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**EFFECTIVE TEACHING PRACTICES IN A PRESCHOOL MUSIC AND
MOVEMENT PROGRAM: AN OBSERVATIONAL STUDY**

by

Colleen McDonald Tselentis

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A Thesis Submitted to the Faculty of the

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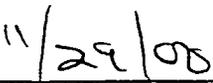
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**these are the pseudonyms I use throughout the paper for my subjects, to whom I promised anonymity.

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ABSTRACT

This paper discusses the benefits of a music and movement program in a preschool setting. It reports the findings of a ten week observational study of an enrichment program offered at a child care center affiliated with a national chain. The paper includes a review of the literature regarding working with “difficult” or “spirited” children, the benefits of music and movement, developmentally appropriate practices in preschool, and qualities of expert, effective teachers. The study focuses on the behavior and actions of the teacher, coupled with a look at one little boy’s participation and reactions. The young subject was chosen as the focus because his classroom teachers warned the enrichment teacher not to take him. They told her he was a difficult child, with aggressive anti-social behaviors. They said he would be out of control in her class. The enrichment teacher accepted him in the class anyway and he thrived. The study focuses on the following questions: What music and movement activities does a teacher use to create opportunities for social, motor, cognitive, and language development? In what ways would a child having difficulty in the regular classroom respond to the activities and teacher actions in a music and movement enrichment program? What teacher qualities or actions seem to be necessary to make a positive impact on the child's behavior and development?

Some interesting implications and recommendations for early childhood education emerged from the study. The study showed that the music and movement activities promoted positive experiences for the subject. Perhaps even more importantly, it was found that the skillfulness of the teacher was one of the most important factors in the successful music and movement program. The study led to the following recommendations based on the implications: policy changes need to take place concerning early childhood education, teachers need to be prepared, teachers need proper training and education, teachers should be supported and have access to a variety of resources, class size is a crucial element in building an effective early childhood program, and finally, young children need to move and be exposed to music to maximize their development and become well rounded, healthy human beings.

CHAPTER 1

STATEMENT OF INQUIRY

Introduction

Ten three and four-year-olds sat with great anticipation on their carpet squares, focusing their attention on an old milk crate in the middle of the circle. Their teacher Sally said, "I am going to bake a cake. I need some magic colors." The kids called out color names. "What magic words do we know?" One child said "abra cadabra," another offered "bibity bobity boo." Sally had the children slowly, quietly and eerily say them together, "Abra cadabra, bibity bobity boo." With a drum roll from her assistant, Sally lifted up the crate and a colorful "cake" emerged, almost magically maintaining the shape of the crate. The children compared the pompom pile to a sand castle and a cake. Sally led them in a rousing rendition of "Happy Birthday to Us."

After they blew out their pretend candles, Sally told them they needed to clean up. Each child chose a pompom and started to sweep. They swung the pompoms down to the floor in a sweeping motion. Then they started to dust the furniture. Ian came and "dusted" Sally. Next they pretended to paint. "Let's paint slowly so it won't splatter," Sally advised. Suddenly they were in a hurry and painted fast and furiously. Then they reached up to paint the ceiling. They swung their pompoms all around painting imaginary walls and doors. Ian and his friend painted each other, laughing the entire time. Sally accepted their behavior, but set some limits when she told the class, "It's okay to paint each other as long as you don't paint faces." Finally, Sally added music to the activity and demonstrated the concept of freeze dancing. The children froze when the music stops, then started dancing again when it resumed. During the song, the children continued to imagine the pompoms to be various things and Sally had them switch the pompoms from hand to hand as they danced.

While this one music and movement activity obviously exemplifies a playful experience for the preschoolers, it seems like much more was happening. On the surface, few would argue the value of music and physical movement in the lives of young children.

Music can evoke a variety of emotional responses. Singing to a child can bring calmness, while a familiar finger play can inspire giddiness and sheer delight. Meanwhile, freedom of movement provides a way for children to explore their surroundings and learn about the world around them. Despite this acceptance, many overlook music and movement when designing the programs for young children.

Through this study I wanted to learn more about teaching music and movement exploration classes for young children. I wanted to observe an experienced teacher to see how she creates an environment that promotes the growth of the whole child, taking into account children's social, emotional, cognitive, and physical development. I also wanted to take a close look at how children benefit from such a program. I planned to focus on the qualities of the music and movement activities and their impact on the children. Interestingly, I quickly found that the music and physical education enrichment was only a small fraction of the equation. The teacher's experience, expertise and nurturing approach played a large role in creating the children's positive experiences. I wanted to use the study to examine the types of activities the experienced teacher uses. I looked at how a child benefits and how the teacher creates those benefits. This study looks at one slice of life for one little boy and one teacher.

Thesis Statement

With this study, I wanted to investigate how interactions like these benefit preschool aged children, one child in particular. A large body of evidence suggests that exposure to and participation in music and movement activities benefit young children tremendously, but many day care and preschool programs fail to include it at all. In those which do offer music, movement and free expression time, it is often separate from the rest of the day and may be available to only a select few who pay for the outside service. I plan to show that children in care settings could derive benefit from more time spent playing with developmentally appropriate music and movement activities. Through my study, I will also examine how "difficult children" who display disruptive or aggressive behaviors in the regular, daily routine of day care or preschool could benefit from the structure yet freedom of self expression afforded by the types of activities offered during music and movement

sessions administered by trained, professional educators.

While music and movement provide powerful tools for teachers and profound benefits for children, teachers need more than familiarity with the mere activities. The teachers need to be skilled and educated. I do not mean to say they need to be highly trained and exceptionally talented musicians or athletes. Quite the contrary, they do not need fantastic musical or physical talents. Instead they need to be trained in early childhood education. They need to know about child development and have experience dealing with young children. They need to understand and incorporate developmentally appropriate activities and expectations. "The early childhood education [teacher] must be deeply knowledgeable about how children develop, function, and thrive. Care givers must know how to carry out interpersonal interactions and "scaffold" early learning," (Honig, 1996, 7). Teachers of young children should also have a respect and love for young children. "A matured and perceptive kindness or unconditional love so important in good care givers, means both heart and detachment in helping children to help themselves," (Cartwright, 1998, 18). The skilled, caring early childhood professional is best equipped to promote children's social, cognitive, language, and physical development.

Description of Inquiry

With this study, I wanted to investigate how an experienced teacher creates a music and movement program for young children. To inform my study, I began with a literature review. I studied the benefits of music, movement and expert teachers on young children's social, physical and cognitive development. Since the benefits of music and movement are generally accepted, for my study I wanted to look at the music and movement from a more specific angle than just general benefits. First, I wanted to conduct a focused observational study of one teacher. I chose a teacher with many years of experience working with young children who is respected in the local early childhood education community. I wanted to watch her to see what activities she uses in her enrichment program to create opportunities for the children's social, motor, cognitive, and language development. After talking to the teacher I decided to focus my observations on one child in her class, "Ian," a little boy who classroom teachers warned her not to include in her program because he was

“aggressive and disruptive.” I wanted to watch how he responded to her and her program. I looked for the qualities or actions on her part which made an impact on the child's behavior and development? I concentrated my inquiry into one teacher's practices, as seen through my eyes and Ian's eyes.

Outline of Chapters

I have written four major chapters in order to answer my research questions: a review of current literature; an explanation of the study design and methodology; an overview of the findings; and explanation of the study's implications along with recommendations for other early childhood educators.

The review of the literature covers several areas. First, I researched some of the basic issues in early childhood education, such as developmental appropriateness, the value of play, and the impact of class size on children's learning and care. Next, in order to provide a foundation for my second research question concerning a child with behavioral difficulties in the regular classroom, I looked at the “difficult child.” How have parenting and teaching researchers labeled and defined children with aggressive or inappropriate behaviors? What steps do they recommend in combatting or changing undesirable behavior? Next to support my first two research questions, I researched the importance of music and movement. Why is physical education important even for our youngest children? What is the value of exposing children to music? I examined how music and movement programs should be structured to make them the most effective for young children, then I took a closer look at the benefits, focusing how music and movement promote social, physical, motor, cognitive, brain and language development. Finally I looked at one of the most important elements in the equation: the teacher. What attributes make an expert or effective teacher? Why is it important for teachers of the young to be educated? The chapter concludes with the conceptual framework and research questions for my study.

The next chapter lays out in detail how I organized my study. Using other researchers and my own views, I explain the rationale behind my study design. Then I describe the observational study. I focus on my role as a researcher and how I selected

Sally and Ian as my subjects. Then I explain my data collection and data analysis methods. I connect each of my research questions to the methods I used. Finally I address the limits and the significance of the study.

In chapter four, I discuss my findings. First, to help put the findings in context, I describe the setting and my subjects. Throughout the text, I use many excerpts from my field notes as well as my various interviews to answer my research questions. Again I begin by looking at findings from my study which address general early childhood issues. Then the findings go on to look at more specific activities Sally used to help promote the potential benefits of music and movement. Finally I look at how her teaching methods, knowledge base and attitudes made an impact on her teaching.

Finally, in chapter five I present the study's implication, recommendations, and conclusions. I discuss the importance and influence of the teacher in a young child's life. Ian bonded with and responded to Sally. Her expertise, patience and respect helped create a very positive experience for this little boy. Ian appeared aggressive and antisocial to his classroom teachers, but in Sally's environment he participated positively, helped with class responsibilities, and showed empathy and compassion for others. From this study I made the following recommendations. First, young children need to move and be exposed to music. Next, we as a society and our policy makers need to change our attitude toward early childhood education and child care during the first five years of life. Teachers need to be prepared, they need continued training and higher education, they should be supported with access to adequate resources, and have small class sizes to promote bonding and enhance early learning opportunities. Finally, teachers of young children should be valued as professionals and compensated as such.

CHAPTER 2

LITERATURE REVIEW

A review of the academic literature regarding early childhood helps define the terms for my study. First, I looked at some key issues which provide a foundation for early childhood education, such as the value of play and the meaning and significance of developmental appropriateness. Since I focused my study on a “difficult child” in the classroom setting, I needed to review the literature concerning children who exhibit disruptive or aggressive behaviors. I used the literature to help identify and explain the labels used to describe my subject. I thought it would be helpful to see how parenting and child development experts describe “difficult children” and examine what steps they suggest parents and teachers should take to correct the troubling behaviors. This information provided a greater understanding of the impact the music and movement teacher had on Ian.

Next, I turned to research concerning music and physical education in early childhood. I researched the value and general benefits of music and movement activities in the lives of young children. However, I quickly discovered the need to again define my terms. I needed to address the structure of music and movement programs. What is the significance of a developmentally appropriate and playful format? Then I looked for the benefits of developmentally appropriate preschool music and movement programs. Finally, I looked at literature to answer my third research question: what teacher qualities or actions seem to be necessary to make an impact on the child’s behavior and development. I looked at research regarding preschool teacher’s knowledge and attributes.

I. EARLY CHILDHOOD EDUCATION ISSUES

Developmental Appropriateness

The National Association for the Education of Young children (NAEYC) believes that a high quality early childhood program provides a safe and nurturing

environment that promote the physical, social, emotional and cognitive development of young children. . . The concept of developmental appropriateness has two dimensions: age appropriateness and individual appropriateness. . . Knowledge of typical development of children with the age span served by the program provides a framework from which teachers can prepare the learning environment and plan appropriate experiences. . . Both the curriculum and adult's interactions with children should be responsive to individual differences," (Bredekamp, 1987, 1-2).

In order for music and movement programs to give children the most benefit, it is critical that they be developmentally appropriate. David Elkind warns against trying to force children to learn or perform skills at the wrong time. They may experience frustration and failure. "One result of being placed in such a position is low self esteem. . . When adults are too intrusive in a young child's learning, for example, the child may feel that he or she cannot really do anything on his or her own but will always require an adult for guidance and direction." He goes on to conclude: "Being asked to do things at the wrong time, stresses young people indirectly lowering self-esteem and thus rendering them more vulnerable to stress," (Elkind, 1984, p. 49-50).

Brain Development

"The study of cognitive psychology and brain physiology has begun to show how facilitating structures and processes are set in or stifled very early in life," (Little, 1994, 27). As the exciting world of research in neuroscience begins to make the transition into education research, many implications for early childhood practices emerge.

(1) Good prenatal care, (2) warm and loving attachments between young children and adults, and (3) positive, age-appropriate stimulation from the time of birth really do make a difference in children's development for a lifetime. . . A child's environment has an enormous impact on how the circuits of the brain will be laid. . . Positive interactions with caring adults stimulate a child's brain profoundly, causing synapses to grow and existing connections to be strengthened, (Newberger, 1997, 5).

Value of Play

Play is the cornerstone of any developmentally appropriate preschool experience.

“Play activities encourage active learning through problem solving. Through this medium, children see problems in their own terms. That is, the content is relevant, engaging, and meaningful, thus resulting in a more *developmentally appropriate* curriculum,” (Gabbard, 1993, 18).

Play not only is a means for children to learn and develop cognitively, it is also a powerful medium for social development. “Through play children learn to express personal views and understand other’s views. They learn about justice, fairness, cooperation, friendship, loyalty, and social rules. As these social skills develop so does self esteem.” “Preschool should endeavor to develop a positive self image for each child and to nurture their respect for others. Children should be granted the right to grow at their own pace without undue interference from adults, and they do this primarily thorough play and exploration,” (McKiernan, 4).

Not only is playful learning important for children socially and personally, it can also actually be a classroom management tool for teachers. “Giving children the time and freedom to play can be an important component of preventative behavior management,” (Patrick, 1996, p. 12 & 21).

Class Size

The National Association for the Education of Young Children finds class size to be an essential element in achieving a developmentally appropriate program. “Implementation of developmentally appropriate early childhood programs requires limiting the size of the group and providing sufficient numbers of adults to provide individualized and age appropriate care and education,” (Bredenkamp, 1987,14). They state that 4 and 5 year-olds should have no more than 20 children for every two adults and that younger groups should have much smaller numbers.

The “Difficult Child”

Definition and Labels

Howard Glasser, a local psychologist who runs the Center for the Difficult Child,

describes children like my subject very effectively. "They had become stuck in patterns of negativity from which they could not extricate themselves. . . They expended the greater part of their wits and intelligence in the unproductive endeavor of trying to get strong reactions to their problem behaviors," (Glasser, 1998, p. 2). He continues, "Over-energized children struggle with lack of inhibition. There are times when they cannot conjure up the inner control required to override their impulses to do the inappropriate. . . often in ways that place them in extreme conflict with their environment or the people close to them," (Glasser, 1998, 34).

Mary Sheedy Kurchinka, a teacher, parent educator, and the director of Minnesota's Early Childhood Family Education Programs, also does a great deal of writing about challenging children, but she strives to frame them in a more positive light. Her work grew out of her experiences with her own son. As she looked for parenting help and information, she could only find descriptors such as "difficult, strong willed, stubborn, mother killer or Dennis the Menace." She realized "that this kid who could drive me crazy possessed personality traits that were actually strengths when they were understood and well guided." She chose the word spirited instead: "Lively, creative, keen, full of energy and courage and having a strong assertive personality," (Kurchinka, 1991,17). These distinctions are important when studying "a difficult child" in the classroom. How the teacher views and labels a child, ultimately has a tremendous impact on that child's behavior and experiences in the classroom.

Recommended Teaching Strategies

The development of self control and self regulation is one of the ultimate goals for children as they approach school age, the "difficult child" is no different. "We want to help children develop these skills-to help them learn to control their emotions, interact in positive ways with others, avoid inappropriate or aggressive actions, and become self-directed learners," (Bronson, 2000, 32). "To assist internalization of positive and appropriate standards, care givers can model positive behaviors, minimize exposure to violent or antisocial models, expect and encourage independent and responsible effort and use guidance strategies that provide reasons and must help children understand the

consequences of their actions,” (36).

NAEYC advises teachers to help children develop self control and the ability to make better decisions in the future. NAEYC offers the following recommendations for guiding children’s behavior: “Adults facilitate the development of self esteem by respecting, accepting and comforting children, regardless of the child’s behavior,” (Bredekamp, 1987, p. 12). “Adult behaviors that are never acceptable toward children include: screaming in anger; inflicting physical or emotional pain;. . . threatening or using frightening or humiliating punishment,” (Bredekamp, 1987, p. 11).

II. MUSIC AND MOVEMENT

Next, I reviewed the literature concerning the structures and benefits of music, movement and drama programs for young children. Over the past twenty to thirty years, a great deal of the material written concerning music and creative movement for young children takes the form of how-to strategies for teachers. There seems to be an overarching assumption of worth, thus there has not been as much pure research into the benefits as one might expect. However, as music and physical education programs throughout public education fall victim to budgets cuts, advocates conduct more studies to justify the significance of programs to lawmakers, bureaucrats, parents and school boards.

Value of Physical Education

Supporters of movement education emphasize the overarching importance of physical education, for children’s well being. Graham Fishburne and Ian Frank concluded a paper they presented at a conference on physical education in early childhood with the following statement: “The importance of early learning experiences in all aspects of human movement is fundamental to the development of a child. Only by providing a rich experience of movement situations through which children can develop both perceptual-motor abilities and perceptual motor skills can we, as educators, hope to develop the children to their maximum potential,” (Fishburne, 1985, p. 48).

Value of Music Education

The following quotation is another example of a music association trying to

convince readers of the immense value of music education.

“Music is creative energy captured in sound. It heightens feeling by saying what words cannot express. It is essentially ineffable. Music is ‘feelingful’ intelligence. It is holistic thinking with a punch. No other part of the curriculum can duplicate this unique and powerful way of knowing. Therefore quality education must mean total education. That means teaching and learning in every way possible – not just reading and writing and calculating – but also feeling and moving, drawing and singing, dancing and creating. And that is why music must exist in the schools are the heart of the curriculum – not as entertainment or relaxation, but as a unique way of knowing and as the foundation of feelingful intelligence. “ (Klester, 1998)

There is more literature beyond these types of sources. In addition to discussing the how to’s of music education, Many methods books discuss the importance and value of music education as well. “If children are exposed to classical music weekly, they maintain a preference for all kinds of music, even after age of 5, suggesting that children’s listening values are influenced more by environment and teaching than by age,” (Hart, 1997, 114).

