

LORAIN COUNTY COMMUNITY COLLEGE
DIVISION OF SOCIAL SCIENCE
AND HUMAN SERVICES

EARLY CHILDHOOD EDUCATION

ART & MUSIC FOR
THE YOUNG CHILD

ECED 262

**Finger Play and Song File
Rubric
(100 points)**

Content (30)	Creativity of Art Projects (30)	Organization /Format (30)	Writing Conventions (10)	Total (100)

Content (30):

- (10) All 25 songs and all 25 finger plays.
- (10) All 50 creative activities.
- (5) All songs and finger plays are referenced.
- (5) All creative activities are referenced.

Creativity* of Art Activities (30):

- (30) All art activities are developmentally appropriate & allow child to express creativity. Artistic media is described.
- (24) 40 art activities are developmentally appropriate or 40 art activities allow child to express creativity.
- (21) 35 art activities are developmentally appropriate or 35 art activities allow child to express creativity.
- (18) 30 art activities are developmentally appropriate or 30 allow child to express creativity.

*Child-Guided activities NOT Teacher-Guided with a specific outcome.

Organization/Format (30):

- (10) Table of Contents with songs and finger plays listed.
(5) Songs not listed (0) No Table of Contents
- (10) Dividers that are labeled & visible between categories. (5) Dividers but aren't visible/or not labeled (0) No Dividers
- (10) References are complete (5) Some references are missing/ or Reference page not complete (0) No Reference page

Writing Conventions (10):

- (10) Advanced Enhances the readability of the file.
- (6-9) Adept Minor errors are present, but they do not detract from the readability of the file.
- (1-5) Rudimentary Some evidence of correct writing. Errors detract from the readability of the file.
- (0) Unacceptable Little or no evidence of correct writing. Poor conventions seriously limit the file's readability.

SONG & FINGERPLAY FILE

Card files are to be very neatly handwritten or typed (without obvious corrections). File can be organized according to months of the year, holiday's, or other early childhood basic concepts. Each section (eg. months) should be separated, using dividers. File should be turned **in** to the instructor in plastic covering, such as, Ziploc-type bag.

Students will present one fingerplay and one song to the class.

Format:

Song Title
Composer (if known):
Tune:
Words:

Back side
of the card:

Follow-up Activity (must be a specific art activity)
Reference:

Format:

Fingerplay Title
Author (if known):
Words (include motions):

Backside
of the card:

Follow-up Activity (must be a specific art activity)

Early Childhood Education 262
Creative Activities Early Childhood Education
OBSERVATION#1

NAME _____ DATE _____

SCHOOL/FACULTY _____

TIME (list hours observed) _____

SUPERVISOR'S SIGNATURE _____

1. Please call the instructor of the school you wish to visit prior to embarking on your observation
 - a. Ask permission to observe and schedule a convenient time for the observation.
 - b. Wear your identification badge when making your observation.
 - c. Remember you are a guest.
2. Be sure to include the following information on your typed observation:
 - a. Class size
 - b. Age of the children
 - c. Teacher/child ratio
 - d. List what type of center you are visiting (Preschool Day Care, Lab School, Montessori, Co-op)

All questions must be typed on your final copy.

3. Observe the teacher involving young children in music: Indicate the methods she uses. From both an interview and observation, determine her beliefs about how children learn music. Is there a lot of participation? Are the children in control, yet enjoying themselves? Are any musical instruments involved?
4. Observe and describe how the physical environment provides for musical learning. Notice equipment, activities, indoor and outdoor space. What types of creative physical movements are done to music?
5. Observe a group of children involved in movement/music activities. Record evidence of the following:
 - a. child discovers a new way to move.
 - b. child uses small and/or large muscles.
6. Chapter 5 discusses special needs and cultural diversity in Early Childhood Education. Look for examples of diversity and bias in books, music collection, dolls, dramatic play are.

Early Childhood Education 262
Creative Activities Early Childhood Education

OBSERVATION #2

NAME _____ DATE _____

SCHOOL/FACILITY _____

TIME (list hours observed) _____

SUPERVISOR'S SIGNATURE _____

1. Please call the instructor of the school you wish to visit prior to embarking on your observation.
 - a. Ask permission to observe and schedule a convenient time for the observation.
 - b. Wear your identification badge when making your observation.
 - c. Remember you are a guest.
2. Be sure to include the following information in the introductory paragraph of your typed observation:
 - a. Class size
 - b. Age of the children
 - c. Teacher/child ratio
 - d. Cultural demographics of the classroom.

