and directing credits include the Missoula Children's Theatre, Seattle Children's Theatre, Oregon Children's Theatre, Blue Heron Youth Theatre, Live Arts, San Francisco Day School, Seattle County Day School, Studio East, Charlottesville (VA) City Schools, Alhemarle County (VA) Schools and Interlocken Traveling Minstrels. Education: B.A., Theatre, University of Oregon; Post-graduate professional acting certification: Dell’ Arte International School of Physical Theatre; Masters Candidate, New York University, Educational Theatre.

Critical Thinking with More than Our Feet: Dance/creative movement as a springboard for creative and critical thinking

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The purpose of this roundtable is to demonstrate an approach to solve a problem creatively through dance/creative movement and will show how this process cultivates creative thinking skills while reinforcing the components of attention, focus, motivation, gross motor movements, reading, writing and social skills. The presenter recounts a newspaper article that describes a family’s search for their lost pregnant dog as a storm and high tides approach. The presenter explains the teaching of several symbols for notating dance (dance motif symbols) and demonstrates how to nurture original thought processes and creative problem solving skills by utilizing the motif symbol cards to facilitate students’ creations of their own solution to the quandary in the story. Presenter relates
experiences in the students’ teaching their own choreographed solutions to each other as well as their journaling or drawing their choreographies.

**Jody Cassell, M.F.A., M.S.,** is a Teaching Artist in dance, dancing storyteller, solo dance/theatre performer and author of the children’s book Where’s Leon? She earned a Master of Fine Arts in Dance from New York University School of the Arts, New York, NY and a Master of Science (Dance/Movement Therapy) from Hunter College of the City University of New York, NY. She specializes in the integration of curriculum and dance/creative movement in classroom and professional development settings. She is a Master Artist for the Wolf Trap Institute for Early Learning Through the Arts in Vienna, VA. Her work has been sponsored through organizations such as The North Carolina Arts Council, the Baltimore Symphony Orchestra’s Arts Excel program, Moving America: Maryland, Young Audiences of Atlanta, Inc., and the Georgia Challenge Program. Her professional development work has been presented through the Wolf Trap and the Kennedy Center Professional Development Series.

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**March 4, 2010 (Thursday)**

**2.30-4.00pm - Presentations Session C**

**C1. Papers - UCC 226**

**Creativity in Teacher Preparation**

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When asked about learning, Rogers and Freiberg (1994) commented that they were interested in the kind of student who says, “I am discovering, drawing in from the outside, and making what I discover a real part of me” (p. 35). They extended that statement by saying that learning, real learning, involves the whole person. This means that the educational process involves a combination of “the logical, and the intuitive, the intellect and the feelings” (p. 37). It is recognition of a creative intuitive part of individuals that enables them to take control of their own learning process. The challenge this presents for teacher educators is to ask: How can this creative and intuitive part of individuals be explained and taught to future teachers so that they, in turn, will be able to teach their students in ways that promote optimum creativity? This paper will be an exploration of this challenge.

Kathleen Valentine is an associate professor and Department Chair at SUNY Potsdam college. She began her career in Music education and taught elementary music in Prince Georges County Maryland. She later received her Masters and Educational Specialist degrees in Counselor Education from the University of South Florida and went on to obtain her doctorate from the University of South Florida in Curriculum & Instruction with specializations in early childhood and adult education. She went on to teach with the department of Defense Dependent schools in Germany where she worked in the Sure Start program adopted by the Military for their preschool programs and worked with the Department of defense Schools to received NAEYC accreditation. She returned to the U.S. to teach at SUNY Potsdam college, where she developed an undergraduate program in early childhood and an MSED in Curriculum & Instruction program.

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**Young Children’s Art: Theory-Referenced, Practice-Inspired Strategies for Addressing Political Concerns**

Cynthia Lashley  
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Research findings suggest that children’s learning environments influence their present and later development (National Research Council, 2000). We know that providing young children with environments rich in interesting experiences such as art experiences stimulates brain development. It encourages and supports young children in being adaptive, creative, spontaneous, and as they mature, reflective – thus contributing to additional positive early learning experiences. The intent of this article is to provide an opportunity for interested readers to learn or revisit a number of theoretical perspectives about child development and apply them to appropriate art experiences for young children (birth to second grade). Additionally, it is intended to provide readers with an increased awareness of available educator research that supports appropriate art experiences in practice. It will also present potentially useful ideas and strategies for influencing familial and community (political) discussions and decision making about the importance of early art opportunities for young children.

Cynthia Lashley received her B.S. in Special Education from Southern Connecticut State University, New Haven, CT, an M.S. in Family, Culture, and Society from Wheelock College, Boston, Massachusetts, and a PhD from Loyola University and Erikson Institute in Chicago, IL. She has worked professionally with children (birth – school-age), their families, caregivers, teachers, and administrators in a variety of settings since 1977. Music, movement, and art have consistently been a part of her care-giving and teaching programs and the curricula she has developed for her adult students. She plays several instruments and as a teaching artist she developed a music program for infants and toddlers in an urban setting on Chicago’s south side. Cynthia continues to explore dance and music as part of her personal development. She is an Assistant Professor in Elementary and Early Childhood Education at Queens College in New York City.
Ideas will be passionately explored through the experiences of my work as an Atelierista and the studio work of 4-6 year old children in a Reggio-Emilia inspired, District of Columbia Public School. The studio environment as opposed to art class or arts and crafts activities offers transformation and growth far beyond belief. Collaboration, craftsmanship, community, connection, metaphor, envisioning and the ability to persevere are some of the many attributes I witness and continue to explore daily. Through visuals, personal teacher research, children’s conversation, and creation, I will lead participants to rethink and re-imagine creativity in Early Childhood Education.

Marla McLean is an Artist/Atelierista/Art Educator living in the Washington DC Metro Area. She is the Atelierista (13th year) of School-Within-School at Peabody, a Reggio Emilia-inspired, teacher-directed, District of Columbia Public School serving children ages 4 to 6 (schoolwithinschool.org). She is also adjunct faculty at The Corcoran College of Art & Design, Washington, DC (Science & Art, Developing Creativity BFA/MAT Program.) She received her Masters Degree in Studio Art from NYU, her Bachelors Degree in ECE & Social Art from Goddard College (VT), and her Associates Degree in Photography/Multimedia from The Art Institute of Pittsburgh (PA). She actively creates and exhibits fine art sculptural assemblages. She maintains a fine art website as well as an Atelierista blog. Website: www.marlamclean.com Blog: Atelier.schoolwithinschool.org

C2. Papers - UCC 228

The Forest Project: A Reggio-inspired Study of Children Constructing Knowledge through the Hundred Languages

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This paper is an in-depth look at a long-term integrated study of a local forest implementing the Reggio Emilia approach. A slideshow highlighting this emergent project demonstrates how children express their understanding of the forest using the languages of pen and ink, watercolor, crayon, paint, pastel, wax resist, collage, sculpture, literature, theatre, dance, woodworking, clay, and “a hundred hundred hundred more.” The Hundred Languages, Loris Malaguzzi. Materials, environment, and relationships will be discussed along with daily practices that support a Reggio inspired approach to learning. The lead presenter will share her experiences in Reggio Emilia along with an epiphany that occurred to her on the journey home as she searched for “metaphors,” often referred to in Reggio. Children’s work, teachers’ observations, and documentation will be displayed. Participants will gain insight as to how teachers are considered researchers who guide and support children’s inquiries by listening, observing, and documenting the children’s work. The presenters will show how, through collaboration, teachers offer experiences and provocations to further enhance children’s work, encouraging them to go deeper in their understanding of themselves and the world around them. Reflecting on this project, participants will realize that providing a safe atmosphere where children recognize there is no right or wrong answer—that no one fails, encourages risk taking; and children who share in this accepting exchange, who consider different perspectives, are free to be creative and inventive, generating a higher level of thinking that will inspire and sustain them throughout their lifetime.

Angela Frasco is a Pre-K teacher with nine years’ experience at Union Congregational Weekday Nursery School (UCWNS), a Reggio inspired program. She has observed schools and attended conferences to broaden her understanding of this approach. In November 2008, she participated in an international study group, Documentation, Action of Listening, Reggio Emilia, Italy. Ms. Frasco is author and presenter of A Year of Extraordinary Moments: How to Identify, Sustain and Document a Long Term Project and Working in Small Groups: Children in Collaboration. As Trustee, she was instrumental in acquiring Lella Gandini to speak at the Montclair Art Museum and tour UCWNS. Ms. Frasco received a BA in Psychology from North Carolina State University, Paralegal Certification from Meredith University, Nursery and Elementary Certification from Kean University, and draws upon her extensive artistic background to facilitate the Reggio approach. Judith Leporati, Assistant Teacher and Cathy Grupper, Studio Teacher, are collaborators and contributors.

Creative Arts in Early Childhood Classrooms

Mary Jo Sperlazza, Lynda Alfano, Kimberly Dalton, Kerry Raslowsky, Leslie Santa & Cathy Savoia
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There are many reasons that children need to have creative arts experiences in their lives. Through creative arts experiences children develop confidence in their own abilities to express themselves, learn how to express feelings, learn how to cooperate and follow direction, and develop social relationships. Successful creative arts programs depend on active and thoughtful engagement of adults and children. Our session explores elements essential for developing a creative arts program in early childhood classrooms. The program is designed to help attendees understand key planning concepts
essential to successful creative arts programs including music; movement and dance; visual arts, and dramatic play. Special attention will be given to creative arts strategies that enhance the emotional, creative, intellectual and physical development of children and how creative expressions enhances literacy, math, science, and social studies.

Mary Jo Sperlazza is the early childhood supervisor for the Perth Amboy Preschool Program. Lynda Alfano, Kimberly Dalton, Kerry Raslowsky, Leslie Santa, and Cathy Savoia are master teachers. Together, they work with 90 preschool classrooms to deliver a quality early childhood program.

Using Creative Art to Express Ideas about Where Lions and Tigers Live When They are Not in a Zoo

Susan Wien
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Attendees of the workshop will learn how projects develop in this Reggio-inspired school where, as Loris Malaguzzi suggested, projects should be, “child inspired and teacher framed.” This is only possible when teachers listen carefully to the ideas and needs of the children, ask appropriate questions, document the process, as well as see themselves as partners with children in the learning process. The significance of the creative process to the work will be emphasized as well as the value of using the immediate and outside community as resources. It will end with the importance of sharing one’s work not only in the classroom, but with others as well. The teachers in a classroom of four and five year olds noticed that children were representing the homes of lions and tigers much like their own with walls, floors and furniture. While it is common for young children to use anthropomorphic thinking when representing their ideas about animals, the teachers began to challenge their thinking about where lions and tigers lived. By listening to their conversations and watching their play in the classroom, they provided a variety of experiences that integrated many areas of the school’s curriculum including language arts, social studies as well as aesthetic development. There was also much emphasis on creative arts as the children, facilitated by teachers who introduced techniques and a wide variety of materials, used paint, clay and collage materials to represent their ideas about these wild animals.

Susan Wien was born and raised in Brooklyn, New York. She received a BA as well as an MA in Early Childhood Education from Brooklyn College, was awarded Graduate Honors and became a member of Kappa Delta Pi, an education honor society. For six years she taught preschool at a preparatory school in Brooklyn and later was a camp director in New Jersey. For the past seventeen years she has been a preschool teacher at A Child’s Place School—a Reggio-inspired program in Lincroft—the last twelve years as a master teacher. Susan has mentored student teachers from a local university as well as new staff members at her school. She has given presentations on various educational topics on both the local and state levels and has contributed to articles in education trade magazines. Susan is married and the mother of two grown sons.

C3. Papers – Little Theater

Nurturing Young Artists towards Leadership in a Global Community

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We seek to foster integrated, holistic musical experiences that touch the inner spirit of young children. Illustrated with short video clips, we explore musical activities that cultivate creative artistry, imaginative minds, and inquisitive searching. We point out moments where children display visible transformation, such as an intimate moment of self-expression where a child is oblivious to others and entirely engrossed in the current activity (Csikszentmihalyi, 1996). By describing principles that are evident in activities (rather than promoting methods), we believe that these ideas may be highly applicable across cultures. Emphasis is placed on the shared, communicative nature of musicality (Malloch and Trevarthen, 2010), and we demonstrate how children create intermittent and spontaneous social connections, magnifying their joy in the musical experience. We highlight the ways in which children take an adult-guided activity and make it uniquely their own, as long as they are given enough freedom to elaborate. Of course, this means that our lessons incur a certain level of unpredictability, as we allow children to surprise us with their ingenuity. Nurturing the child through an ethic of caring (Noddings, 1984), we aim to provide a platform on which there is psychological safety to explore. Aiming that our children will progress towards a lifelong path of enrichment in the arts, we cultivate early adaptive, flexible and innovative thought processes (Dissanayake, 2000). Helping compassionate, intelligent minds to flourish in expressive and collaborative artistic processes hopefully puts our children on a future path of making global connections and seeking cooperative, creative solutions.

