

A STUDY OF THE USE OF CREATIVE
MOVEMENT IN THE KINDERGARTEN

CENTRE FOR NEWFOUNDLAND STUDIES

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A STUDY OF THE USE OF CREATIVE MOVEMENT
IN THE KINDERGARTEN

by

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ABSTRACT

The purpose of this study was threefold. The study examined: (i) the extent to which provision is made by the Provincial Department of Education for the instruction of kindergarten children in movement education, (ii) the degree to which movement education contributes to learning in young children, and the means by which it can be implemented in a classroom setting, and (iii) the extent to which movement education is being implemented in kindergarten classes in our Province.

Scheduled interviews were conducted with the Provincial Department of Education's Early Childhood Coordinator, and the Provincial Department of Education's Primary School Coordinator.

A questionnaire was distributed to seventy kindergarten teachers representing two each from the thirty-five school boards in the Province. Fifty, or seventy percent, of the teacher questionnaires were completed and returned to the examiner.

An observation session of one-half day's duration was carried out in each of ten kindergarten classrooms, two from each of five school boards in the Province.

A review of the literature revealed that movement education is a significant medium for cognitive, social, emotional, and motor development through the child's preschool and primary years.

Findings from all of the sources of data in the study suggest that Creative Movement has not received its due recognition as a necessary and integral part of early childhood education in the Province's kindergartens. Based on these findings, recommendations were made for further research and for the provision of additional resource materials for use by kindergarten teachers in teaching Creative Movement, as well as for pre-service and inservice training in the appropriate content and methodology of Creative Movement.

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CHAPTER I
INTRODUCTION

Statement of the Problem

Despite the overall benefits of dance/movement education to young children, little emphasis seems to be placed on this mode of learning. The 1985-86 Program of Studies for the province of Newfoundland and Labrador does not include creative movement as a required subject to be taught in kindergarten. The Kindergarten Curriculum Guide (1985), distributed by the Department of Education, acknowledges the need for movement experiences in kindergarten, but it is void of any creative movement content.

The Physical Education Curriculum by Auke Van Holst, being implemented in the Province's schools, uses the elements of movement (the body, space, time, energy, and relationship) as the basis of its curriculum content but emphasizes physical activity and the development of motor skills. A Creative Movement program, on the other hand, places emphasis on "children" and their development, rather than on "activity" (Andrews, 1954, p. 30). Consequently, while there may be a degree of overlapping in the content of these programs, they are singularly different.

Early Experiences (1983), a resource book provided for all Kindergarten teachers in the Province, states that

"...movement...is integral to the education of the young child" (p. 37). A limited number of movement activities are included in this resource book, but much more is needed as a contribution to the kinesthetic development of the kindergarten child.

It would seem, then, that kindergarten teachers in the province of Newfoundland and Labrador lack sufficient teaching materials to help them in providing creative movement activities suitable for kindergarten children, either separately or as a means of integrating creative movement with other components of the kindergarten curriculum.

Nature and Purpose of the Study

The purpose of this study was threefold:

- (1) The study attempted to ascertain to what extent provision is made by the Provincial Department of Education for the instruction of kindergarten children in movement education.
- (2) The study attempted to ascertain, through a review of the literature, the degree to which movement education contributes to learning in young children, and by what means it can be implemented in a classroom setting.
- (3) The study attempted to determine the extent to which movement education is being implemented in kindergarten classes in our Province.

The Need for the Study

Luebke (1981) describes the unavailability of resource materials as a major stumbling block to teachers interested in creative movement:

◁ Movement is a significant medium for cognitive, social, emotional and motor development through the child's preschool and early primary years. These considerations underscore the importance of appropriate activity for children...yet because curriculum guides are not readily available, program planners often must devise their own. The task is arduous. (p. 33)

Newfoundland's Department of Education stated in The Kindergarten Curriculum Guide (1985) its belief that the school curriculum should "awaken and develop aesthetic sensitivity. At the kindergarten level, aesthetic awareness is encouraged through direct experiences with an integrated program of music, speech and movement" (p. 46). Additionally, the general objectives of music education in Primary Music, A Teaching Guide (1983), state that kindergarten children should be able:

1. To express beat and rhythm in games and creative movement
2. To demonstrate awareness of various parts of the body
3. To demonstrate body spatial relationships (p. 9)

The music consultant with the Provincial Department of Education stated in 1983 that "...the music program should build upon early childhood experiences and enthusiasms by using movement to introduce and reinforce both musical and extra musical concepts" (p. 26).

Kindergarten teachers in this Province are encouraged, and often expected, to provide movement experiences for their students even if the children receive instructional time with a specialist (i.e., the physical education teacher and/or music teacher). Consequently, kindergarten teachers, especially those who have no background in creative movement, need assistance if they are to feel more confident about providing their children with movement experiences.

Limitations of the Study

For the purpose of this study the focus was on movement education for kindergarten children only.