Developmentally Appropriate Physical Education

The movement activities should be developmentally appropriate, unfortunately many early childhood physical education programs are simply scaled down versions of curriculum designed for older children. Instead, the format should be based more on the motor development and the developmental needs of children (Gabbard, 1988). Early childhood movement programs should develop fundamental movement patterns, general movement skills, concepts of stabilization, locomotor skills, manipulations skills, and awareness of movement concepts (Gallahue, 1972). The activities should also enhance perceptual motor development, which involves “monitoring and interpreting sensory data and responding in movement.” The movement experiences should also support the children’s physical fitness, improving cardiovascular endurance, muscular strength, endurance, flexibility and body leanness (Poest, 1990, p. 6).

Parents, teachers and friends all make an impact on children’s development, however, “Teachers can have an increasingly important effect on children’s motor skills during the early years. Therefore, preschool educators must provide children with

developmentally appropriate motor skill instruction in an effort to build a foundation for successful participation in later childhood and adult physical activities,” (Ignico, 229).

Developmentally Appropriate Music Education

Barbara Andress agrees that educators should be wary of pushing children into activities before they are ready. “Many of our children who begin orchestral instruments as preschoolers withdraw from the program. Research has shown that such children are usually no more technically advanced than those who begin instrumental study at an older, more appropriate age.” She goes on to recognize that there are a relatively few child prodigies who are ready for such early performance and instruction, but she cautions, “When projecting such goals for all children, however, we continue to be concerned about neglected activities and their being locked into practice and drill,” (Andress, 1984, 55). She also admonishes teachers to keep cognitive development in mind when choosing activities for young children. “The manner in which the young child thinks at various stages of development is of paramount concern when shaping the content of what can be taught and how it should be packaged,” (56).

If we avoid pushing children into overly-structured musical experiences prematurely, then what type of movement and music instruction should teachers design for young children? We should base programs on the developmental abilities of the child. We need to be cognizant of the influence of language acquisition on song response, to capitalize on children’s love of spontaneous song improvisations, to nurture these experiences and the child’s creative tendencies, and we must accommodate children’s various play styles (Andress, 1984).

Musical Nurture

Musical nurture “should be centered around two basic goals: (1) to increase significantly the enjoyment and basic response to music through beautiful, appealing and imaginative experiences, and (2) to help children formulate basic concepts about the constituent patterns of the sound experienced. . . Musical nurture and learnings may be developed through three basic means—enjoyable and attentive listening experiences; performance with instruments (including singing); and creating original compositions,

effects, accompaniments and a myriad of other related things including free interpretive dance and movement,” (Miller, 1977).

Brain Development

Also, we see how music and movement experiences contribute to brain development. “The human brain grows in size, develops complexity, makes synaptic connections, and modifies itself as a function of the quality and quantity of sensory experience. . . Gross motor activity provides the brain with its chief energy source, glucose. In essence, these activities increase blood flow, which feeds the brain and may increase neuronal connections during the critical period,” (Gabbard, 1998, p. 54).

Researchers are also examining the concept of “windows of opportunity.” There seem to be “critical periods in a child’s life when specific types of learning take place. . . Studies show that the most effective time to begin music lessons, for instance, is between the ages of three and ten,” (Newberger, 1997, 7).

Research shows that music exposure and education affects brain development. “Music training produces long term modifications in neural circuitry,” (Begley, 1997, 31). “Music also seems to be linked to spatial orientation, so providing a child with the opportunity to play an instrument and using basic music education to spark her interest may do more than help her become musically inclined. With such knowledge, scientists and educators can work together to create the best plans for developing the whole child during the early years of life,” (Newberger, 1997, 7).

Value of Cooperative Learning

The music, movement and drama experiences should also capitalize on social influences. “Peers are very important to children--’kids learn from kids’ and the social elements of group activities become strong motivations as children get older. Therefore, participation in group music study program or activity can be a delightful and valuable experience for preschoolers. As they reach kindergarten age, they can generally learn, almost without effort the basics of rhythm and timing through singing, marching and drumming on various percussion instruments,” (Wilson & Roehmann, 1987).

Other researchers have also found cooperative learning helpful in teaching musical

concepts to young children. “Innate musical responsiveness and musical development are best nurtured within a rich and stimulating musical environment that provides for individual and group learning experiences,” (Zimmerman, 1984, 75).

Value of Play

Finally, and most significantly, these programs should be playful. “Play and movement activities may be one of the best learning agents to complement the education of young children,” (Gabbard, 1993, 18-19). As we learn more about the windows of opportunity and critical learning periods, we must remember that children learn best through play. “We must create innovations to make learning fun,” (Newberger, 1997, 7). In Piagetian theory, play works on several levels. “It serves as a vehicle for knowing and as an indicator of the child’s cognitive development,” (Frost, 1984, 4). “Research in child development indicates that young children learn best when playing, when they are personally and actively engaged in a musical experience or an activity, and when a multisensory approach to learning is used,” (Callihan & Cummings, 1984, 79). “Fun is one of the most important ingredients for fitness activities,” (Gober & Franks, 1988, p.60).

Benefits of Music and Movement Activities

After researching the structures of music and movement experiences for young children, I looked at the incredible array of benefits those experiences produce. Music and physical education promote development of the total child. “An environment that allows children freedom and time to construct their own musical knowledge is an environment that provides opportunity for individual expression of each unique child,”(Hart, 1997, 139). Movement and physical activities enhance not only children’s motor development, but also their academic development and physical wellness (Gabbard, 1988, p. 65).

Social Development

Music and movement activities can play a positive role in children’s social development, by giving them opportunities to play and learn together and by influencing self-esteem. “Learning fundamental motor skills may also have a positive effect on self-concept and social skill development. Everyday observation indicates that competency in movement skills can have a positive influence on children’s self-esteem and peer

interactions,” (Ignico, 1994, 29).

Arts experiences build confidence since they are activities which allow the student to become “in charge,” to make decisions based on his own thoughts, insights, knowledge, and judgments (Oklahoma, 1980).

Physical and Motor Development

Early childhood physical education teaches movement concepts, enhances motor development, and lays a foundation for a lifetime of fitness. An important aspect physical development is the maintenance of physical health. “There is increasing consensus that everyone of all ages needs to have a lifelong lifestyle, which includes regular physical activity that leads to healthy amounts of fat, aerobic endurance, muscular strength and endurance (especially abdominal) and flexibility (especially mid-trunk.) The importance of the early childhood years has implications for any program aimed at young children” (Gober & Franks, 1988, 59). Movement experiences also promote body awareness and spatial orientation. Two components of spatial orientation, *laterality*, an awareness of right and left, and *directionality*, awareness of right, left, up, down, front, and back help in learning to read and write.

Musical expression through creative movement can enhance motor development. “Music carries all the rhythms for locomotor movement. Walking, jogging, skipping, running, hopping, sliding, jumping can all be expressed in sound. . . Song games also explore small motor coordination, body parts, movement with partners, and movement in free space,” (Hart, 1997, 138). With music and creative movement, children “give shape to musical sounds by projecting them in space, and at the same time, acquire a spatial sense of themselves in relation to other children and objects,” (Zimmerman 24, 1984, 71).

Cognitive Development

“Play, security and a cooperative environment enhance a young’ child’s cognitive growth. In order to advance children’s intellectual development, wise early childhood educators have always known that play and emotional nurturing form the optimal foundation for and prerequisite opportunities for cognitive growth,” (Honig, 1996, 9). Music and movement experiences can enhance cognitive development. When children play

with song, they engage in imaginative play. “the variety in singing is a sign of lively intellectual activity,” (Hart, 1997, 122).

“Learnings about math, science, social studies, health and other content areas are all integrated through meaningful activities such as those where children . . . sort objects for a purpose, and sing and listen to music from different cultures,” (Bredekamp, 1987, 56). The classroom should be child centered and the teacher should follow the children’s interests. “Children’s natural curiosity and desire to make sense of their world are used to motivate them to become involved in learning activities,” (56).

Musical activities in the preschool should follow and enhance a child's cognitive development. “As children interact with sounds through movement and improvisation (experimentation), they should be guided in making decisions concerning timbre, intensity, pitch and duration. It is here labeling becomes important, since the label helps children to encode information and clarify thought about sound and/or music,”

Music and movement provide opportunities for children to learn concepts experientially. They also provide the opportunity for creative thinking and problem solving. These can be linked in analysis because “real life problem solving is really creative problem solving in that it requires a wide range of creative, conceptual and logical thinking abilities,” (Feldhusen & Treffinger, 1984,1)

Language and Literacy Development

“Giving young children the chance to experience a variety of musical activities can aid and assist them in learning language skills, independence and control of their small world,” (Wilson & Roehmann, 1987). “In singing games and creative movement, children communicate with their bodies,” (Zimmerman, 1984, 71).

Creativity

The development of creative thinking is an aspect of cognitive development, one way young children learn to think and with its connection to symbolic thinking, it is also an important part of language and literacy development. According to Gardner, early childhood music experiences can create the “roots of creativity,” (as quoted in Hart, 1997, 116). Music and movement present an opportunity for creative expression, even in young

children. the environment needs to be structured to allow and encourage creative expression. “The kind of environment necessary for creative acts to take place: (1) children need freedom and time to explore and make sounds appropriate to them; (2) if music is to become a language for children, they must not only hear it, but make it on their own by constant use, just as they do language; (3) creativity often occurs in spontaneous play activities; and (4) improvisation is the key to musical creative development,” (Hart, 1997, 116).

Creative thinking can also be a critical part of problem solving. “Creativity is the process of being original, spontaneous, and/or unique... Teachers cannot make children be creative. However, the teacher can provide a classroom that displays the appropriate attitude, the appropriate atmosphere, and the appropriate activities and materials for those children who wish to explore or demonstrate creative expression,” (Smith, 1996, 78).

III. TEACHER KNOWLEDGE AND ATTRIBUTES

Teacher Knowledge

Teaching young children effectively requires a great deal of knowledge. “Recognizing the needs, interests, and capacities of children requires knowledge of human development and social interaction and their implications for learners and learning,” (Little, 1994, 30). “Child development knowledge must be the foundation of early childhood education expertise. Knowledge about the subtle relationship between the domains of language and cognition is important, as well as an appreciation for dance, classical music, poetic rhythms, and painting,” (Honig, 1996, 1). “Good teaching presupposes a conceptual framework through which to see children,” (Cartwright, 1999, 5).

Higher education and teacher training are necessary to produce effective and professional early childhood educators. “Respect and honor for the work of rearing young children to become the best persons and the best learners they can become actually under girds the future of early childhood teacher training. When citizens across the world join in this respect, then they will enthusiastically support the importance of teacher training, so that together as partners with parents we ensure optimal development and education of

our children,” (Honig, 1996, 27).

Education

This expansive knowledge may be attained through higher education. Qualities such as patience, respect, and an ability to relate in a positive manner are all enhanced through education. “Nurturing teachers are wise in the ways of young children, thoroughly conversant with child development theories and knowledge, reflective and observant of the special nature and needs of each child,” (Honig, 1996, 3)

“Teachers are qualified to work with 4- and 5-year-olds through college level preparation in Early Childhood Education or Child Development and supervised experience with this age group,” (Bredenkamp, 1987, 57). Higher education and continued teacher training gives teachers the opportunity to learn about developmentally appropriate practices, child development, brain development, teaching methods among a host of other things.

Through the study of children one learns what interests and achievements, what capacities, and what ways of learning and behaving are most natural at each age. These norms and typical behavior patterns must be interpreted in the light of individual differences, but they form a most useful guide as to what to expect, and what is too much, or too little to expect. The study of psychology helps develop insight into a child’s world and understanding of his needs, his tensions, and the deeper meanings expressed in his play,” (Bacmeister, 1976, 6).

In order for early childhood educators to effectively implement music and movement in their daily classes, some extra training may also be necessary. “Providing preschool children with daily fundamental motor skill instruction and gross motor play will undoubtedly require additional training for preschool teachers. In light of the significant benefits of a developmentally appropriate physical education program, however, the rewards far exceed the investment,” (Ignico, 1994, 30).

Classroom Environment

A skilled teacher realizes the importance environment plays in a child’s learning. An educated teacher with experience should know how to establish an effective learning environment. “The environment must be emotionally safe, and it must be OK to fail. Children are not competing with one another; they are competing with themselves,”

(Staley & Portman, 2000, 69).

The environment plays a role not only in the child's learning and development, but also in her emotional well being. Barbara Andress explains this role, "The child's learning evolves in a developmental sequence combined with the interactive nature of an environment. We therefore recognize the significant relationship between the child and the environment and that this period provides a critical link in developmental learning." She goes on to emphasize the teacher's impact on the environment. "Educators must carefully set the environment in order to maximize learning. The richness and age-appropriateness of the setting are critical for early learning experiences. Also important is the recognition that the environment includes people, space and objects," (Andress, 1984, 55).

"Interactive environments enhance development, but many children are in child care programs today with staff who are underpaid, lack training in early childhood and brain development, and may be responsible for too many children," (Newberger, 1997, 8).

Curriculum and Program Design

In designing music programs for young children, Andress advocates a well educated approach, which keeps takes into account many types of development:

Our programs must be based upon findings about childhood that have been carefully researched by ourselves and other professionals in the area of education or child/human development. Within these fields we must look at (a) theories of cognitive, perceptual, and motor development; (b) theories of play and social/emotional growth; (c) the acquisition of language; and (d) the biological basis for certain responses, (Andress, 1984, 56).

"Just as we structure for learning related to language, literacy, number, science, and social studies, so must we plan for guided physical activity," (Staley & Portman, 2000, 70). "Based on close observation of children's individual gross-motor development, movement activities must be carefully chosen and structured for success," (69). However, teachers of young children must be flexible in their planning. "Her planning needs to be less direct and didactic than is customary with older children, because young children learn differently. She provides meaningful opportunities to learn, stimulates interest and curiosity, clears away obstacles to understanding, supplies appropriate materials and encouragement for creative

expression, and offers suggestions and guidance as required, ” (Bacmeister,1976, 13).

Setting Limits

A teacher with knowledge of young children’s needs and development will understand the importance of setting limits. “Young children need the security of having certain decisions made for them, of knowing the limits beyond which they may not go,” (Riley, 1984, 68). “A preschool teacher should be able to work well with individuals and promote freedom within well chosen and clearly understood limits “ Bacmeister, 1976, 1). When introducing activities it is important to provide some simple instructions such as “keep your hands on your own body” and “sit on your square when the music stops.” “With these instructions, limits are well-established and freedom of movement is encouraged,” (Hitz, 1987,15)

“The teacher needs to know how to set limits without arousing antagonism when this is possible. An understanding of children’s minds and emotions will make it feasible for her to do this through positive suggestion in most cases, without resorting to the frequent “don'ts” that are so infuriating to children,” (Bacmeister, 1976, 9).

Teacher Attributes and Attitudes Toward Learning

Obviously not all expert teachers will have all of the same qualities and experiences, nor should they. Each will be an individual. However, one can examine a vast array of attributes which would be helpful in a preschool environment.

Inner Security and Patience

Fifty years ago, when describing the qualities required of preschool teachers, Barbara Biber wrote, “A teacher needs to be a person so secure within herself that she can function with principles, rather than prescriptions, that she can exert authority without requiring submission, that she can work experimentally but not at random, and that she can admit mistakes without feeling humiliated,” (Cartwright, 1999, 4).

Patience, closely related to this sense of inner security, is vital for the preschool teacher. “A teacher who has come to terms with herself, understanding her own emotional reactions and knowing how to maintain an even balance, can accept.” Since children pick up on the emotions of those they are around, especially parents and care givers, a patient and

calm teacher can make a significant impact on a child. “A tense teacher inspires a jittery, disorganized room, which makes her feel worse and the situation may easily deteriorate further. A serene and happy teacher creates a relaxed and comfortable atmosphere,” (Bacmeister, 1976, 2).

Respect for Children

Respect is a key ingredient in any educational setting, not excluding early childhood. “It is necessary, of course, to have a natural fondness for children, but perhaps more important still is having a genuine respect for each child as an individual just as important and interesting as any adult. . . This vital respect for the child and his unique growth patterns is greatly helped, of course, by the understanding that comes with the study of child psychology and development,” (Bacmeister, 1976, 2-3). As Bacmeister asserts, teachers must respect children as individuals. “Each person mysteriously has some special gift. The teacher’s gift is the ability to identify, appreciate, and nourish each child’s special gifts,” (Honig, 1996, 15)

When teaching music, and movement, a class which involves self expression and an element of risk taking on the part of the children, it is particularly important for the teacher to show respect for all of the children and their endeavors. “Because creative children may exhibit behaviors that will be different from other children, the classroom climate needs to reflect an atmosphere of respect for each person and each person’s individuality,” (Smith, 1996, 80).

Trust and Reliability

With this respect comes trust. “Trust and respect for the child go hand in hand. Both demand a keen perception of the child’s capacities and limits,” (Cartwright, 1999, 6). Young children flourish in a respectful and stable environment in which the child feel secure and knows what to expect. A competent, caring, respectful teacher instills a sense of trust in her students. This is essential for children to succeed. “Trust comes when a child feels able to rely on his care givers. The child comes to trust when he senses that his structure can be counted on and that it will exist come rain or shine. The structure is trustworthy when it is an anchor, when the child can count on being noticed, enjoyed and recognized for

the good things he is doing, and when he can count on being held accountable in a predictable and neutral manner for any rules he breaks. If the basic structure is not consistent, the child remains guarded,” (Glasser, 1998, 226).

Positive Interaction with Children

The ability and willingness to interact positively with the children is of utmost importance for the early childhood educator. In order for children to glean the types of benefits previously outlined, the teacher must show children acceptance and support in their endeavors. “Specifically, meaningful and positive interaction that occurs frequently between teachers and children facilitates children’s cognitive, language, and socioemotional development (Clawson, 1997, 4). Further, “in order to encourage creative problem solving, teachers of young children should provide a supportive and accepting climate that values both effort and achievement, and stimulates further exploration and discovery,” (Hitz, 1987, 15).