Sheila C. Woodward, Ph.D., is Chair of Music Education at the University of Southern California, USA. She is a native of South Africa and earned her Ph. D. in Music Education from the University of Cape Town and a Performer’s Licentiate in Organ from the Associated Board of the Royal Schools of Music (London). Dr. Woodward has served on numerous professional boards, among them being two terms on the Board of Directors of ISME (2004 – 2008). Dr. Woodward’s research focus is Music and Wellbeing. She explores this from before birth to adulthood, with studies on the fetus and neonate, the premature infant, the young child, the at-risk youth, the juvenile offender and the adult musician. She has published numerous articles, in addition to chapters in
Measuring Arts Activities in Classrooms

Cecilia Wang & David W. Sogin
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This presentation will describe a measuring instrument designed to observe whether arts activities take place in the elementary classroom, and to evaluate the teaching/learning situation when arts activities do occur. The instrument was constructed and revised with input from a team of specialists in the arts and in education, and is to reflect the values of arts education advocated by MENC. This Arts-In-Education Observation Map is comprised of four content areas and twelve individual items for evaluation. Each item contains rubrics that describe in enough detail for four rating choices. The presenter will explain the process of constructing this instrument and how it can be used in all classrooms. The rubrics will be discussed. This instrument has been used in a research study with successful results. It has proven to be easy to follow in real classroom situations. It is meant to be simple, relevant, and practical for school assessment but focusing on evaluating the usage, amount, types, and quality of arts activities in regular lessons of various school subjects. The audience will be invited to make comments and provide suggestions on how the instrument might be adapted for specific student groups or for research.

Cecilia Chu Wang, Ph.D., teaches music education at the University of Kentucky where she is also the Director of the Orff Schulwerk Teacher-Training Program, and recently the Director of Graduate Studies. Dr. Wang received her Ph.D. in Fine Arts from Texas Tech University, Lubbock, Texas. She has presented research papers in Asia, Europe, Australia, South Africa, Canada and the United States in the areas of music perception, Orff Schulwerk, multi-cultural music, arts education, and music teaching and learning. Her publication includes numerous articles in American and international journals of music education. She has served on the editorial board of the Journal of Research in Music Education, Journal of Music Teacher Education, and International Journal of Music Education: Practice, and several other journals. She and three co-authors have created an online Webliography for “Research Studies in Orff Schulwerk” (http://ite.uky.edu:16080/orff_research/).

The PONTES approach applied to the process of music initiation of infants

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This research focused on the identification and analysis of teachers’ creative/appropriate actions in their music education encounters for babies that could be related with the characteristics of theoretical framework being studied. Data collected demonstrated how the use of the theoretical reference entitled PONTES (bridges) Approach influenced the cultivation of habits of mind which are adaptive, reflexive and creative. The music teacher approach combined with the recommendations for pedagogical articulations of the theoretical framework helped the creation of significant pedagogical connections between the actors of the “educative-musical” process that could contribute for the development of significant learning/attitudes among the babies who participated in the music initiation project at the Federal University of Bahia, Brazil. A one case study research method was used and data was collected in four groups with 10 children. Among these 4 groups one child was chosen to be documented and analyzed. Some episodes in video were selected according to selected research criteria. Results showed that it was not only possible to register the significant musical learning/attitudes of that particular child, but also to document the contributions of the pedagogical approach under study, which contributed for her development. This study contributes to the development of innovative pedagogical thoughts and actions for a significant education of infants and parents. The approach applied to the education of babies helped to foster an enriched lifelong engagement within the world of music.

Mrs. Angelita Maria Vander Broock is a doctoral student at Universidade Federal da Bahia (UFBA) – Brazil, sponsored with a scholarship by CAPES and mentored by Dr. Alda Oliveira. Mrs. Broock coordinates the Extension Project of Music Education for children in UFBA, since 2006. She holds a Masters’ degree in Musical Education, and her Masters’ thesis was about Music Education for Babies. She started teaching music for babies in 2003 at Universidade Federal do Parana (UFPR) – Brazil, while she was Dr. Beatriz Ilari’s mentee.

C4. Papers - HH 113

Creativity, Comedy, and Composition

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From a child’s first ‘knock-knock’ joke to a Beethoven concerto, creativity is fundamentally the setting up of expectation and its resolution through unexpected means. The nature of creativity is explained in this presentation as the discovery and exploitation of ‘distant’ relationships, or outliers as the fulfillment of expectation. Commonly dismissed, distant relationships share few characteristics with more prototypical ones, so much so that one prominent writer refers to those characteristics as “pseudofeatures,” yet it is this
very nature that makes their use creative rather than normative. Using a simple associative example, the concept of relationship distance is demonstrated. The ‘distance’ of a relationship changes both through historical time, and through personal time, as knowledge is acquired. Educators of creative students must balance such knowledge with the naïve discovery of our students. As these once-distant relationships are encountered more frequently, they lose their status as unusual outcomes and instead become alternate prototypes, thereby expanding the category of anticipated fulfillments of a particular expectation. This normalizing of outliers causes audiences to ‘expect the unexpected.’ Consequently, in a stylistic ‘arms race’, the creative artist must discover and exploit ever more distant relationships, and conversely, reliably recognize the ever-changing norms. The creative artist must develop an ability to ‘unexpect the expected’—in order to discover and exploit those distant relationships they must first recognize the range of commonly anticipated results. Examples from both Classical music composition and humor are used to illustrate expectation, various kinds of distant relationships, and the normalizing of these relationships.

Christopher Coleman has taught music composition and theory at Hong Kong Baptist University where he serves as composition coordinator, for the past 21 years. A former student of George Crumb, Richard Wernick, George Rochberg and Ralph Shapey, he fled the country shortly after receiving his Ph.D. from the University of Chicago. Emerging from academic isolation (or possibly witness protection) three years ago, he now regularly performs both stand-up comedy and improv at the TakeOut Comedy Club Hong Kong, the first full-time comedy club in Asia; and he is a founding member and organizer of People’s Liberation Improv, the first regularly performing improv troupe in Hong Kong. His music is published by Maecenas Music, Theodore Presser, and Ensemble Publications. His comedy, thankfully, remains relatively undocumented, although if you must, check out People’s Liberation Improv’s fan page on Facebook.

Using Creative Technologies and the Arts to Teach and Learn in the 21st Century

Liesl Baum & Phyllis Leary Newbill
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The Center for Creative Technologies in the Arts (CCTA) is a collaborative, applied research environment that develops instructional methods for P-12 education. Members of the CCTA at Virginia Tech work to create a trans-disciplinary collaboration of university faculty and P-12 teachers to develop products situated at the intersection of the arts, education, and technology. Products address content-area standards and develop critical and creative thinking skills. Within the CCTA, Educational Enhancement Collaboration Grants were awarded to faculty to initiate development of creative concepts. Faculty were paired with Virginia public-school teachers in order to get the creative products into classrooms. The process involved a period of design and development, and field-testing at multiple grade levels. Classroom materials were developed to support each product, in the areas of math, science, language arts, history, and the arts. As a result, the CCTA is now host to five products that combine the arts and creative uses of technology to teach content and enhance critical and creative thinking skills. This demonstration will highlight the work of the CCTA to show the potential of creative technologies within classrooms. Participants will be introduced to the five ongoing projects and receive a preview of three additional projects for development in the FY ’09/’10. The presenter will also discuss continuing projects within the CCTA including the Experiential Gallery for Creative Technologies, where several of the aforementioned projects are on exhibit providing an informal learning experience.

Life Explorer vs. the Curriculum

Darryl Coan
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This paper respectfully challenges supporting premises in the Call for Proposals and looks at the problem from a different perspective. The computer age does not uniquely require the Call for Proposals and looks at the problem from a different perspective. The computer age does not uniquely require the

Darryl Coan is Assoc. Professor of Music and Director of Graduate Studies at Southern Illinois Univ. Edwardsville. He is an active member of the MayDay Group for Music Education and formerly Publishing Editor of their acclaimed peer-reviewed journal, Action, Criticism and Theory. His current scholarly interests lie in the rethinking of arts education (especially music education) and renewing its connection to the arts in society.

Liesl M. Baum is a research faculty member at Virginia Tech for the Center for Creative Technologies in the Arts. Liesl was a middle school teacher prior to receiving her PhD in
Instructonal Design and Technology from Virginia Tech. Her current research involves identifying ways to use the arts and creative uses of technology to teach content-area standards and develop critical and creative thinking skills. Liesl works closely with Virginia’s public school teachers and Virginia Tech faculty to develop and deliver methods and products to Virginia’s public schools to support her research. Other research interests include teacher training and professional development to increase efficacy toward technology use and integration in classrooms.

Phyllis Leary Newbill is a research faculty member at Virginia Tech in the CCTA. She earned her PhD in Instructional Design and Technology at Virginia Tech. Her research interests include critical and creative thinking, science education, and gender in education.

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C5. Workshops – KH 127

Revising Student Work through Dramatic Activities

James DeVivo

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Writing is not a solitary act. Playwrights engaged in a new play development process draw upon the ideas and expertise of actors, directors, dramaturges, and audiences to craft their play. Using elements of the critique sessions and rehearsal processes of the young playwrights festivals conducted by Playwrights Theatre of New Jersey, participants may engage in a series of storytelling, improvisation, and group feedback activities. Potential discussion might include the application of these techniques within the classroom curriculum and the rehearsal process. Educational theatre theorists state that dramatic activities are applicable across the curriculum, so non-humanities teachers are encouraged to attend along with teachers of the humanities and the arts.

Jim DeVivo is a teaching artist, director, writer, actor, and a doctoral candidate in the Program in Educational Theatre at New York University. Jim specializes in the facilitation of original work created by and for young people. As Director of Education at Playwrights Theatre of NJ, he coordinates local and statewide young playwrights festivals and teaches playwriting residencies. Jim has also led workshops for teachers at the NJEA Convention, the Monmouth County Teen Arts Festival, and at schools across the tri-state area. Additionally, he presented a paper titled “Drama as an Assessment Tool” at the Theatre Pedagogy Conference at NYU and was a panelist for playwriting and development forums at the AATE/ATHE Conference in 2009. Jim is a member of the Liverpool Central School District Fine Arts Hall of Fame, a recipient of the Lowell S. and Nancy Swortzell Graduate Scholarship, and of the NJ Governor’s Award in Arts Education.

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Teaching to Imagination: The Use of Wordless Imagery as Text

Andrea Zakin & Abigail McNamee

Lehman College,

City University of New York, NY

Andrea.zakin@lehman.cuny.edu

This presentation will focus on the importance of teaching to imagination as part of pre- and in-service teacher education and K-6 education. The need for creative thinking in education is timely due to recent developments in NCLB legislation, which now includes the arts; the continued debate about the standardization of learning resulting in a lack of imagination and creativity, and the cry for flexible and creative thinkers who can function productively in any field of work and in life generally. The presenters will offer pedagogy using wordless picture books and works of art as forms of text to build capacity in imagination and creativity through a language-based approach. Teacher educators, in small groups, will be asked to imagine possible story lines inherent in a wordless picture book. The approach will lead participants through the process of exploring capacities (Capacities for Imaginative Learning, Holzer, 2007) that enhance the imagination such as noticing deeply, identifying patterns, making connections between prior and new knowledge and experience, and making meaning. Discussion will explore the importance of imagination and the use of wordless imagery in supporting the development of imagination through language. The presenters will share rubrics based on the capacities for imaginative learning and offer a rationale for educational reform that includes imaginative capacity for experienced teachers in K-6 education, and in teacher education for pre- and in-service teachers.

