

## Chapter 1 : Importance of the Arts – Essay | Fariddynz's Blog

*Expressive Arts is a discipline of helping and healing that uses the arts as its basis for discovery and change. All five disciplines of the arts: visual, dance/movement, music, drama/theater, and writing/poetry can give you a richer vocabulary to work, play and grow a life you love living.*

In some form each of us engaged in expressive arts! The arts in this way, is a vehicle for social, emotional, mental and physical development. The arts are so varied that the process-work meets you where you are at! Expressive arts is the practice of using imagery, storytelling, dance, music, drama, poetry, writing, movement, dream work and visual arts in an integrated way to foster human growth, development and healing. Expressive arts is holistic and is rooted in a humanistic perspective – it illuminates diversity as gift. Expressive arts help us to envision solutions and harvest resources that can release us from personal fundamental sticking points. The process in the art making not the product can heal and help us cross the borders between personal and collective issues social, cultural and more. Expressive arts activities emphasize artistic experience as a tool for self-discovery and self-expression for the integration of physical, mental, emotional and social functioning. Using the arts in this way empowers the artistic experience: We develop the capacity to give shape and form to thoughts, emotions and life experience. There is an alchemical process that is involved in the shifting back and fourth between drawing, music, moving, writing and reflecting. It is important to note that expressive arts work is a practice with a purpose: To heal the body and mind and to educate, while developing multiple facets of the individual. In my work with expressive arts I emphasize the tool of movement, but this does not mean that I value movement over writing or art. For me, the body leads us to a vast banquet of knowledge, and movement gives us purpose. The body precedes language and abstract thought during individual development. A child first comes to know the world through his or her body, and later developmental steps build on top of that understanding. Our capacity for abstract thought is grounded in conceptual metaphor. We reason about abstract domains in terms of more concrete, embodied domains. To this day, all that happens to us and every action we take passes through the body. The body is distinctively positioned to deliver truthful signals. The limbic system is the part of the brain that reacts to the world around us reflexively and instantaneously – and without thought. And perhaps most critically for learning, the body is connected to emotion. When I am sad or feeling defeated my slumped-over posture and drooped head are the shape of my emotions. The practice furthers the emotional, cognitive and physical integration of the self. I arrive in a space, the room is warm and there is just enough light, there is plenty of clear, open space. At first my body feels watched, but there is no one watching. I notice my breath as my belly rises and falls. My chest feels heavy even though the floor is holding me. It just wants to breathe. Unfortunately, like other forms of expression, movement carries a stigma. Drawing is for artists, moving is for dancers or athletes, writing is for writers. Philosophy in the flesh: The embodied mind and its challenge to western thought. Gallery Children process – helping them to make sense of achievement and creative will Performance.

**Chapter 2 : NSCC - Credit Programs of Study**

*Expressive arts is the practice of using imagery, storytelling, dance, music, drama, poetry, writing, movement, dream work and visual arts in an integrated way to foster human growth, development and healing.*

Is social science really a science? Social science may be defined broadly as the rational and systematic study of human society in all its forms with the aim of arriving at an enduring understanding, acknowledged as such by a broad consensus of researchers, of social phenomena. One of the properties which is necessary to a science is that the activities of its practitioners results in a substantial body of organised "knowledge". One of the qualities of what qualifies as "knowledge" is that there is a broad consensus among interested parties concerning this "knowledge". Thus if social science did not arrive at an enduring understanding of social phenomena, acknowledged as such by a broad consensus of researchers, it would fail to qualify as a science. As an initial attempt to define "science" one might say that it is the collective activity, and the enduring results of that activity, in which the aim is to describe, analyse and understand in a way which is intelligible to any person with the necessary mental abilities and training a particular field of empirical phenomena its qualities, properties, nature and anything else about it which captures our attention and interest , and if possible to predict accurately the development of systems within this field from particular states or in response to particular changes. Mathematics has been called "the queen of the sciences". Two of the qualities which justify the inclusion of mathematics among the sciences are i that the activity of mathematicians results in enduring knowledge and ii that mathematics unlike philosophy is not characterized by enduring disagreements among its practitioners. Mathematicians may be inclined to view a particular mathematical hypothesis either as true or as false, but it is recognized by all mathematicians that this matter can be decided only by the discovery of a proof of the hypothesis or the discovery of a counter-example to it although there is the possibility that some concepts may be refined in this process 2. Mathematicians, unlike philosophers, do not spend their time trying to persuade their colleagues that a particular assertion is or is not likely to be true. They seek proof or disproof. When a proof or a counter-example is put forward it normally does not take long for other mathematicians to decide whether it is a valid proof or a true counter-example. Philosophy, on the other hand, although a rational activity, is not a science because there is no consensus regarding how disagreements may be resolved, other than continued discussion and debate, which, as experience shows, frequently do not lead to a resolution of disagreement. These considerations show that i rationality is not sufficient to qualify an area of investigation as a science and ii it is not necessary for a collective activity to be called a science that its subject matter consists in empirically observable phenomena i. The property described in iii is called "objectivity". In other words, for a field of investigation to be considered a science its results must be such that, if true, they can be verified by similarly qualified investigators, and if false, this can be revealed by the checking of the work by others. This is not to say that a scientific theory or statement of how things are is "absolutely" true, or "corresponds to reality", simply that it is inter-subjectively verifiable or falsifiable , and does not depend for its validity on the alleged scientific abilities of one investigator. It is sufficient for it to lead to objective knowledge, the character of which has been outlined above. Whether it does so is another question, which we shall consider later. All humans are born into a society of one form or another, and live within society, but their view is usually just that of their immediate surroundings, and their intellectual understanding of the society they live in is usually derived from what they read in the newspapers. When we attempt to characterise society from a more "scientific" viewpoint we may say that society is an assembly enduring over time of individual organisms, each with some degree of awareness and autonomy, interacting in usually complex ways and producing artefacts and forms of organisation which in turn influence and constrain their experience and their actions. Does scientific knowledge accord with objective reality? Most scientists tacitly assume that they study something which is independent of their inquiry, which has an existence in itself, and has pre-existing properties which are revealed by their inquiry. If reality is what is known by means