- (1) A population of seventy kindergarten teachers, two representing each of the thirty-five school boards in the Province of Newfoundland and Labrador, was asked to complete a questionnaire related to movement education. The sample was not randomly selected, but by the cooperation of those teachers who were asked by their school boards to participate in the study.
- (2) A sample of ten kindergarten classes, two from each of five school boards, chosen on the basis of accessibility, was observed during activities designed to involve children in creative movement. Observation time was limited to one-half day in each class, and was not undertaken by trained observers but by the writer.

CHAPTER II

REVIEW OF RELEVANT LITERATURE

Introduction

Studies from psychology and kinesiology tend to support the belief that from an activity point of view, movement is basic in children's learning (Rowen, 1980). It may even be that movement is the initial way in which a child begins the creative process, and that within an appropriate educational setting, he may be inspired to release that creative potential through dance (Dimondstein, 1971). Children know about rhythm because they have already experienced it in their everyday movements. They have yet to discover creative rhythmic movements, however, by learning ways in which they can use their bodies for creative expression.

With an understanding and acceptance that dance is of vital importance in children's education, it becomes necessary to identify the essential components of movement education which contribute to that process. One approach to movement education is based on the Laban system. Laban's theory (1943) was introduced and developed in British schools in the 1940's but did not become popular in America until the 1960's. The system begins with a purely physical approach; that is, one that explores the use of all the parts of the body without any appeal to the imagination.

Laban (1943) analyzed movement qualities into three basic elements: time, space, and weight. These elements are varied by the use of "contrasts": slow-fast, forward-backward, (or up-down, right-left), and heavy-light. These concepts are arranged in terms of high, low, or medium levels; sudden or gradual stops or flow; and straight and angled or twisted and curved ways of locomotion. Theoretically, one feels these movements without the necessity of imagining them first. Imagery can be used later, after basic movements are learned.

The child learns how to move, where to move, and what parts of the body to move. The means of locomotion can be variations of natural reactions: walking, running, leaping, hopping, skipping, galloping, jumping, or any ways children can invent.

In contrast to the physical approach, the dramatic approach combines movement and imaginative thinking. We are all, at some point or another, caught up in our imaginations - a piece of driftwood takes on depth, colour and movement and we see a snake ready to strike. A telephone pole tips at an unusual angle and immediately becomes life-like. Children even more readily tip from the real world into the imaginative. The dramatic experience is a continuation and extension of the dramatic expression seen in the play of young children. This has its origin in a response, a response to something felt, seen, heard or smelt. In dramatic play, the child

expresses his thoughts, beliefs, values and opinions through movement and/or vocal expression.

The principles of the dramatic approach are derived partly from creative dance and partly from drama. The dramatic elements of character situations and action are translated into dance expression, mimetic or symbolic. Creative dance makes more obvious use of regular, metric rhythm, locomotion and elevation than drama, and exaggeration of normal gestures, with turns and changes of level (Goodridge, 1971).

The strong connection between the art of creative dance and the art of drama may be made by tracing their historical roots. In primitive times, dance or movement, and drama or pantomime, became the universal language. Not only were they important means of communication, but they were also used as tools for religious ritual. When spoken language was in its early stages of development, early man communicated using pantomime, story-telling without words, and movement. After spoken language developed, pantomime and movement continued to be tools for communication between people who did not share a common spoken language (Triomphe, 1986).

The society of ancient Greece built the theatre of Dionysus in the fifth century B.C. for the purpose of performing a religious ritual or play honoring the god of fertility and wine. Worship of Dionysus was developed to ensure the return of Spring and the subsequent harvest.

The play included a single actor and a chorus. While we do not have an exact description of the type of music and dance that was performed at the time by the chorus, we do know that the ancient Greeks believed music and dance were an important part of the play, promoting worthy qualities of high moral conduct. The theatre of Dionysus seated 14,000 persons with the performing area measuring 65 feet in diameter (Brockett, 1980). Because the theatre was so large, dance became an intrinsic part of the play to provide the visual part of the spectacle and reinforce the important issues of the play (Triomphe, 1986).

Dance and drama have continued to grow and develop together throughout history as theatrical art forms. In the twentieth century musical theatre reinforces the concept of dance as an intrinsic part of the play. Dance in a musical performance reinforces character, furthers the action, and establishes environment (Triomphe, 1986).

Dorothy Heathcote (1984) summarizes the connection between creative dance and drama:

The great advantage of a nonverbal approach is that it stays at the universal level of understanding. It introduces a class to holistic human experience that words haven't yet broken up. Movement gives you an entrée into the universal, but you need language to explain what the experience is all about... Movement alone cannot explain why, and we live in a highly verbal culture where not to know the drift of something, not to see it in terms of cause and effect, is to feel at a loss. (p. 159).