Positive interactions do not simply represent a personality quality, they may also be a reflection of the educational and training background of teachers. More highly qualified teachers are more likely to exhibit high quality interactions in relationships with children (Clawson, 1997). Enthusiasm is a natural part of these positive interactions. “Teachers should show genuine pleasure and interest in music as they share it with children. Children will then catch the spirit of enjoyment and love for music that the teacher projects,” (Hitz, 1987,17)

Professionalism

Society and the educational community should consider the teachers of our young children to be professionals. “Teachers at all levels undoubtedly exercise considerable influence upon individual lives and they carry for society much of the burden of preparing its youngest members for their full participation as adults. Few would deny that such a level of responsibility demands a high degree of professionalism,” (Little, 1994, 32).

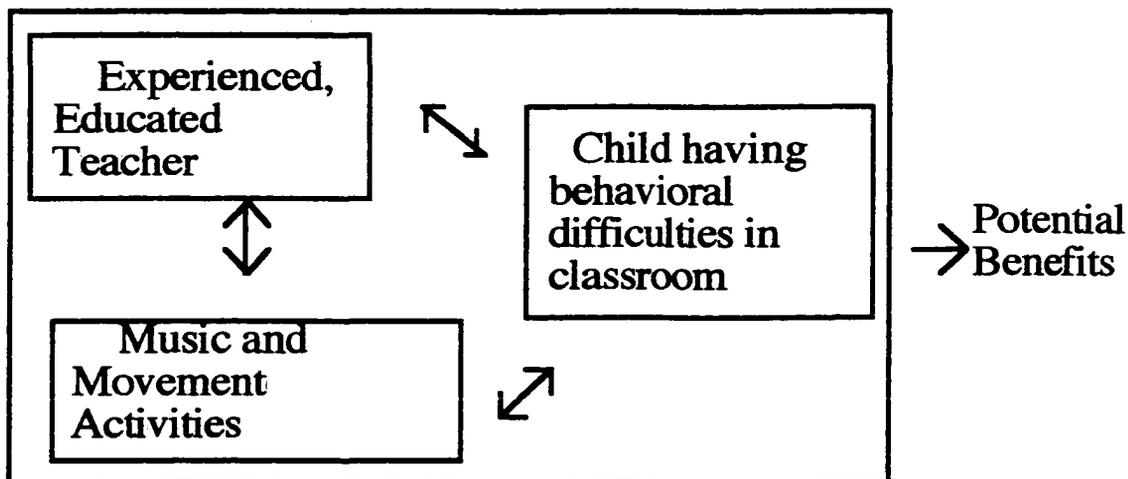
“The role [of early childhood educator] must be professionalized. No longer can societies assume that any young uneducated person (usually female) or someone who has parented, is ipso facto completely qualified to nurture young children to grow into superb

and persistent learners and empathetic, socially skilled citizens. . . Even gifted teachers need the insights, the knowledge and the practice that professional training can provide,” (Honig, 1996, 6).

IV. CONCEPTUAL FRAMEWORK

Using my literature review and personal experience I compiled a list of potential benefits of music and movement activities for young children to provide a framework for my study. For organizational purposes, I included the areas of math and creativity under the umbrella of cognitive development. They fit together because both reflect how a child organizes and thinks of his world. After researching the many benefits of exposure to and participation in music and movement, I wanted to take the opportunity to observe a developmentally appropriate program. I decided to do an observational study and look closely at the teaching style and practices of an experienced professional, then try to determine the benefits of her music and movement program for one individual child, a “difficult child.”

Conceptual Framework Chart



Study the interactions of these elements and how they lead to the potential benefits.

Research Questions

Once I determined the benefits upon which I would focus, the following research questions guided my study: What music and movement activities does a teacher use to create opportunities for social, motor, cognitive, and language development? In what ways would a child having difficulty in the regular classroom respond to the activities and teacher actions in a music and movement enrichment program? What teacher qualities or actions seem to be necessary?

CHAPTER 3

STUDY DESIGN AND METHODOLOGY

Study Design

I conducted an observational study. My research plan was to observe one music/movement teacher and one child who classroom teachers identified as highly disruptive and difficult in the classroom. I then focused on his behavior, with an eye to participation in music and movement, to see how he responded to the teacher and how the activities and structure of the class affected his behavior. Examining the teacher Sally's words, actions, and curriculum tells us as much, if not more, about the benefits and outcomes of music and movement as does watching Ian's participation, responses, and behavior. I chose observational study because it afforded me the opportunity to observe one child and one teacher in a more in depth manner.

The intensive collection of data and longer study time of qualitative research allow researchers to see new patterns of information emerge. Observational study is also advantageous because it focuses on the most important aspects of education: children in a natural context, individuals in the act of learning and the powerful relationships between students and teachers. Again, while observational studies are not generalizable, they do inspire further research, which adds to our understanding of the diverse ways children learn. Also, when there are enough studies to triangulate, scholars and teachers can begin to discuss trends revealed in observational studies and other ethnographic research.

Role of the Researcher

Generally observational studies strive for nonintervention and minimal disturbance of the subjects. Therefore, they are less manipulative than experimental research. A study of an individual or learning situation is "essentially an attempt to understand another person through enlightened subjectivity, which seeks to both share the experience of another and reflect upon it from a distance," (Bissex, 1980, p. vi). I strived to maintain that distance and focus on the reflections of what I observed.

I selected the role of detached observer for this study. I chose this consciously, as I

decided against participant observation using my own music and movement students as my subjects. The first day (and several other times) I went with Sally, as she collected the children from their classrooms. She introduced me as her friend. I never participated in the classes in any capacity. I just sat to the side and took notes. The children certainly noticed my presence and talked to me from time to time, but I really tried to maintain the role of “detached observer.” As it turned out, I was actually a “limited observer.” A few weeks into the study the director denied me access to Ian’s regular classroom. She also said she did not want me talk to Ian or his teachers.

I conducted myself like other qualitative researchers who L.R. Gay describes: “They want to know the way things *are* in their natural context, and they make every effort to minimize the effect of their presence in the environment of interest.” As Gay suggests, with my fieldwork I spent “considerable time ‘in the field’ . . . [and] collect[ed] as much relevant information as possible as unobtrusively as possible,” (Gay, 1996, 219).

I don’t know the extent to which my presence affected Sally’s teaching. I know it didn’t affect her curriculum, but she certainly thought about Ian and my study during the observations. She regularly made comments to me either during transitions or when she had a chance during the class. For instance, during the dress up session she said, “Some of my aggressive boys lose control with this. It will be interesting to see,” (Field Notes, March 30).

Selection of Teacher and Student

I used “purposive sampling” in choosing both the teacher and the student for my study. As Gay describes, I believed Ian and Sally both to be “a rich source of the data of interest.” (Gay, 214). I wanted to observe a respected and established music and movement program. As a selection criterion, I looked for a teacher whose program might promote certain benefits. I observed Sally teach a session as part of TTE 597 Learning through Play, and I saw that her lessons may indeed provide children with the following types of potential benefits:

1. *Social Benefits:* increased self esteem and confidence, turn taking, positive interaction with others, cooperation, social awareness, consideration of

others in the group, unconditional acceptance of efforts by teacher, the opportunity for self expression, empathy through pretend play, stress release, improved listening skills, an opportunity for independence and children making contributions to the class;

2. *Physical and Motor Development:* locomotor skills: i.e. walking, running, leaping, jumping, galloping, etc., manipulative skills: i.e. rolling, throwing, catching, etc., time awareness: move to beat, speed up, slow down, freeze, visual awareness, improved auditory awareness as children discriminate between sounds, body awareness, increase in range of motion, spatial orientation-laterality and directionality, stretching, strengthening, and cardiovascular fitness;

3. *Cognitive Development:* children acquire knowledge experientially, helps make abstract concepts such as colors and shapes more concrete, enhances critical thinking and problem solving, can allow opportunities for prediction, introduces math concepts naturally such as counting and sorting, creative development, allows for creative self expression and gives students a chance to use their imaginations;

4. *Language and Literacy Development:* enhances vocabulary comprehension, enhances oral language through song, sense of story, lays a foundation for symbolic thinking.

After Sally agreed to be a part of my study and we arranged the site, she and I discussed which student would be an appropriate subject. I wanted to focus my study on how Sally's interactions with one child promoted these potential benefits. She said that at virtually every school where she works, teachers tell her there are students she shouldn't take for music and movement. The teachers say "she just doesn't listen" or "he is too rowdy" and or "they are uncontrollable." The irony in the attitude of these teachers is the fact that these are the children who may benefit the most from a music and movement program. Often times, Sally finds that these "problem" children excel in her program. This school was no exception. She offered several possibilities. I observed one day and talked with the classroom teacher afterward and chose "Ian" as the focus of my study, mainly because he exhibited few of the characteristics his teacher described.

Data Collection

Research Questions	Data Collected
<p>What music and movement activities does a teacher use to create opportunities for social, motor, cognitive, and language development?</p>	<p>Transcribed Interviews: Sally brief ones during class & lengthy one, preschool director Field notes: <i>Special Time</i> observations</p>
<p>In what ways would a child having difficulty in the regular classroom respond to the activities and teacher actions in a music and movement enrichment program?</p>	<p>Transcribed Interviews: Sally, preschool director, and classroom teachers Field notes: <i>Special Time</i> and classroom observations</p>
<p>What teacher qualities or actions seem to be necessary to make a positive impact on the child's behavior and development?</p>	<p>Transcribed Interviews: Sally, preschool director, and classroom teachers Field notes: <i>Special Time</i> and classroom observations</p>

Observations

I observed the music and movement program ten sessions and took extensive field notes to record my data. Each class lasted between 45 minutes and an hour. I observed during the spring of 2000, after Ian had been enrolled in the preschool and *Special Time* for a little over seven months. These observations provided data relevant to all of my research questions as they provided data showing the activities Sally used, how Ian benefited from the enrichment program and what qualities or actions on the part of the teacher influence the child's behavior and development. I chose ten sessions because it would give me an opportunity to many of the activities Sally uses throughout the year, since she repeats many sessions each quarter. The observations provided a wide range of data.

I also observed Ian's classroom activities three times, twice indoors and once on the playground. I originally intended to observe the classroom more often in order to compare Ian's behavior in both settings, but the school director limited my access to the classroom and the teachers. However, the classroom observations did provide some data to compare and contrast it to the *Special Time* setting.

Interviews

I interviewed Sally, which again provided data relevant to all three research questions. I had many unstructured, informal interviews and discussions with Sally throughout the course of my observations. I also interviewed her once at length in her home, where she told me about her background, qualifications, curriculum, and approach to teaching *Special Time* (Appendix A). She also showed me the extensive collection of equipment which she uses in her program.

I also interviewed Ian's classroom teachers twice during my observations (Appendix C). The interviews with the teachers were informal discussions as I observed Ian in the classroom and on the playground. The interviews revealed some of the teachers' attitudes toward Ian. I did not interview Ian because I was restricted from doing so.

In order to gain a greater understanding of Ian's development and behavior in preschool and the perceived influence of *Special Time*, I interviewed the preschool director (Appendix B). The interview with the director was more formal and structured (see appendix for set of questions asked). Again this interview helped answer all three questions, as she talked about Ian's social development, the benefits of *Special Time* for Ian, Sally's teaching style and effectiveness, and perhaps most importantly, her belief that *Special Time* helped to enhance Ian's self esteem.

Finally, as I started writing the recommendations section, I realized I needed a bit more data. Before I could make policy recommendations regarding preschools and early childhood education in Arizona, I needed to find out exactly what services local school districts supplied and I needed clarification of exactly what the state required of licensed facilities and their teachers. I interviewed Edward Smith, a licensing specialist with the Arizona Health Services Department (see Appendix E), Dari Johnson, an early childhood special education specialist with Tucson Unified School District (Appendix D) and Joan Katz, the director of Sunnyside's Parents as Teachers program (Appendix D).

Data Analysis

When I began to contemplate the case study, I thought I would focus exclusively on social benefits, since teachers purported my subject to be aggressive and anti-social in the

classroom. I planned to address only a few of the other prominent benefits I observed. However, as my observations and reflections progressed, I realized that all aspects of the program made an impact on Ian's behavior and general response to the program. Therefore, I took the entire list of benefits I had compiled for my thesis proposal and used it as part of the conceptual framework for my analysis. I also focused my study on the interactions of three elements: the experienced teacher, the "difficult child" and the music and movement activities themselves. I used the observations and analysis of the data I obtained to answer my three research questions.

My data analysis consisted of multiple parts, looking both at benefits for Ian and analyzing the interactions between Ian and Sally determining the significance of her actions and teaching style. First, I created a chart as a coding device to make sense of my data and guide my analysis (see Appendix F). In the initial analysis I had only one section addressing teacher behaviors: class structure. I used my conceptual analysis to make a list of benefits. I then coded my data using the chart (see Figure 1). I counted the number of times each benefit occurred and recorded it on the chart. The chart of benefits provides some powerful insight into the learning and development in *Special Time*. By detailing the number of observed examples of benefits, the chart reveals a consistency of benefit for Ian. I attributed some activities to more than one benefit and some areas naturally overlap. I also used a chart to organize my examination of teacher behaviors (see Appendix G). The completed chart shows the number of times Sally used transitions, set limits, and established clear expectations. It also details the types of interactions she had with Ian. It informed my analysis of class structure, teacher knowledge, and attitudes toward learning (see Figure 2).

Social Benefits

- turn taking: 15
- promotes positive interaction & cooperation with others: 16
- social awareness & consideration of others in the group: 22
- opportunity for self expression: 13
- improves listening skills: 18
- independence/leadership: 8
- making a contribution to class (either oral or a job): 28
- Rough and Tumble Play: 4

Physical and Motor Development

- *manipulative skills*: i.e. rolling, throwing, catching, etc.: 10
- *locomotor*: i.e. walking, running, leaping, jumping, galloping, etc.: 13
- *perceptual-motor*
- time awareness: move to beat, speed up, slow down, freeze: 9
- enhances visual awareness: 5
- improves auditory awareness: discriminate between sounds: 10

Body Awareness & Fitness

- promotes spatial orientation-laterality & directionality: 6
- Coordination/balance: 12
- stretching: 6
- increase range of motion: 7
- strengthening: 5
- cardiovascular fitness: 12

Cognitive Development

- acquire knowledge experientially: 7
- make abstract concepts concrete: 14
- enhances critical thinking&problem solving: 4
- Prediction: 12

Math Concepts

- counting: 15
- sorting: 5
- rhythm: 7

Creative Development

- allows for creative self expression: 13
- chance to use the imagination: 15

Language/literacy Development

- enhances vocabulary comprehension: 5
- enhances oral language through song: 5
- sense of story: 4
- symbolic thinking: 14
- social drawing: 1

Music

- Playing musical instruments and singing: 11
- Exposure to different types of music:
 - Classical: 7
 - Children's: 8
 - Other: 9

Figure 1

Class Structure and Teacher Behaviors Chart

Elements of Class Structure

Routines/Transitions:	11
Limits Set, Expectations Established:	20

Types of Feedback and Individual Interaction with Ian

Comfort	3	Acceptance	10
Warning of Danger or Call back on Task	7	Encouragement	5
Instruction or Description of Movement	13	Giving Job or Role	7
		Friendly Interaction	8

(Figure 2)

After recording the data, I went back to the chart and my coded data to look for trends within the benefits themselves. I selected some of the most significant and frequently observed benefits to analyze and reflect upon in the findings section in greater detail. I looked for broader themes and implications which emerged from the activities and benefits which I observed. This easily lent itself to addressing my first two research questions: What music and movement activities does a teacher use to create opportunities for social, motor, cognitive, and language development; and in what ways would a child having difficulty in the regular classroom respond to and benefit from an enrichment program?

In addition I looked at the data with an eye toward my third research question: What qualities or actions on the part of the teacher make an impact on the child's behavior and development? I created a secondary coding system examining classroom routines, transitions, limit setting, and teacher feedback (see appendix). With this I was able to analyze the impact of Sally's teaching expertise on Ian's behavior and ultimate success in *Special Time*.

The final element of my data analysis was the member check. In addition to discussing my findings with Sally throughout the course of my study, I also gave her a

copy of the thesis. She read it and corrected a few factual errors in my profile of her. then we discussed some of my findings and recommendations.

Limitations of the Study

This study certainly does have its limits. I am only looking at one child and one teacher. I cannot say what happened beyond the time frame of my study, nor can I apply my findings to other settings or situations. Observational study is limited, because it can not be generalized beyond its instance. However, observational studies, case studies and other ethnographic research do have many benefits for educators. To begin with, such studies are extremely helpful to the researcher herself, as they promote more comprehensive study and understanding. Others can also benefit from the observations and findings. The following statement regarding the value of case study also illustrates the importance of observational studies: "We need narrative description of the case study to complement the objective, numerical data and other scaled measures of behavior. With very young children, an intensive analysis of well-defined aspects of their musical behaviors in dynamic natural contexts, as opposed to artificially controlled surroundings, is essential," (Zimmerman, 1984, 75).

Significance of the Study While this study does not generalize to other populations, it does provide significant illustrations of the theories about the benefits of music and movement as seen in practice. My in depth look at the environment in *Special Time*, the activities, interactions and children's reactions does affirm the benefits of music and movement which other researchers have found. It also demonstrates the value and efficacy of a highly educated and experienced professional working with young children. Since a great deal of the literature available regarding early childhood education amounts to how-to type articles, this study strives to closely examine and determine the benefits of music and movement in an actual classroom setting. It offers a look into the most fundamental aspect of education: the interactions of a teacher and a student, in a natural setting. I believe my observations, interviews, literature review and analysis gives insight into why this child behaved so differently in the two environments of music and movement enrichment and the classroom.

CHAPTER 4

FINDINGS

Setting

I observed a music and movement program at a national chain day care center on the east side of Tucson. The director refers to the center as a teaching school and uses a standardized curriculum. However, the chain does not require teachers to have any degrees, associates or bachelor's, in order to "teach" there. The school fails to adhere to the NAEYC guidelines which call for early childhood teachers to have college level preparation, (Bredekamp, 1987). In fact, they employ some high school students. The average pay is \$7 per hour. The school does offer trainings for its employees, but beyond that, the employees generally have little expertise in child development or early childhood education. The director of the school had a background in early childhood music education. Ironically, and unfortunately there is little or no music and movement in the school, separate from Sally's program. Parents pay \$04 a week for full time care and may enroll their children in *Special Time* for an additional \$25 a month.