All questions must be typed on your final copy.

3. Part of the music curriculum involves the teaching of finger plays to young children. Observe and record any you observe being taught or performed. Are they related to something the children are currently learning about? How many times did they perform it? Did the teacher make sure all the children participated? Was it done during circle time or at another time?
4. Is there a variety of musical materials available for the children to listen to and play with? During your observation, was a record or tape playing? If so, did the children respond to it? If not, is it ever done? What are the specific names of tapes/record being used?

Early Childhood Education 262
Creative Activities of Early Childhood Education

OBSERVATION # 3

NAME _____ DATE _____

SCHOOL/FACILITY _____

TIME (list hours observed) _____

SUPERVISOR'S SIGNATURE _____

1. Please call the instructor of the school you wish to visit prior to embarking on your observation.
 - a. Ask permission to observe and schedule a convenient time for the observation.
 - b. Wear your identification badge when making your observation.
 - c. Remember you are a guest.

2. Be sure to include the following information on your typed observation:
 - a. Class size
 - b. Age of the children
 - c. Teacher/child ratio
 - d. Cultural demographics of the classroom.

All questions must be typed on your final copy.

3. Observe the classroom for young children and take note of how the teacher plans and organizes for music instruction. How does she utilize instruments? Does she individualize? If she groups, explain how they are grouped and for what reason.

4. Does the staff use music for transitional times, lining children up, saying good morning, saying good-bye, giving instructions? Be specific, and give examples of songs that they use. If you don't see examples of this at this time, ask if they do it at other times.

5. On this your third visit, prepare a music lesson and present it for a small group or class. You must provide a typed lesson plan.

Date _____

Student _____ Student # _____

Subject _____ Cooperating Teacher _____

ECE Center _____

OBSERVATION EVALUATION #3

Please rate the ECE student on the following:	7	6	5	4	3	2	1
The student:	Commendable		Satisfactory			unsatisfactory	
1. Possessed self-confidence and poise.							
2. Expressed enthusiasm while teaching							
3. Related to children in a positive, supportive manner.							
4. Selected age-appropriate projects and materials.							
5. Used creative techniques and aids in projects.							
6. Held children's interest.							
7. Clearly stated objectives and met them.							

Identify a few of the student's areas of strength:

Identify a few areas needing special attention:

Please comment on the student's attendance, punctuality, etc.

The student's signature indicates that this evaluation was read. It does not necessarily imply agreement.

Student's Signature

Date

Cooperating Teacher's Signature

Date

Include any additional comments on the back of this form.

Early Childhood Education 262
Creative Development for Early Childhood Education

OBSERVATION #4

NAME _____ DATE: _____

SCHOOL/FACILITY _____

TIME (list hours observed) _____

SUPERVISOR'S SIGNATURE _____

1. Please call the instructor of the school you wish to visit prior to embarking on your observation.
 - a. Ask permission to observe and schedule a convenient time for the observation.
 - b. Wear your identification badge when making your observation.
 - c. Remember you are a guest
2. Be sure to include the following information in the introductory paragraph of your typed observation:
 - a. Class size
 - b. Age of the children
 - c. Teacher/child ratio
 - d. List what type of center you are visiting (Preschool, Daycare Laboratory School, Montessori, Co-op)

All questions and answers must be typed on your final copy.

3. Observe a lead teacher in an early childhood setting who is supervising a creative activity. What does he/she do to facilitate creativity? Be specific. Does the teacher?
 - a. identify goals for the activity?
 - b. consider the arrangement of materials?
 - c. stimulate the children and keep their interest alive?
 - d. anticipate questions they may ask?
4. Using the 10 points that define what art is, discuss an art project you observe and discuss whether it meets each criteria and how.
 1. allow children to be personally expressive.
 2. subtly balance artistic process and product
 3. be open-ended, allowing children to be creative
 4. allow for discovery and experimentation
 5. allow for active engagement and sustained involvement
 6. be intrinsically motivating
 7. be success-oriented
 8. be developmentally appropriate
 9. involve legitimate artistic media
 10. be available to all children.