of scientific inquiry, then it is tautologous to say that scientific knowledge accords with reality. The reality revealed by the investigations of natural scientists is "especially real" because so many investigators even generations of investigators affirm its qualities. Anyone, it is said, with the proper ability to learn and the proper training can confirm what it says in the textbooks of physics, chemistry and biology. Emile Durkheim attempted to distinguish social science from other forms of science by drawing attention as he supposed to a special kind of "fact", a "social fact", which he held to be different from the kinds of facts studied in the natural sciences. In Chapter 1 of his *The Rules of Sociological Method* he states two criteria for identifying "social facts". At the end of Chapter 1 he restates this as: But who or what is it that acts? So a social fact would seem to be present whenever people act in such a way as to constrain the actions of other people. Of course, they do so by virtue of occupying space, since we cannot walk through solid objects. So does Durkheim mean that people constrain others by intention? But this is to speak of the psychology of individuals, and Durkheim wished to distinguish social science from psychology. Presumably Durkheim is referring to customs, laws and traditions which individuals ignore at some risk. The second criterion Durkheim gives for the presence of a "social fact" is: Durkheim appears to have adopted a "realist" ontology, according to which universals exist independently of particular instances of those universals e. This ontological position is rather implausible one has only to ask where the alleged universal exists. Nevertheless there is a sense in which customs and traditions exist over and above the actions of individuals which may be said to exemplify them, for example, the custom and tradition of marriage. Yet even if one denies that there is an entity of some kind distinct from the individual instances of marriage, marriage is not simply the collection of those instances. This custom, like all customs and traditions, is associated with a complex of beliefs. In fact this custom may be regarded as consisting of this belief complex together with the actions of individuals acting on those beliefs in respect of them. Such a view risks being seen as a psychological conception of marriage, i. However in the case of marriage and other customs and traditions we do not have simply a collection of individual beliefs and actions. Rather we have a belief complex which is instantiated in many individuals and persists over time. It consists in individuals, in fact most individuals in society, believing more-or-less the same thing as their contemporaries and as those who went before them and those who succeed them, and acting in ways implied by this belief complex, that allows us to identify "marriage" as something distinct from individual instances of marriage and individual instances of belief. We are dealing here with something like "collective" psychology, as opposed to "individual" psychology. So we might say that a quasi-Durkheimian conception of social science is that it is the study of human psychology as it manifests itself not in individual beliefs and actions but in the beliefs and actions of large numbers of indeed, most if not all people in a society, while recognizing that this formulation may not have been acceptable to Durkheim because of his wish to draw a clear distinction between social science and psychology. Thus it cannot be said to exist independently of the collective activity of social researchers, yet it exists independently of individual social researchers. Weber on the origins of modern capitalism Max Weber, unlike Durkheim, did not feel the need to legitimate the study of society by establishing its credentials as a science at least, one modelled on the natural sciences. He draws upon psychology, not as a science, but as sympathetic understanding of the mental worlds of people living in various times and places. It is true that the economic and historical details are necessary for an understanding of society at a particular time and place, but their true significance lies in how these things were experienced by the people who lived among them, and what they thought of their world and of themselves, and how this guided their decisions and their actions and formed their mode of life. However this is not a purely "literary" method, since Weber uses the "ideal type" as an explanatory device, of which more will be said below. How did the specifically modern form of capitalism arise in the West during the last few centuries? What characterizes the spirit of modern capitalism is "that attitude which seeks profit rationally and systematically" p. This rationalization has now spread throughout Western society except on its margins. Or rather, those who believe they run society have attempted to impose this rationalization upon it, despite resistance from those who dislike the curtailment of their liberty that this