Andrea Zakin, Ph.D., is an artist and educator. She directs the art education program at Lehman College, CUNY where she teaches art and art education. Her artwork focuses on psychological and political interpretations of myth and fairytale, and her research is concerned with aesthetic education and the cognitive dimensions of art instruction and production.

Abigail McNamee, Ed.D., Ph.D., is an educator and a developmental psychologist. She chairs the Department of Early Childhood and Childhood Education at Lehman College where she teaches child development and teacher as researcher courses. In addition to academic writing, her work includes poetry, a screenplay, a play, and picture books for young children.
A, B, C…D A N C E! – Early childhood letter recognition, spelling & reading

Susan Pope
Newark Public Schools, NJ
spope5961@gmail.com

Educating a child through dance education not only fosters creativity, it awakens them from the inside out. It stirs up creative juices that have somehow dried up in the regular classroom. Dance education lessons which focus on physical, mental and emotional goals are valuable far beyond that one lesson. In all of our classrooms we have at least three types of learners – auditory, visual and kinesthetic. Research shows that in the general population “60% are visual learners. 30% are auditory learners. 10% are kinesthetic learners. Ideally our lessons should address all three learning styles. In early childhood education, most students excel through kinesthetic experiences. Most children enter kindergarten as kinesthetic and tactile learners. They want to touch everything. So how do we teach basic letter recognition, spelling, and phonics to early elementary school children? The way I taught my son in 2nd grade when he was diagnosed with dyslexia – we DANCE! We offer the student the opportunity to experience the lesson using their body. Letters, words and stories come to life and thus can be recalled and retold. Letters become more than lines and circles. They take on a whole new meaning as they are embodied and connected to actual words. Participants will be provided with a lesson plan which addresses NJCCCS using a multi-sensory teaching approach. Most of all participants will have fun in learning so they can pass that joy of learning on to their students.

Susan Pope holds a BA in dance from the University of Maryland and a MA in dance education from Teacher’s College, Columbia University. Currently she teaches dance at Dr. E. Alma Flagg School in Newark, NJ. In May of 2000, Susan was invited to the White House to speak at a conference titled Raising Responsible and Resourceful Youth. Susan spoke on the impact of dance education in the lives of her students. She has published an article in the International Journal of AAHPERD titled Mourning Into Dancing – The Transformation of Lives: A personal Journey. In 2005 she published a book titled I DANCE BECAUSE..., a collection of stories, essays and poems about dance. Her new book Dancing My Prayers will be released in 2010. She is a member of the National Liturgical dance Ministry Network, the National Dance Association, NJ Dance and Delta Sigma Theta Sorority.

March 5, 2010 (Friday)
2.45-4.15pm - Presentations Session D

Creating Dances with Young Children as a Response to Literature

Theresa Purcell Cone
Rowan University, NJ
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Dance is a viable way for children to explore their responses to literature through a kinesthetic way of knowing. This presentation describes a study that was designed to observe,
describe, and analyze the creative process children used to create dances as a response to children’s literature with minimal teacher intervention. The connection of children’s dance with children’s literature presents an active and aesthetic opportunity for children to express their meaning and understanding of a literary experience. Yet, creating dances in response to a literature is seldom presented to children. The study examined two major research questions based on the lived experience of the children: How do children make meaning of a literary experience through dance? What insights and discoveries can be illuminated about the creative process that children use to create a dance? The study found that children easily create dances in response to a story when provided with the opportunity to construct their own meaning based on their own creative process. As a group, they spontaneously improvised movements and created variations to express their understanding and emotional response to the story. Children were observed taking leadership to assume story characters and to direct the dance sequence. They frequently used their voice as accompaniment while dancing. The children did not distinguish a difference between the act of dancing, a dance, and the process of creating a dance. They danced for the moment, in the moment allowing their aesthetic preferences to shape the dance.

Dr. Cone is an Assistant Professor in the Department of Health and Exercise Science at Rowan University. Formally, she was a teacher and choreographer for the American Repertory Ballet’s Princeton (NJ) Ballet School, taught Dance and Physical Education at the Brunswick Acres Elementary School in Kendall Park, New Jersey, and she directed the children’s dance performance company at the school. Dr. Cone completed her Ph.D. in Dance at Temple University. She has written Teaching Children Dance 2nd ed. (2005), Assessing Dance in Elementary Physical Education (2005), and Interdisciplinary Elementary Physical Education (2009) in addition to authoring over 30 journal articles. She has presented workshops and lectures on Arts Education, Interdisciplinary Teaching and Children’s Dance. Dr. Cone has served as a leader in state and national professional organizations in Arts Education, Dance, and Physical Education and has been recognized as an outstanding educator on the state and national levels.

Why Dance in Early Childhood Education?

Sharron Miller
Sharron Miller’s Academy for the Performing Arts, NJ
smiller@smapa.org

Although dance in varying disciplines (i.e. creative movement, tap, West African, etc.) can and should be taught in its purest form to students in K-5, the interdisciplinary approach serves to reinforce critical thinking and cognition through discussion and application to classroom subjects. For example teaching artist can reinforce math skills through movement concepts, or introduce cultural dance as a means of introducing a social studies unit. Most important, however is the teaching of dance based on the awareness of the body as an “instrument” that can move through space while conveying feelings or ideas. Classroom teachers can begin to utilize some of these same methods in developing new and more creative ways of teaching “outside the box”. Dance in general provides a creative outlet for self-expression while teaching self-control, empathy and cooperative learning.

Sharron Miller, Founder/Director of Sharron Miller’s Academy for the Performing Arts (SMAPA), a not for profit arts education organization whose mission is to provide inclusive development training in dance and related theater arts to children, teens and adults. As part of its commitment to education, SMAPA provides in school programs in dance and theater to local public and private schools. Ms. Miller attended The Juilliard School; was a principal dancer with The Alvin Ailey American Dance Theater; is a veteran of seven Broadway shows; and currently serves on the adjunct arts faculty of The Renaissance School.

A Hidden World of Dance Making

Barbara Bashaw
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Is there a hidden world of dance making that is beyond our perception as arts educator? As a PK-12 dance educator I was fascinated to discover the dances my students composed outside of school as well as surprised by their ability to tend to that work over long periods of time. What went on in this world hidden from my eyes? Many people recall moments from their childhoods when they would intuitively dance or compose dances in their living rooms, yards or on neighborhood street corners. It perplexed me that the literature on childhood dance rarely acknowledged this phenomenon. Out of curiosity for the “unschooled mind” of the young dance maker, I conducted research in three NYC metropolitan schools where children had pre-existing programs for composing dance during free time, on their own volition, and without explicit tutoring from a teacher (Gardner, 1993). The twenty-one participants ranged in age from 10 to 18 years. Insights from the youngest choreographers will be focused upon in this paper presentation. In this ethnophenomenological study it was my particular interest to gain insight into the embodied-cognitive process presented in early form as the Kinesthetic Loop in the 1920’s by Margaret H’Doubler, the appointed matriarch of dance education in the U.S. Given H’Doubler’s influence on the field of dance education and on the creative dance approaches emerging from her theoretical stance, what of her insights might we excavate and what of her assumptions might we challenge as we progress our understanding of the artistic development of youth?
Barbara Bashaw, CMA, Ed.D. is Coordinator of Dance Education at Mason Gross School of the Arts. In partnership with the Graduate School of Education, she coordinates graduate level, PK-12 dance teacher certification at Rutgers. She has served on the full-time faculty of NYU Steinhardt, the adjunct faculty of Teachers College and remains a guest faculty with the Dance Education Laboratory at the Harkness Dance Center. Barbara taught dance in the NYC public schools for eight years and developed her “Choreographer’s Workshop” methods at the program she founded at PS 295. She is the 2003 recipient of the NDEO Emerging Visionary award and the 2009 recipient of the NYU Steinhardt Teaching Excellence Award. She is a board member of DanceNJ. Barbara double majored in Dance and Interdisciplinary Arts for Children at SUNY Brockport, is a Laban Certified Movement Analyst, and completed her master's and doctoral study at Teachers College, Columbia University.

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### D2. Papers - Little Theatre

#### Let Them Play!
**An Examination of Improvisation as Play for the Development of Children’s Creative Musical Thinking**

Maud Hickey  
Bienen School of Music, Northwestern University, IL  
mhickey@northwestern.edu

An analysis of the current preK-6 music curricula and methods points to an abundance of music reading, listening and performance activities for outcomes ranging from better social ability to greater math skills, but few activities to do with improvisation or composition, or outcomes related to creativity. The research by Donald Moorhead and Gladys Pond in the 1940s seems to be the last of its kind: that is the long term observation of children simply at play, creating music in organic fashion with the tools provided (a room full of musical instruments). Their “method” was not didactic, but emergent and egalitarian, with little focus on a teacher as “dispenser” of knowledge. Moorhead and Pond showed that children are not only capable of improvising and composing in this creative fashion, but that emergent and playful approaches to teaching are successful. More recent studies of children making music in naturalistic settings, such as on playgrounds, support that musical creating is a natural component of child’s play, and can be nurtured in a non-directive manner. What is needed is the application of findings to methods in music classrooms. In this paper I will exam music creativity for young children when viewed from the lens of the creativity literature, as well as the developmental literature on, and models of, “play.” I will merge key ideas from these literatures with methodologies found in free improvisation to provide a thesis and model of free improvisation as a tool for musical creativity in our preK-6 music classrooms.

**Dr. Maud Hickey is Associate Professor of Music Education in the Bienen School of Music at Northwestern University in Evanston, IL. Her research focus has been on children's compositions and improvisations, as well as using technology to facilitate these processes. Her recent work involves the study of expert pedagogues of “free improvisation” in order to discover common elements for teaching improvisation. She is also focusing her recent work on the emotional and creative impact of composition and improvisation for at-risk juveniles. Hickey is the author of chapters in several books and articles in journals such as in Music Educators Journal, General Music Today, Journal of Research in Music Education, and Research Studies in Music Education. She is active as a Board member in the International Society for Improvised Music and serves as secretary for the College Music Society.**

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#### The Trajectory of Creativity in Singing: Universality and Critical Developmental Periods

Annabel Cohen  
University of Prince Edward Island, Canada  
acohen@upel.ca

Singing emerges early in life and can be sustained as a leisure, aesthetic, or professional activity well into adulthood. It is important to determine the lifespan trajectory of the creative component of singing as a means of fostering future creative minds. Creativity is linked to aesthetics and consequently to music -- music composition, performance, and listening. Every child naturally learns to speak and to sing. Both speaking and singing are creative from the perspective of generative rules of speech or musical grammar; however, singing aligns even more closely than speaking with creativity through its link to the arts. Singing, unlike most other musical behaviors does not need a manmade musical instrument as the medium between performer or composer's mind and the listener. In singing, the human body is the instrument. The singer, by definition a performer, may also be a composer, and as either performer or composer is also a listener. From this point of departure, the presentation will address issues surrounding singing as a source of education in creativity. Evidence for a possible decline versus maintenance of creativity in singing will be reviewed exploring the ability to create novel songs as a function of age and culture and the extent to which extrinsic factors influence such creativity (e.g., whether the ability is valued as an everyday activity). The learnability or influence of specific training on creativity in singing will also be discussed, with reference to a new AIRS battery of tests which includes a creativity component.

**Annabel J. Cohen**  
(B. A. McGill; Ph. D. Queen’s University; ARCT RCM Toronto) is a Professor of Psychology at the University of Prince Edward Island and Director and Principal Investigator of the international AIRS Project (Advancing Interdisciplinary Research in Singing). She has dedicated her career to the field of music perception and cognition, and is the recent editor of the journal, Psychomusicology: Music, Mind & Brain. She is a fellow of the Canadian Psychological Association and has published on...
Westerners of the 21st century are proud of their busy schedules—having no free time is often equated with being a highly-accomplished, important individual. The pressure to complete more tasks at an ever-increasing rate has trickled into schools and into the lives of young children. In American culture, a call for higher standards is often met with a call for extended learning time, which often translates into more structured lessons and less room for creativity. This workshop will be based on a study conducted in New York City, Singapore, and Darwin, Australia, in which young children’s time experience in schools and societies was investigated in terms of the way children’s spontaneous music was manifested. Culturally-specific educational philosophies, including conceptions of work and play, free time, and socialization were explored to gain an understanding of children’s music making in context. The global phenomenological experience of time acceleration was addressed in terms of the struggles that arise within schools and communities as they negotiate clock time, scheduling, and the reality of children’s non-linear learning. Across all three settings, a clear relationship between children’s personal time experience, play engagement, and their spontaneous music was found to exist. This indicates that music may function as an important time-adjustment tool for children in terms of their developmental and learning needs. Workshop participants will be invited to partake in a series of musical activities that explore ways of inviting spontaneous music making.