Early Childhood Education 262
Creative Development for Early Childhood Education

OBSERVATION #5

NAME _____ NAME _____

SCHOOL/FACILITY _____

TIME (list hours observed) _____

SUPERVISOR'S SIGNATURE _____

1. Please call the instructor of the school you wish to visit prior to embarking on your observation.
 - a. Ask permission to observe and schedule a convenient time for the observation.
 - b. Wear your identification badge when making your observation.
 - c. Remember you are a guest

2. Be sure to include the following information in the introductory paragraph of your typed observation:
 - a. Class size
 - b. Age of the children
 - c. Teacher/child ratio
 - d. List what type of center you are visiting (Preschool, Daycare, Laboratory School, Montessori, Parent Co-op)
 - e. Identify the geographical setting (rural, suburb, urban)
 - f. State: There is a cultural mix

All questions and answers must be typed on the final copy.

3. Use the five criteria for an art center to informally evaluate an early childhood center.

4. Observe different arrangements for painting. 1.) standing at an easel; 2) seated at a table; 3.) standing at a table; 4.) on the floor; 5.) outdoors.
Observe children's reactions. Does one age prefer a certain arrangement? Does one arrangement appear to be more conducive to creative expression? Document your findings.

5. The 4 stages of clay are 1.) What is clay? 2) What can I do with clay? 3.) Look what I made.
4.) I know what I am going to make. Observe how a child works with clay and answer the following:
 - a. Which stage of clay is the child working in? Document what your child says and does while working with clay.
 - b. Which clay technique or processing does your child use?
 - c. Compare the child's clay work with that of a peer. Did you note any similarities or differences in what they said and did with clay? Explain! Do age or sex differences enter in?

6. How is the use of time, space and curriculum, as well as teaching behavior, used to enhance creativity in this classroom? Discuss and make recommendations.

Early Childhood Education 262
Creative Development for Early Childhood Education

OBSERVATION #6

NAME _____ DATE _____

SCHOOL/FACILITY _____

TIME (list hours observed) _____

SUPERVISOR'S SIGNATURE _____

1. Please call the instructor of the school you wish to visit prior to embarking on your observation.
 - a. Ask permission to observe and schedule a convenient time for the observation.
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 - c. Remember you are a guest.

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 - a. Class size
 - b. Age of the children
 - c. Teacher/ child ratio
 - d. List what type of center you are visiting (Preschool, Daycare, Laboratory School, Montessori, Parent Co-op)
 - e. Identify the geographical setting (rural, suburban, urban).
 - f. State: There is a cultural mix

All questions and answers must be typed on the final copy.

3. Critique the use of indoor classroom space for its aesthetic appeal. Make specific recommendations.
 - lighting (windows)
 - space
 - plants
 - color (walls, children's art)
 - soft areas - pillows, carpets

4. Chapter 9 discusses providing sensory experiences. Observe and discuss specific sensory materials and/or activities you see. (touch, smell, auditory, visual, kinesthetic) ·

5. List art related books in the classroom. List both children's books and teacher's books.

6. On this your sixth visit, do an appropriate art activity with a larger or small group of children. Provide the teacher with the evaluation form and a typed lesson plan.

Date _____

Student _____ Student # _____

Subject _____ Cooperating Teacher _____

ECE Center _____

OBSERVATION EVALUATION #6

Please rate the ECE student on the following	7	6	5	4	3	2	1
The Student:	commendable		satisfactory			unsatisfactory	
1. Possessed Self-confidence and poise.							
2. Expressed enthusiasm while teaching							
3. Related to children in a positive, supportive manner.							
4. Selected age-appropriate projects and materials.							
5. Used creative techniques and aids in projects.							
6. Held children's interest.							
7. Clearly stated objectives and met them.							

Identify a few of the student's areas of strength:

Identify a few areas needing special attention:

Please comment on the student's attendance, punctuality, etc.

The student's signature indicates that this evaluation was read. It does not necessarily imply agreement

Student's Signature Date

Cooperating Teacher's Signature Date

Include any additional comments on the back of this form.