entails. How did this situation arise? Weber attempts to show that its origins are in fact religious, despite the fact that it initially seems implausible that modern capitalism, which has no time for spiritual values unless the public perception of a concern therewith contributes to profits, could have its origin in religion. But Weber succeeds in making this claim plausible. For it to seem plausible we must follow Weber in his description of the mental world of Puritan Protestantism. In Chapter 4, Part A, of *The Protestant Ethic* Weber presents his "ideal type" of Calvinist belief, remarking that "we can only hope to understand their [i. According to Weber it is specifically in Calvinism, rather than Protestantism as a whole, that the spiritual basis of modern capitalism is to be found, and within Calvinism the specific doctrine of predestination and the effects thereof. According to this doctrine each soul is either saved or damned from its beginning, as ordained by God, with no possibility of altering its fate, either by faith, by works or by the sacraments of the Church. This, says Weber, gave rise to "a feeling of unprecedented inner loneliness of the single individual" p. How was one to know? Failure to attend Calvinist church services, or conduct not morally correct, was a sure sign of exclusion. The alternative was too horrible to contemplate. In characterizing his ideal type of Calvinist mentality Weber writes: But God requires social achievement of the Christian because He wills that social life shall be organized according to His commandments, in accordance with that purpose. The laborer is called by God to perform his duty of work. Thus came to prominence the idea of "the calling" in the sense of "vocation" or in more modern terms, "profession". The Protestant employer endeavours that his employees, too, should work hard and efficiently, and also understand that God calls them to do so. For the Calvinist mentality this world does not exist for the enjoyment thereof but rather for the glorification of God. For the Puritan asceticism is a virtue because enjoyment of worldly things is a dereliction of duty, using for selfish purposes what truly belongs to God alone. While the methodical self-control and rationalisation practiced by the Protestant increases his success in worldly life, as measured principally by success in business, rational asceticism demands that the profits therefrom are not to be enjoyed, but rather are to be reinvested for the sake of as we now say "building up the business" and achieving further success. Gradually, by rational means, "market share" is increased, with the aim that eventually a level of control over the outer world will be reached which mirrors the control over the inner world. This obsession with control is one of the characteristics of modern capitalist society, the leaders of which attempt to control both people and natural resources, and to exploit both "efficiently". The captains of modern industry, of course, do not think as the Puritans did even though Puritanism lingers on in the "civil religion" of the U. What Weber tried to show was how the Puritan mentality provided one of the essential conditions for the rise of modern capitalism. Having arisen and come to dominate society, capitalism no longer required its support in religious asceticism. But the mental attitudes which made the ascendancy of modern capitalism possible persist in its underlying assumptions, such as that hard work is a virtue, material prosperity is a sign of the superior man, and that he who does not wish to work whether or not the work available is perceived as boring and pointless is somehow reprehensible as the Puritans earlier regarded someone who failed to do their duty to God. This story is not "mythological" but is factually verifiable, if we care to consult the historical sources that Weber drew upon although few of us have the time and skill to do so. Mills wrote that sociological research has tended to move in three general directions: Weber is one of the best examples of this school of inquiry. Here Talcott Parsons is the prime example. Much of modern American sociology. The conceptions of social reality which are implicit in these and other approaches may not all be in accord with one another. Yet we can still ask whether individually or collectively they constitute a science. When we look at the research of social scientists, do we find as in mathematics that hypotheses can be verified or refuted as a result of a collective examination by those qualified to do so? Or do we find as in philosophy that there is ongoing dispute and little agreement? The situation is not so bad as in philosophy but it is also not so good as in mathematics and natural science. But it is not the sort of explanation which can be shown to be true beyond doubt. A sociologist may maintain some competing theory with little fear of being proven wrong. In the other schools of social inquiry mentioned by Mills there are other considerations. The hypotheses advanced by Talcott Parsons may be irrefutable simply because they are unintelligible, or they may be true

because, when analysed, they are commonplace observations. Such hypotheses neither explain nor lead to knowledge. The empirical studies, largely based on interviews, may generate masses of data suitable for statistical analysis, but in the end lead to few conclusions of any significance for an understanding of society although the results may be of interest to politicians and bureaucrats who wish to regulate society more to their liking. Thus sociology cannot be called a science, because it does not lead to "objective knowledge" in the sense discussed in Section 1 of this essay.

**Chapter 3 : Issues in Expressive Arts Curriculum for Early Childhood - Craig A. Schiller - Google Books**

*Integrating the Arts in Early Childhood Settings: The Role of Materials* Alba DiBello Founder, A Child's Place School Shrewsbury, NJ USA [albadibello@calendrierdelascience.com](mailto:albadibello@calendrierdelascience.com)