The school has an interesting design which affects the pull out music and movement program. It has three rooms: a room for infants, one for toddlers, and a huge room with partitions which hosts four separate classes. The bathrooms and sinks are in the middle of the main room and children can leave their sectioned area to use them as needed. The large room has carpet squares and triangles placed throughout, but mostly it is a vinyl floor. The open layout contributes to the entire room getting extremely loud, even when just one class may be getting rambunctious. The sounds and music from *Special Time* easily travel to all of the classroom during movement time.

The center is particularly noisy on days when elementary schools are out of session. The center provides care for additional school-aged children and Sally must squeeze her class into a little corner of the building. Normally, Sally uses the partitioned area reserved for older children's after school care. The sinks are also in this section. The layout of the

common room allows children to roam from class section to section. At times it seems like the teachers are not exactly certain where their individual charges are. Children not enrolled in *Special Time* constantly came in to Sally's area under the guise of washing their hands, then try to join the class. Often, it seems like their teachers either don't know that they are missing or don't care. Sally's assistant often ended up repeatedly asking them to go back or actually taking them back herself.

While there is a great deal of play and choice time in the center's classrooms, they also have workbooks and some direct instruction. I am not sure the extent to which the children really have the opportunity to explore, self-discover and play. As Teri Patrick asks in her paper on play and behavior management, "Are children being turned away from the joy of learning in the early years by centering teaching on lecturing, seat work, paper and pencil tasks, rote memorization, isolated skills acquisition, drills and standardized testing? Does this type of teaching create frustration that becomes bad attitudes and bad behavior?" (Patrick, 1996, p. 11). While she refers primarily to first and second grade, the same questions do apply to a "teaching" preschool which has the children doing workbooks and phonics drills as part of their daily routine.

One aspect of the setting which differed between the *Special Time* class and the regular classroom was size. *Special Time* has a ratio of 5 or 6 children to one adult. The classroom ranges between 10 and 13 to one adult. In order for optimum learning and care, Ian's class, comprised of older threes and some young fours, should have had a ratio not exceeding 10 children to one adult, according to the NAEYC.

Profiles

The study focused not just on the *Special Time* program itself, but on the interactions of two individuals, the teacher and one pupil.

Sally

Sally, an animated teacher, uses her vivacious personality, bright colors, various types of music, and a vast array of unique equipment to engage the children during *Special Time*. She also conducts training sessions for day care providers throughout Tucson, as

well as for the Department of Economic Security. Sally has a bachelor's degree in education from the University of London. Her undergraduate curriculum included classes on child development and early childhood education. She has been teaching since 1972. She spent ten years teaching high school and working with emotionally disturbed adolescents. After she emigrated to the United States, she stopped teaching to have children and discovered an intensified interest in early childhood education.

She served as the teacher/director of a preschool for five years, and has been teaching *Special Time* for ten years. She has a much more developed repertoire and knowledge base than the day care teachers at the center. Sally also has a background in the arts and theater in particular. She finds that her dramatic knowledge and experience helps her more in *Special Time* than her teacher training. She doesn't hesitate to be colorful, dramatic, or downright silly with her students. Ian and the others seem to respond to the fact that she can be on their level or at other times seem larger than life, leaving them thoroughly enchanted.

She started her own business, *Special Time*, teaching music, movement and drama in 1990. She uses a variety of supplies including percussion instruments, xylophones, kazoos, flutaphones, keyboard, rhythm sticks, scarves, pompoms, plastic golf balls, ribbon streamers, balls, dress up clothes, a felt board and much more. Sally's activities promote literacy, math, creative, and cognitive development through kinesthetic and active learning, without the use of contrived or inappropriate seat work. She offers a developmentally appropriate program guided by the following philosophy: "Our primary goal is for children of all ages to enhance their self esteem. They will also gain greater body awareness and fitness and learn to work cooperatively within a group. Our emphasis is on physical participation not skill level, the exploration of ideas and learning through fun, in a noncompetitive way," (*Special Time Brochure*).

Sally prides herself on the low teacher/children ratios. She always works with a partner either her husband Charlie, an artist and teacher, or her daughter Kristen. Nineteen year old Kristen has experience teaching at a day care center. She also has a musical background and plays the flute and saxophone.

As part of my study, I had the opportunity to interview Sally extensively in her home. This helped me gain insight regarding all of my research questions. She discussed the varied curriculum she has developed. She showed me all of her equipment, much of which is homemade and she shared with me some of the activities she uses which I did not have the opportunity to observe. She also discussed her purpose behind the various activities. Sally discussed and described Ian's progress in her class, very clearly addressing how she thinks he benefited from her enrichment program. Finally, by talking about her background and her philosophy she helped provide perspective on her role and influence in the classroom.

Ian

Ian is an only child who turned four during the study. At the time of the study, he had been enrolled at the preschool and *Special Time* for approximately nine months. He transferred into the school the previous summer. His last day care asked his parents to remove him because he had a problem with biting. His teacher called him her worst student, especially in the beginning. "He's a big problem," she said. The school's director said that Ian has a short fuse and has problems sharing and interacting with others in the class. In contrast, Sally found Ian to be one of her best students.

When I told his classroom teacher about my study, she said, "He is one of our worst. He's getting better though. Used to be as soon as he sat down he would be hitting, punching, kicking, biting, calling names like stupid and poopoo head," (Classroom Teacher Interview, Feb. 18). I thought it would be interesting to see what aspects of the class and which teacher qualities seemed to contribute to his deviation from the aggressive child in the classroom and made him successful in Sally's music and movement program. Judging from the times I observed and interviews with Ian's teachers, Sally, and the director, there was indeed a great deal of difference between the classroom and *Special Time*.

The situations I observed in Ian's classroom revealed profound differences between Sally's program and the classroom environment. Ian's class did not always offer developmentally appropriate activities, expectations, or discipline techniques. My observation the first day epitomized the differences. After singing, playing with Gertie balls,

large barrel drums, a variety of musical instruments, pompoms, and scooters, and contributing to the class by rubber stamping the other children's hands in *Special Time*, teachers plopped Ian and his classmates down in front of the television to watch the Disney movie *Tarzan*. Ironically, they left a movement class, only to return to the passivity and inactivity of the television set. "Children between the ages of 2 and 12 watch approximately 25 hours of television per week. . . and they spend less than 2 percent of the day participating in high intensity physical activity," (Ignico, 1994, p. 29). It was quite surprising to see them watching a Disney movie at school.

The children naturally returned to class excited about their adventures in *Special Time*, but the teachers made little effort to allow the children time to transition back into the classroom. Instead, they threatened Ian and the other children, "No more talking or the movie goes off." This represents a very grave threat for the children. The entire class would suffer for a few children's exuberance. Several minutes later, when the children were talking about the movie, one of the teachers pointed her finger and yelled, "No more talking or you're out of the classroom!" Then when the talking continued, she picked up Ian and moved him.

Ian also seemed to be expected to have difficulty in the classroom. Ian showed on a number of occasions an innate curiosity about the world, particularly mechanical things. The observations and interviews revealed little evidence of teachers taking advantage of his inquiries as teachable moments. If anything, his curiosity was taken more as off task behavior which required reprimand. The teachers had a rather negative outlook toward him. There was a bit of a self fulfilling prophecy at work. Teachers expected him to be disruptive and troublesome and he met those expectations. In contrast, Sally valued Ian. She attributes his success in her class to that. When he is valued in her class, his good behavior perpetuates. She never saw much of the scowling, isolated or aggressive behaviors reported in the classroom. In her class, "He didn't feel like he was always going to be in trouble. It became a habit for him to be good. He got good at it." (Interview).

These differences may indeed have had as strong an impact on the variations in Ian's behavior in the two settings as the subject matter of music and movement did. As a

teacher with experience and training in early childhood education, with a small class size, Sally may have had an easier time setting developmentally appropriate expectations and activities. She also may have formed a stronger bond with Ian through her positive personal interactions. While classroom teachers described four year old Ian as “a big problem, hitting, punching, kicking, calling names,” observations of *Special Time* revealed a sensitive, curious, energetic little boy. He seemed to forge a strong bond with Sally and thrive in her classroom environment.

The remainder of this chapter will examine *Special Time* ‘s varied curriculum. First I will look at aspects of the program which would be effective in general early childhood settings. Then I will look at Sally’s music and movement activities to see how they promoted learning and social, physical, cognitive and language/ literacy development. I will focus on Ian’s reactions to and participation in the curriculum. Finally, I will look at the teaching behaviors and practices which help make *Special Time* a quality early childhood program.

I. EARLY CHILDHOOD EDUCATION ISSUES

Some aspects of Sally’s program reflect a quality early childhood program, regardless of her focus on music and movement. The inclusion of these elements in *Special Time* reveal her knowledge of developmentally appropriate preschool practices. In large part, these elements promote social benefits for the children

Taking turns and Sharing

During *Special time*, Sally combines turn taking and simultaneous play quite effectively. Every session, she has at least one activity in which the children must wait their turn to participate. There were 15 examples of sharing equipment and taking turns throughout the observed sessions.

Ian waited his turn most patiently when Sally included him and the other waiting children in the activity, even when they were not directly participating. For example, when the children played on the four scooters, leaving six children on the sidelines, Sally encouraged the children to describe what they saw the other children doing. “Rebecca is

spinning” and “It looks like Garrett is swimming.”

She also used counting to engage the children as they waited. When they waited their turn to play with large inflatable punching bags the children counted how many times their classmates hit the toys. And as the children waited their turn to jump on the mini trampolines, Ian and the others counted the number of times the children jumped.

“Children have difficulty sharing, especially young children. This is a normal part of the development process. Knowing and accepting this is the first step in helping a child grow up to be a generous person,” (Sears, 249). Sally recognized this reality, so she structured her activities in such a way that the children were engaged in the play while they waited, thus making sharing the equipment a bit less difficult for them.

Contributions to Class

By including children in classroom tasks and responsibilities, Sally promoted Ian’s independence and self reliance. She made Ian and his classmates an integral part of the classroom routine. They put materials away, such as balls, goals, and musical instruments. Sally promoted positive interaction and cooperation with others when the children helped put things away together. She said the children truly do make a genuine contribution, because they would not be able to do as many activities each class time without the children knowing the routines and helping. On four different occasions, they sorted the musical instruments and put them away.

Ian’s contributions to the class derive an important social benefit. Ian contributed to the class by helping set limits, speaking up in class, participating in the activities, and performing responsibilities such as helping clean up or stamping children’s hands. All of these built up Ian’s self concept and revealed his comfort with Sally and the class. Ian proudly participated every time, either holding bags, collecting a specific type of instrument or putting away the ones he had been using. When they played the flutaphones, Sally sprayed the instruments with an alcohol solution and the children rubbed them down. Ian waited his turn and took great pride in cleaning it out. “Look Sally!” he shouted when he finished. When large items needed to be put away, such as the barrel drums, mini-tramps or rolling tubes, the children worked together with Sally and Kristen. They also needed to use

problem solving techniques to figure out how to move the item or how to maneuver around furniture and other obstacles in the classroom.

These examples of Ian's participation and contributions are even more significant when you compare it to his behavior in the classroom. After he transferred in from his previous care givers, he would not participate at all in cleanup. The director said it was a problem for a long time. When he started *Special Time* he began participating, then it carried over to the classroom. The director complimented Sally on her engaging Ian, saying "Its the way you go about," (Director interview). By encouraging Ian and the other children to help with cleanup or by involving them in helping younger ones, she has aided in "the development of prosocial behaviors, attitude, and specific interpersonal skills," (Honig, 1996, 9).

The social benefits Ian garners from these classroom jobs are not unlike the benefits he would receive from helping out with household chores. "Children need jobs. One of the main ways children develop self-confidence and internalize values is through helping maintain the family living area, inside and out. Giving children household duties helps them feel more valuable," (Sears, 1995, 103).

Developmental Appropriateness

Sally follows the National Association for the Education of Young Children guidelines for developmentally appropriate activities. She has as little waiting time as possible and she strives to make everything fun and positive for the children. She always keeps things noncompetitive and often provides enough equipment so everyone has their own. This way they focus internally, rather than comparing themselves to the person who went last. She provides many different activities, keeping the children engaged. "There is a lot of variety. The children often wonder, "What is she going to take out of the bag next?" (interview).

As a result, the children, and Ian in particular, come away with positive experiences with physical activities. This can have a long term effect for the young children. "A preponderance of evidence suggests that early intervention with strategies for developing positive attitudes toward healthful physical activity may be a significant factor in enhancing

one's physical and mental wellness for ensuing years," (Gabbard, 1988, p. 68).

II. MUSIC AND MOVEMENT ACTIVITIES

The majority of my findings answer my first two research questions. I look at the music and movement activities Sally used to create opportunities for the potential benefits of social, motor, cognitive and language development. I also look specifically at Ian's response to these activities and Sally's actions and how he might benefit from them.

Promoting Social Development

Effective Use of Materials

To begin with, I must address the equipment Sally uses for her activities. As I mentioned earlier, in some cases, Sally requires children to share the materials, providing an opportunity for a valuable social lesson. However, for many of the activities, Sally has enough equipment so everyone can play at the same time. This allows children to focus on themselves and their own play. For instance, when playing with balls, soft frisbees, ribbon sticks, rhythm sticks, golf clubs, hula hoops, and other equipment, all of the children have their own. Sally did not always model what they were "supposed to do" with the equipment. In fact, she would describe children's movements and follow them. Sally gives them that freedom. "There is not a specific way to do things," she said in an interview. During class she does model some movements, but she also gives the children plenty of time to explore and move in their own creative ways. As was the case when the children played limbo. She said, "You can go under any way you like."

Sally allowed Ian and the other children to play independently. For instance, when playing with the hula hoops, Ian pretended his was a car and started "driving" it around the room. Sally followed his lead and "drove" with him in her hoop.

This type of acceptance and opportunity for creative freedom is critical for self expression and practicing new skills. "Self concepts will not be so easily bruised when children are simultaneously working on their own movement problem, rather than taking turns, which promotes attention to oneself rather than comparison with others," (Gober, 1988, p. 60). Providing supplies for everyone also enhances opportunities for self

expression. When everyone has a piece of equipment, as Gober writes, they are more focused on themselves rather than copying others. Children need to be free to perform movements at their own level and in their own way.

Social Awareness and Consideration

Interestingly, I found Ian to be highly sensitive to other children and quite socially aware. In the ten sessions I observed, I only saw one incidence of aggression. Quite the opposite, I often observed Ian helping other children. For instance, during the dress-up day, he helped a younger little girl with her crown. Then he said “Now you need a mask.” He went and looked for one then helped her put it on. (Field Notes, March 30). He showed tremendous patience and gentleness. He also showed empathy for his friends. When he and another little girl bumped heads, Sally modeled empathy by showing concern for them and getting each of them a bag of ice. Then they apologized to each other without any prompting from the teachers (Field Notes, Feb. 17).

Ian showed social awareness and consideration of others during *Special Time*. Since Ian’s teachers described him as aggressive and anti-social, this area is one of the most crucial outcomes observed in the study.

Rough and Tumble Play

In seeming contrast, another social benefit for Ian comes with rough and tumble play. While rough and tumble play may often be associated with the playground, Sally actually allowed and encouraged R&T a few times in her class. Several opportunities arose for variations of rough and tumble play. While playing with pompoms, Ian and Sarah took turns chasing each other and painting each other. Changing roles helps children realize different social perspectives (Pellegrini, 1988). Sally put some limits on their play, saying, “Its okay to paint each other as long as you don’t paint faces,” (Field Notes, Feb. 18).

Another chance for R&T came when Sally brought out four foot tall inflatable punching bag dolls, which looked like football and hockey players. They had nets in the middle, so first the kids threw bean bags at them, then they knocked them down and finally they had three turns punching or karate chopping them. Ian loved the activity. He carefully watched the other children and provided a running commentary of the action. “Sarah, you

forgot to knock him over. . . . Holy cow! We're going to hit right! . . . That looks like spiderman." While he was talking, Ian realized I was listening and he stopped for a while, but then he went back to commentating. He also counted along as the children hit the doll five times. When it was his turn, Sally encouraged him "Your going to hit him five times, as hard as you want." On the next time around, he got two turns. Again Sally encouraged him, "Come on, knock him over.. . Punch him on the nose." He punched and karate chopped the doll with enthusiasm. He sat down and marveled at his own accomplishment, "I was tough." Then he continued cheering on the other children, "Come on hit him!" and he counted to five as they took their turns (Field Notes, March 10).

During a transition time one day, Ian also engaged in a brief rough and tumble episode. He pretended to be a tiger and gently put his head in Becca's stomach. Then they play punched each other, saying "I got you" "I got you," smiling the whole time. Sally and Kristen both watched the exchange carefully, but chose to allow it continue briefly until they got out the next activity: a parachute which captured the children's attention immediately (Field Notes, April 7).

Rough and tumble can be confused with aggressive behavior, but the children are happy and it actually has positive educational and developmental value. "Rough and tumble is composed of the following behaviors: laughing, running, smiling, jumping, open hand beating, wrestling, play fighting, chasing and fleeing. . . In R&T, children learn to use and practice skills that are important for their social competence," (Pellegrini, 1988, p. 14).

Promoting Physical and Motor Development

Every session, Sally has at least two, if not all four, exercises which aid in motor, perceptual motor or physical development. These activities promote locomotor development, manipulative skills, gross motor skills, time awareness, auditory skills, coordination balance, or fitness. I cannot overstate the importance of these activities. "When motor development is enhanced, it in turn enhances the development of the individual's perception of the world in which they live. There is as a result, a growing acceptance by researchers that motor activity and perceptual awareness have a direct relationship which can enhance a child's overall learning potential," (McLeod, 1985, p.

51). Sally strives to offer a multitude of motor activities. "It has taken me long time to get together my plans. I always offer a variety and I try not to have too much waiting time," (interview) She does not insist children move in a prescriptive way. She encourages movement exploration, as she meets the individual child's motor needs.

Manipulative Skills

Gertie Balls

For instance, playing with the Gertie balls promoted locomotor and manipulative skills. Sally gave everyone their own ball. She set up the room with space for play with bouncing, basketball hoops and soccer goals. She allowed the children to choose where and how they wanted to play with the balls. These balls are very soft and malleable, perfect for young hands to catch and throw without fear of hurting objects or other children in the room.