It is necessary for the teacher to provide situations which challenge the intelligence, efforts, and energies of

the children. Susan Stinson (1986) demonstrates how the dramatic approach can be used to further pre-school children's understandings of the world:

A four-year-old comes to me requesting to do an "Indian dance", showing me the most stereotyped version, hand patting his mouth to make a "Whoo, whoo, whoo, whoo," to go with the stamping rhythm. I cannot leave him with the stereotype, just as I cannot leave a child blind to seeing shapes and qualities. So I tell him how the native Americans danced about the spirits of things, and we make our own dances about the spirits of things, and we make our own dances about the spirits of water, fire, harvest, wild horses, autumn leaves. (p. 45)

Stinson (1986) suggests that it is important for teachers to affirm children's understandings of the world, but it is also important to stretch them beyond that place, to let them know of other realities. In describing the job of the English teacher, the Plowden Report (Goodridge, 1971) summarizes this point, "The teacher cannot continue to draw indefinitely on the children's haphazard experience of living; she must always feed in new experience to the child, which should be presented so as to affect him deeply and touch him through the life of the senses, the emotions and the imagination" (p. 3).

Few people are aware of the significant role which movement plays in everyday living and behavior. Yet from earliest time it has been instinctively recognised that the results of bodily activity are not necessarily confined to the physical, but may extend also to the mental, emotional, and spiritual aspects of human nature (Redfern, 1965). This is because movement is a process

concerned not only with outward action but also with thinking and feeling. An examination of the literature on movement education is presented in the following manner: A Definition of Movement Education, Movement as Basic to General Development, Movement as a Way of Learning, The Integration of Movement Into the Curriculum, Music and Movement, Developing Self-Confidence Through Movement and Social Skills Through Movement.

A Definition of Movement Education

Movement education is not just a new piece of educational jargon or a pedantic change of name for physical education or P.E. The term "movement" covers a far wider field of study than does either of these terms. "Movement" and "movement education" are more comprehensive and meaningful expressions of the field of human movement and of the ways in which movement both develops and expresses the inner lives of children and their relationships with other people (North, 1973, p. 11). Movement education is an umbrella term covering both creative dance and creative movement. Movement education can be defined as the study of basic locomotor and nonlocomotor skills and various combinations of these, as well as the exploration of the fundamentals of creative movement which includes a study of the elements of space, time, force, and rhythm and their effects on movement.

(Schurr, 1975). Regardless of which term is used, however, most programs share some basic characteristics:

- (1) Use of the elements of movement (body, space, energy, relationship) as the basis for curriculum content.
- (2) Emphasis on divergent thinking as a form of creative behaviour.
- (3) Emphasis on the individual; fulfilling a given task in one's "own way" while maintaining respect for the group.
- (4) Use of processes of exploration and creative problem solving. (Stinson, 1982, p. 72)

Movement as Basic to General Development

From the moment of birth the young child exhibits movement to respond to stimuli he encounters within the environment. In preschool days, a child's knowledge of surroundings depends on sensory and emotional experiences. Movement becomes both work and fun as the child grows, develops, and learns about self and others through sensory experiences (Van Oteghen, Jacobsen, 1981, p. 24). This early 'play' movement first occurs when a baby touches and observes his own and adults' body parts. The important concept of distinguishing between 'self' and 'others' begins in early movement experiences. This in turn lays the foundation for abstract thought, so necessary to cognitive development.

The importance of movement to the child's general development is described by Laura Lee Luebke (1981) in her article entitled "Physical Education in Early Childhood":

The young child is ever in motion. The medium serves the child well. Through movement the child engages in self-discovery and explores, extends, categorizes, and manipulates physical and social environments. The moving child provides for his own safety, experiences freedom, achieves communication, derives pleasure and enjoyment, and gains acceptance through mastery. Movement remains a significant medium for cognitive, social, emotional and motor development through the child's preschool and early primary years. (p. 30)

Neither movement nor play is purely coincidental, haphazard, or developmental. They are both learned. As the child grows he learns to manipulate aspects of the environment to survive. Through early movement interactions with the environment, a child's psychological development is enhanced (Van Oteghen, Jacobsen, 1981, p. 25). Movement is so much a part of the young child's life that it is not surprising that child development specialists, kindergarten teachers, physical educators, perceptual-motor specialists and others who deal with young children, have become increasingly aware of its usefulness in the education of the child.

Movement is recognized for the role it plays in positively developing the child's mind and body. James Pailing and Andrew Fairbain (1981) outline the benefits of movement education while providing a rationale for incorporating creative movement into the school curriculum:

Participation in dance...involves the whole self, the mind, as well as the body, and awareness of self is a fundamental part of the creative process. Dance...offers opportunities in a controlled and disciplined environment for giving children the experiences of emotional release and excitement probably unique in this area of the curriculum. Unlike gymnastics and other forms of physical recreation, it is not in any way competitive and there is no element of judgment of performance against other young people. Dance...helps children understand the nature of communication regardless of language or creed. Emotion is expressed through the movement of the body as much as, and more than, through sound and by this experience young people learn to know themselves and to understand the effects of behaviour patterns on other people. (p. 5)

In dance, the main concern is the expressive movement, that is, with the mastery of the body in order to use the language of movement expressively and creatively. Dance is expressive of the inner feeling and mood (Russell, 1968).