Playdough Recipes
 Early Childhood Program
 Lorain County Community College

CHOCOLATE DOUGH	NO-BAKE CINNAMON SHAPES
<p>Oh, if only it tasted as good as it smells! This dough is not edible</p> <p>2 cups flour 2 cups water 1 cup salt 4 tablespoons cream of tartar 2 teaspoons vegetable oil Food coloring 2 teaspoons vanilla extract or vanilla flavoring 3 tablespoons chocolate milk powder or unsweetened cocoa.</p> <p>Mix flour, water, salt, cream of tartar and oil in saucepan. Add a few drops of food coloring, vanilla extract and chocolate powder. Cook over medium heat, stirring constantly. Remove from heat when dough forms a ball. Cool 5 minutes.</p>	<p>This no-bake dough is perfect for making holiday ornaments. This dough is not edible.</p> <p>1 cup ground cinnamon $\frac{3}{4}$ cup applesauce</p> <p>Blended cinnamon and applesauce in mixing bowls. Stir until stiff dough forms. Roll out dough to $\frac{1}{4}$" thickness. Cut into shapes with cookie cutters. Air-dry several days on a wire rack, turning occasionally.</p>
CREAM CHEESE PLAYDOUGH	EDIBLE PEPPERMINT DOUGH
<p>Here's a playdough that's simple to make. Children can sculpt it and place their artwork on a graham cracker pedestal to admire...then eat it!</p> <p>8 ounce package of cream cheese 1 1/2 cup nonfat dry milk 1 tablespoon honey Crackers or bread slices (optional)</p> <p>Combine cream cheese, milk and honey in bowl. Mix until well blended. Mold sculptures on wax paper, crackers or bread. Eat.</p>	<p>Very, very sweet, gooey and sticky!</p> <p>1 pound powdered sugar 1/3 cup light corn syrup 1/4 cup butter or margarine, softened 1 teaspoon peppermint extract 1/2 teaspoon salt Food coloring (optional)</p> <p>Mix all ingredients together in bowl. If mixture is too sticky to use, add more sugar. Form into shapes, working on wax paper or paper plates</p>

Playdough Recipes
 Early Childhood Program
 Lorain County Community College

<p style="text-align: center;">NUTTY BUTTER PLAYDOUGH</p> <p>Children can make and eat their own nutty creations! This is great dough for Toddlers.</p> <p>1/2 cup peanut butter 1/2 cup dry milk 2/3 tablespoon honey</p> <p>Mix all ingredients until well blended. Knead, model and eat.</p>	<p style="text-align: center;">BREAD DOUGH CREATIONS</p> <p>Breaking bread with others is a timeless way of symbolizing sharing and welcome. Now children can sculpt their own breads to share.</p> <p>3 tablespoons honey or sugar 2 cups warm water 1 package yeast 2 teaspoons salt 5-6 cups flour ¼ cup oil</p> <p>Pour the warm water into the mixing bowl. Add honey or sugar and stir until dissolved. Add yeast and let stand 5 minutes. Add salt, flour and oil a little at a time until dough can be kneaded with hands. Knead until almost all of the flour is worked in. Let children mold the dough into different shapes, flatten them, and then arrange on a foil-lined cookie sheet. Let rise 10 to 20 minutes. Bake in 350 oven for 20-30 minutes.</p>
<p style="text-align: center;">SIMPLE DOUGH</p> <p>The moist, granular clay is good for making balls and coils for pots.</p> <p>1 cup flour 1 cup salt ½ cup water Dry tempera powder</p> <p>Mix flour, salt and water in bowl. If mixture is too goeey, add more flour. Sprinkle dry tempera on dough and blend well.</p>	<p style="text-align: center;">GLUE DOUGH</p> <p>This soft, white dough dries very hard.</p> <p>1 cup flour 1 cup cornstarch ½ cup white glue</p> <p>¼ cup water (less may be needed) Extra flour (for hands)</p> <p>In bowl, mix flour, cornstarch and glue. While mixing, slowly add water until dough just begins to form a ball. Flour hands lightly. Knead dough until workable.</p>

—
Name _____

Date _____

ECED262

**Children's Art Collection
Checklist**
(Drawings from five different children.)

<i>Child</i>	<i>Age of Child</i>	<i>Stage of Art</i>
#1		
#2		
#3		
#4		
#5		

Total Points (10) _____

Name _____

Date _____

ECED262

Music Theorists

Theorist	Dalcroze	Koda'ly	Orff	Suzuki
Full Name	Jaques-Dalcroze, Emile	Koda'ly,Zolta'n	Orff, Carl	Suzuki, Shin'ichi
Dates	1865-1950	1882-1967	1895-1982	1898-1998
Country Origins Profession	Swiss Composer & Music Educator	Hungarian Composer & Music Educator	German Composer & Music Educator	Japanese Music Educator
Philosophy &/or Principles				
Example of Exercises				
Other				

Subject: BIAPA-INFO:
Music Adaptations

OK. Let me try this again. These are some notes made by my daughter, Elena, who is in charge of educational outreach for an international music festival in London. She found that many of the musicians didn't know how to accommodate their educational programs for students with special needs, and as a sister, she set out to figure out some ideas to make full participation easier. I think they are pretty good, and wanted to share them.