Sara Stevens Zur is currently Adjunct Professor of Music Education at Queens College. Her early childhood teaching experience includes various preschool settings with infants, toddlers and preschoolers, as well as public elementary school grades K-4. Dr. Zur has worked as an educational consultant and curriculum designer for several early childhood music programs including “Music Within” at the Harlem School of Music, “WeBop!” at Jazz at Lincoln Center, and “Musical Troubadours” at the Thurnauer School of Music. She has presented her research in areas of music play, spontaneous music, and cultural issues at the Early Childhood Music Educators Commission in Spain and in Taiwan, at the International Seminar of Music Education in Norway, and most recently at the 2007 American Orff Schulwerk Association conference, “The Art of Play” in the US. Dr. Zur's work has appeared in Music Educators Journal, Childhood Education: Infancy Through Early Adolescence, and The Qualitative Report.
“Look What I’m Doing!” Learning from Collaborative Art Studio Experiences in a Reggio-Inspired Preschool

Amy Miller, Laura Sedlock & Jane Racoosin
Beginnings Nursery School, NY
amy@beginningsnursery.net

This paper will discuss practice and reflections on collaborative art experiences with three small groups of four to five year olds in our art studio. Each group of six children worked with a different medium: clay, drawing and design, and found materials. We aimed to challenge children to expand their thinking through collaborative work with open-ended materials. Rather than presenting a predetermined project, the studio teacher facilitated a process generated by the interaction among children, ideas and materials. We expected the open-ended nature of art experiences to allow the group to accommodate different viewpoints, while the possibilities of the materials would encourage thinking that is flexible and symbolic. Some questions we considered as this project evolved are: How does the collaborative process support children to expand their thinking? How can we encourage children to observe and learn from each other’s work? How do the group interactions deepen children’s understanding of the materials or techniques for working with various media? After approximately twelve weeks of working with these groups, we found that talking and creating together encouraged children to articulate their ideas and bring them to a deeper level. Having shared experiences as a group helped children to collaborate to achieve a collective goal. We also noticed that some materials suggested ideas to children, while others required an idea to give it form. These findings reinforced our commitment to the educational value of collaboration and allowing children’s ideas to drive the creative process.

Amy Miller is an artist and studio teacher at Beginnings Nursery School. She holds a MA in Art Education from Teachers College, Columbia University and a BS in Art with a minor in Art History from Pace University. Amy has taught art courses in varied media in a diverse range of educational settings.

Jane Racoosin is currently Director of Beginnings Nursery School where she has worked since 1992. She received a BA in Psychology from the University of Vermont, a Masters in Early Childhood Education and a Masters in Supervision and Administration from Bank Street College.

Laura Sedlock is currently Educational Director at Beginnings Nursery School, where she previously taught. She has a BA in English from Wesleyan University and a Masters in Early Childhood and Elementary Education from Bank Street College. Laura has also taught at the Bank Street School, City and Country and P.S. 321 in Brooklyn, NY.

D4. Papers - J 100

Children as Creators, Singers, Critics and Teachers: A Study of Children’s Intuitive Musical Understandings

Debbie Carroll
Université du Québec à Montréal, Canada
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Children’s invented notations can reveal their innate musical understandings and multiple intelligences (Gardner, 1999). The process of inventing notations can be an empowering one. The product, in turn, can be a catalyst for self-discovery, self-expression, creativity and collaborative learning. This presentation will illustrate the results of my doctoral inquiry (Carroll, 2007) into how children, ages 5-9 with no prior music training, used a range of personal, social and material resources to notate a song they learned the previous week, sing the song back from their notation, explain what they did and then teach the song to a classmate. Portraiture (Lawrence-Lightfoot & Hoffman-Davis, 1997) provided the methodological frame for collecting, coding and analyzing data. A social constructivist perspective grounded in Vygotskian developmental theory (1962, 1978) provided the interpretive lens for this inquiry. Findings revealed that children used increasingly sophisticated representational strategies to notate a song, and they refined their notations when singing the song back from their notation and teaching the song to a classmate. It was concluded that the peer-peer situation was a motivating force for triggering a recursive process of reflecting-on-actions and knowing-in-action (Schon, 1987). Furthermore, by bringing into play and interplay children’s multiple intelligences, the research task provided space to show what children, in their unique ways, knew about music as creators, singers, critics and teachers. Implications of the research task as a model for educational practice and musical pedagogy will be discussed. This presentation will be of interest to students, teachers regardless of discipline, and other educational professionals.

Dr. Debbie Carroll, LGSMT, MTA, has been a music therapy professor at the Université du Québec à Montréal since 1985. She received her postgraduate diploma in music therapy from the London Guildhall School of Music and Drama, and worked as a music therapist in Germany (Heidelberg and Mannheim) and Canada (Montreal). An accomplished pianist and music therapy clinician with extensive experience in special education and child/adolescent psychiatry, she has researched children’s intuitive musical understandings and
the role of melody and rhythm in developing the expressive language of children with Down syndrome. She has also written about the role of educator in helping students actively explore new ways of knowing and being. Dr. Carroll has presented her own nationally and internationally. Recently, she was awarded a lifetime membership from the Canadian Association for Music Therapy in recognition for her outstanding commitment to the organization and to the field of music therapy.

Curricular Challenges in Presenting Cultural Diversity to Children under Three: A Case for Music and Movement

Gay Wilgus
The City College of the City University of New York, NY
gwilgus@ccny.cuny.edu

Children’s initial experiences unfamiliar cultures can be very powerful in shaping their attitudes towards people from those cultures. Early childhood teachers in schools with culturally and ethnically homogenous populations of children must shoulder the responsibility of providing these children with appropriate information about and experiences of people from cultural groups other than their own. Identifying appropriate curriculum for introducing children under three to cultural diversity presents specific difficulties since “…cultural and national differentiations are often too abstract for young children to comprehend” (Ramsey, 1985 p.63). This means that teachers of this age group must particularly attend to “the distinctive ways in which children organize social information” (Ramsey, 1985, p. 63). Because music and movement are two of the most profound means through which human beings experience—infants and toddlers in particular—they have powerful potential when it comes to introducing cultures that are new to the child in a positive light. Providing the young child with opportunities to dance, move and otherwise respond to music in ways which are pleasurable for her—when the music is from cultures other than her own—makes it possible, if not likely, that the child will have positive, pleasurable feelings toward that music. Such positive, pleasurable experiences of unfamiliar cultures in the early years can provide the groundwork for open, tolerant attitudes towards diverse cultures and ethnicities in the middle years, adolescence and adulthood.

Gay Wilgus, Ph.D. is Assistant Professor of Early Childhood Education at The City College of the City University of New York where she teaches infant/toddler development and curriculum, and sociology of education. She has spent many years as head teacher for two year-olds and as a music and movement consultant for preschool-aged children. Past research has centered on the academic writing issues of early childhood education teacher candidates and on programs for young immigrant children in the French public schools. She is currently involved an international collaboration on this topic.

The Impact of Culture on Musical Play

Alison Soccio & Emma Rodríguez Suárez
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Children are innate musical beings and each child brings unique individual musical experiences into the classroom setting. The purpose of this qualitative mixed method case study was to observe the interaction between early childhood teachers and preschool age students in a musical setting. Four urban schools with a diverse population were chosen to give special consideration to the multicultural dimension students bring to the classroom. Music making has been observed in regular classroom use, in social situations, in playing with toys, on the playground, and in meal times; childhood play in its simplest spontaneity. With open ears and an open mind, many adults can realize that the apparent “noise” children constantly make is actually their deep exploration with the musical world around them. Children of a young age need play in order to learn. Encouraging musical play allows for children to bring their own culture as well as appreciate what others bring to the classroom. This study observed how culture was expressed through the musical interactions in a child’s established educational environment and how the adults in the room interact with this music-making. As music educators pay closer attention to the world as children experience it we will better see the ways to teach them, and to include, as naturally as possible, the cultures they bring into the environment in which we teach them.

Alison Soccio is a senior music education student at Syracuse University. She has worked in elementary, middle, and high schools across the Syracuse City School District, most recently working for Literacy Corps in one of the city preschools. Alison will graduate in May with a B.M. in Music Education. Emma Rodríguez Suárez was born and raised in the Canary Islands, Spain. She holds a Ph.D. in M.Ed. from the University of Toronto. Dr. Rodríguez Suárez is the author of Songs of my Spanish Land: Canary Islands and has published numerous articles. She has presented workshops both nationally and internationally, most recently at the 2009 MENC Music Education Week in Washington, D.C. She teaches music education at Syracuse University.

D5, Symposium - HH 113

Integrating the Arts in Early Childhood Settings: The Role of Materials

Alba Di Bello, Kathleen Arleth, Emilia, Inc., & Polly Ashelman & Sonja de Groot Kim, Kean University, NJ
albadibello@prodigy.net

2010 Educating the Creative Mind - Conference Abstracts & Biographies 22
This presentation will focus on the use of open-ended materials in the development of the creative mind. It will address a rationale for incorporating them into classroom settings and provide the opportunity to work directly with materials. In addition, it will engage participants in serious reflection related to designing experiences that support creative explorations. Members of the New Jersey Educators Exploring the Practices of Reggio Emilia, Inc., an organization that promotes the study of the Reggio Approach among parents, teachers and administrators throughout the state, will serve as the presenters. They will guide the participants through a discussion of the fundamentals of the Reggio Approach as it applies to the use of open-ended materials. They will provide the participants with a variety of materials, and guidelines and time for working with them in small groups. This will be followed by a reflection period on this experience and the importance of materials to the early childhood classroom and the development of the creative mind. Participants will also be given opportunity to discuss practical applications of what they have learned about materials. The session will conclude with a time for asking questions, engaging in networking and drawing conclusions. Handouts will be provided that will contain suggested readings and recommended resources.

**Alba DiBello, MA** is the founding chair of New Jersey Educators Exploring the Practices of Reggio Emilia, Inc. (NJEEPRE), and a consultant who is dedicated to integrating the values of Reggio Emilia into programs for young children. She has presented widely and most recently was part of the presentation, Materials as Community at the World Forum in Belfast in 2009.

**Kathleen M. Arleth, MA**, is a retired public school educator who taught for 20 years in a preschool disabilities program. She is a co-founder of NJEEPRE and is the Secretary and Chair of the Roundtable Committee.

**Polly Ashelman, Ed.D.** is a Professor in the Department of Early Childhood and Family Studies at Kean and she is a founding member and Vice-Chair of NJEEPRE.

**Sonja de Groot Kim, PhD.** is an Assistant Professor in the Department of Early Childhood and Family Studies at Kean. She is a board member of NJEEPRE.

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**D6. Workshop – KH 225 - 3:30-4:15pm**

**A New Take on Ancient Greece: Dance, Language Arts, Visual Arts and Technology**

Andrew Gardner, Kathleen Hill & Kathleen Ginsberg
The School at Columbia University, NY
agardner@theschool.columbia.edu

Ancient Greece has always been a popular social studies curriculum topic in Elementary School classrooms. Come see a new take on traditional curriculum and hear how a classroom teacher, a dance teacher and a technologist work collaboratively to create a dynamic integrated project.

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**D7. Workshops - D192**

**Stories in Motion – Bringing Stories to Life through Dance**

Ann Biddle
Stories in Motion, LLC, NJ & Canada
annabinacle@hotmail.com

In this interactive movement and literacy workshop for early childhood teachers, the facilitator will introduce participants to a multilayered process of creating meaningful links between dance and language arts and literacy. Combining the joy of storytelling and dance, this active workshop will provide imaginative and age-appropriate movement activities that encourage creative expression and nurture a child’s innate artistic ability. Drawn from a rich collection of early childhood stories, participants will create connections between picture books and movement activities for the classroom. Issues of child development, kinesthetic learning and language development will also be the focus of this integrated movement and arts workshop. Participants will learn how early experiences in creative movement, dance making and storytelling contribute significantly to aesthetic and kinesthetic development in children. Participants will create playful age-appropriate dance lesson plans, which integrate stories, dance props, music and more. Based on the Dance Education Laboratory (DEL) model of teaching dance to children developed at the 92nd St Y and the Dance Blueprint in Teaching and Learning in Dance (Dept of Education, NYC) of which the facilitator was a key contributor, this workshop will explore links between literacy and movement by examining the vocabulary of dance (Laban Movement Analysis) and the structure of dance making as related to stories.