Marian North (1973) agrees:

Movement touches directly at a person's primary even primitive sensations, feelings and intuition. Movement develops a meaningful connection between the person's inner and outer world...It is not the doing of the activity which is important, but the linking of the inner being and the outer form...This is probably the crux of the whole idea of movement education. (p. 2)

Gladys Andrews (1954) denotes the importance of creative expression in the life of the child:

When a child is given an opportunity to use movement it is as expressive for him as it was for primitive man. Through this medium the child can react to the world about him, use it as a means of communication, and express the thoughts and feelings which are deep down inside. (p. 25)

Movement as a Way of Learning

The notion of incorporating creative movement into the school curriculum is not a novel one. Creative movement has occupied a central place in educational theory since the times of the ancient philosophers Plato and Aristotle, who believed that dance contributes to aesthetic, moral, and intellectual values as well as to the enhancement of physical adeptness and overall well-being (Carter, 1984). Plato asserted that dance trains the mind and soul to differentiate among the educational activities qualifying as ends or things of value for themselves (Carter, 1984).

It is readily apparent that movement is a suitable channel through which we can reach children. "Rationales for teaching academic subjects in active learning situations include learning by doing, learning the abstract through concrete experiences and learning through increased motivation" (Werner, 1981, p. 13). Children need the opportunity to move if they are to remain alert and interested in learning. Betty Rowen (1980) agrees:

Learning becomes integrated into an individual as he or she becomes involved in some form of personal expression. The child's mind is not a passive receptacle into which information can be poured. It is an active, organizing dynamic system that interacts with its environment throughout the growth process. (p. 9)

Caroline Sinclair (1973) gives further credence to the view that movement is essential to learning by saying:

The young child lives in a world in which movement is paramount. Through it he achieves, explores, communicates, expresses himself, grows, and learns. As he grows in strength and skill and as perception develops he is constantly responding to the world about him and through each response he learns - and thus becomes capable of more learning. (p. 7)

Other developments in the area of child study promote movement as a way of learning. Perceptual-motor training is considered a factor in the development of pre-reading skills. Marianne Frostig (1964) and others have initiated programs to enhance movement skills in order to help children with learning problems to take the first step in reading. It is widely recognized that perceptual-motor problems that affect reading and writing may result from deficiencies in body awareness.

In the late sixties, research related to deprivation seemed to point to lack of self-concept as the primary cause for slow learning patterns. Head Start children were found to be uncertain of their own identity. Games in which body parts are named, movements involving body-part isolation, finger plays, and songs with gestures help deprived children to know who they are and what they can do (Rowen, 1980). These findings also support the need for movement experiences in the lives of children.

Newell Kephart's theory of movement and learning (Van Oteghen, Jacobsen, 1981) illustrates the importance of movement education. Kephart's theory is based upon perceptual-motor development. Each child is said to progress through sequential stages of development.

Learning at each stage builds upon what has been learned previously. The theory implies that learning is adversely affected if any stage of development has been omitted. Kephart claims that advanced thought processes depend upon the child's earliest motor activities. He states that "...motor patterns are the foundation for more complex learning, because motor patterns provide the basis for meaningful orientation" (p. 2). Consequently, children who have physical experience which aid in the understanding of concepts such as right and left and up and down - might more easily distinguish between such letters as b, d, p and q. Thus a child may be aided in the cognitive task of reading as a result of successfully mastering basic movement skills.

The writings of Jean Piaget (Smith, 1981), the Swiss psychologist, support the premise that activity is essential in learning. Piaget states that children must act upon their environment. They assimilate knowledge only when they can make that information part of themselves by actively becoming involved with it. "Accommodation" takes place as the organism (the child) changes something in its own make-up as a result of stimulation from the environment. That change can take place only through involvement of the self. In the early stages of development, according to Piaget, the child integrates the sensations from the various senses, through

motor activity. This first level of development is known as the "sensori-motor" stage.