Notes for Teaching pupils with Special Needs:

There are as many methods for teaching music to pupils, with special needs as there are pupils themselves. The following represent just some of the successful practice in schools currently, but the teacher is invited to adapt and apply these methods to best suit their own pupils, classrooms and teaching styles.

As with all lesson planning, the teacher is encouraged to think of pupils' abilities rather than their particular disabilities. The following is a list of practical ways to allow pupils to make the most of their abilities in classroom music.

All pupils will need:

- a. Regular encouragement
- b. Opportunities to gain in self-confidence and self-expression
- c. Opportunities to make individual contributions
- d. Opportunities to be sensitive to others creativity
- e. Support from their peers and the teacher
- f. Regular exposure to music

Pupils with visual impairment may need:

- a. Instruments that can be played by touch
- b. Opportunities to gain in self-confidence and self-expression
- c. Opportunities to make individual contributions
- d. Opportunities to be sensitive to other creativity
- e. Support from their peers and the teacher
- f. Regular exposure to music

Pupils with hearing impairment may need:

- a. To work with bare feet and a floor that allows him/her to feel the vibrations of the music (i.e. no carpet or cement, a sprung wooden floor is best). World-class percussionist Evelyn Glennie is profoundly deaf and always performs in bare feet.
- b. An instrument with high or low pitches according to pupils' hearing abilities
- c. A quiet environment if they have partial hearing
- d. A seat with a clear line of vision to the teacher
- e. Pairing with a hearing peer or partner who may share the same melodic, rhythmic line
- f. visual cues to start/finish, change dynamics/tempo/quality of playing/singing

Pupils with physical disabilities may need:

- a. Instruments that make the most of their abilities, e.g. pupils with difficulties in motor co-ordination may have more success playing African djembe drums (played with the hands and with a large playing surface), than playing a snare drum with drum sticks.
- b. Instruments to be supported on stands or by a partner, e.g. a triangle suspended on a music stand, chair or held by partner.
- c. Extra time to play instruments that challenge them, e.g. pupils with breathing difficulties should have the opportunity to play wind instruments, but will need extra time to work with them.
- d. Electronic keyboard or synthesizer that can play pre-programmed melodies and rhythms at the touch of a button.

Pupils with learning difficulties may need:

- a. Clear instructions and clear visual signs, symbols or Makaton signing
- b. Teachers to use creative vocabularies and activities that are rooted in the pupils' own behavior and communicating methods. E.g. pupil with autism may not react to verbal cue, touch or visual signs, but may react to light. A flashlight turned on signals start. When it is turned off it signals stop.
- c. Plenty of repetition
- d. Clear routines and rituals e.g. pupils with autism will need established routine e.g. opening and closing songs/ activities
- e. Structured opportunities to improvise and experiment

Pupils with emotional or behavior difficulties may need:

- a. Clear instructions and enjoyable activities with specific rules
- b. Personal space in which to work
- c. Chill out space, chill out rituals and quiet time-out.
- d. Instruments which are appropriate for pupils, easy to play and easy to silence
- e. Structured opportunities to improvise and experiment

[Non-text portions of this message have been removed]

For more information: <http://www.tash.org>

>>> Post message: TASHUpdate@yahoogroups.com

>>>> Your use of Yahoo!Groups is subject to

> <http://docs.yahoo.com/info/terms/>

EDCT 111 Peer Evaluation Form

Peer name _____ Age of the child _____ Topic _____ Answer the

following questions regarding the lesson you observed.

1. Was the teacher enthusiastic _____
2. Was the teacher prepared and organized? _____
3. Were there enough materials for the lesson? _____
4. Go to your text Chapter Three and determine if the lesson was for the correct age. _____
5. What would children learn from this lesson? _____

6. What were the strengths of the lesson? _____

7. What would you change to make this lesson more appropriate? _____

8. On a scale of 1-10 with 10 being excellent and 1 being needs major improvement what number would you assign this lesson? _____ Why? _____

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4. Go to your text Chapter Three and determine if the lesson was for the correct age. _____
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8. On a scale of 1-10 with 10 being excellent and 1 being needs major improvement what number would you assign this lesson? _____ Why? _____

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