It will focus on the physical, social, emotional, cognitive and language, and spiritual development that children experience have through the arts. Finally, it will describe effective ways for teachers to support the artistic expression of children in early childhood education. Through the arts children express their feelings and understandings. Furthermore, Schirmmacher states that learning happens with and through the arts. Through the arts, children can express their ideas, using oral language or visual symbols. The arts support children to feel good about themselves as individuals. Children develop the ability to observe and respond sensitively, and they build up skills and creativity in art, music, and movement. Furthermore, through the arts, children construct understanding and communicate what they know Feeney et al. The arts are a basic component in early childhood education. The arts are recognised as both a fundamental and distinctive way of knowing. Art, music, and creative movement help children to identify and express their feelings and ideas in different and new forms. Most creative activities, such as painting, finger painting, collage, clay, and playdough, help with the physical development of children. In these activities, children will be stretching their arms and moving their hands, legs and sometimes their whole body. Children develop the ability to hold a pencil or crayon between the thumb and first finger. Exercising the muscles of the hand is as essential as exercising the larger muscles in running and jumping Somerset, Furthermore, all the manipulative movements involved in the arts help develop the hand and finger muscles that are needed to properly hold and use a pencil Schirmmacher, When children move to music, the whole body is responding to a feeling. In their dance, children experiment freely and happily. Some children will use their whole body to make music Somerset, For example, when children are easel painting, they use their entire arms and upper torsos in making large, sweeping motions with paintbrushes; children will develop hand eye coordination and small motor skills later required for writing. Through the arts children have the opportunity to work with other children in small groups The arts help children to learn about themselves and others. Through the arts, children validate their uniqueness by making a personal statement. Moreover, the arts help children to become comfortable with themselves, learning what they like and dislike and what they can and cannot do Schirmmacher, For example, when children are at the collage table or playdough table, they might share their ideas and the creative skills with other children, with words and actions. Children learn to share, take turns, affirm themselves and begin to empathise with others. Through the arts children express and share with others the happiness and the love or sadness that surrounds them. The arts provide the opportunity for children to work out their feelings. The arts can give children a feeling of empowerment. Children disclose their deepest convictions, feelings, and dreams with crayon, paint, or pencil. The arts help children to express those objects, ideas, people, places, experiences events, and feelings that are emotionally significant. The arts, however, allow these feelings, fantasies, fears, and frustrations to surface and be expressed. It allows children the opportunity to represent in fantasy what cannot happen in reality Schirmmacher, ; Somerset, Children may express some emotions when they are having art activities, for example, when children are moving to music they are expressing how they feel at that particular time to the rhythm of the music. Cognitive and language development is one of the primary ways children construct their understanding of the world. Children who have directly experienced a wide variety of people, places, and objects will have an array of things to choose from when creating art. Translating ideas, concepts, and experiences into the arts involves many thinking skills, planning, organising, and making choices. Children use their meta cognitive skills as they create what they know not what they see. The arts involve problem solving Schirmmacher, The major benefits of the arts may very well be cognitive in nature. Through the arts, children learn about the concepts of colour, shape, size, line, texture, and other artistic elements. Strong relationships between learning in the arts and fundamental cognitive skills and capacities are

used to master other core subjects, including: For example when children are able to share the reading of the story with others in a group situation they are able to express themselves through facial expressions and enthusiastic sounds including laughter. Often shared reading between children and teachers encourages more understanding of the story and helps children to develop listening and language skills. Spirituality is something deep inside, which is possible to feel, to connect to and to express. Children do not rely on words to express their feelings and experiences; the arts can be their language and their way of communicating emotionally and spiritually. Painton, For example when children use water in whatever form, they feel confident and soothed within. Water has a very calming and soothing effect on children. Not only they learn the science and maths associated with it but also it has therapeutic value. Especially if children are able to choose the use of water when they need it then this is one way of catering for their spiritual needs. It is essential for teachers to develop effective ways to support the artistic expression of children in early childhood education. A classroom that provides for all of these needs has a creative climate – an atmosphere where creative expression is nurtured and where creativity can flourish. Teachers wanting to foster creativity need to actively assist children to learn to be flexible and fluent, sensitive, imaginative, risk takers, resourceful for themselves. Teachers may also need to demonstrate and encourage the use of tools and materials such as pastels and oil paints that is the techniques needed for artistic processes. McConnell, One of the main responsibilities of teachers is to facilitate creativity and not to limit or extinguish the natural talent of children, for example if a child is painting, teachers should encourage with words such as: Or would you like me to bring more paint? It is also important that teachers help children to focus. It is an essential step in assisting children to believe in their ability. Teachers can use some questions to encourage children to draw. Where did you see it? Or where would be a good place to start? Using correct names enables children to become aware of the proper names in their world. Brownlee, It is essential for teachers to be creative too. They should possess some characteristics such as: The arts are an important element in the lives of children as it helps them develop and foster life skills, creativity, imagination, and a positive self-image. An active childhood, with many opportunities for the arts, develops the individual child in several ways, and is a rich resource for all of their life. Children need the opportunity to have many experiences in creative activities. The arts will help children to determine what kind of adult they will become. Furthermore, the domains of development are absolutely interrelated among them, while children are involved with the arts, simultaneously they are developing the physical, social, emotional, cognitive and language, and spiritual skills needed to attain adulthood. This is why the arts are critically important in an early childhood curriculum. They add depth and dimension to the environment by shaping daily experiences. Children need to feel safe, valued, and encouraged during their artistic experiences. Moreover, professional development is extremely important for teachers. Teachers can participate in programs to learn the techniques of an arts-integrated approach to education. New Zealand Playcentre Federation. Play and pedagogy in early childhood: Who am I in the lives of children?: An introduction to early childhood education 7th ed. Upper Saddle River, NJ: To be a teacher: Pearson Education New Zealand. Creativity and the arts with young children 2nd ed. Aesthetic education in early childhood. How do we achieve them? Early Education 22, A guide to observing children. Art and creative development for young children 5th ed. In the early years.