Ann Biddle, M.A has been a professional dancer, choreographer, dance educator and staff developer for the past 20 years. Ms. Biddle is the Founding Director of Stories in Motion®, an early childhood creative dance and literacy based program with locations and outreach programs in New Jersey and Canada. Ms. Biddle Co-Founded the Dance Education Laboratory (DEL), dance teacher training program at the 92nd St Y in 1995 and continues to teach courses as part of DEL. Well known as a staff developer for K – 12 dance teachers, Ms. Biddle has taught workshops at the University
level and for numerous cultural organizations and dance companies. Ms. Biddle is currently a curriculum consultant and staff developer for the D.O.E. in NYC. A former Fulbright scholar, Ms. Biddle has an M.A. in Dance Education from Teachers College, Columbia University and graduated Phi Beta Kappa with a B.A. in English from Kenyon College.

Launched Expanding Adventures: Creating New Learning Opportunities through Creative Movement

Jody Cassell
Independent Teaching Artist, NC
movingtolearn@nc.rr.com

The purpose of this workshop is to give the participants the foundation for teaching children how to learn creatively through movement and how to dance their creative responses to things they have learned. The presenter will provide the groundwork for inviting the participants to observe, experience and reflect upon basic strategies for storytelling and experiencing dance concepts by interactively telling a story through call and response and creative movement. The presenter will demonstrate how children learn through creative movement, and how the repetition of these movements in a storytelling structure strengthens the retention of the lesson. The participants will be taught how to extend the learning experience by asking open-ended questions to spark the children’s creative thinking to alter the story. The presenter will provide strategies for children to creatively dance their responses. This workshop is designed for those with two left feet but is excellent for those who are comfortable with moving. One needs only an open mind. The presenter utilizes ‘Learn it Today – Use it Tomorrow’ techniques and strategies.

Jody Cassell, M.F.A., M.S., is a Teaching Artist in dance, dancing storyteller, solo dance/theatre performer and author of the children’s book Where’s Leon? She earned a Master of Fine Arts in Dance from New York University School of the Arts, NY, NY and a Master of Science (Dance/Movement Therapy) from Hunter College of the City University of New York, NY. She specializes in the integration of curriculum and dance/creative movement in classroom and professional development settings. She is a Master Artist for the Wolf Trap Institute for Early Learning Through the Arts in Vienna, VA. Her work has been sponsored through organizations such as The North Carolina Arts Council, the Baltimore Symphony Orchestra’s Arts Excel program, Moving America: Maryland, Young Audiences of Atlanta, Inc., and the Georgia Challenge Program. Her professional development work has been presented through the Wolf Trap and The Kennedy Center Professional Development Series.

A Multi-sensory Approach to Classroom Management

Pat Bogart
Independent Professional Development Trainer, CT
bogarta111@aol.com

Whether you enter the early childhood classroom as a seasoned professional or a novice, a strong classroom management system leads to a more productive classroom, both in terms of academics and social emotional skills. Using highly engaging, multi sensory activities to teach and practice the simplest and yet most important aspects of a classroom environment, this workshop will leave you with many ideas for creating a respectful classroom. The participants will leave with specific arts-based activities designed to teach and reinforce the most important aspects of any classroom: respect for self, others, property, listening, moving about the classroom and making good choices. Using the arts as a delivery system for social emotional skills will be modeled.

Pat Bogart received her Bachelors degree in music education from Indiana University School of Music and a master’s degree in elementary education from the University of Bridgeport. After 32 years of successful public school teaching in the state of Ct., Pat retired and joined Arts Education Ideas in 2007. She worked with the Ct. Commission on the Arts in the HOT Schools Initiative and secured a five-
Music and Arts Take Center Stage for Early Learning: Providing Total Learning to Reach Every Child

Susan Snyder
Arts education IDEAS, CT
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You already know – music, the arts and the artistic processes of creating, performing and responding are central to effective learning. When we teach IN the arts, we also teach a range of skills that are necessary foundations for learning in all subject areas. When we teach THROUGH the arts, we can create a multi-modal, multi-sensory, hands-on, brains-on learning environment that patterns the brain for learning, develops higher order and creative thinking skills, and is effective in reaching all learners, including those who are not successful in traditional classrooms. What if an enriched environment could diminish the ravages of poverty from a very early age? What if music, movement, visual art and drama were at the center of educational change that provided children with the tools to regain their innate curiosity and capacity to learn? What if the creative spark that is within each individual fired passion for school and learning? What if we put that child at the center of educational decision making? What would it look like? Feel like? Sound like? This session shares the why, what, and how of an on-going research study in a deeply urban district that is yielding significant results on a range of skills, including standardized measures. The ultimate goal is to effect teacher change. Workshop participants will learn about the approach, have hands-on/brains-on experiences with the strategies, and leave with activities to use immediately, a packet of materials to plan integrated experiences, a vision of what is possible, and an action plan.

Susan Snyder is president of arts education IDEAS, an educational consulting and publishing company dedicated to creating and implementing child-appropriate models. She has taught at all levels and holds a Ph.D. in Curriculum and Instruction, along with numerous professional certificates. Susan combines her interests and knowledge to develop curriculum designs and materials that promote hands-on, brains-on, arts-infused and integrated learning. She is a senior author for Macmillan/McGraw-Hill, and a self-published author. With colleagues across the country, she has developed Total Literacy/Total Learning, a multi-sensory approach that is effective in reading all children in urban, rural, suburban settings. Sue is the Founder and Director of The Total Learning Institute. Total Learning was a finalist for the 2009 WISE Innovation Award, and has received numerous State and Federal grants. Susan is a renown clinician, and actively teaches and consults for educational and media organizations nationally and internationally.

Gifts of Art: Stop Motion Animation Workshop

Marianne Cane, D. A. Quarles Early Learning Center & Barbara Berger, Visions for Education, LLC, NJ mcane@bellatlantic.net

At the end of the 2007-08 school year, 4- and 5-year-old children decided to create for the following year’s preschool children, a picture book of the Circus Train Ballet, a year-long investigation which had been explored through many artistic languages. Gift giving by the departing children was a tradition at the school. The following September, when the children read the story and saw video of the ballet, they immediately decided to make a gift in return. The presentation shares the story of that gift, and animated movie called The Robot Wedding: a story of love and commerce. Our presentation will include a PowerPoint that will give the context of the two groups of children, the role of the arts in our Reggio-Inspired public pre-K, the breadth and complexity of long-term investigations with young children, and the integration of curriculum across disciplines. We will show examples of the children’s problem solving as they translated their story to film, and how relationships between young children in schools across town were forged through the exchange of their creative work. Participants will be introduced to the technique of stop-motion animation as a classroom tool and will be given an opportunity to create a very short animation.

Marianne Cane is a dual language preschool teacher in the Englewood, NJ public schools, formerly the Reggio-Inspired, public Englewood Pre-K at Bergen Family Center. Before teaching, she was as a stage manager for Broadway, Off-Broadway, opera, dance, and regional theater. Ms. Cane participated in a study tour to Reggio Emilia, Italy and has presented NAEC annual conferences and the New Jersey conference for NABE/TESOL. She is a member of NAREA, NAEC, NEA, & administrates http://reggioinspired.ning.com. Barbara Berger is an educational consultant in Reggio-Inspired and constructivist practices in preschool and elementary schools. A former teacher, special educator, Learning Disabilities Teacher-Consultant, child study team member, and administrator, She was principal of the Reggio-Inspired Englewood Pre-Kindergarten at Bergen Family Center. Ms. Berger hosted two international conferences dedicated to the inspired practices of Reggio Emilia, and has developed customized workshops for schools and districts exploring Reggio-Inspired and constructivist practice.
Strategic Arts Infusion: A Powerful and Creative Approach to Literacy Education for Diverse Learners

Ruth Daniels
Long Island University, NY
Ruth.Daniels@liu.edu

Modes of expression that embrace the visual arts provide young children with opportunities to demonstrate comprehension of concepts and ideas as they interact with materials to express their perceptions. Sensory and cognitive development are infused as children interact with materials and experience the joy of putting shapes together, uniquely gaining voice for self-expression. Artistic depictions may be valued as unique entities that demonstrate comprehension. Concepts learned through artistic endeavors may be infused with literacy learning aligned to the reading and writing processes. Pleasure filled activity connected to the inner being is an incentive for connecting to the required curriculum and provides a venue for demonstrating what a child knows. Children are engaged in desiring to learn to read by making connections between what they do well artistically with skills related to traditional literacy education. Provided with opportunities to demonstrate comprehension and unique visions through artistic expression serves to promote school success and develop self-esteem. Participants engage with art materials and respond to stories that are read aloud with the purpose of reinforcing skills and strategies needed for early reading success. Formats for reinforcing specific concepts such as story sequence, relating details to main ideas and predicting story events will be shared. The approach to disseminating information by engaging participants in a creative process that infuses creative thought and artistic endeavor with reading and writing invites differentiation of instruction through a strength-based approach to inclusive education. Artifacts created will be shared among participants and thoughts for classroom implementation will be discussed.

Ruth Daniels is an Assistant Professor of Special Education at Long Island University’s Brooklyn Campus. Dr. Daniels’ has spent her life devoted to children, education and the arts. During her thirty-year tenure with the New York City Department of Education she was a Teacher, Staff Developer, Special Education Supervisor, and Educational Administrator. The driving force behind much of her work in education is that as a visual artist, she has spent much of her career integrating the arts into her teaching practice. She explored her ideas in her dissertation “The Coexistence of Artistic Talent and Dyslexia” and has been involved in the writing and implementation of grants that foster student learning across the curriculum through the arts. She has presented her ideas and findings at numerous conferences. Her research agenda involves the effects of involvement in the arts on learning for diverse students with a specified focus on literacy education.

Sandplay: The Child’s Natural Problem Solving Process

J. Barry Mascari, Kean University & Jane Webber, New Jersey City University, NJ
jmascari@kean.edu

Explore the creative world of sandplay, a developmentally and culturally responsive approach for children and their families to solve problems. In our stressful, changing world, sandplay provides a “safe and protected” environment for children to explore. Children often construct and reconstruct their “world” promoting self-mastery and resolution of personal and social problems. Experience the process, choose miniature figures that appeal to you from a diverse collection, and arrange them in the tray to build your personal scene and share spontaneous stories. We will demonstrate integrative arts techniques that facilitate the children’s natural problem solving with sandplay such as the Family Play Genogram, Feelings Figures, Who’s at Home, and Inner/Outer Circles. According to Eliana Gil, art, sand, and play can be seamlessly integrated into developmental, universal experiences for children. When they are in a safe, nonjudgmental learning environment, children can work through their own solutions to problems through imaginative constructions, stories, and fantasy. We will also explore the natural healthy tendencies for children to select miniatures that reflect their families, culture, and traditions, empowering them to express themselves in a genuine way and develop control in a chaotic world. Recent neuropsychological research points to the effectiveness of sandplay in facilitating pathways to the brain. Working with sand is a unique developmental experience that helps children express themselves, explore their world, and tell their stories. Sandplay does not require verbal or artistic skills and most children delight in these rewarding techniques for using sandplay with groups of students and with families.

Dr. Jane Webber is Associate Professor/Coordinator, Counseling Program at New Jersey City University. Dr. Webber holds a Ph.D. (Seton Hall) and a M.A. in Counseling (Penn State). She is a Licensed Professional Counselor and maintains a private practice with adolescents and families. Jane served as Chair of the American Counseling Association Foundation Board of Trustees during September 11th, initiated ACAF’s first book, Terrorism, Trauma, and Tragedies: A Counselor’s Guide to Preparing and Responding and the Winter Counseling Symposium: Responding to Tragedy, Trauma, and Crisis. She co-edited the book’s second and third editions. Jane serves as chair of the American Counseling Association’s International Committee and was Chair of the North Atlantic Region, Public Awareness and Support Committee, Human Rights Committee, and Governing Council Representative.