Betty Rowen (1980) suggests that because movement is so important to the child's general development and because it has so much potential as a way of learning, educators cannot afford to overlook its possibilities in teaching:

It has become standard procedure in classrooms to use materials such as film-strips, tape-recorders, movies, and television as aids to teaching. We do not hesitate to appeal to the child through his eyes and his ears, but we still keep him in his seat. The sense of movement, the kinesthetic sense, is another channel through which we can reach children. We can make good teaching better by employing another area of sensory perception in communicating with children and in developing their powers of communication. (p. 10)

Integrating Movement Into the Curriculum

Creative movement can be readily integrated with other curriculum areas in the kindergarten program, as outlined in the following statement by Sharon Van Oteghen and Phyllis Jacobsen (1981):

Movement experiences help integrate concepts from disciplines other than physical education. A speaking/reading vocabulary may be enhanced by body awareness and movement of body parts; arithmetic learnings may result as children learn to shape their bodies in the form of numbers; word understandings become meaningful as children actually feel wiggles, sways, twists, and turns. (p. 24)

Rowen (1980) agrees that since creative movement correlates so well with other curriculum offerings, it "...should be used to clarify concepts for children and

make difficult ideas easier to understand" (p. 84). Movement, having such inherent appeal for young children, is an excellent resource for vitalizing learning experiences.

In her book Creative Dance in the Primary School, Joan Russell (1968) denotes the efficacy of integrating academic subjects with movement experiences:

Language includes a number of words which describe movement qualities. During the movement lesson the teacher uses a large number of these movement words and by grasping their meaning physically, students will be able to understand their meaning better when they come across them in other subjects. Discovering such links in language will help reveal the structural relationships that exist between different areas, and thus...establishes the essential basis for the learning process. (p. 14)

Janet Jones (1980) agrees that movement can aid children in understanding abstract concepts:

By translating abstract information into movement activities children can better understand the information because it is presented in a more concrete, experimental way. Movement exercises can stimulate learning, as well as increase body awareness. (p. 11)

Movement and Music

Movement is considered by many international music educators to be the second most important area of instruction in early childhood music. In an article entitled "Space, Time and Force", Deborah Lynn Carlton (1980) agrees that movement is integral to the music program:

Movement is a form of self-expression that capitalizes on the same concepts used in music: time, space, and force. It is a natural part of children's activities, both before formal education begins and afterward. If movement is integral to the music program, the students will have a means of relating new concepts in music to the familiar sense of rhythmic security and independence inherent in their bodies. (p. 56)

Maria Montessori, (Barnett, 1973) founder of the Casa dei Bambini in Rome (and the Montessori school system), observed in young children something she referred to as sensitive periods - a transient time of special sensitivity toward specific skills, limited to the acquisition of those skills. If the skill was not acquired during this period, the special sensitivity disappeared and any later attempt to acquire the skill required much greater effort. Dr. Montessori found children between the ages of three and six to be particularly sensitive to both movement and singing; she further discovered that body movement contributed to the acquisition of skill in singing.

Lois Choksy (1981) denotes the importance of beginning early with both singing and movement:

If the child understands the possibilities available, he will be more imaginative, more creative in the ways he moves to music. There are only so many different ways of moving, whether that movement is an infant game or in a formal adult dance. The child needs to become aware of his body - that he can move arms, legs, head, fingers, hips; that any part can move to music. He needs to be made aware of the other bodies around him, of the spaces they occupy, and of the space he can occupy in a game or dance. He needs to know how he can move his feet - walk, run, skip, gallop, hop, leap - and be able to determine which kinds of stepping

best suit which songs. He needs to know movements that do not require physically changing his place - body movements such as sway, bend, stretch, twist, bounce, that can be done in one spot. (p. 45)

Understanding what our body motions are capable of doing is the basis of learning how to use movement with music. Giving students a firm foundation in the basics of music and movement when they are unafraid to express themselves will free them, as they grow older, to be more creative in matching movements to concepts in music.

Developing Social Skills Through Movement

One of the purposes of the school program is to expose children to situations where they may function effectively as members of a group and where relationships with others can develop (Rowen, 1982). Julius (1978) sees creative movement as a means to this end:

When children work together in a group they acquire an awareness of the self as part of a larger environment. It takes practice with groups in order to anticipate how other people will move. One must put oneself in another's place and change one's egocentric perspective to do this. Awareness of the self in relation to the environment is a prerequisite. (p. 22)

Rowen (1982) suggests that moving together with other people promotes a feeling of unity among the participants:

Whether the children are working as individuals, in pairs, in small groups, or in large, they must be aware of what others are doing. They must relate to each other, although the movement may be different. There is a feeling of "Oneness" where each individual is a part of a whole. (p. 2)

There are many social experiences that arise from the creative movement experiences of children in a classroom. A child may be given a chance to lead or to demonstrate a movement so that others may try it. Having the other children move with the leader provides reinforcement, and the others follow well, knowing that they have a chance to lead at some other time (Rowen, 1982).

When children work together in a group and experience the give and take of group action, they grow in their development of the skills needed for working with others.

Gladys Andrews (1954) concurs:

When children work in groups of varying sizes, their attitudes, appreciation, and understandings of self and others are affected as repeated interaction takes place. In creative movement teachers and children are constantly working together to determine goals, to make plans, and to evaluate accomplishments. As boys and girls learn to assume effective roles as members and leaders of groups, their appreciation and understanding of others comes through the personal experiences they have shared. (p. 28)

Movement experiences promote an understanding of oneself and of others (Exener, Lloyd, 1974). Socialization skills are generated.