**Chapter 4 : An Essay in the Philosophy of Social Science**

*Justify the inclusion of language art in ecd curriculum.*

I sat with him as he sketched a superhero he had seen on TV. The boy was very talented and drew with great detail and passion. The orphanage has more than 50 children and is registered as a Mexican civil association, which is a nonreligious, nonprofit organization. During the spring of , I spent an extended period of time at CHLA as part of a university sabbatical. I asked to volunteer there because of its outstanding reputation for working with difficult-to-place children in Mexico. During my professional career as a social worker, I have been privileged to visit many orphanages around the world. Most of them provide the basic survival needs of children, including healthcare, clothing, food, and shelter. The children survive but few thrive. They often repeat the patterns and lifestyles of the poor and abusive homes they grew up in. Because of the lack of resources, few orphanages effectively address the complex needs of traumatized children. Why is CHLA so effective with difficult-to-place children given its limited resources? Why are CHLA children more likely to remain in school and go to college? The organization has dedicated staff, passionate volunteers, visionary leadership, and a holistic approach to child development. Children receive music instruction and have regular access to instruments. They can train and participate in a skilled and prestigious dance troupe that performs traditional Mexican dances locally, nationally, and internationally. Children have access to donated art supplies and regularly draw and paint. Many participate in creative writing, journaling, and poetry. Through a wide variety of programs, CHLA facilitates emotional and creative expression, helps heal psychological wounds, and accelerates developmental growth through its use of the arts. I have never seen an orphanage embrace the arts as fervently. Therapeutic Value of Expressive Arts Art is an important and universal facet of human expression and is as old as human civilization. Expressive arts include activities such as dancing, drawing, drama, creative writing, painting, writing poetry, making music, sculpting, and photography. Professions such as art, music, and movement therapies require graduate-level training and special professional certifications in the United States. The therapeutic use of expressive arts by noncredentialed professionals and paraprofessionals in orphanages is different in that it simply focuses on the inherent therapeutic value of children participating in creative endeavors. Both approaches encourage creative expression, but the context, facilitation, and purposes are different. Most orphanages would welcome the opportunity to have expressive art therapists but the lack of funding and the availability of these specialized professionals in developing countries usually limit their use. Instead, orphanages such as CHLA use expressive arts as a way to supplement the care that children receive. Most of these activities are facilitated by volunteers, clinical staff, or childcare workers. Creative arts allow children the opportunity to grow and develop self-awareness through self-expression. This has been shown to reduce stress and accelerate psychological and physical healing. For many children and adults imprisoned in German concentration camps during World War II, drawings and paintings were used to cope with the horrors they saw each day. Prisoners had to carefully hide their work, as many were killed when their art was found Orstein, They traded food for painting supplies and used garbage, old boxes, and newspapers to paint on. Paint was made from coal soaked in water, watered-down rust, and vegetable dyes. Painting and poetry were a way for them to survive and cope. I began to use expressive arts as a young counselor in the s out of pure desperation. I worked with adolescents who struggled with mental health and substance abuse problems. Traditional talk therapies did not seem to work very well. I started reflecting on my own adolescence and the activities that helped me cope with stress and family problems. Activities such as making music, sports, writing poetry, and outdoor adventure provided outlets for expressing myself and helped me manage stress and adolescent angst. Much to the dismay of many of my coworkers, who tightly subscribed to traditional approaches, I started incorporating expressive arts into my counseling sessions. These programs supplemented traditional individual, group, and family interventions. The organization found that successful treatment outcomes were higher for adolescents who

participated in expressive therapies than those who did not. For some, attachment bonds with primary caregivers were absent, disrupted, or severed at an early age. This destroyed the trust and security essential for healthy emotional growth and relational intimacy, since early relationships provide the emotional, neurological, and social foundations for our ability to love Perry. During my stay at CHLA, I heard heartbreaking stories of domestic violence, physical torture, sexual abuse and assault, drug addiction, prostitution, extreme neglect, and abandonment. Past traumatic events are difficult for children to talk about. They have not yet learned the words to describe the internal sensations, memories, images, and snapshots. The children frequently repress painful emotions and horrific experiences as a basic survival mechanism van der Kolk. Children with a history of trauma experience multiple losses and carry the toxic memories from their past. They have a higher risk of experiencing mental health problems as adults. Alice Miller wrote, The truth about our childhood is stored up in our body and although we can repress it, we can never alter it. Our intellect can be deceived, our feelings manipulated, our perceptions confused, and our body tricked with medication. But someday the body will present its bill, for it is as incorruptible as a child who, still whole in spirit, will accept no compromises or excuses, and it will not stop tormenting us until we stop evading the truth. The staff and volunteers at CHLA engaged and positively reinforced children in the creative process by providing a safe space for them to express themselves. Because most children enjoy drawing, painting, singing, and dancing, art is a simple way for children to learn multiple forms of expressions. Children are allowed to express themselves without judgment or criticism. They are given the ability to choose from various creative activities that increase their sense of internal control and willingness to participate. Supportive peers can also be a great asset in the creative process. Many expressive art activities at CHLA are done in small groups. By creating and sharing in a safe and supportive group, children are able to break their sense of isolation and shame. They discover symbols, labels, and other forms of expression that accurately reflect their own inner landscapes. At CHLA, I frequently observed older children teaching younger children how to dance, play the guitar, or paint. Adult facilitators carefully monitored this process and offered affirmation and validation. When children engage in expressive arts, it alerts the parasympathetic system in their brain Lane. Their breathing slows, their blood pressure lowers, and the body becomes more relaxed. This helps reduce the physiological hyperarousal, or fight-or-flight response, associated with stress. Creative expression modifies our biochemistry and improves our physical well-being. When children participate in the arts, it actually changes their bodies. The creative process causes specific areas of the brain to release endorphins and other neurotransmitters that affect brain cells and the cells of the immune system, relieving pain and triggering the immune system to function more efficiently. Endorphins are like opiates, creating an experience of expansion, connection, and relaxation. Children who are traumatized when they are very young will respond and cope differently than children who are traumatized as adolescents. Because of the way the brain develops, from the bottom up and from the inside out, different areas of the brain are impacted during trauma depending on the age of the child. The younger a child is during the trauma, the more necessary it is to stimulate specific neuropathways that promote healthy brain development Perry. Certain neuropathways in the brain are developed and others are underdeveloped depending on the experiences of the child. This is a significant problem in the conventional mental health approach to maltreated children; many of their problems are related to disorganized or poorly regulated networks e. Yet, our clinical interventions often provide experiences that primarily target the innervated cortical or limbic i. Even when targeting the appropriate systems in the brain, we rarely provide the repetitions necessary to modify organized neural networks; 1 hour of therapy a week is insufficient to alter the accumulated impact of years of chaos, threat, loss, and humiliation. Expressive arts help children manage experiences that are too difficult or painful to assimilate. In his research on child trauma, Perry found that activities such as dance, massage, music, yoga, drumming, and other similar interventions provide the patterned and repetitive neural input to alter the lower stress-response networks of the brain and help children better cope with the symptoms related to their trauma. This could explain the many benefits children at CHLA receive from participating in the dance troupe. They practice their traditional Mexican dances many times per