Ian and the other children threw, kicked, and rolled the balls. He tried several times to kick it into the goal. When he did not succeed, he tried rolling the ball toward the goal and he accomplished that task twice. He bounced the ball and caught it several times, then he threw his ball across the room and hit the roof with it. He also followed Sally's lead, walking with it between his knees and squashing it under his chin and arm. (Field Notes, Feb. 18).

Whoosh Frisbees and Hockey Sticks

Playing with Whoosh soft frisbees also allowed Ian to develop his manipulative skills. Each child had his own and could throw them, spin them on their arms, dance or play with them. Ian spent a great deal of time throwing and chasing his. Sally offered another opportunity to develop manipulative skills that day with hockey sticks. The children could choose from a variety of balls, then she set up an entire course, with different things for the children to hit their balls over, into and through, including a bridge, a cat, a troll, a hockey goal, and a dragon. At first Ian seemed overwhelmed at all of the choices, and took a long time considering which one to try, Sally saw that he seemed perplexed, and she told him he could choose one and switch later. She also reminded the children they could go anywhere in the room. Sally set up enough targets that each child could really take his or

her time and try several times, as Ian did, making three attempts at the cat and five tries with the upward slanting tube, before succeeding, (Field Notes, March 17).

Manipulative skills such as these which involve eye-hand and eye-foot coordination promote development of the brain's circuitry. With all of these manipulative tasks, Ian and the other children had the freedom to try different tasks and the time to allow for plenty of repetition and practice. "Children need opportunities to repeat acquired skills to fully assimilate their learning. Repetition that is initiated and directed by the child, not adult-directed drill and practice is most valuable for assimilation," (Bredenkamp, 1987, 7). this chance at repetition was made possible by the fact they all had equipment. "It is important that children gain experience in handling objects such as balls and pencils [manipulative skills]. To develop ball handling skills children must have their own ball to manipulate," (Gober & Franks, 1988, 60)

Locomotor Skills

Limbo

Another day Sally offered practice with locomotor skills as she set up a tunnel and three limbo bars, made of plastic bars, supported on wooden holders placed in varying positions along rain gutters which she had attached vertically to a wooden base. Using them, the children walked, crawled, or scooted under and stepped, jumped or leaped over. Sally told the children they could go under or over anyway they liked. "Motor development requires considerable repetition," (Hackett, 1973, p. 6). They had plenty of time practice, since they went under four or more times. When Ian went under the lowest level without touching, a huge smile engulfed his face. As he prepared to jump over the bars, he took his time, set himself up, then jumped over. He was slightly uneasy in the tunnel, but when he emerged, he sprinted over the limbo bars and said, "I want to do that again." Sally replied, "Let's make a special hard one for you." He jumped over two bars set apart about ten inches (Field Notes, March 3). Obviously, his confidence soared with this activity. This exemplified the power of motor development enrichment. "We see the pride on a child's face as she shouts "Watch me!" and then runs, climbs, swings, jumps with glee. Self confidence (an important component of positive self-image) has it's roots in

motor development,” (Patrick, 1996, p, 18).

Across the Bridge

At times, Ian lacked this self confidence and showed reluctance to take risks. For example, Sally had a “bridge,” a carpeted plank placed on two wooden step ladders. The children could crawl and walk across in a variety of ways, or they could go under it. She could adjust its height easily. When the bridge was on a lower setting, they had to climb up the ladder, and over one step to reach the plank below. Ian volunteered to go first, but that was where his daring ceased. The first time he went slowly up the ladder. He climbed over very carefully, crawled across, and then climbed slowly back over the ladder. The next time around, when they raised the level, Ian started to climb up, but he climbed back down. He stood next to the step stool the entire time, looking very sad, watching everyone cross. Both teachers asked gently if he wanted to try, but he said no. They said he didn’t have to if he didn’t want to. Then they lowered it back down for him. They never pushed him nor did they make a big production out of trying to get him to do it or lowering the board. They just made it appropriate for him in the end and met his individual needs.

Sally said he has made some significant progress since he came into her class. “At one time he wouldn’t do that at all. Now he’s getting better. The things that take confidence are tough for him. If you asked his teachers they would probably say he’s one of the most confident, but he’s not,” (Field Notes, March 10). Sally’s patience and acceptance, as she showed during this activity, certainly contribute to his growing confidence. “Children need to develop their internal sense of worth before they will take risks,” (Smith, 1996, 79).

Perceptual Motor Development

Freeze Dances

Body, time, and auditory awareness are all important parts of perceptual motor development. Freeze dances utilize all three of these awarenesses, as children listen to the music and focus on body control, as they freeze when the music stops. Sally incorporated a freeze dance when the children danced with their pompoms to a Hap Palmer song, (Field Notes, Feb. 18). Sally offers children the opportunity to listen to various sounds and

recognize how they differ, exemplifying auditory awareness, a key element of both physical and music education. Often times these experiences involved kinesthetic learning, as the children participated in making the sounds. The first day I observed, the children made rain with the large barrel drums. They worked in groups of three and four to a drum. They were able to hear the differences between their fingers tips gently tapping the drum and their whole hands pounding. “The ability to discriminate, associate and interpret auditory stimuli is prerequisite to all learning situations,” (Gabbard, 1988, p. 67).

Body Awareness & Health Related Fitness

Pompom Dance

Body awareness and fitness which consists of aerobic endurance, flexibility, muscular strength, and body composition, are an extension of the motor development just discussed. Many of the movement activities in *Special Time* give children the chance to increase range of motion, understand spatial orientation such as laterality and directionality, stretch and strengthen muscles, and improve cardiovascular fitness. The pompom activity encouraged Ian and the other children to increase their range of motion, by reaching high to the ceiling while painting and low to the ground while dusting and sweeping. They practiced identifying body parts by painting their face, their stomachs, their legs, etc. (Field Notes, Feb. 18). Throughout the course of my observations, Sally used freeze dances. These four- five minute activities provided vigorous exercise for Ian as he danced to the fast paced songs. Five or six of these short segments of physical activity daily benefit children’s cardiovascular health (Staley, 2000, 68).

Marching

On several occasions Sally used another technique for increasing cardiovascular fitness, marching. Ian seemed to love these activities, whether they marched with flags, musical instruments, or in dress-up cloths. One day the children spent nearly fifteen minutes in intense yet fun and creative cardiovascular activity. Using mats for safety, the children moved in a wide variety of ways running, hopping, jumping, crawling. Ian had a blast doing it. He became very animated and made sound effects when crawling like a lion, hopping like a frog and slithering like a snake. After they finished, Sally drew attention to

the exercise. She asked them to put their hands on their hearts. She asked if they could feel it beating fast. She talked very briefly about how it was good for them to work their hearts and bodies by exercising. Then she had the children take deep breaths, “1,2,3 whoop” and they pounded their chest with gorilla fists. After doing that a few times, they felt their hearts again to see if they had slowed down some.

Stretching and Strengthening

She also used a variety of activities for strengthening and stretching. Several activities involve all the aspects of spatial orientation, stretching strengthening, and improving cardiovascular fitness.

Bean Bag Toss

One strengthening activity, involved an inflatable doll, with a net, which the children used for punching and throwing. This is the same doll used in the rough and tumble play described earlier. Sally has four of these toys, so the children must wait their turn. She engages the nonparticipating children through counting and cheering their classmates on. Ian threw bean bags into it and hit him as hard as he could (Field Notes, March 9).

Dyna Bands

Sally also used dyna bands, strips of latex rubber which provide resistance. She introduced them by asking the children “Why do I use these? What do they do for my body?” She pointed to her arm and asked “What’s in here?” Ian and a few others responded, “muscles.” She showed the children how to stretch them and then asked “What happens when I pull and let go? It snaps!” Ian exclaimed “Wow!” They proceeded to play with the bands, with an equal amount of time for modeled activities and personal exploration and play. They sang “Row, row, row your boat,” rowing with bands around their feet. With the Hap Palmer song in the background, Sally modeled different ways to stretch the bands, under one foot, over their heads, in front of them, etc. Ian really took time and focused, when placing the band under both his feet and hopping and walking. He also appeared engaged when trying to make the band as skinny as possible, then round and flat. But he was most excited when working with Sally, giving her one end to hold then stretching the band out and making it pop, by releasing it. The activity was so playful that

the children worked out their muscles almost without even knowing it.

Ribbon Sticks

The play with ribbon sticks is one such activity promoted stretching cardiovascular workout and creativity. Sally made these with four feet ribbons attached to plastic dowels. The children move, spin and dance with them. They started out slowly doing a variety of movements, with a slow, calm piano accompaniment. Then she had the children switch hands and do the same, making small circles, big ones, in front, over their heads, moving back and forth, up and down. Sally modeled many of the moves.

On this day, Ian remained very engaged following Sally's lead, In fact, when his friend didn't follow what Sally did, he said, "No, you have to do it like this Becca." After they had all done the movements with both hands, she changed the music and encouraged them to break free, "Do your own crazy dance now." After the music ended, she said, "walk your dogs back to the box." Ian brought his right over.

This activity combined all the aspects of spatial orientation, stretching strengthening, and improving cardiovascular fitness. Stretching activities promote increased range of motion, an "important objective. . . Not only do the children realize the enormous size of their own space, but the basic components of movement as well: stretching, curling and twisting," (Gober & Franks, 1988, 60).

All of the activities presented in this section along with many others not highlighted comprise Sally's enrichment program. Research has shown that these types of physical education program with a specialist, combined with "out of school activity habits and parental activity habits . . have a significant impact on cardio and respiratory endurance and body composition," (Gober & Franks, 1988, 58). Sally's program and others like it can be an important part of the equation in promoting children's health, fitness and motor development.

Role of Music

Ian and the other children played music on multiple occasions in Sally's class. They used their voices, homemade instruments, percussion instruments, xylophones and a piano keyboard. One of the most popular instruments seemed to be the large barrel drums.

The children experimented with loud and soft sounds and different rhythms, (as discussed earlier). They also sang "It's raining, it's pouring along with the drums.(Field Notes Feb. 18).

When using one percussion instrument, the rhythm sticks, Sally provided an extensive activity which promoted fine motor skills, rhythm, imagination and fun. She had the children turn the sticks in their hands, using their fingers, working on fine motor control. They hammered them on the floor, then she made it more difficult by hammering them on the other sticks, then tapping them tip to tip, focusing on hand-eye coordination. Then she added music and they turned them around like a bicycle, reversed directions, pulled back on them and tapped them, all to the rhythm of the song. Then Sally encouraged the children to use their imaginations, transforming the sticks into violins, spider legs, and Pinocchio noses to name a few. (Field Notes, March 30).

Sally also has a set of flutaphones she uses with her classes. I found her use of these rather interesting. She did not include them as a regular part of her curriculum. She made no attempt to teach the children how to play the flutaphone. Instead, they represented simply another aspect of her overall exploration approach, one of her four activities for a single class period. All the children had their own flutaphone, Sally demonstrated different ways to play, then the children all played together. Other than the demonstration and the admonition "If you squeak you are blowing too hard," Sally offered no direct instruction. While it is difficult to call the sound they produced music to one's ears, the activity certainly gave them an opportunity to play instruments themselves and experiment with creating their own musical sounds, (Field Notes, March 24).

Sally also enjoyed using homemade instruments in her class. The children play along with one Hap Palmer song in which they play plastic bottle shakers, bolts, sticks, and tambourines made with juice tops and sing Old MacDonald had a Band (Field Notes, March 17). Even bean bags can be instruments. The children shook them next to their ears and tried to identify what filled them: popcorn, beans, or sand. Then they shook them rhythmically and used their feet and hands to add to the Hap Palmer song (Field Notes, March 3). Ian participated in both of these activities.

Music is a fundamental element of *Special Time* and research demonstrates the importance of music in children's development. "Music also seems to be linked to spatial orientation, so providing a child with the opportunity to play an instrument and using basic music education to spark her interest may do more than help her become musically inclined," (Newberger, 1997, 7).

Through listening to a variety of genres of music, moving to them, singing, and exploring a variety of instruments, Sally provides the children with a sound introduction and exposure to music, which brings a variety of benefits to the children.

"Edwin Gordon at Temple University has found that the earlier and more varied a child's music experiences, the greater the prospect for growth and development in music. [Dr. Frank] Wilson [a neurologist] also notes that 'as contemporary neurophysiology and psychomotor research discover more about the rhythmic organization of movement, it is likely that musical experience will be shown to have important effects on motor skills development as well.' (American Music Conference (2000))

Promoting Cognitive Development

Follow Child's Curiosity

Sally allowed Ian to follow his own curiosity during *Special Time*, which contributed to his cognitive development. Ian showed a natural curiosity about how things worked, and Sally did not try to force him to do things in a prescribed way. For instance, on the day when they played flutaphones, Ian spent most of his time taking his instrument apart, looking at both sections, playing, it, putting it back together, playing, and taking it apart again. He seemed interested in how the sound changed when the instrument was in half and then put back together.

Sally also orchestrated a session in which the children experimented with the tones of the scales. Using, bells, various xylophones, and boom whackers (large colored tubes, which produce various notes when struck against the floor) the children saw, heard, produced and experienced the variations in pitch, tones, and sounds of the instruments. Again Ian enjoyed taking apart an instrument, a xylophone made of metal tubes attached together with foam. He played the tubes apart and with their foam connector. (Field Notes, April 7). Again Sally encouraged and allowed this exploration and independent learning.

Sally succeeded as she “continu[ed] to respect the child as a human being and use[d] common sense in determining when he enjoys what he is learning and when he is resistant,” (Newberger, 1997, 8).

Learning through Doing

Two of the most significant cognitive benefits of music and movement programs are experiential learning and making abstract concepts concrete. For instance, Sally allowed the children to explore shapes with her beanbags. The children use multiple senses, sight, touch, even hearing as they play with the stars, triangles, moons, circles, and rectangles. Ian enjoyed identifying the shapes quickly as Sally threw them out of the bag, (Field Notes, March 3). Even activities such as animal walks and runs allow children to improve their understanding of the movements of different animals (Field Notes, March 24). When the children do locomotor tasks such as jumping over the limbo bar, crawling under it, climbing through a tunnel, and jumping into a hoop, the children heighten their kinesthetic awareness and learn concepts through action. “Movement is a way of expressing ideas, feelings and concepts; it is sharing what one knows or understands. It is perceiving, conceptualizing, thinking, judging, identifying and solving problem (Fleming, p.46 & 47).

Having the children make predictions about what might happen next or what’s inside a bag serves as an effective transition technique for Sally, but it also represents another way she promotes cognitive development. She uses a variety of canvas bags, big bags, little bags, bags with holes, which hold a world of treasures for the children. Exploring these bags also allows the children to make abstract concepts like light and heavy concrete through hands on experiences. Music and movement experiences are a vital part of a preschool program, “because they represent the sensing-doing stage of learning, which is a means to understanding more abstract ideas,” (Andress, 1991, 22).

Math Concepts

While Sally never planned *Special Time* to be a pre-math activity, math skills are integrated throughout her curriculum and they enhance the children’s cognitive development. The three most prominent examples of cognitive related math activities in

Sally's class are rhythm experiences, counting and sorting. Sally took every opportunity possible to include the children in the most basic math skill, counting. Ian almost always participated in the opportunities for choral counting of objects. When putting the Gertie balls away, they all counted together as each child placed his child in the bag. When they brought out big drums, Sally immediately asked "How many drums do we have?" Then when they played the drums and other instruments they counted 1,2,3,4, 1,2,3,4, etc. (Field Notes, Feb. 18).

Counting Jumps

Even a task which focused mainly on motor development offered an opportunity for math. In preparation for jumping on the mini tramp, the children numbered off. It actually provided an interesting teachable moment. After Ian said "two," he told Sally "I want to be three." Just a few minutes before, Sally had asked the class who was three, so Ian transferred that concept of number as age to counting off. Sally told Ian that she wasn't asking his age, they were counting in the order they were sitting. The counting continued. While a child bounced on the mini tramp, the others counted the number of jumps to ten and then the kids jumped off. During the last round, they counted and clapped together. Ian participated in all parts of this activity which made the abstract concept of numbers concrete for the children as they acquired the knowledge experientially (Field Notes, March 3).

Counting Songs

Sally put a spin on the classic "5 Little Monkeys jumping on the Bed" to provide another counting opportunity. She used various colors of inflated bunnies and a twelve foot parachute. She and the children sang: "1 little bunny jumping on the bed, he was really careful not to bump his head, but he was very lonely so the bunny said we need another bunny jumping on the bed; 2 Little bunnies jumping on the bed, being very careful not to bump their heads, but they were very lonely so the bunnies said we need another bunny jumping on the bed, etc." She added them one at a time, then more. She always asked how many. And then began differentiating between colors. Ian often responded to her questions.

Sorting Colors and Objects

As seen in this activity, where the children counted according to the colors of the bunnies, sorting is another important pre-math skill. Sally has the children sort a variety of objects. She did not set out to create a math readiness skill, they are simply natural parts of her class. For instance, when the children played instruments, they put them away into the appropriate cloth bags. They also sorted bean bags according to shape. When they played with the flags, she distributed them and collected them according to color.

These and other activities Sally uses not only promote cognitive development, but brain development as well. Two broad guidelines have been offered based on recent scientific research of brain development. First, begin gross motor activities early. These include walking, climbing, running, jumping, throwing, kicking, catching, etc. Secondly, provide the child with a flood of sensory motor experiences, including gross and fine motor movements that stimulate visual, tactile and kinesthetic awareness.

Creative Development

During *Special Time*, the children have the opportunity for creative self expression and they have the chance to use imaginations. This is critical for a child in several arenas. Self expression is important for a child's social growth. Having the opportunity to express oneself promotes confidence and self esteem. "For physical education to be exciting the child should be encouraged to exhaust his creative potential," (Hackett, 1973, p. 7). Musically, Sally also promoted creativity, by leaving most activities with instruments open ended and responding to children's interests as they expressed them.