J. Barry Mascari, Ed.D., LPC, LCADC Assistant Professor/Chair, Counselor Education Department:
www.kean.edu/~counsel; Director, NJ Center for the Advancement of School Counseling: www.kean.edu/~reinvent

Sandplay: The Child’s Natural Problem Solving Process

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Explore the creative world of sandplay, a developmentally and culturally responsive approach for children and their families to solve problems. In our stressful, changing world, sandplay provides a “safe and protected” environment for children to explore. Children often construct and reconstruct their “world” promoting self-mastery and resolution of personal and social problems. Experience the process, choose miniature figures that appeal to you from a diverse collection, and arrange them in the tray to build your personal scene and share spontaneous stories. We will demonstrate integrative arts techniques that facilitate the children’s natural problem solving with sandplay such as the Family Play Genogram, Feelings Figures, Who’s at Home, and Inner/Outer Circles. According to Eliana Gil, art, sand, and play can be seamlessly integrated into developmental, universal experiences for children. When they are in a safe, nonjudgmental learning environment, children can work through their own solutions to problems through imaginative constructions, stories, and fantasy. We will also explore the natural healthy tendencies for children to select miniatures that reflect their families, culture, and traditions, empowering them to express themselves in a genuine way and develop control in a chaotic world. Recent neuropsychological research points to the effectiveness of sandplay in facilitating pathways to the brain. Working with sand is a unique developmental experience that helps children express themselves, explore their world, and tell their stories. Sandplay does not require verbal or artistic skills and most children delight in these rewarding techniques for using sandplay with groups of students and with families.
March 5, 2010 (Friday)
Poster Session - Downs Hall
4.30-5.30pm

Musical Neighborhoods: “Grow Up Great” with the Arts Initiative in Urban Head Start Programs

Vanessa Bond
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vanessa.bond@case.edu

This Best Practices poster describes a partnership between a major metropolitan orchestra, a research university, and several urban Head Start classrooms. The initiative, titled “Musical Neighborhoods,” seeks to promote and provide musical experiences for Head Start students. The partnership incorporates preschool educator professional development, the development of classroom music centers supported by resources supplied from the orchestra, classroom visits by orchestra musicians, and field trips to preschool concerts at the orchestra hall. Professional development, led by music educators connected to the research university, is experienced through group trainings, side-by-side music teaching and planning with the preschool educator and music educator, and informal teacher observations with reflective post-teaching conferences. In addition, there is ongoing informal professional development through university and Head Start communication.

Vanessa Bond is a doctoral student and graduate assistant in music education at Case Western Reserve University. She holds a Bachelor of Science in Music Education from Gettysburg College and a Master of Music degree in Voice Performance and Pedagogy from The Pennsylvania State University. Previously, she taught general/vocal music outside of Washington D.C. Her research interests include early childhood music, world music pedagogy, arts integration, and the Reggio Emilia approach to early childhood education.

The AME Approach – Expressive Musical Appreciation – as an Element of Mediation between Theory and Practice in Music Teacher Education

Zuraida Bastião
Federal University of Bahia, Evangelic Faculty of Salvador, Brazil
zuraida_ab@uol.com.br

This research investigated the effect of a program for the education of teachers, aiming the development of creative articulations between practice and theory during the field experience of a student-teacher at the Music Education Course of the Federal University of Bahia, Brazil. Using a one subject case study, the research developed and applied an approach for the preparation of student-teachers with emphasis in music appreciation, entitled AME approach — Expressive Musical Appreciation —, taking the PONTES approach as a theoretical reference. Data was collected during the period of training carried out in a private elementary school in Salvador, BA, Brazil, through the following procedures: interview, autobiography, report, memoranda, questionnaires, video registers and field diaries. After analysis of twenty-two scenes in the educational context, it became evident that the teaching orientation based in the AME approach significantly influenced the process of interactions between practice and theory in the student field experience. Data collected showed that the student-teacher established efficient creative articulations with the educational context and with the students in classroom. This study contributed to the learning of the arts, to promote creative thinking and to support a well-rounded education among early elementary school children.

Zuraida Abud Bastião is professor of music education in Evangelic Faculty of Salvador. She has a Federal University of Bahia’s Ph. D. Also she developed and applied an approach for the preparation of student-teachers with emphasis in appreciation, entitled AME approach - Expressive Musical Appreciation.

Environmental Stimuli: Enhancing Perception and Cognition among Infants and Toddlers

Damon LaCapra
Kean University, NJ
Archit3549@aol.com

The purpose of the study was to review existing literature on the development of cognitive functioning and subsequent interpretations of environmental stimuli to develop an evidence-based hypothetical design for a prototype nursery to enhance the perception and cognition of infants and toddlers. To this end, literature on the cognitive development of both humans and animals was analyzed as it relates to the evolution of neurobiological processes to identify specific developmental capacities of infants and toddlers in the perception and detection of environmental stimuli. From this evidence-based knowledge, the researchers developed hypothetical designs as a starting point for further study. The result was the development of a hypothetical prototype interior environment that could replicate the variations of basic stimulation patterns found within nature. The subsequent data were then analyzed and cross-referenced with existing research to form suppositions on safety and feasibility. The end result was the development of a prototype nursery as a hypothetical solution to enhancing sensory stimulation of children in their formative years, one that can now be implemented and studied further to determine its efficacy and impact on the development of infants and toddlers.

Damon LaCapra is an educator and Interior Designer. As an Assistant Professor in the School of Design, he teaches courses in Interior Design Studio II, Environmental Control Systems, Graphic Presentation for Interior Designers,
Advancing Interdisciplinary Research in Singing (AIRS): A Model for Comprehensive Studies of the Significance of the Arts in Children's Lives and Education

Annabel Cohen, University of Prince Edward Island, Canada & Lily Chen-Hafteck, Kean University, NJ
aco@upei.ca

Understanding how the arts enrich the lives of children in countries and cultures worldwide sheds light on how best to exploit the arts for children in any particular country or culture. Obtaining such information entails a comprehensive research approach, ideally one with a long time-frame. We provide a model of such an endeavor that explores the role of singing in the lives of children, and the role of culture, language, and environment on the acquisition of singing skills and behaviors. The Social Sciences and Humanities Research Council (SSHRC) of Canada awarded funding to a large international collaborative research program on singing, through its Major Collaborative Research Initiative (MCRI) program. This seven-year project under the direction of Annabel J. Cohen, aims to Advance Interdisciplinary Research in Singing (AIRS) through the cooperation of over 70 researchers representing Canada and 15 other countries over 6 continents. With the objective of understanding individual, cultural, and universal influences on singing and the influences of singing on individuals and societies, AIRS focuses on three themes: (1) development of singing ability (2) singing and learning, and (3) enhancement of health and well-being through singing. The theme of learning is being examined from three perspectives: the natural acquisition of singing by children, the formal teaching of singing, and how singing can be used to teach other curricula. The poster suggests the potential transferability of the AIRS model of governance and operational structure to large-scale endeavors in other arts such as dance, drama, writing, painting, learning musical instruments, etc.

Annabel J. Cohen (B. A. McGill; Ph. D. Queen’s University; ARCT RCM Toronto) is a Professor of Psychology at the University of Prince Edward Island and Director and Principal Investigator of the international AIRS Project (Advancing Interdisciplinary Research in Singing). She has dedicated her career to the field of music perception and cognition, and is the recent editor of the journal, Psychomusicology: Music, Mind & Brain. Lily Chen-Hafteck is Associate Professor of Music Education at Kean University, New Jersey, USA. Originally from Hong Kong, she has studied and taught in the UK, South Africa and Hong Kong. Dr. Chen-Hafteck has served as member of the Board of Directors, Chair of Early Childhood Commission and Chair of Young Professionals Focus Group, International Society for Music Education. Her research interests include psychology and early childhood music education. She is a co-leader of the AIRS Research Team focusing on Singing and Cultural Well-being.

Building Artistic Insight in Digital Design

Eugene Garone
Kean University, NJ
egarone@kean.edu

Using computer technology in the classroom is no longer a choice. It is especially expected in today’s art classroom. Therefore, does a strong foundation in traditional art processes provide a strong foundation in the processes one needs to create art using computer technology? Why is it important to teach students traditional art experiences to produce computer graphics using computer technology? How can teaching drawing skills build artistic insight and the visual skills students need to understand the relationship between sketching and digital design? This hands-on workshop focuses on these questions and offers an answer to the often-asked question: “Why do we have to draw?” Based upon recent research, emphasis is on visual thinking, drawing and design principles, the process students use to construe, reformulate, and synthesize knowledge, and the importance of connecting drawing skills and sketching to digital design production. The premise is that there is a strong need to help students understand how drawing skills apply to computer technology. The workshop will provide practical approach to help students build artistic insight as well as suggestions and recommendations for teaching digital design at the high school and college level now and into the future.

Dr. Eugene Garone brings more than 35 years experience as a business owner and educator in art, graphic design, advertising, and K-12 through college-level educational publishing. He holds an Ed.D. in Art Education College Teaching from Columbia University, Teachers College as well as a Master's degree in Visual Communications from NYU. He has extensive college experience as an art educator and program coordinator teaching a variety of courses in art, computer graphics, digital design technology, and media communications.
**Teaching Early Childhood Mathematics Creatively**

Ana Maria Klein  
SUNY Fredonia, NY  
kleina@fredonia.edu

The presentation displays tools for enhancing classroom-related problem-solving creativity among young children. Pre-algebraic thinking is introduced at an early age allowing young learners to use logic creatively. A strong focus is placed on the language of problem-solving which leads to creative solutions.

*Ana Maria Klein* is a Mathematics Educator who focuses on the language of problem solving. Her research is in the creative language that ensues during hands-on mathematical activities. She finds that creative problem solving situations lead to intense and exciting dialogue among learners. These dialogues lead to creative possibilities and multiple solutions enhancing classroom creativity.

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**The Newark Museum and Creativity**

Ted Lind & Kevin Heller  
Newark Museum, NJ  
tlind@newarkmuseum.org

This ‘poster session’ will enable conference attendees to learn about the Newark Museum’s numerous opportunities for teachers and students to develop and use their creative minds. Learn about the tours of the world renowned art collection, studio workshops, professional development, writing exercises, and more that are offered regularly throughout the year. In-depth partnerships with schools, resulting in custom-designed curriculum projects, will also be discussed.

*Ted Lind*, Deputy Director for Education (BA, MFA), has been at the Newark Museum since 2008. He has 28 years experience as a museum educator and is a practicing painter. *Kevin Heller*, Assistant Director of Education for Instructional Services (BA, MA), has been at the Newark Museum since 1987. He is also an experienced art teacher and a practicing potter.

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**Using Multiple Modalities Approach into our Music Class for Young Children**

Ju-Fen Lu, Memorial School  
Union Beach, NJ  
jj0309@yahoo.com

This paper/poster will discuss how teaching music should incorporate multiple modalities approach, especially for young children. This includes visual (seeing), kinesthetic (moving), tactile (touching), and auditory (hearing) based learning, in order to provide an artistic and creative environment to our children. The multiple modalities idea refers to how a student concentrates on learning; what the learning process is; how to retain learned information. The more modalities we create for our students, the more learning engagement will be benefited to our students. Traditionally we assume that teaching music is just teaching children to sing (auditory) and read (visual) music notation. Nowadays there is a need for music educators to modify our teaching style, motivating our students, plus incorporate expanding subject-matters into our curriculum. Therefore, using Dalcroze’s eurhythmics basic principle, “Combine music and movement in order to develop rhythmic unity between the eye, ear, mind and body”, in order to associate with all multiple modalities approach into our classroom. Believing that music, arts, dance, and literature are all in the same disciplines from historical perspectives, which is what we now consider as “multimedia”. By applying multiple modalities approach into our current music teaching, students will become engaged into more varieties of learning environments through media, which enhances their real experience. Young children are full of all the potentials to learn many arts. Therefore, teachers need to grab this golden opportunity to expand their students’ intellectual and physical development, via a cross-curricular well-rounded education in our classroom.

*Ju-Fen Lu* is a music teacher and choral director at Memorial School in Union Beach, New Jersey. Originally from Taiwan, she completed her Bachelor of Music degree at Chinese Culture University of Taiwan, and Master in Music Education degree from New York University. An additional scholarship was awarded for piano study at Ecoles d'Art Américaines de Fontainebleau in 1996. She was an adjunct professor of keyboard studies at Kean University 2004-2006. Currently she is a DMA student in music education at Rutgers University.