week. Their performance shoes have taps on them that make a percussive sound when they dance. While they rehearsed, I often closed my eyes and listened to the rhythms being created. The children emphasized specific beats and memorized the dance by the rhythmic sounds being created. The arts engage the senses in a way that transcends the ordinary and mundane aspects of life. As children connect to their poems, songs, dances, or paintings, they become more aware of their thoughts, emotions, and core beliefs. This assists in self-discovery and self-understanding and helps them find meaning. During my sabbatical, I observed children at CHLA make great strides in their development and healing by participating in expressive arts. They beamed with pride and confidence after a dance or musical performance. Paintings and drawings were used to communicate a wide range of emotions and experiences. It was as if the arts were a normal and regular means of expression for the children there. The dedicated staff and volunteers have been able to reach and engage hundreds of maltreated children through the natural restoration and rejuvenation that occurs when we engage in expressive arts. Given the limited access to psychological resources in such settings, childcare workers must be strategic in their methods and strategies. Expressive arts are a relatively inexpensive and effective method to engage child who have experienced trauma. It is surprising that more orphanages have not incorporated them into their program. CHLA uses expressive arts in a way that is fun, therapeutic, and inspirational. Further trainings must be provided for childcare staff and volunteers on ways to use expressive arts without practicing beyond their level of competence. Experts in art, music, and movement therapies could create inexpensive and safe activities to use with some guidance on how to facilitate the process. Further research is needed in the use of the arts in orphanages throughout the world, as there are many variables involved in determining what makes an orphanage successful in working with traumatized children.

**Chapter 5 : What is Expressive Arts? - Bergin Learning Arts**

*Importance of the Arts - Essay 29/09/ 17/09/ fariddynz Education This essay will explain the critical importance that participating in the expressive arts curriculum has on children's learning and development.*