Developing Self-Confidence Through Movement

Cullen (1980) sees as one of the greatest tasks of education, the "finding of strategies to support children's need to enhance their developing self-esteem and self-awareness - a common need shared by young and old

alike" (p. 5). Julius (1978) sees creative movement as being well suited to this task:

Self-confidence comes with a no failure situation. There can be no wrong answers when a teacher gives general instructions for movement. The limits are set, but every child can be unique within these boundaries. (p. 25)

Creative movement provides a medium through which children can begin to recognize their own capabilities. Self-confidence develops as they encounter success after success. Caroline Sinclair (1973) agrees:

Physical exercise is a stabilizer of body chemistry and through the minimizing of stress factors plays a significant role in mental and emotional health. Through movement a child experiences both self mastery and mastery of his environment and thus builds a positive self-image. (p. 2)

Betty Flinchum (1975) concurs by saying:

The self-concept is greatly enhanced upon repeated successes in moving along with increased knowledge of the body parts and what the body can do. (p. 53)

In an article entitled "Weaving Dance Through a Rural Community", Lynn Campbell (1982) discusses the benefits of movement experiences in promoting self-confidence and suggests that children perform better in other areas as a result of having achieved self-confidence:

In the creative realm where there are no right or wrong answers, the students are on equal footing, regardless of their intellectual abilities. They learn that even the teacher's response to a problem is an individual one, not an ultimate or unattainable solution. With heightened self-confidence, the risks become challenges, and success invites success. Anecdotal evidence suggests that self-confidence achieved through creative arts transfers to heightened performances in other areas. (p. 27)

It is widely accepted, then, that movement develops self-confidence. The child gains in self-confidence as he tests his own skill and can do things independently. Sutton-Smith (Julius, 1978) theorizes that girls do not develop as much confidence as boys in our society because they are not encouraged to test their motor skills in the same way.

The basic guidelines for instruction and for helping children attain a degree of self-confidence and self-realization through dance are outlined by Laura Lewick (1981):

1. Maintain a level of work which gives each child a sense of accomplishment on his own terms.
2. Work with ideas that are easily grasped but that are still stimulating and challenging.
3. Use teaching materials that offer an opportunity to extend each child's range and level of accomplishment.
4. Give each child a chance to enjoy exploring his potential through the principles of movement in order to find his own personal identification with dance. (p. 30)

Creative movement "...brings an awareness of self to each child, and gives him an opportunity to celebrate this inner self through the freedom and beauty of movement" (Lewick, 1981, p. 30).

Concluding Statement

It seems evident from an examination of the literature that movement and activity should be an integral part of early education. Through movement, children will be exploring, not only with their eyes and ears, but with their kinesthetic sense, as well. Because action, rather than telling or rote memorization, gives meaning to concepts, children will learn more than simply facts and their logical relationships; they will develop feelings and insights about what they have studied. "Movement has the power to totally involve the child...it is the most basic and strongest means we have to receive knowledge" (Julius, 1978, p. 26).

CHAPTER III

METHODOLOGY

Design of the Research

The study was designed as a needs assessment field study. After an examination of the literature related to movement education had been undertaken, the writer attempted to determine (i) to what extent Creative Movement is a part of the kindergarten program, and (ii) what resources are currently available to assist teachers in their work on movement education with young children. In order to do this, the research was designed as follows:

- (1) There was a comprehensive examination of the literature pertaining to movement education.
- (2) An examination was made of available resource materials for movement education with young children.
- (3) A scheduled interview was conducted with
 - (i) the Provincial Department of Education's Early Childhood Consultant, and
 - (ii) the Provincial Department of Education's Language Arts Consultant. (Appendix A)

Because some of the questions in the interviews allowed for open-ended responses, permission was obtained from those being interviewed to tape-record the interviews. (See Appendix B for transcripts.)

- (4) A questionnaire, designed to ascertain the extent to which movement education is part of the kindergarten program, was distributed among seventy kindergarten teachers representing two each from the thirty-five school boards in the Province. (Appendix C) The population sample of seventy teachers was not randomly selected, but by the cooperation of those teachers who were asked by their school boards to participate in the study. The questionnaire was designed so as to provide responses which would indicate (i) the extent to which kindergarten children receive instruction in Creative Movement, (ii) the views of kindergarten teachers on their preparedness to teach Creative Movement, and (iii) the perceived needs of kindergarten teachers in providing movement education.
- (5) An observation session of one-half day's duration was carried out in each of ten kindergarten classrooms, two from each of five school boards in the Province. The ten kindergarten teachers chosen for observation were distinct from those completing the questionnaire. For the purpose of this observation, an observational checklist guided the observer in noting any teacher-planned movement activities in which the children were involved. (Appendix D)

Methodology

Letters were sent to the superintendents of the thirty-five school boards of the Province requesting their permission to have two of their kindergarten teachers participate in the study, and requesting that they distribute the questionnaires to their teachers for completion. The teachers were asked to return the completed questionnaires in the stamped, addressed envelopes provided.