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**Music Program FAÇOMÚSICA: Development, Application and Analysis of Selected Creative Experiences with 1st-4th Graders in a Brazilian Elementary School**

Mara Menezes, Alda Oliveira & Zuraida Bastião  
Federal University of Bahia, Brazil  
mara.kroger@gmail.com

This paper presents an analysis of selected pedagogical articulations or bridges occurred during teacher’s practice in the music classes. The theoretical framework used was the P.O.N.T.E.S approach which aims to develop teacher’s competencies for the design, adaptation and development of pedagogic connections of new music contents to student’s previous experiences and specific development levels, to the special situations occurred in the classroom plans, to include and deal with student’s socio cultural values and attitudes, and to work towards problem solving activities in the music education program. This paper includes a description and analysis of selected practical creative experiences developed during the application of the year-long music education program entitled *Faço Música* (Making Music) for students.
Mara Menezes is professor of music education in Federal University of Bahia - Brazil. She teaches classes in fundamentals and methodology of music education and advises undergraduate students. Also she is coordinator of the Music Education course at the same university. As a doctoral student, she is conducting a research study on the assessment of music education that investigates evaluation practices of music teachers in Salvador Brazil.

Alda de Jesus Oliveira is a Supervising Professor at the Federal University of Bahia and a Level 1 CNPq Researcher. Dr. Oliveira has a TUFTS University Master of Arts degree and a Texas University at Austin’s PhD.

Zuraida Abud Bastião is professor of music education in Evangelic Faculty of Salvador. She has a Federal University of Bahia's Ph. D. Also she developed and applied an approach for the preparation of student-teachers with emphasis in appreciation, entitled AME approach - Expressive Musical Appreciation.

Using Technology to Foster Musical Creativity

Clinton Randles
Michigan State University, MI
randlesc@msu.edu

The purpose of this study was to describe the creative cultures of elementary and secondary students participating in a state honors composition concert. Sixteen of 21 participants completed an online researcher-designed questionnaire. Four were females and 12 were males (N=16). Student composers ranged in age from 7 to 18. They collectively favored instrumental music in school, preferred taking lessons on guitar or piano, valued family relationships, took great pride in their creative work, employed very different creative processes, composed primarily on the computer, cited teachers as contributing greatly to their composition development, and displayed high levels of both intrinsic and extrinsic motivation while engaging in composition. Student composers of this study spoke passionately about themselves as creative music makers, often citing the fulfillment that composition brings to their lives as a medium of musical expression.

Clint Randles is a third year doctoral student in music education at Michigan State University. Mr. Randles has taught general music and band in the public schools of Michigan for the past nine years. Clint has written arrangements and original compositions that have been performed by both marching bands and children’s choruses. His research interests include creative identity, the intersection of creative music-making and motivation theory, and the use of technology in creative music teaching applications. Clint has presented papers at state, national, and international conferences, and most recently presented a paper at an international music education conference in Cairo, Egypt. He has articles published in the Michigan Music Educator, Music Education Research International, and Research Studies in Music Education; and articles forthcoming in Arts Education Policy Review, and the Bulletin of the Council for Research in Music Education.

Introducing Young Deaf Children to Music: A Very Special Concert Series

Lyn Schraer-Joiner, Kean University, NJ
D. Solimando, New Jersey School for the Deaf (Marie H. Katzenbach campus), NJ
James Musto, Robert Rocco & Judy April, Kean University, NJ
lschraer@kean.edu

In order to promote an awareness about the benefits of music for hard-of-hearing and deaf individuals and the role the music can play in the lives of young hard-of-hearing and deaf children, the Kean University Music Department, has created a series of interactive concerts emphasizing the auditory, tactile, kinesthetic, and visual modalities. Concerts have included a composition composed by music faculty based upon the limited hearing ranges of the deaf children at the deaf school and performed on an instrument called a radio baton; a performance by the percussion ensemble; musical story presented by music education faculty and students, and an instrument “petting zoo” which allowed participants opportunities to play the instruments performed during the concert. The initial success of the concert series has resulted in the addition of schools from around the Mid-Atlantic region starting in fall 2009. As a result, concerts will aid in the dissemination of best teaching practices for preschool and kindergarten teachers as well as their administrators. This presentation will address necessary teaching practices for the successful musical involvement of young hard-of-hearing and deaf children such as the development and implementation of tactile and visual aids specific to their individual needs; the design of age appropriate concerts emphasizing students’ primary mode of communication; musical instrument selection based upon the hearing needs of the children as well as vital safety precautions necessary for new technological devices such as the cochlear implant and Bone-Anchored Hearing Aid (BAHA).

Dr. Lyn Schraer-Joiner, is director for the Kean University Concert Series for the Deaf, is Music Education Coordinator and Assistant Professor at Kean University.
Leslie currently works with grade one students in Ontario Institute for Studies in Education, University of Kingston, Ontario, and a Master of Teaching from Queen's University, and the work being done with children. She holds a Bachelor's degree in Music Education from Queen's University, and the work being done with children. She approaches her work as a teacher researcher in a way in which Leslie perceives teaching and learning as she approaches her work as a teacher researcher. After I was introduced to the philosophy, my views of teaching and learning changed deeply. As a result of this dramatic transformation, I was inspired to investigate educators’ experiences - both before and after their exposure to the philosophy—and how this exposure informs their practices in the classroom. My findings were derived from a number of interviews with Reggio educators and researchers, as well as from my own experiences with the philosophy. I found that the Reggio Emilia philosophy has enabled educators to realize a vision of teaching and learning, one that has always been deeply inherent in their own personal philosophies of education.

Leslie Siegrist has been exploring the topic of education for the past seven years. Having a strong belief in arts-based education, she was elated to discover an approach that honored the intelligence of young children through the arts. This approach, known as Reggio Emilia, has transformed the way in which Leslie perceives teaching and learning as she continues to explore the philosophy of Reggio Emilia in her teaching. She approaches her work as a teacher researcher and looks forward to sharing her newfound understanding and the work being done with children. She holds a Bachelor’s degree in Music Education from Queen’s University, Kingston, Ontario, and a Master of Teaching from the Ontario Institute for Studies in Education, University of Toronto. Leslie currently works with grade one students in Toronto.

The Multiple Intelligences in the Music Teacher Education Course at FACESA: Some Considerations

Brasilena Trindade, Angelo Fonseca, Ekaterina Konopleva, Mariana Caribé, Luciana Acácia, Gabriel Macedo, Jussara Hübner, Carla Cumming & Maria da Glória Lemos
Universidade Federal da Bahia, Brazil
brasilenat@hotmail.com

This presentation of the set of disciplines offered by the Music Teacher Education Course at Faculdade Evangélica de Salvador (FACESA) which address Howard Gardner’s Multiple Intelligences. The course follows the national guidelines for teacher education as established by MEC - Ministry of Education. The disciplines approach the promotion of multiple intelligences as one of the relevant learning aspects of teachers and students. The implementation of the disciplines followed research in the literature, audio-visual materials and online sites and resulted in the project “Multi Intelligences Project: Multiple Learnings”. The project has been implemented gradually throughout all the disciplines as teachers have grasped its relevance. The hypothesis is: if the disciplines follow the guidelines as of the project Multiple Intelligences Project: Multiple Learnings, the development of multiple intelligences will also be promoted in the participants. The work was base in three lines of study: guidelines for international and national higher education systems; guidelines for Music teacher Education courses; and trends in educational psychology. Gardner (1993, 1997, 2000 e 2007), Nogueira (1998), Armstrong (1999) and Campbel, Campbell & Dickinson (2000), among others, were referred to for Multiple Intelligences. By means of teaching activities performed in the disciplines, we want to evidence the importance of promoting multiple intelligences as a successful way to form music teachers at higher level of education. It has been clear the interdisciplinary involvement of distinct disciplines with musical and extra-musical connections that enable teachers and students to be involved with music and to develop their multiple intelligences.

Leslie Siegrist
Ontario Institute for Studies in Education, University of Toronto, Canada
Leslie.siegrist@gmail.com

The Reggio Emilia philosophy was developed for preschool and primary-aged children by the parents and educators of Reggio Emilia, a small city situated in northern Italy. From the development of this philosophy, many key elements emerged, which have come to be known as the defining principles. These principles include an emergent curriculum, with an emphasis on project work, representation and documentation, as well as a focus on the environment and the role of the teacher as a researcher. After I was introduced to the philosophy, my views of teaching and learning changed deeply. As a result of this dramatic transformation, I was inspired to investigate educators’ experiences - both before and after their exposure to the philosophy—and how this exposure informs their practices in the classroom. My findings were derived from a number of interviews with Reggio educators and researchers, as well as from my own experiences with the philosophy. I found that the Reggio Emilia philosophy has enabled educators to realize a vision of teaching and learning, one that has always been deeply inherent in their own personal philosophies of education.
Moving To Deeper Levels of Integration: Lessons from the Field

Kevin Warner
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The strategies cited in this paper are based on classroom observations, conversations with K-6 public school teachers, and documented successes and challenges from sixteen years of work as a teacher and trainer in arts-integrated schools across the country. This paper first emerged as an analysis of the best practices of these dedicated teachers and administrators, but quickly merged with the presenter’s personal experiences as a college professor, dance educator and classroom teacher as a way to both guide and support those who continue to maintain a commitment to arts-integrated teaching and learning. The paper addresses the very real challenges facing teachers and schools as they seek to balance the role of the arts as a teaching and learning tool with the very real issues of accountability associated with No Child Left Behind. Using integration examples that are grounded in state curriculum in both dance and non-arts areas, it applies stories from the field and concrete integration examples to discuss the multiple “definitions” of integration, “levels” of integration, and specific obstacles to effective integration that exist at both the individual and school levels. It offers specific recommendations and strategies for beginning to overcome some of these obstacles, along with a “charge” to all of the various constituents of schools (classroom teachers, arts educators, administrators, teaching artists, etc.) to move toward “deeper” integration that honors the integrity of both the art and non-arts areas.

Kevin S. Warner is a Visiting Associate Professor of Dance and Director of the Interdisciplinary Arts for Children Program at The State University of New York, College at Brockport. He earned a Master of Fine Arts degree in Dance from Temple University, and has done post-graduate work in Early Childhood, Elementary and Music Education. Kevin’s work focuses on the role of dance in teaching and learning across all subject areas. He consults and presents nationally in arts integration and the arts as whole-school reform. Formerly, Kevin was the Program Director of North Carolina’s A+ Schools Program where he led the development and implementation of A+’s nationally recognized teacher professional development model, Teaching Artist Training model, and multiple other projects and initiatives. He is a certified teacher in both elementary education (1-6) and dance (PreK-12) and has taught third grade and dance in public schools in North Carolina and New York.

March 5, 2010 (Friday)
Roundtable Session – Downs Hall
4:30-5:30pm

The Fascinating Ways of Children’s Thinking - Presentation of a Multidisciplinary Learning Material

Markus Cslovjecsek
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In this roundtable, participants will explore an interdisciplinary, action-oriented and participative way with their own thinking paths and creativity. creafon® is a recently developed learning material based on children’s ideas. It is an open, creative playground composed of time, sound, and shape. creafon® works according to the principle of “low skills - high sensitivity” (Knill, 2005), encourages spontaneous discoveries, and motivates children to experiment. Through its multiple stimuli, creafon® appeals to many kinds of intelligence. The spontaneous exploration by the audience will show multiple and creative ways of how children implement the material and how such material can be used in math, language, science, arts and music classes from early childhood to the university level. Together with the participants, we will also describe what is expected for teaching and learning in the classroom: A Transformative Practice Zone (TPZ) that provides “spaces to share and listen to others ideas, visions and commitments, and to build relationship in collaboration across formation, disciplines and institutions” (Bresler, 2002). Based on the experience, we will discuss ideas and options for adaptation of creafon® in the classroom.