The Importance of Play in Early Childhood written by: This not only allows for physical growth, but emotional, social and cognitive development. Improves Social Skills Social abilities are developed when the children interact during playtime. Centers provide a time for entertainment as well as learning to communicate with each other. By playing in small groups, the children learn to share and take turns and even express emotions. Set up a "school classroom" center and let the children take turns being the teacher or use the reading area to allow the children to "read" stories to each other. Drama or play acting is an excellent opportunity for a child to develop a hidden talent for acting, singing or playing a musical instrument. Plan a nursery rhyme or Bible story skit for the class to develop their acting skills. Use music time to introduce different instruments and songs for the children to interact with. Self Esteem Self esteem develops when opportunities are provided, whether in play time, centers, in morning circle, or during lesson time. A great way to begin the day is to allow the line leader for the day to be the "weather reporter". This gives everyone a chance to "feel" important or special. Occasionally, let a child lead the calendar routine. This discreetly helps them to get over insecurities. Problem Solving Problem solving develops when children are given opportunities to work in situations that need fixing or correcting. Centers provide multitudes of physical and mental problem solving opportunities. Situations often occur with disagreements and behavior. The children must be guided into make good choices. This allows them to think about the consequences. Teaching this concept early in life will have a lasting effect on the child. When children have the opportunity to play with manipulatives, they discover, through trial and error, how the manipulatives work together, spatial relationships and characteristics about the manipulatives. Discovery can be guided by giving students a task to complete and letting them "play" to get the answer. For example, given a set of plastic shape manipulatives and a page of drawn shapes, can the students discover that two triangles can "fit" inside a square? Or, given wooden blocks 3-Dimensional shapes and a page of drawn shapes, can the students learn the "face" of the wooden blocks by matching them to the shapes on the page? For example, a cube has a square "face. Set the play area according to a theme and what is being currently taught. For example, when introducing a certain letter, number or color, incorporate this into the centers. Lesson plans throughout the day may include "play" or "pretend" to add variety. Remember, always be opened for spontaneous opportunities for children to learn through play. Outdoor Centers The outdoor playground may have the usual swings, slides and monkey bars, but also should include simple equipment such as jump ropes, hula hoops and balls. Watering cans, dirt or seeds and plastic toy hoes are great for pretend gardening. Perhaps old flashlights and canteens could be props for pretend camping. A couple of old steering wheels attached to a some wooden boxes could be cars. Always have two or more ideas to promote sharing and socializing. Providing simple ways for children to express themselves and make believe together, easily focuses on the importance of play in early childhood. Indoor Centers An indoor play area could be incorporated into centers. Most Pre-Kindergarten and Kindergarten classrooms use center time as a learning period. The block area allows a time for social and problem solving skills, such as building towers or bridges. Manipulates, such as a container of buttons, promotes math, sorting and classifying skills. Art and writing centers provide an opportunity for the children to use their imagination and be creative, whether painting with a brush or a feather, drawing with crayons or sculpting with clay or play dough. The favorite of most children is the dramatic play area. Supply this area with dolls of different cultures, action figures, dress up clothes or musical instruments. Provide props for home living, a hospital, veterinary hospital or grocery store. It is interesting to create a theme every few weeks to allow further learning. Adding variety, sparks interests and also motivates good behavior, both in outdoor and indoor play areas. This not only promotes growth and learning for the children, but allows tremendous satisfaction for the

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teacher. The results of learning through play truly has a positive effect on the growth and development of young children. What ideas have you come up with in your classroom?

**Chapter 6 : The Importance of Play in Early Childhood: Teach Self Expression Through Play**

*expressive arts gives children to express and explore their emotions "can be seen as a safe method of communication that involves creativity and exploration" (Higgins, , p. ). Thus, partner work through expressive arts gives students' a safe and creative environment to.*

Art in Early Childhood: Art has traditionally been an important part of early childhood programs. Friedrich Froebel, the father of kindergarten, believed that young children should be involved in both making their own art and enjoying the art of others. More than a century later, early childhood teachers are still concerned with the "all-sided" development of each child. Our curriculum includes activities that will help children develop their cognitive, social, and motor abilities. As Froebel recognized, making art and enjoying the art of other people and cultures are very important to the development of the whole child. Art and Socio-Emotional Development Young children feel a sense of emotional satisfaction when they are involved in making art, whether they are modeling with clay, drawing with crayons, or making a collage from recycled scraps. This satisfaction comes from the control children have over the materials they use and the autonomy they have in the decisions they make Schirmacher, ; Seefeldt, Deciding what they will make and what materials they will use may be the first opportunity children have to make independent choices and decisions. Sautter stated that when children participate in art activities with classmates, the feedback they give to each other builds self-esteem by helping them learn to accept criticism and praise from others. Small group art activities also help children practice important social skills like taking turns, sharing, and negotiating for materials. Art and Cognitive Development For very young children, making art is a sensory exploration activity. They enjoy the feeling of a crayon moving across paper and seeing a blob of colored paint grow larger. Kamii and DeVries suggested that exploring materials is very important because it is through exploration that children build a knowledge of the objects in the world around them. Activities centering around making art also require children to make decisions and conduct self-evaluations. Klein described four decisions that child artists make. First, they decide what they will portray in their art—a person, a tree, a dragon. Second, they choose the media they will use, the arrangement of objects in their work, and the perspective viewers will take. Children decide next how quickly or how slowly they will finish their project, and finally, how they will evaluate their creation. As children grow and develop, their art-making activities move beyond exploring with their senses and begin to involve the use of symbols. Children begin to represent real objects, events, and feelings in their artwork. Drawing, in particular, becomes an activity that allows them to symbolize what they know and feel. It is a needed outlet for children whose vocabulary, written or verbal, may be limited de la Roche, Art and Motor Development While making art, young children develop control of large and small muscle groups Koster, The large arm movements required for painting or drawing at an easel or on large paper on the floor build coordination and strength. The smaller movements of fingers, hands, and wrists required to cut with scissors, model clay, or draw or paint on smaller surfaces develop fine motor dexterity and control. With repeated opportunities for practice, young children gain confidence in their use of tools for making art and later for writing. Making art also helps children develop eye-hand coordination Koster, As children decide how to make parts fit together into a whole, where to place objects, and what details to include, they learn to coordinate what they see with the movements of their hands and fingers. This eye-hand coordination is essential for many activities, including forming letters and spacing words in formal writing. Art Experiences in Classrooms for Young Children Although art activities help children develop in many areas, teachers must recognize that art also has value in and of itself. Activities that involve children in both making and enjoying art are essential if programs are to meet the needs of the whole child. The challenge for early childhood teachers is to provide these activities in an art program that is developmentally appropriate and that can be integrated throughout the curriculum. Such a program should include: To integrate an art program into a developmentally appropriate curriculum, adults must recognize that children express their ideas through art,