Creative Responses to Music

Not only do the children play music, they also hear it throughout the class. Sally uses a variety of types of music to accompany the movement activities. She uses children's music the most, with one of her favorites being Hap Palmer. While often times teachers limit themselves to children's music and nursery rhymes, Sally does what many experts suggest by incorporating "a variety of music, including classical, jazz, ethnic, pop and country [and] allow[ing] children to move freely in response to the music. Scarves and streamers can help children 'see' the music," (McGirr, 1994/95, p. 77). Ian and other

children in Sally's class scooted to swing, drummed with Indian music, and moved creatively with hula hoops to the popular song "Lollipop." As mentioned earlier, the children even drew to the music and used another way to represent and move to the music they heard. As they listened, Sally asked them to identify the instruments they heard. She also ignited their imaginations in the recreation of the Rainbow Goblins. They used scarves and movements to become the colors of the rainbow. As Fleming found in her research, "Movement manifests itself in creativity as a high form of thinking, (Fleming, 47).

Pompoms Can be Anything with your Imagination

Sally encourages children to be creative and she often creates a rather magical atmosphere. For instance, when she brought out the milk crate of pompoms, she didn't just say, "Now we are going to play with pompoms." Instead she engaged their imaginations, saying, "I'm going to bake a cake. I need some magic colors." The kids called out color names. As she quickly turned over the crate, Charlie banged the drum. Then she said, "What magic words do you know?" A few kids mumbled some words, and Sally said, "Bibity, bobity, boo!" Charlie provided a drum roll as Sally slowly lifted off the crate, and the pompoms magically remained in a square shape. Ian compared it to a sand castle, then Sally said they have a cake and the class sang happy birthday and blew out their candles. Then the kids went on to play with pompoms, imagining them to be a variety of different things, (Field Notes, Feb. 18).

This type of imaginative play which took place throughout Sally's curriculum provides an opportunity for problem solving and creative thinking. The open ended questions have no right answers: "What can your pompom be?" "How can you make your body move with the pompoms?" "Problem solving skills are developed when children are given opportunities to respond to divergent questions. Divergent questions encourage children to produce their own ideas or to take a new perspective on a given topic," (Hitz, 1987, 15)

Dress-up

One activity surprised me, dress-up with face painting. I assumed that sort of play

would be a part of the regular classroom curriculum, but Sally told me that was not the case. “We do dress up every three months or so, because many of the schools don’t do it anymore. They don’t want to be bothered.” True enough, the extent of the dress up in Ian’s classroom was three fireman helmets. The dress-up, face painting, and ample time for play benefit the children and Ian in a variety of ways. “Children with fantasy making tendencies have been reported to be better able to pass long periods of enforced waiting, or delays in activity. Thus these children are less likely to become disruptive or to interfere with others. Instead they are able to engage in some sort of imaginative play or to otherwise entertain themselves without overt acting out.” With these potential benefits, teachers should seize any opportunity for children to engage in fantasy play and expand their imagination and creativity.

Sally offered a plethora of choice for the children to dress up, then she painted their faces to support the personas they chose. She also provided full length and face mirrors for the children to admire themselves. Ian and Becca acted out scenarios as Batman and Robin. They also had a royal court for some time. “They’ll ask and ask and ask for this,” Sally said. (Field Notes, March 30). If the schools indeed overlook this type of play, it is valuable for Sally to include it in her program.

The opportunities Sally created for creative play are an instrumental part of developing Ian’s and the other children’s creativity. “The child does not cross over into creativity without taking some distinctive steps. To take those extra steps, children must find themselves in an environment that not only supports this effort, but more importantly encourages it in specific ways,” Smith, 1996, 78).

The opportunities for creative thinking and play in Sally’s class may also have an impact on Ian’s positive behavior. “Creative ways of learning have a built in motivation for educational achievements that makes unnecessary the application and reapplication of rewards and punishment,” (Torrance, 1970, p.123). In fact, Ian may benefit from the stimulation promoted by creative learning.

Promoting Language/ Literacy Development

Special Time incorporates a great deal of pretend play, dramatics, literacy

extensions, descriptions and creative movement, all of which promote language development. “A curriculum rich with creative dramatics has the potential to develop children’s language and communication skills, increase their sensory awareness and sensory recall, aid concentration and foster collaboration,” (Schoon, 1994, p, 78).

Vocabulary Enhancement

During movement activities Sally emphasizes a variety of dialogue. Children hear words then see, feel, and experience their meanings. For instance during the hoop exercises, children stepped *in, out* and on the *edge* of their hoops. During the limbo game they experienced *over, under, high, and low*. When playing with musical instruments, Sally deliberately introduced a different concept of *high* and *low*, then the children were able to experiment with the instruments and the concepts. When playing with the parachute she used the words *opposites, big* and *little*.

Literature Reenactment

The Rainbow Goblins

Sally included two literature extension experiences during my observations. First, she read Ulde Rico’s The Rainbow Goblins. The story held Ian’s attention for the most part. He had heard the story once before about four months earlier and predicted its plot quite effectively. He was a bit scared by the goblins, even though Sally tried to prepare the class by telling them they were pretend. During the class reenactment of the story through creative movement, again he showed fear and withdrew during the goblin section, but he was very engaged making the rainbow and playing with colored scarves (Field Notes, March 10). Reenacting stories leads to a better sense of plot and story line and to improved retention, as shown through Ian’s memory of the story’s plot after only having heard and reenacted the story four months earlier.

Three Billy Goats Gruff

She also told the “Three Billy Goats Gruff” with a felt board. The children participated in the repetitive verse. Sally engaged the children by using some of the children in the story, either to act out the different parts or by saying things such as “the goats wanted to cross the bridge to eat at Ian’s house.” Sally gave each child a copy of the story,

with illustrations for them to color, to extension the class to the home. Normally she would follow up that lesson with another reenactment with large puppets, wonderful drawings on sticks, but one of her schools kept the puppets the following week.

Symbolic Play

Sally often incorporates symbolic play as children “represent actual or imagined experience through the use of small objects, motions and languages,” (Wolf and Gardner, 1979, as quoted in Johnson, 1999, p. 116). For instance, Ian enthusiastically transformed the pompoms (Field Notes Feb. 18) into objects such as dust feathers, paint brushes, and jelly fish. Sally incorporates also symbolic play using whoosh frisbees, hula hoops, and ribbon sticks. Children also become snakes, frogs, crocodiles and other items when moving their bodies. Symbolic thinking is a critical aspect of young children’s cognitive and literacy development. “Achievement of symbolic activity is enormous—in a sense, the greatest leap of all. Upon it will be constructed all subsequent forms of play, including play of literary imagination,” (Gardner, as quoted in McLane and McNamee, 1990, p. 16).

The dress-up opportunities represent another crucial opportunity for symbolic play. Fantasy dress up play also aid language and literacy development in other ways. Fantasy play is a key component for literacy and language development. “As they play, children fashion possible worlds, create problems, invent solutions, and most important do this through the use of symbols—particularly talk. Dramatic fantasy play among groups of children offers practice in expressing ideas verbally with precision and clarity,” (McNamee & McLane, 1990. p. 118).

These types of symbolic representation through movement and play serve an important role in children’s development in many ways. “Mastery of such symbolic functions as representation (denoting an entity, like a person or object) and expression (communicating a mood like gaiety or tragedy) provides individuals with the option of mobilizing bodily capacities in order to communicate diverse messages,” (Gardner, 1983, 221).

Drawing

Surprisingly, Sally even included drawing and coloring in her curriculum. She put

two strips of butcher paper on the tables for the children to draw. They had to share the markers and draw together on the papers. She definitely put a musical touch to it as the children drew to music. She had a poster featuring the piano, saxophone, flute, drums, and violin. Then she played a tape of these different instruments playing various genres of music. She told the children, "You can draw whatever you like. It doesn't have to be what everyone else is drawing. You can draw fast or slow."

Ian was engaged in drawing for approximately three quarters of the time the markers were available. Ian really did alter his style of drawing as the music changed. He drew more slowly and with more deliberation during the soft, peaceful piano sonata, then during the jazz saxophone his drawing seemed more energetic and with less precision. He also talked freely about the music and the drawings with the children at his and the other table. He took great pride in his work and wanted two of the children to come see what he made. During the final musical selection, he called Garret over. After Ian showed him his drawing they went over to the mats to roll, jump, and crawl around. Sally allowed them this freedom of choice, then Ian returned to his drawing to add some more. (Field Notes, April 7).

Drawing is very closely linked with language and writing development. "Language and drawing can come together in ways that enhance growth in representation," (Oken - Wright, 1998, p. 77). Drawing in a social context like the one Sally established is also quite helpful. "If children are invited to draw beside other children who are drawing, they talk, observe, hypothesize, experiment, adjust, and ask for help," (78).

III. TEACHER KNOWLEDGE AND ATTRIBUTES

Teacher Knowledge and Methods

While Sally's music and movement offered ample opportunities for self expression and freedom, it also had an overarching structure and routine which provided safety and security for the children. Sally had a very effective class routine established. This clearly shows Sally's knowledge of effective early childhood education practices. She was well prepared, had appropriate expectations, effectively used transitions, and set limits. The children knew what to expect and were able to glean stability from that regularity. Every

class included four different activities. The children knew there would always be four activities, then stamps and stickers. This helped them know what to expect. The value of routines for small children is well documented. As Dr. William Sears writes, "Routines give a child a sense of mastery," (Sears, 1995, p. 49).

Introductions and Transitions

Whenever Sally brought out a new activity, she almost always provided a clear transition and introduction. Children often explored cloth bags filled with mystery surprises, then predicted what may be inside. For instance, the first time I observed, Sally brought out an extremely large, bright red bag and asked, "Who would want me to drop it on their head?" The kids all yelled "Not me!" Then she asked "What do you think it is?" No one answered. Then she dropped it. Simultaneously, Charlie made a loud clack with a drum. The children, including Ian, all jumped in their seats and started laughing. Then she went around and let the children feel the bag on their laps, with their hands or on their heads. Ian let her bounce it gently on his head, then he lifted by balancing it on his arms, exclaiming, "It's heavy!" When everyone had a chance to feel it she opened it up and brought out soft Gertie balls. She established an environment in which the children would feel free to play with their balls in any way they wanted. "They will not break things. You can try sitting on them. You can bounce them on the floor. You can throw them to the roof." They then had free play with the balls, while "Skip to my Lou" played in the background.

My favorite introduction was for a running activity. Sally effectively engaged the children and excited them about the activity by saying, "Teachers always say don't run inside; but you can run in *Special Time* when I say it's okay and today it is!" The kids seemed thrilled with this opportunity to break the everyday rules of the classroom, (Field Notes, March 24).

Setting Limits

In addition to letting children make predictions about activities, she also established limits as a transition. On twenty different occasions, Sally set clear limits and expectations. When Sally brought out new equipment, with the children's input, she established a clear

set of rules and limits. For instance, on the first day she brought out scooters. She asked the children how they should use them. The children said "Don't stand!" Sally agreed and read the caution on the scooters themselves. Then some of the children said "we can sit on them" and "we can lie on our tummies." Sally showed the children where to put their hands and talked about keeping their fingers safe.

Sally treated Ian and the other children with respect and valued their input in limit setting. This contributed to Ian's positive behavior and self control in her class. "Children learn self control when adults treat them with dignity and use discipline techniques such as . . . helping them set their own limits," (Bredekamp, 1987, p. 11).

In some cases, Sally allowed the children to set simple rules or limits by answering a basic question. For instance, before they jumped on the mini trampolines, Sally asked the group, "What happens if our hands are on the tramp while our friends jump?" Ian answered right away, "We'll get our fingers squished." Later that day, as she set up a limbo bar, she asked "Should I jump over it?" Ian and several other children yelled "No, too high!" Then she asked "How should I go?" and Ian answered quickly, "crawl." Sally accepted his answer and said, "Yes, let's go under," (Field Notes, March 3).

Another day, she also questioned the kids about safety as a transition. When she brought out the hockey sticks she asked everyone in a playful tone, "Are we out on the golf course?" They said "No" Then she said are we in a hockey rink?" They answered in unison, "NO!" She told them they were in the classroom and "We must not whack the balls. We have to be gentle,"(Field Notes, March 17)

Ian showed great confidence and pride when contributing to the class rules. These limits and routines are critical for preschoolers. "Routines give a child limits. Children need limits. Limits help children know what to expect, (Dinkmeyer, 1997, p. 97).

Sally's use of her materials and her effectiveness in limit setting reflect her experience, education and knowledge of early childhood development. "The teacher needs to know which materials and equipment are suitable for her children and how to introduce them and supervise their use, what basic skills can be expected and what limits would be set for safety or other reasons," (Bacmeister, 1976, 8).

Every Child has a Place

The final element to Sally's structure is the carpet square. The use of carpet squares to mark children's place is further evidence of Sally's knowledge and understanding of young children's needs and development. All the children have their own carpet squares. While this breeds some conflict from time to time as children forget which squares are theirs, usually it helps tremendously. Every child has his own space and a place to go back to after an activity ends. The squares help Sally make smooth transitions and keep the flow of the class going. They definitely help Ian to have continuity, and he responds well to the system. One day, after he took his turn on a scooter, a little girl said to him, "You're sitting on my seat." He responded with a great deal of consideration and awareness for others when he said, "I was saving it for you," (Field Notes, March 3). By structuring the environment before and during the activities, Sally enables the children to explore and play freely. "Young children need to explore. This is how they learn. They need to have lots of "hands-on" experiences. Structuring the environment helps us say 'Hands off' less often." (Dinkmeyer, 96).

Cooperative Learning

Sally strives to maintain a safe and welcoming environment for the children, in which they learn together and work on skills and activities at their own pace. She maintains a noncompetitive atmosphere by focusing on games and activities which promote inclusion, (interview). "A caring, cooperative classroom is the basic foundation for cognitive accomplishments," (Honig, 96, 9). Cooperation and noncompetitiveness also lay the foundation for emotional security and other types of learning as well. To enhance cooperation and positive experiences for the children, Sally used developmentally appropriate strategies in her teaching, "Two strategies are most effective for teachers to consider: (a) emphasis on an emotionally safe/risk free environment and (b) concentration on activities indoors. Movement education should be positive and designed to nurture social skills and self esteem," (Staley, and Portman, 2000, 68). Ian displayed positive behaviors in this environment, he displayed very limited aggression, participated in classroom responsibilities, and he participated in the activities, seeming happy and content.

A look at the methods used in Ian's classroom compared to *Special Time* illustrates the effectiveness of Sally's methods and may partly explain the differences in Ian's observed and reported behavior in the two different settings. The last day of my study, the director again granted me permission to observe the classroom. The teachers actually organized a music and movement activity, musical chairs, unfortunately it did not have the same positive outcomes for Ian and some of the other children which *Special Time* afforded. While musical chairs can be a very fun and enjoyable party game for elementary aged children, it really is quite inappropriate for young children. Some of the children may not understand the rules and they are excluded as they lose their chairs. The isolation and dejection can be traumatic, as it was in Ian's case. He was the first to lose his chair as he tried to go back to the original chair in which he began, only to find another child occupying it. He became quite angry, because the little boy was in "his seat." One of his teachers told him he was out and he cried uncontrollably. For four minutes, an eternity to a four year old, no one came to console him. He sobbed, yelling, "I want my mommy!" Finally his teacher came over and actually used a technique which works very well for Sally, they asked him if he wanted to come over and help with music. Unfortunately, he was too far gone at this point and unable to manage starting and stopping the tape player. He did stop crying after 7 minutes, then he sat on a table and watched.

While the teachers can be commended for organizing an activity and getting the children involved, it would have been more fun for the children to just move to the wonderful children's music they used, "The Hokey Pokey, If You're Happy and You Know It," "Walking Walking," and others. "The research is clear. Early childhood educators [should] increase their repertoire of noncompetitive games which promote physical activity for all," (Staley & Portman, 2000, 70).

Modeling

Sally always participates in the activities, at times, modeling movements and behaviors for the children, as described earlier in the motor development section. For instance, when they played with pompoms she modeled "painting" the ceiling and the floor stretching slowly from the floor up above the head. When they used the ribbon sticks, she

modeled the various twirling actions, and when playing with the hoops, she used tactile modeling, holding the children's hands and twirling the hoops together on the the child's arm.

“When a loved and respected adult models an action, the child seems to accept the activity with blind faith,” (Andress,1991, p. 26). By participating enthusiastically in **all** the games, activities and songs, Sally showed the children what fun they could have. “In this atmosphere, pleasure in learning is enhanced and children feel free to engage in creative problem solving,” (Hitz, 1987, 17). This is vital to maximize children's learning and enjoyment. “During creative movement games, Sally seemed to have an intuitive grasp of when to model actions and when to allow the children to experiment on their own. “Often modeling how to do something is as good as telling kids that they must do it the way it has been modeled. . . We know that learning goes deep an lasts long when it comes from kids figuring out things for themselves,” (Hunter, September 2000, 40)

She also modeled loving empathetic behavior for the children, when anyone would get hurt or the children would collide, Sally was not judgmental or punitive, instead she would get the children ice, show them she was sorry they were hurt and inquire about their well-being. When Ian and his friend Rebecca ran into each other during one activity, Sally gave them the ice, showed concern and then left the rest up to them. She did not force an apology or or hastily ask “What happened here.” Instead she just modeled a caring response and then the children apologized to each other on their own.

Describing

She also effectively describes children's movements. When the children played on the scooters, she used descriptive feedback for the children. While she did not direct all the comments at Ian, they all represented the same technique. Sally said: “Look at Joey, he is on his tummy;” “Sarah is sitting on it;” and “Swim, swim, Ian,” (Field Notes, Feb. 18). “The descriptive method of guidance is the least intrusive and (and dominating) of the three ways to interact in the environment, for the adult is reinforcing the child's demonstrated behavior.” (Andress,1991, 26). When he limboed, Sally said, ”Look at Ian, he's getting really flat. See how low he is,” (Field Notes, March 3). Describing actions often validate

children's efforts and elicit even more creative participation. "Describing and suggesting are more successful than modeling alone in eliciting children's music-related movement responses," (Andress, 1991, 24).

Sally's descriptions of children's actions shows her understanding of an important concept in early childhood education. Praise is not always appropriate feedback. At times children benefit from simply having their actions described and acknowledged.