Markus Cslovjecsek is Professor of Music Education and Chair for Music Education in the Institute of Secondary Education at the School of Teacher Education of the University of Applied Sciences Northwestern Switzerland. Markus has been teaching in elementary schools, middle schools, high schools, music schools, teacher training colleges and universities. The focus of his work lies on the development of new perspectives concerning the role of music in schools and in learning environments. He coordinates the international network on «Practice and Research in Integrated Music Education» (PRIME). For Klett und Balmer Editors he leads the project «Mathe macht Musik» www.mamu.ch. His articles are published widely and he is regularly invited as an international speaker and workshop leader. One of his most recent projects is the development of the multi-sensory educational playground «creafon» www.creafon.com. Markus is the artistic director of the Kantorei Solothurn www.kantorei-so.ch. For more information: http://campus.ph.fhnw.ch/Main/MarkusCslovjecsek
Design Awareness

Rose Gonnella
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Graphic Design, Industrial Design, Interior Architectural Design, Environmental Design, Interactive Design are not professions found on the radar screen of most children, partly because many don’t know that such professions even exist. Children don’t usually consider or realize that somebody had made design choices about the size, color, composition, typography, etc. of a simple sign (wayfinding) or that a tea pot was “sculpted” by someone who was looking for a beautiful solution to the creation of a functional object. Design is so ubiquitous in our lives that it is seamless – unnoticed. By not realizing that design and designers exist, children won’t be aware either, that design matters or that “design can help change the world” – as in the design of One Laptop Per Child (Yves Behar designer / Fuse Project) or that the redesign of the Target prescription bottle and label (Debra Adler designer / ClearRX) was created to save senior citizens from taking the wrong medication (design can save lives). Including Design in a discussion of educating children brings awareness to the potential of broadening the depth and breath of creative thinking. An introduction to design would include an overview of what exists - the design disciplines (how and what do designers do?), and sample projects and exercises that would broaden creative thinking particularly in the area of creative problem solving. Design gives children an opportunity to use the things they love to do in art and learn that it can be turned into a profession.

Rose Gonnella is both a professor and the Executive Director of the recently launched Robert Busch School of Design at Kean University. Professor Gonnella has been teaching design for 20 years at Kean. Courses developed and taught include both fundamentals of graphic design up to and including advance application theories and technologies. Her particular research interest is in creative development and to address this area she has co-authored books with Distinguished Professor Robin Landa and other colleagues (also at the Robert Busch School of Design). Her books include: Creative Jolt Inspirations (F&W), Visual Workout (Delmar Thomson Learning) and 2D for Graphic Design (Delmar Thomson Learning), and upcoming: Comp It Up, Materials and Techniques for Creative Design (Cengage).

The first ArtsSmart Guide, published by Baltimore County Public Schools in August of 2005, was intended to support the county’s Blueprint for Progress and the Maryland Voluntary State Curriculum by offering a series of lessons which integrate visual art, music, theatre and dance with the language arts and mathematics curriculum for grades K-2. Nationwide studies, such as the Arts Education Partnership’s Champions of Change: The Impact of the Arts on Learning (Fiske, 1999) and Critical Links: Learning in the Arts and Student Social and Academic Development (Deasy, 2002), have shown there is a strong connection between increased student achievement and increased exposure to and involvement with the arts. The ArtsSmart K-2 Curriculum Resource Guide has not only supported the arts magnet program at the Halstead Academy of Art & Science, but is also currently in use by teachers in schools around the county who have completed the BCPS professional development course Making the Connection: Quality Arts Integration for Elementary Teachers. There is now a need for a follow-up guide with lessons for grades 3-5, so that Halstead Academy may expand the ArtsSmart program into the upper grades, and to enable teachers at other schools to implement lessons which directly support Goal I of the Baltimore County Public Schools Blueprint for Progress by: Providing instructional strategies that include multiculturalism and differentiation; Integrating technology in the teaching/learning process; Using a common core of research-based instructional practices which will result in more purposeful and engaging work for students.

Suzanne Henneman is the dance resource teacher for Baltimore County Public Schools. Her responsibilities include writing and implementing K-12 dance curriculum, supervising dance teachers in the county with 10 fine arts dance programs grades 6 – 12, and providing resources and training for Pre-K through grade 12 Physical Education and Dance Education. Mrs. Henneman has presented at the local, state, and national levels in dance education. Mrs. Henneman has been active in developing fine arts initiatives at the state level through the Maryland State Department of Education including most recently the Voluntary State Curriculum in dance and the Maryland Instructional Tool Kit for the Fine Arts as well as served as a consultant on the MSDE Fine Arts Facilities Guidelines. Suzie most recently was honored by the Maryland Association of Health, Physical Education, Recreation, and Dance as the recipient of the Wm. C. Burdick award for pioneering service and leadership.

Creative Chinese Musical Games

Dafu Lai
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Singing and active participation are the fastest ways to learn and internalize music and to develop children’s musicianship. Musical game is the simplest way to inspire young students’ learning, singing and participation. In this workshop, I will
share some creative and interesting Chinese musical games, including “Finding A Good Friend,” “Chinese Kungfu,” “Duckie Quack Quack” and “Hiding Handkerchief.” These games are related to inner hearing, percussion music, notation, music fundamentals and children’s sociable actions. All songs will be taught with original Chinese lyrics, but I will explain them in English. Please prepare to sing, jump, and play, and then you will understand that singing in Chinese is not that difficult. Playing Chinese musical games does not only help build your musicianship, but also help you to achieve much enjoyment and fun!

Mr. Dafu Lai is a music lecturer at China University of Petroleum in Beijing, School of Humanities & Social Sciences. He got his M.A. in Music Education at New York University in 2006 as a fellow of the Ford Foundation International Fellowships Program. His research interests include Kodály approach, ocarina flute and music education technologies. After repatriation in the last three years, Mr. Lai has published one book translation, one set of presentation DVD and some academic papers. He has also been presented academic workshops at ISME Bologna World Conference, the National Center for Performing Arts, China Conservatory of Music, Beijing Normal University, Jimei University, Nanjing Arts Institute and Chengdu University.

Pattern Blocks: From Concrete Representations to Creative Expression - Constructing Bridges to Learning

Jane MacDonald
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The roundtable presentation will provide opportunities for early childhood practitioners to participate in hands-on activities using the math manipulative ~ Pattern Blocks ~ for developing key mathematical and language skills in the young child. A series of engaging learning activities will be demonstrated during which instructional strategies will be shared. From free exploration of the manipulative (vocabulary and concept building) to Growing Gardens (creative design) to Pattern Block Riddles (writing across the curriculum), the participant will be provided a variety of ways to combine creatively the expected academic learning outcomes with developmentally appropriate activities. Lastly, an emphasis on literature will be shared to integrate connections between Mathematics and Language Arts. Ideas for time management and authentic assessment will be offered for success with diverse and at-risk learners. These will include observation, interview, project ideas, and written pieces. Vygotsky’s idea of scaffolding will be discussed and modeled through the use of learning groups including pair-share, and small groups. Opportunities will be provided for questions and answers. Participants will be provided both instructional strategies and materials for immediate replication in their own learning community.

Dr. Jane MacDonald is an adjunct professor of education at both Kean University and Ocean County College. She is involved with teacher preparation including literacy, curriculum, learner characteristics, diversity and the management of appropriate educational learning environments. She brings to her current assignment a wealth of experience. During Dr. MacDonald’s tenure in the public schools, she served as an Elementary Supervisor of Curriculum and Instruction, Reading Specialist, Teacher of the Gifted and Talented, Technology teacher, Basic Skills and Classroom teacher as an elementary generalist. Jane has also worked as an in-class support model teacher for Special Needs children and as an ELL magnet teacher. As an educational consultant, Dr. MacDonald has provided professional development workshops on the NJCCCS in Math and Language Arts for teachers throughout the Northeast Region and at DODDS sites in Europe. Her Doctorate and Masters are both in Early Childhood Education.

Moving Off the Page: Exploring the Possibilities of the Creative Arts Classroom

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Edwards (1997) refers to the creative arts as “the language of the imagination,” as expressed through the media of music, dance, paint, sculpture, storytellers, and poets. For young children, the ability to “tap into the imagination” is not a conscious mental exercise, but rather a natural mixture of reality and fantasy. In contrast, when adults describe creative experiences, they often invoke the metaphor of “moving off the page” to represent a conscious shift from the planned to a place of new possibilities. As teachers, we may “set the stage” for imagination, but experience difficulty allowing experiences to unfold for reasons that range from a lack of personal experience to a lack of comfort with less-structured environments or unpredictability. Educators who study creativity in the classroom often reference the critical role of the teacher in not only fostering a climate conducive to creative experiences, but first, modeling a personal creativity (e.g. Althouse et al., 2003; Isbel & Raines, 2003; Isenburg & Jalongo, 2001; Wassermann, 2000; Wright, 2003). So, how do teachers gain experience in the imaginative, learn to explore new classroom structures, and begin to embrace uncertainty? When teachers tap into their own creativity, they are better equipped to assist children with creative expression that is appropriate to their own developmental potentials. This project focused on ways that music teachers first experienced tapping into their own imagination and creativity, developed new ideas for classroom experiences, and then implemented exploration and open-ended experiences with their Prekindergarten through Second Grade students.

Dr. Martina Miranda is an Assistant Professor of Music Education at the University of Colorado at Boulder where she teaches elementary music methods courses, graduate music
education courses, and supervises field experiences. Dr. Miranda has a strong background of over 16 years of classroom teaching experience in elementary general music and chorus. Her prior university service includes work at the Crane School of Music at SUNY Potsdam, and Auburn University. Dr. Miranda has published and presented on three topics of primary research interest: developmentally appropriate practices for Prekindergarten through Second grade children, and the collection of children’s folk songs transcribed by Ruth Crawford Seeger. Dr. Miranda holds Orff and Kodály certifications, and has professional affiliations with the Music Education Special Interest Group of the American Educational Research Association, the American Orff-Schulwerk Association, the Organization of American Kodály Educators, and the National Association for the Education of Young Children.

It’s Okay to be Different: An Interdisciplinary Approach to Improving Literacy

Evan Paquette
Independent Teaching Artist, NY
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We will look at how to safely and effectively integrate arts-education techniques, such as “still images” and “role play,” into a reading and exploration of the message(s) in Todd Parr’s It’s Okay to Be Different. I will display and present how I have effectively applied, documented, assessed, and evaluated this work. In addition, I will facilitate a discussion about how these techniques can be used as part of an interdisciplinary approach to improving literacy amongst preschool and early elementary school children.

Evan Paquette is a professional Teaching Artist working in New York City. During the summer of 2008, Evan traveled abroad to Ireland to study community-engaged theater. He holds a M.A. in Educational Theater from New York University and a B.A. in Theater Arts and English from Rutgers University.

What You Say Matters Most!

Michele Russo
Young Audiences New Jersey, NJ
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How does dialogue during a dance activity enrich a child’s experience? Can the right questions help a student make a creative choice? Why is reflection a crucial part of learning in the arts? And how do we do it? This roundtable will address these questions through documented examples of best practices. A rich dialogue that encourages students to make creative choices and take risks is much more important than having special materials, instruments or knowledge. When children are engaged in a movement, music, visual art or theatre activity, the most important role a teacher plays is to facilitate the child’s experience. We all know that students should be allowed to “make whatever they want” and “be creative” but how do we plan activities so that the learning is rich, and so that children’s ideas are supported? The teacher’s best tool is the way he or she talks with children before, during and after the experience. This roundtable discussion will explore the best practices in an arts activity in three parts: 1) Planning for rich learning opportunities; 2) Supporting the process; and 3) Reflection. Exemplars, lesson plans and documentation will illustrate effective practice.

Michele J. Russo is Senior Education Associate for Young Audiences New Jersey. Michele manages the Creative Beginnings Early Childhood program, which provides in-depth arts training to early childhood teachers and in-school residencies with early childhood arts professionals for young students. Michele is a former Montessori educator, a published poet and an aspiring visual artist.

Mathematics and Music in Education

Thomas Walsh
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Music has always been linked to mathematics. Stringed instruments vibrate in sine waves, and the Greeks established the 8 note Octave, and the Major (Ionian) and Minor (Aolian) scales based on mathematics. In Greece Mathematics and music were studied together. Johannes Kepler developed a simple ratio to accurately describe the movement of the planets around the sun, calling it “The music of the spheres”, and claiming the planets create tones when traveling around the sun. We will explore these and many other topics.

Dr. Thomas Walsh joined the Kean University faculty in 1999, and is very interested in mathematics, science, and the connections between those and other subjects. He has studied them in his research, and continues to point them out to his students.