just as they do in writing. The following elements form the basis of an art program to be integrated into a developmentally appropriate curriculum for young children. Using Masterpiece Reproductions Posters and smaller reproductions of masterpiece art can be purchased at most art museums or through teacher supply catalogs. Less expensive reproductions can be obtained from calendars, stationery, magazines, and newspapers. Reproductions may be used on signs to designate learning centers or label parts of the classroom. Reproductions could be used to indicate gender on the restroom door or where children line up to go outside. Reproductions could also be used on bulletin boards to accompany displays related to thematic units. The work of Piet Mondrian might be used to illustrate a focus on primary colors or shapes, that of Claude Monet might accompany a unit on spring, while the works of Maurice Utrillo might go with a study of communities. Masterpiece art would not, in either learning centers or group discussions, replace the use of real objects or photographs as visual aids, but would provide children with another way of seeing and thinking about the concepts they are learning. Museum Field Trips Taking young children to an art museum can be a challenging experience for any adult. Museums are designed for grown-ups who engage in thoughtful reflection, not for active children who want to point and exclaim. With a little preparation, however, a museum field trip can be an enjoyable experience for all. During these times, the museum staff and other patrons expect children to visit, and special tours and support personnel will be available. If the children will not be participating in a tour planned specifically for them, it is important that the teacher select a few key items on which to focus during the visit. Artwork done by artists featured in the classroom or portraying objects related to thematic units will be of interest to the children. They will have a context for thinking about and discussing what they see. Because the attention span of young children is short, museum field trips should not be lengthy. Thirty minutes is probably long enough for children to view the pieces pre-selected by the teacher without getting tired or frustrated in the museum setting. Other exhibits can be saved for future field trips. Classroom Art Center The art center should provide opportunities for child-centered activities. Although teachers might suggest themes, too much direction or assistance interferes with the creative process. Adult models for children to follow are also frustrating because most children do not have the fine motor and visual perceptual skills to replicate adult efforts. Instead, teachers can encourage children to design and complete their own projects by recognizing that the same themes may be repeated many times as children explore ideas and practice skills. Open-ended materials such as paint, crayons, markers, scissors, glue, clay, and assorted paper support child-centered activities. Although having too many choices can be overwhelming for young children, making a selection from two or three options at a time is an excellent way for children to practice decision-making. Lowenfeld and Brittain also "cautioned" teachers not to change materials or introduce new materials into the center too often. Children need time to practice and develop skills with materials if they are to use them to express their ideas and feelings. Finally, it should be noted that the creative process takes time. Although some children will complete their artwork within a short time, others will need large blocks of time to design and make their projects. A large bulletin board or wall space provides a backdrop for the gallery. Children should take the responsibility for mounting their work and selecting its placement in the gallery. Labels, including a title for the work, name of the artist, medium, and year of creation, can be dictated and will provide a meaningful experience with print. Children can also serve as curators and lecturers, giving tours of the gallery to classroom visitors. Involving Families in the Art Program Keeping families involved in the life of the classroom is an important responsibility for early childhood teachers. Family involvement can be encouraged in several ways. Inviting families to participate in museum field trips and classroom art activities provides the opportunity for shared experiences and discussion between children and their parents. Teachers may also suggest at-home art projects for children and parents to participate in together. These projects should always be optional and teachers should provide any special materials that might be needed in a packet which includes explanations and directions for the project. Brand suggested linking art projects with book themes as a way of encouraging parents with differing skill levels to feel comfortable in working with their children at home. Four to five knapsacks, each featuring one medium such as paint and paper or modeling clay, can be

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available for children to check out and share with their families. Although the general purpose of the knapsacks should be shared with parents, specific directions for each knapsack need not be provided. The goal of the knapsacks is to encourage the same creative use of materials at home as in the classroom. Conclusion Through the art activities described in this article, young children will develop abilities and skills that have application in many other areas of the curriculum. Most importantly, however, children will also develop an appreciation for the art of other people and cultures, and the confidence to express their own thoughts and feelings through art. Far from creating individual prodigies, this integration of making and enjoying art in the early childhood classroom will result in the "all-sided development" of the children participating. Jill Englebright Fox, Ph. Making parent involvement a reality: Helping teachers develop partnerships with parents. *Young Children*, 51 2 , Developing meaningful art experiences for young children. Nurturing the language of art in children. *YoungChildren*, 53 1 , The creative arts process: What it is and what it is not. *Dimensions*, 48 3 , A thing of beauty: Aesthetic development in young children. *Young Children*, 42 6 , The education of man W.

### Chapter 7 : Therapeutic Use of Expressive Arts With Children

*1 ECD Language Arts Early Childhood Development Business and Public Service Semester Year Catalog Course Description: This course is a study of methods and materials in age-appropriate language experiences.*

### Chapter 8 : Earlychildhood NEWS - Article Reading Center

*2. Creativity and the Arts in Education in Ireland 3. Support for Arts in the Primary School 4. Results of INTO Survey*

### Chapter 9 : What is the importance of language arts in ecd

*Dance, Drama and Music - a Foundation for Education: A Study on Implementing the Performing Arts in the Early Years of Education. A project submitted in fulfilment of the requirement for the.*