Permission was also sought and obtained from the superintendents of five school boards for the writer to conduct an observational session of one-half day's duration in each of ten kindergarten classrooms, two from each of five school boards in the Province. The Roman Catholic and Integrated systems of education were represented in the study. In an attempt to set up an itinerary for the classroom visitations, contact was made by telephone with each of the five superintendents. At this time the writer requested that superintendents select for the observational sessions kindergarten teachers who were not included in the questionnaire. The ten kindergarten teachers whose classes were chosen for observation were distinct, therefore, from those teachers already involved in the study. The observational sessions were conducted according to the following schedule:

Kindergarten Class A

Number of Children: Nineteen

Date: November 4, 1986 (Afternoon)

Duration of Observation Session: 2 hours, 25 minutes

Kindergarten Class B

Number of Children: Sixteen

Date: November 13, 1986 (Morning)

Duration of Observation Session: 2 hours, 45 minutes

Kindergarten Class C

Number of Children: Twenty-one

Date: November 17, 1986 (Afternoon)

Duration of Observation Session: 2 hours, 45 minutes

Kindergarten Class D

Number of Children: Seventeen

Date: November 20, 1986 (Morning)

Duration of Observation Session: 2 hours, 25 minutes

Kindergarten Class E

Number of Children: Eighteen

Date: November 24, 1986 (Morning)

Duration of Observation Session: 2 hours, 30 minutes

Kindergarten Class F

Number of Children: Eighteen

Date: November 24, 1986 (Afternoon)

Duration of Observation Session: 2 hours, 55 minutes

Kindergarten Class G

Number of Children: Twenty-one

Date: November 26, 1986 (Morning)

Duration of Observation Session: 3 hours

Kindergarten Class H

Number of Children: Twenty-one

Date: November 28, 1986 (Morning)

Duration of Observation Session: 2 hours, 30 minutes

Kindergarten Class I

Number of Children: Fourteen

Date: December 4, 1986 (Morning)

Duration of Observation Session: 3 hours, 20 minutes

Kindergarten Class J

Number of Children: Thirteen

Date: December 4, 1986 (Afternoon)

Duration of Observation Session: 3 hours

For the purpose of the observation sessions, an observational checklist was developed and used by the observer. It was used to assist in recording teacher-planned movement activities in which the children were involved. (See Appendix D.)

CHAPTER IV

ANALYSIS OF THE INTERVIEWS WITH THE PROVINCIAL
COORDINATORS AND OF THE TEACHER
OBSERVATIONAL SESSIONSIntroduction

Within the survey undertaken by the researcher is a collection of data resulting from:

- (1) The scheduled interviews with
 - (i) the Provincial Department of Education's Early Childhood Consultant, and
 - (ii) the Provincial Department of Education's Primary Consultant.
- (2) The questionnaire distributed to seventy kindergarten teachers representing two each from the thirty-five school boards in the Province.
- (3) The observation sessions of one-half day's duration carried out in each of ten kindergarten classrooms, two from each of five school boards in the Province.

The findings from each will be analyzed and discussed separately. A comparison of the findings from these sources of data will be made where relevant.

A Summary of the Interviews with the Provincial Coordinator for Primary Education, and the Coordinator for Early Childhood Education.

A taped interview was conducted with the Provincial Coordinator for Primary Education, and the Coordinator for Early Childhood Education. A summary of responses was made after the taped interviews had been transcribed (see Appendix B for transcripts).

Question 1:

In recent times the kindergartens of our Province have undergone some changes. What is the philosophy upon which the present program is based?

The philosophy on which our present kindergarten is based is one which follows the theories of Froebel, Montessori, Dewey, Piaget, etc. The program is committed to individualization. In such a program children are considered unique and are to be accepted and taught as such. A cognitive discovery approach to curriculum is currently employed, and this approach emphasizes active learning and play in the kindergarten.

Question 2:

This study is concerned primarily with movement education as a component of the program of arts education. Arts education then, in this context, will refer to music, dance, drama, poetry, and visual arts. How do you see arts education fitting into the kindergarten program?

The Provincial Coordinator for Primary Education suggested that arts education is currently included in the

kindergarten, and although arts education is not dealt with specifically in the Kindergarten Guide, it is covered in the sections on Art, Music, Language, and Physical Education.

The Provincial Coordinator for Early Childhood Education viewed arts education as an important means of integration and of enhancing other areas of the curriculum.

Question 3:

How important do you think it is for kindergarten children to be exposed to the "arts"? In a priority list of program content areas where would you place it? (upper third, middle third, lower third)

The Provincial Coordinators were reluctant to prioritize the importance of exposing kindergarten children to the arts. The Provincial Coordinator for Primary Education highly recommended arts education as part of the kindergarten program, and saw movement as "...part and parcel of the total kindergarten curriculum". The Early Childhood Coordinator felt that the arts should receive attention equal to all the other components of education, and did eventually place arts education into the middle third position in the priority listing.