"Judgmental comments, no matter how well intended may inhibit children's initiative and resourcefulness. Children who are used to being judged, positively or negatively, tend to become more product oriented, and are afraid to try new ideas for fear of possible failure," (Hitz, 1987, 16). Through her interaction with the children, Sally showed an understanding of this precarious concept.

Appropriate Responses to Off task or Aggressive Behavior

While Ian's behavior was markedly more engaged and appropriate in music and movement time than reported in class, it certainly was not perfect, nor should one expect it to be. A few times he exhibited that short fuse to which the director referred, but Sally effectively redirected Ian on the few occasions when he started to demonstrate aggressive or inappropriate behavior. For instance, when he pushed ahead of his turn to get a flag, Sally calmly had him sit with her. Then she enlisted his help to pass out the flags, (Field Notes, March 3). Another time, as Sally put away the scooters, he wanted another turn. Sally told him no, that he already went. He definitely showed frustration. He did move past it and ask to do the stamps, but when another little girl said she wanted to, he shoved her while Sally had her back turned. They bantered back and forth, calling each other stupid, but as soon as Sally gave him the stamp responsibility, any aggression vanished. He sat calmly and diligently stamped everyone's hand. He showed his independence and made a contribution to the class, thus redirecting his anger and negative behavior (Field Notes, Feb. 18).

Teacher Attributes and Attitudes toward Learning

Labels

Because children are extremely perceptive, they pick up on the labels and the type of language teachers and parents use in discussions with them and about them. Ian's

classroom teachers described him in extremely negative terms. So much so, that the director asked me to stop talking to them. In my final interview with her she admitted it. “He doesn’t get much positive feedback from teachers. We will work on that. It will help.” This statement says a great deal about why Ian has difficulty behaving in class. “Labels can be devastating to the kids they are stuck on [they face] an impossible task attempting to build a healthy sense of self-esteem,” (Kurchinka, 1991, p.19). A self-fulfilling prophecy also works against Ian here, which the director confirmed. The teachers expect him to be “bad.” He knows it and lives down to their expectations.

Positive Feedback and Developmentally Appropriate Expectations

<u>Types of Feedback and Individual Interaction with Ian</u>			
Comfort	3	Acceptance	10
Warning of Danger or Call back on Task	7	Encouragement	5
Instruction or Description of Movement	13	Giving Job or Role	7
		Friendly Interaction	8

The purpose of this chart is to simply quantify the number and types of personal interactions and dialogue Ian and Sally had during the ten week study. While these numbers may not seem significant, I believe they are. They help to paint a picture of the type of relationship Ian and Sally had.

While Ian’s classroom teacher had low expectations of him and viewed his behavior as disruptive, Ian flourished in Sally’s class. Sally had more appropriate expectations, treated him with respect, and gave him positive feedback. “He gets good vibes. When he gets good feed back he stays interested and doesn’t mess up,” Sally explained, (Interview). Sally also uses developmentally appropriate techniques when she interacts with her students, which enhance their movement experiences. “Teachers must give generous doses of admiration for small steps forward and cheerful acceptance of the ups and downs of children’s early attempts at mastery,” (Honig, 1996, 15). Sally challenged Ian to reach goals. When he showed great ease jumping over the limbo bar, she said, “Let’s make a special hard one for you.”

Sally provided positive feedback for Ian's' efforts, contributions, and explorations. This lead not only to social benefits for Ian in terms of his behavior, participation and interactions with others, but it also may actually have aided in his cognitive development. "Teachers can encourage exploration by valuing diversity in the ideas children present. . . When children feel their ideas are valuable, they will continue to try new solutions to problems," (Hitz, 1987, 16).

Value and Accept Individuals

Sally also boosts Ian's confidence by valuing him as person, accepting him, and validating his accomplishments, efforts, and contributions. When Sally introduced the bean bag activity, she passed around the bag and let the children explore it. She said it was very heavy. She asked him if he could lift it. When he did drape the bag over both arms and lift it, she exclaimed, "Oh my gosh, he's getting big muscles!" (Field Notes, Feb. 18). When he rode a scooter across the room quickly, Sally said, "Oh my gosh Ian, that was fast," (Field Notes, March 3). On another day, Sally gave Ian similar attention. After giving Ian the responsibility of collecting all the bolts from the homemade band, she acknowledged his efforts, "It gets kind of heavy but you're strong." She also showed that same respect and acceptance to the other children in her class. When Sally read the goblin story, she asked Sarah to come closer. When she did it right away, Sally said, "You are listening so closely today, thank you."

These simple positive statements and observations can have a tremendous influence on children's learning and development. "[Teachers] can establish a climate of value. This climate is then made more meaningful when the communication moves from teacher student to student to student," (Smith, 1996, 79) as it did in Ian's case.

Recognize Individual Motivations and Needs

Sally has noticed that Ian has a tremendous sense of "justice" and can be quick to either stop participating or get into a conflict if he feels something wrong has happened to him or someone else. During the bean bag shake, he stopped participating and put his head in his lap when a little girl took his bean bag. He did not show any aggressive behavior, instead, he just waited until she dropped it when they started throwing them. Then he

switched back with her, stood up and happily joined in the fun. He threw his bean bags all the way up to the ceiling. When the song ended he continued to be engaged in the lesson and helped pick up quite a few beanbags (Field Notes, March 3). While playing with balls and hockey sticks, he found someone else's ball, and was very concerned about getting it back to its owner. He stopped playing, tried to find the owner on his own, then sought out Sally's help. Ultimately he returned it and went back to play (Field Notes, March 17).

Follow Child's Lead and Curiosity

During some of his off task time Ian did some exploring. On several occasions he showed great interest in how things worked. While the other children played musical instruments he focused on how the scooter wheels turned and the directions they could go. Sally did not force him to rejoin the group or reprimand him. Instead, she allowed him to follow his own interests at the time, (Field Notes, Feb. 18). One day when he was supposed to be going back to class he became very interested in a microscope. He looked through it and inspected it, and asked Kristen how it worked. She let him look through it one more time then they went back to his class. (Field Notes, March 17).

A few times, Sally needed to redirect Ian when his straying or actions were unsafe. For instance, when playing with rhythm sticks he tried to stand on them and balance. Interestingly, he was so excited about his feat that he asked Kristen to watch. When he tried and fell, Sally said very calmly and matter of factly "Oh no Ian, that's not safe."

Sally's willingness to allow Ian to follow his own interests and participate at his own pace reveal an understanding of early childhood development as well as a respect for children as individuals. According to Newberger's study of brain research, teachers should, "continue to respect the child as a human being and use common sense in determining when he enjoys what he is learning and when he is resistant," (Newberger, 1997, 8). Ian also potentially benefits cognitively from this approach. "Children benefit creatively from an atmosphere that is relaxed and based on common sense and respect. That atmosphere tells children that they can test an idea as long as it falls within the confines of safety and appropriateness, (Smith, 1996, 80).

This type of teaching also meets the NAEYC criteria for developmental

appropriateness. “Much of young children’s learning takes place when they direct their own play activities. During play, children feel successful when they engage in a task they have defined for themselves, such as finding their way through an obstacle course,” (Bredekamp, 1987, 3).

This aspect of Sally’s teaching also indicates her level of expertise. “Good teachers know the value of a child’s innate curiosity and deep satisfaction in the learning process. Let no school cramp a child’s interest and joy in learning!” (Cartwright, 1999, 5). She addressed Ian’s needs as an individual and adjusted her expectations accordingly. “Gifted teachers tune in to individual children. They adjust their responses and techniques of teaching to meet the emotional needs of the children they serve,” (Honig, 1996, 7).

Summary of Findings

Through this study, I discovered a great deal more than I ever anticipated. It was amazing to see how much knowledge and insight could be revealed through the on goings of one simple forty five minute preschool music and movement enrichment program. In answering my first research question, what music and movement activities does a teacher use to create opportunities for social motor, cognitive and language development; I focused on the activities Sally provided which contributed to a variety of potential benefits. I organized my findings by sorting the activities according to the various potential benefits they seemed to promote. It is important to note that the activities and benefits overlap one another. For example, while I may have chosen an activity to illustrate its potential for aiding in language acquisition, it may very well have promoted social, motor, or cognitive development as well.

Every session Sally offered activities which promoted physical and motor development. Her years of experience have allowed her to develop a varied, creative, and extensive curriculum. She has an incredible collection of equipment which enhance her program. The children eagerly anticipate each new activity, wondering what great treasure she will bring out next. Many of these toys aid in motor development, such as providing learning opportunities for manipulative and locomotor skills. Another important aspect of motor and social development is the willingness to take risks, Sally has definitely

established a safe environment, where the children like Ian know they can try new things without the fear of ridicule or judgment. At the same time, they can choose not to participate if they feel uncomfortable. My observations revealed that Sally also offers activities which promote fitness, body awareness, and perceptual awareness. Sally's classes are very playful. The children have a good time. This joy and freedom of exploration and expression produce the most valuable benefits and learning opportunities.

In answering my second research question, in what ways would a child having difficulty in the regular classroom respond to and benefit from a music and movement enrichment program; my findings showed that despite the classroom teachers' admonitions, Ian could and would participate in the activities of *Special Time*. He made tremendous social strides in *Special Time*. Not only did he not disrupt the class, he actually contributed to it. He helped clean up and enjoyed taking on responsibilities such as rubber stamping the other children's hands. He showed awareness of and consideration for others. Through well planned activities, clearly established limits, and the teacher's accepting, respectful attitude, *Special Time* allowed him some freedom, not only to express himself through the movement and activities, but also to have a type of fun that was discouraged in the center, rough and tumble play.

Finally, in addressing my final research question regarding the teacher knowledge and attributes necessary for effective early childhood teaching, I found many teaching methods and personal qualities which contributed to Sally's effectiveness in the classroom. Her college education, vast teaching experience, knowledge of child development, continued training, and commitment to young children make her a professional educator. She creates a welcoming environment yet effectively sets limits for the children. They may feel free to take risks and express themselves, knowing the boundaries and teacher expectations. She seems to recognize the appropriate time to model behaviors and movement skills, describe student behaviors and actions, and provide positive feedback. She creates a climate of respect and acceptance as she values the children as individuals. Finally, she is willing to follow the child's lead and take advantage of learning opportunities which emerge out of children's innate curiosity.

CHAPTER 5

IMPLICATIONS AND RECOMMENDATIONS

I. IMPLICATIONS

The supplies, the music, and Sally's teaching techniques, all help make the *Special Time* sessions fun and stimulating for the children lucky enough to participate. While the results of this case study cannot be generalized to other settings, they do yield some important implications for early childhood education in general. Teachers and parents can benefit from the observations made in this study. Surprisingly, some of the most significant findings relate more to teaching style and methods than to the subject matter of music and movement. In order for development to be optimized in the preschool setting, expectations and practices must be developmentally appropriate. The teacher must also pay attention to educating the whole child, taking into account social, emotional, cognitive, physical, and language development. While the role of the teacher emerged as the most influential factor, the study certainly implies that music and movement can play a significant and powerful role in young children's lives, and early childhood programs should integrate them throughout the curriculum.

Summary of Study

I conducted an observational study, watching a music and movement enrichment program at a local preschool. I focused on the participation and responses of one little boy. My subject had been identified as a "difficult child" by his classroom teachers. I watched his behavior in music and movement to see what elements of the program seemed to affect or change his behavior. I focused on the activities presented in each session and on his interactions with the teacher to see how they promoted potential social, cognitive, physical, and language development benefits. I looked at her methods and attitudes in an attempt to determine why his behavior seemed markedly improved in her classroom environment. The interaction of the three elements of the teacher, the child, and the music/movement activities

plus the potential benefits those interactions yielded formed the conceptual model for my study. Three research questions guided my inquiry: What music and movement activities does a teacher use to create opportunities for social, motor, cognitive, and language development? In what ways would a child having difficulty in the regular classroom respond to the activities and teacher actions in a music and movement enrichment program? What teacher qualities or actions seem to be necessary to make a positive impact on the child's behavior and development?

I observed ten sessions of the music and movement program. I also observed my subject Ian in his classroom setting on three occasions. During all of these observations I strived to remain a "detached observer." I took extensive field notes during the observations. To clarify my observations and further my understanding of Ian's development and Sally's teaching practices, I conducted interviews. I talked with Ian's classroom teachers, the preschool director, and Sally. With Sally, I talked to her informally throughout the course of my observations, but I also interviewed her more formally and at length in her home. Another important aspect of this project was my literature review. It greatly informed my study and helped provide support for my findings.

My study resulted in findings which aligned with accepted practices in early childhood education. Sally's methods and Ian's responses illuminate the current research in the importance of developmental appropriateness. Sally's knowledge of child development shaped her teaching and the learning environment she created. She also paid attention to the needs of the individual when responding to Ian and his classmates. With her curriculum, she attempted to educate the whole child, providing activities and interactions which had the potential to enhance the social, emotional, cognitive, physical, and language development of each student. She consistently created well planned, varied and diverse music and movement activities, paying attention to materials, instruction, individual exploration, repetition, practice and participation. Ian participated readily in most of the activities. He made contributions to the class by helping with jobs such as clean up and stamping children's hands. He also offered suggestions in class discussions about topics like setting limits and movement activities.

Sally's knowledge and attitudes toward learning seemed to make an even larger impact on Ian's behavior than the music and movement curriculum itself. She had a regular routine, used transitions to help children adjust to the different class events, modeled desired behaviors, described children's movements, and provided positive feedback. While at times Ian's behavior may have seemed off-task, Sally was willing to follow his lead and allow his curiosity to motivate his learning and participation. She refused to assume Ian would make trouble, as his classroom teachers seemed to do. Therefore, she did not create a self-fulfilling prophecy. Instead she had positive, appropriate expectations and Ian responded in kind.

Music and Movement Promoted a Positive Response

I, along with Sally and the school's director, found Ian's positive response to Sally and *Special Time* to be the most profound benefit and outcome of Ian's participation in the *Special Time* program. This positive experience led to growing confidence, participation and comfort for Ian. Sally told me a number of times about the progress Ian made over nine months in her program. She conjectured that he was so accustomed to being told "no" in other settings, that he hesitated to take risks. But as time went on he was more willing to try new things and speak out in class. As he expressed himself and participated, Sally saw him become more confident and comfortable in her class, and he had few if any outbursts or negative behavior. "Children who feel successful on the inside do not create or attract havoc in their lives. On the contrary, they attract and perpetuate the best life has to offer," (Glasser, 1998, 220). All of the specific benefits and observed behaviors addressed in the findings section influenced Ian's growing confidence and pride in himself. I think it is safe to say, that Ian's positive, nondisruptive behavior in the music, movement and drama time is largely due to the confidence, acceptance and success he finds there. "As physical skills are mastered (somersaulting, biking, swimming) there is an outward display of pleasure. This good feeling is internalized and leads to the ability to freshly attack other problems," (Patrick, 1996).

Without drawing an unfounded causal connection, I believe I can also conclude that the growing confidence he developed during *Special Time* contributed to his improved

behavior in the classroom. The school's director agreed. She said Ian's behavior definitely improved over the course of the year. "Some of it is just developmental, but *Special Time* has helped him a lot. . . It gives him an outlet that he didn't know he had. It also gives him pride. There's something he is good at."

Teacher Knowledge and Skillfulness Essential Element in Successful Program

As an extension of these findings, I feel I must make a crucial clarification in my analysis. While I feel the literature and my own research findings reveal elements of music, movement, and drama programs certainly offer tremendous benefits for children, ultimately I believe the teacher had the most profound effect upon the child, more than the subject matter or activity itself. In my interview with Howard Glasser, he advised me to remember the influence of the teacher when examining the behavior of a "difficult child" in the music and movement class. "I don't think the classes themselves are curative. In any situation, whether its music or art, the content is only a little part of the story. The skillfulness of the teacher is more important. . . . It's about creating successes. You could take the same curriculum and put two different teachers in. You will have very different results, I guarantee it," (Interview, April 26). That is certainly true, especially when one thinks of curriculum in a broader sense including the effects of the interaction of participants and the hidden curriculum.

Sally's unconditional acceptance of Ian's efforts certainly contributes to his success. She provided structure, but then gave him the freedom of self expression and valued his attempts, participation and contributions to the class. I also think Ian truly respected and trusted Sally. He seemed very comfortable in the routine of Sally's class. In his book, Glasser emphasizes the importance of trust and structure when he writes, "The child comes to trust when he senses that his structure can be counted on and that it will exist come rain or shine. The structure is trustworthy when it is an anchor, when the child can count on being noticed, enjoyed and recognized for the good things he is doing," (Glasser, 1998, p. 226). He could easily have been describing Ian and Sally's relationship. However, the curriculum and content do have a greater impact than Glasser admits, in part, because

arts curriculums allow more opportunities for “creating success,” like Glasser advocates.

Another interesting aspect of Sally’s program which has implications for early childhood education is her use of play materials. She has a wide variety of supplies which promote children’s participations and learning. “Play materials indirectly influence development by affecting the type of play in which children engage and the content of their play. Play materials may also directly affect development by providing opportunities for learning. [They] can also affect the social quality of play with some encouraging solitary play and others group play,” (Johnson, 1999, p. 284). Sally’s supplies are a vital part of her curriculum, which directly affect children’s experiences in her class.

Sally’s routines, well prepared classes, and vast array of equipment all show her creativity and her skill in teaching music and movement for young children, this experience and program could certainly be recommended to other preschools.

II. RECOMMENDATIONS

Teachers need to be prepared

First of all, my observations showed repeatedly the importance and value of routines. These vital routines and smooth running classes promote predictability and safety for the children. They are easily and most effectively established when the teacher is prepared. Knowing what to expect gave the children and Ian in particular a sense of control and security. While it may seem contradictory, with clear limits and expectations, the children are actually more free to explore the environment and take risks with their movement and participation than they would in a more ambiguous situation, where the rules and expectations change frequently or are not defined. Also, the clear routine, allows the class to flow smoothly and children can look forward to the next activity.

Other childhood educators often do and certainly should use part of Sally’s routine, such as having established rituals the children can depend on, giving children responsibilities, responding positively and enthusiastically to their contributions. Children’s comfort level and confidence can increase when feel secure and valued. They feel important when they truly make a contribution and the teacher’s positive response

magnifies the child's pride. The classroom jobs can also be an effective behavior management technique, when redirecting a misbehaving child into a more positive and appropriate behavior.

In order for a music and movement program to really work for the children, the teacher has dual responsibilities. On one level, she must be the facilitator, creating the environment, setting limits, planning and implementing the curriculum. In other words, she must fulfill the more traditional teaching duties, but she must also work on a different level. The teacher must also be prepared to be an active and enthusiastic participant. She must interact with the children and model the activities. The teacher should not be concerned if she lacks formal music or dance training, she just needs to be herself. Outgoing, fun loving participation will encourage children to participate, more than the most talented yet restrained or disconnected performance will. The teacher simply needs to model the fun and joy of music and movement and the students will certainly follow suit.

Teachers need proper training and education

In order to be prepared to make lesson plans, know what materials to use, understand child development, and respond appropriately to children's behavior, people who work with young children need training. Teachers need higher education. We recognize this need for teachers of older children, why not for those who work with young children? Sally was educated in England at the University of London. While Sally focused on secondary education, her course work included classes in the arts and human development. She said this course work continues to influence and support her teaching today. As an increasing percentage of parents entrust their children to day cares and as research reveals what a critical time the early years are for child development, we must provide the foundation for those children through quality early childhood education with educated and effective teachers.

Early childhood educators should be trained to some degree in music and physical education so they can incorporate those elements into their classrooms. The training would not have to be extensive. It could be comparable to requirements for elementary teachers.

Most importantly, it should give teachers the rationale behind music and movement education as well as some practical methods for incorporating activities into the daily curriculum.

Teachers also need to be supported in terms of continuing education and training. Teachers need to keep abreast of current education research. They also need in services and other training, not only to keep their teaching fresh with new ideas and methods, but also to affirm the teaching they are doing. Often times in services and education classes can give the seasoned teacher a renewed sense of purpose and confidence in the effective strategies she is already using. Students are certainly not the only ones who need to feel valued in the classroom.

Support Teachers and Provide Resources

After their initial education, teachers, including those who work with young children, need to be supported and have proper resources available to establish a suitable environment and appropriate experiences for the children. For instance, as I have discussed, Sally has enough balls, hoops, ribbons, scarves, instruments, golf clubs and other items for everyone to have one. This is vital because it allows the children to play and practice simultaneously, without the frustration of waiting and comparing themselves to others. She offers a great deal of variety in activities, but uses care and deliberation when choosing what to use in a particular session. Many of her supplies are homemade from relatively inexpensive or recycled materials, making them affordable and attainable for other programs, with a little effort.

Maintain Smaller Class Sizes

While the next recommendations may not be feasible or cost effective for most day care programs, it must be addressed: low student-teacher ratios. One of the most significant aspects of Sally's program is the fact that she always had a ratio of no more than six children to one teacher. This allowed her to give children immediate and frequent positive feedback and personal interaction. The children thrived on the attention, coming from classes with anywhere from eighteen to twenty six children in the class with two

teachers. While I know it is not realistic for day cares to reduce the ratio to that of *Special Time*, they should at least try to keep their numbers in the range NAEYC advocates. Young children need the emotional stability and security which comes with personal contact, and that is only possible in smaller classes.

Philosophy and Policy Changes

All of these recommendations point to the need for significant policy changes and a new philosophy regarding how we care for and educate young children. On many levels, we need a dramatic shift in the way society looks at and values early childhood education. Research in brain and child development has repeatedly shown that the early years are extremely important in children's lives. The experiences they have lay the foundation for all of their future learning. Since so many children spend time in day care outside of the home, we need to pay close attention to the programs available. While the following recommendations may seem beyond the breadth of this study, they truly do apply. The current research, as well as this study, have also shown that caring, nurturing teachers using developmentally appropriate practices can make a tremendously positive impact in the lives of children. We must figure out ways to ensure that all young children have access to qualified, educated and effective teachers.

Role of Parents

Policy changes will not come about until parents take the initiative to seek out and demand quality early childhood programs with educated, nurturing teachers who implement developmentally appropriate practices. Since we currently have a great disparity in programs available, they need to take the time to look at the schools and centers in which they place their children. Parents today often feel overwhelmed and may not have a clear picture of what criteria to consider when making their choices. Nonetheless, they need to take the time to investigate schools and protect the interests of their children. My study could contribute to determining the possible criteria parents use to identify quality programs. It points to the importance of developmentally appropriate programs which take into account the education of the whole child, creating learning opportunities which enhance

social, emotional, cognitive, language and physical development. Classes should have small student to teacher ratios, with educated, caring, positive teachers who accept and value children as individuals.

As support for this process of choosing care givers and schools,, parents need greater access to parent education. Programs such as Parents as Teachers and the Parent Connection resource center, provide parents with support and valuable information on issues such as child development, parenting strategies, the importance of play and discipline techniques. Unfortunately, Parents as Teachers is available on a very limited basis in Tucson, and many people are unaware that it and the Parent Connection even exist. With the knowledge parents gain from these types of programs, they may feel more confident and prepared to choose care givers for their children.

Role of Preschools

As research such as this study and practice reveal the value and effectiveness of educated preschool teachers with knowledge of child development and parents demand more qualified teachers and appropriate services, then the preschools will need to respond. Directors need to hire prepared and educated teachers. The teachers need to understand and be familiar with a variety of subjects, such as child development (including cognitive, social emotional, motor and language development) teaching methods, early literacy, inquiry based teaching, science, math, social science, music and physical education. When the preschools hire these teachers, they must be willing to pay them more than the \$6 or \$7 an hour many pay their workers today. Instead, the teachers' salaries should be more in line with what elementary and secondary professionals earn.

Preschool directors and administrators must also require and provide quality continuing education opportunities for their teachers. Even though the state no longer regulates continuing education curriculum, preschool teachers are still required to take in service trainings. The schools and the teachers should follow through with this requirement in good faith, with quality, substantive trainings.

Role of School Districts

With the help of state and federal Title I money, school districts are beginning to

open preschools and pay for children to attend NAEYC accredited programs. This marks significant progress. Tucson Unified School District offers three different programs, two for low income children and one for children with special needs. The district run classes all maintain low student teacher ratios, with a maximum of 16 or 17 children and two teachers. They follow NAEYC recommendations and many are accredited. However, they are available only in Title I schools and in keeping class sizes low, they cannot accommodate all of the interested and eligible families. Sunnyside also offers an extensive preschool program, including Parents as Teachers, literacy programs, and multiple preschools. All of their schools are NAEYC accredited, the teachers have college educations, teaching certificates and are on the same pay scale as other district teachers.

This study looked at the potential benefits of a quality program for one child. I believe, and the current research seems to support the idea, that quality programs could make a positive impact for many children if made available to them. This study shows the potential effectiveness and benefits of a developmentally appropriate program administered by an educated, well prepared, nurturing teacher, it would be exciting to see more children have the opportunity for this type of learning and interaction.

Role of Universities

Obviously, universities must play an integral role in early childhood education. They not only educate the teachers, but they also facilitate research into child development and teaching. The subject of this study attributed her own successful teaching in part to her pre-service preparation at the University of London. If we are going to have quality preschools with educated and prepared professionals, the universities must play a significant role in preparing the teachers.

The University of Arizona should take a proactive approach to early childhood education. The university used to have a world renowned early childhood program led by scholars such as Dr. Oscar Christenson and Dr. Alice Paul. Now many of the early childhood courses have been dropped or are taught by adjuncts. The education department needs early childhood experts on staff. Overlooking this area does a tremendous disservice to students and the community as a whole. Now is the perfect time to reintegrate the study

of early childhood education, with the inception of the UA Child Development Center Project.

Role of the State

The state of Arizona needs to change the way it licenses and funds early childhood education. First, they need to certify early childhood teachers, just as they do elementary and secondary, and require college degrees in early childhood education or related fields. Currently the state only requires a high school diploma or equivalency and six months early childhood experience to teach in a state licensed facility. They do require nine hours of in service training each year, but the state recently abolished the oversight for the training and continuing education. Sally, who also works as a teacher trainer, has found schools offering fewer in service opportunities for their employees since the state stopped providing strict oversight and checking for compliance. She said that now some schools will call any staff meeting a continuing education training. Personally, she has seen a reduction in the demand for her own training programs.

A former training officer for the state said that there are not enough quality in service programs available for preschool teachers nor are there enough qualified teachers. "The child care industry is like a sleeping giant, not realizing what power and importance it has. It is criminal that we have unqualified people caring for our infants and young children and we have centers that pay five dollars an hour to take care of our most precious commodity while McDonald's and Burger King pay up to nine," (Interview, Smith).

The state needs to allocate more funds to early childhood education. They have started to fund preschool programs for low income children, but there are long waiting lists and they serve only a small fraction of those eligible (interview Johnson). They should expand these programs to make them available to more children. They also need to increase funds for licensing and training as they implement the stricter requirements recommended. The state needs to make the education and care of our youngest children a priority.

Through state support perhaps even private preschools could start compensating teachers fairly. As in the case with district run programs, the teachers should be certified and earn regular teacher pay. They should not earn minimum wage just because they work

with young children. They should earn the pay of an educated professional. While this study did not delve deeply into Ian's' classroom experiences, the few observations made did reveal a tremendous disparity between the two environments, which leads one to question the effectiveness of uneducated and unprepared teachers of young children. The state needs to acknowledge the potential danger its policies.

Young children need to move and be exposed to music

To bring this discussion to a close, I would like to return to the basic foundation for this study: music and movement. It is crucial for children to have positive experiences with physical activity and to see that dancing, running, jumping, playing with balls can be fun and social experiences. In an enjoyable, noncompetitive environment, movement activities can lay a foundation for an active and healthy life. If a school has a specialist come in once a week for these activities, the classroom teachers should take part as much as possible in the sessions, then incorporate similar experiences into the classroom routine. While certainly better than nothing, once a week is not sufficient frequency to make a significant impact on the children's health.

However, music and movement experiences do more than simply promote physical health, they also have the potential to support a child's social, cognitive, motor, and language development. Teachers can use them as a natural vehicle for children to explore their environment, learn about the world around them and express themselves freely. Music and movement can be integrated into the entire curriculum supporting, math, science, language and cultural learning, but even more importantly they can be an important part of children's play. Teachers should respond to children in a non-judgmental way and they must include music and movement in the daily curriculum!

Finally, I would like to conclude by saying a program such as *Special Time* should be available for all children in day care programs. It was quite heart wrenching to see Sally take only a few of the children from each class in the day care center, leaving the others excluded and without the benefits. Music and physical education need to be brought back to the curriculum of our schools on all levels. Since in today's society the day care setting

is truly becoming the foundation of our schools, music and movement education must begin there.

Suggestions for Future Research

In my study, I looked at a quality music and movement program. In this limited setting with one teacher and one child, powerful learning and benefits appeared to occur. Now in light of my findings and the recommendations I made as a result of them, I am seeing numerous areas that need further study and research.

First, we need more longitudinal studies of the long term effects of quality early childhood education on children's future learning and social development. More research needs to look at how early childhood education affects the development of a child in the long run. Studies should look at social, emotional, physical and language development as well as scholastic achievement.

I would also like to see further research into the role of class size and parental involvement. How do the number of children in a class influence social, cognitive, emotional, motor and language development? How can preschools connect the learning in school with the home? What are the potential benefits for the children when parents learn about their child's schooling and become advocates for their children, protecting their right to a quality education?

I identify elements of *Special Time* which I believe make it a quality program for young children. I would like to see researchers expand this examination of what shapes quality early childhood education. Comparisons of NAEYC accredited and non accredited programs might be an interesting place to start. How are they different and how do these differences affect the children. Again, a longitudinal study would be quite informative. Similarly, it would be interesting to compare district run preschools, with educated, relatively well compensated teachers to private, for profit operations which simply meet state licensing requirements.

I would also like to see more research into how higher education and continuing training and affects the quality and effectiveness of early childhood teaching. I am not sure

what measures would be used, but I would like to see how knowledge of topics such as child development, teaching methods, early literacy, music, physical education, and educational psychology influence teaching practices, interactions with children and the children's development.

Finally, I had originally considered increased self esteem as one of the benefits for which I would look in the case study. However, I found it difficult to accurately measure. I suspect enhanced self esteem is the ultimate outcome of both effective, developmentally appropriate teaching and music and movement. Increased self esteem may emerge from all of the potential social, cognitive, physical, motor, and language development benefits combined. A study focusing on self esteem, what it is, its importance, and how music and movement activities and general teaching practices affect it would be very interesting and significant for early childhood educators.

Conclusions

By looking closely at one classroom and one teacher and one young boy's experiences, I hope this study will help inform teachers and teacher educators about the potential benefits of incorporating music and movement into their classroom curriculum. The study should also inform discussions of teacher education and training. The early years are a critical time in a child's life. We have a responsibility to provide positive experiences and care for our young children properly. Nurturing, caring teachers like Sally, who are educated and have a wide knowledge base have the potential to make an extremely positive impact on a young child's learning, development, and life.

APPENDIX A
INTERVIEW PROTOCOL: SALLY

1. What is your educational background?
2. What is your professional experience?
3. How did your experience as a preschool director influence the curriculum you developed for *Special Time*?
4. What part of education or experience helps you the most in planing for and teaching *Special Time*?
5. What benefits do you think *Special time* promotes for the children in your classes and Ian in particular?
6. What is your discipline approach for Ian when he displays inappropriate or aggressive behavior?
7. Why do you think teachers discouraged you from including Ian in your program?
8. Why do you think his behavior is so different in your program than in the regular classroom setting?
9. If you can be specific, to what elements of Special Time do you think Ian responds?
10. What philosophy guides your teaching?
11. Would you tell me about the professional development classes you offer?
12. Can you show me your equipment and tell me how you and why you use it?

APPENDIX B**INTERVIEW PROTOCOL: PRESCHOOL DIRECTOR**

1. The teachers described Ian as one of their worst students, do you think they still view him in that light?
2. Do you think there could be some self fulfilling prophecy at work with Ian in the classroom- the teachers expect him to be “bad” and he lives down to their expectations?
3. How structured is the classroom setting?
4. Are there a variety of activities to choose from?
5. Do the teachers enlist Ian’s and other children’s help in cleaning up and putting things away? How does he to respond to responsibility?
6. What would you characterize as Ian’s strengths, what are his weaknesses?
7. Has Ian’s behavior improved over the course of the year?
8. To what would you attribute the change?
9. Do you see any differences on the days he has Sally's class?
10. What do you think the benefits of Sally’s program are for your kids in general?
11. What are the benefits for children’ like Ian who experience difficulties in the classroom?

APPENDIX C**INTERVIEW PROTOCOL: IAN'S CLASSROOM TEACHERS**

1. Explain my project and my observations of Ian.
2. How would you characterize Ian's behavior in your class?
3. Does he help with tasks in the classroom?
4. Why do you think Sally considers him to be one of her best students?
5. I heard Ian ask you, " Am I having a good day?" Does he ask you that often?
6. How do you typically respond?

APPENDIX D
INTERVIEW PROTOCOL: LOCAL SCHOOL DISTRICT PERSONNEL
REGARDING EARLY CHILDHOOD PROGRAMS

1. How many preschool programs do you offer?
2. How many children do they serve?
3. How do children qualify for the programs and what is the income cap for eligibility?
4. Do your programs adhere to NAEYC recommendations for developmental appropriateness?
5. What certifications do the teachers need?
6. What is the student to teacher ratio?
7. Are the preschool programs expanding?
8. How are the programs funded?
9. How would you characterize the district's commitment to early childhood education?
10. How many children are on waiting lists for PACE and CAPS?
11. What criteria do you use in selecting the private schools with whom you contract?
12. How many families are involved in Parents as Teachers?
13. How many are on the waiting list?
14. What is the benefit of programs like Parents as Teachers and preschool?

APPENDIX E**INTERVIEW PROTOCOL: ARIZONA STATE DAY CARE LICENSING SPECIALIST**

- 1. What general requirements does the state have for licensing day cares and preschools?**
- 2. Do they adhere to any of the recommendations made by the NAEYC?**
- 3. How much education and training do teachers need?**
- 4. What are the class sizes?**
- 5. Are teachers generally qualified in your opinion?**
- 6. How well are teachers typically paid in licensed centers?**
- 7. What is the importance of day care licensing?**
- 8. What type of continuing education do you require for providers?**
- 9. Are their requirements or policies regarding in services?**

APPENDIX F
BLANK BENEFITS CHART

Class Structure

- Routines/Transitions:
- Limits Set, Expectations Established:

Social Benefits

- turn taking:
- promotes positive interaction & cooperation with others:
- social awareness & consideration of others in the group:
- opportunity for self expression:
- improves listening skills:
- independence/leadership:
- making a contribution to class (either oral or a job):
- Rough and Tumble Play:

Creative Development

- allows for creative self expression:
- chance to use the imagination:

Language/literacy Development

- enhances vocabulary comprehension:
- enhances oral language through song:
- sense of story:
- symbolic thinking:
- social drawing:

Cognitive Development

- acquire knowledge experientially:
- make abstract concepts concrete:
- enhances critical thinking&problem solving:
- Prediction:

Math Concepts

- counting:
- sorting:
- rhythm:

Body Awareness & Fitness

- increase range of motion:
- promotes spatial orientation-laterality & directionality:
- stretching:
- strengthening:
- cardiovascular fitness:

Motor/Perceptual Motor Development

- promotes locomotor: i.e. walking, running, leaping, jumping, galloping,etc.:
- manipulative skills:i.e. rolling, throwing, catching, etc.:
- time awareness: move to beat, speed up, slow down, freeze:
- enhances visual awareness:
- improves auditory awareness: discriminate between sounds:
- Coordination/balance:

Music

- Playing musical instruments and singing:
- Exposure to different types of music:
 - Classical:
 - Children's:
 - Other:

APPENDIX G**BLANK CLASS STRUCTURE AND TEACHER BEHAVIORS CHART****Routines/Transitions:****Limits Set, Expectations Established:****Types of Feedback and Individual Interaction with in Jan****Comfort****Acceptance****Warning of Danger or****Encouragement****Call back on Task****Giving Job or Role****Instruction or Description
of Movement****Friendly Interaction**

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