Question 4:

If we consider the kindergarten curriculum as a "whole" unit what percentage of that unit do you feel should be devoted to the arts?

(0 - 10%, 11% - 20%, 21% - 30%, more than 30%)

Both Provincial Coordinators felt that between thirty and thirty-three percent of the kindergarten curriculum should reflect arts education.. The Provincial Coordinator for Primary Education suggested that it is possible that more time is currently being spent on arts education because of the integration within the various subject areas. This was not borne out in the observation sessions conducted by the researcher and this point will be discussed later in the analysis.

Question 5:

In what areas of the curriculum do you feel the arts can profitably be included and integrated?

The areas in which the arts can profitably be included, as identified by the Coordinator for Primary Education are Language, Social Studies, Music, Drama, and Physical Education. The Coordinator for Early Childhood Education believed that the arts lend themselves naturally to the Physical Education, Music, Language and Health programs.

Question 6:

How do you perceive the balance in our kindergarten today, between the promotion of affective development and cognitive development?

(just the right balance, balanced too heavily towards affective development, balanced too heavily towards cognitive development)

Just the right balance is obtained in kindergarten between the promotion of affective development and cognitive development, according to the Provincial Coordinator for Primary Education. The balance between the cognitive and affective areas of development is promoted by the Kindergarten Guide and the kindergarten resource book, Early Experiences. The Primary Coordinator admitted that there may be kindergarten classes in the Province which stress only the cognitive aspects of development, regardless of the Kindergarten Guide and Early Experiences. However, the Provincial Coordinator for Early Childhood Education felt that kindergarten teachers are becoming more aware of the need to provide kindergarten children with activities geared toward their affective development. (This point will be discussed in the analysis of the questionnaire.) Children grow in all areas, physically, emotionally, socially, intellectually, linguistically, and creatively. Therefore, argued the Coordinator, there is a sound reason for the promotion of affective development in kindergarten.

Question 7:

How important do you feel it is for kindergarten teachers to be aware of the creative, expressive, and communicative functions of movement?
(extremely important, very important, important, not important)

The Coordinators for the Department of Education agreed that it is extremely important that kindergarten

teachers be aware of the creative, expressive, and communicative function of movement. They believe that kindergarten teachers must provide an environment in which the creative powers of children can grow, one which fosters creativity. The Coordinator for Early Childhood Education speculated that currently kindergarten teachers are not fully aware of the creative function of movement. This point will be discussed in the analysis of the teacher questionnaires.

Question 8:

In what ways is movement education presently dealt with in the kindergarten program?

Movement education is dealt with in the kindergarten program by way of integration and some discrete lessons, explained the Coordinator for Primary Education. The Coordinator stated that movement is strongly emphasized in the section on Music in the Kindergarten Guide, and in Early Experiences it is dealt with in the same way, but perhaps a little more discretely. The Provincial Consultant felt that much more emphasis is placed upon movement education in the Kindergarten Guide and the kindergarten resource book Early Experiences than is, perhaps, put into practice. (This point will be dealt with in the analysis of the teacher observation sessions and again in the analysis of the questionnaire.) The Provincial Coordinator for Early Childhood Education

stated that movement education is presently dealt with in two ways: (1) through use of the Battle Creek Program which is the Physical Education program for the Primary schools, and (2) by teachers who have a special ability or interest in movement. These teachers, through their own initiative, give this area of their program special attention.

Question 9:

Are you satisfied with the extent to which there is emphasis on movement education in today's kindergarten?

The Coordinators agreed that there is need to place more emphasis on movement education in kindergarten. Both the Provincial Coordinator for Primary Education and the Coordinator for Early Childhood Education were dissatisfied with the extent to which movement education is promoted and practised in today's kindergarten.

Question 10:

Do you agree that movement education should be a required component of today's kindergarten program?
(strongly agree, agree, disagree, strongly disagree)

Movement education is currently a required component of the kindergarten program, according to the Primary Coordinator for the Department of Education. The Coordinator qualified the statement by saying that although movement education is a required part of the kindergarten program there may be kindergarten classes in

the Province which are not focusing upon movement education. On the other hand, the Coordinator for Early Childhood Education did not see the need for a formalized movement education program in the kindergarten, but commented on the need to place greater emphasis on movement education within the realm of Physical Education and Music.

Question 11:

If movement education became a required component would some component now in the program have to be eliminated? (Yes, No) Please comment.

It would be unnecessary to eliminate any component now in the kindergarten program to allow for instruction in movement education, the Coordinators agreed. The methodology for integration, suggested in the Kindergarten Guide would prevent any over-crowding of the curriculum. It was suggested that movement education should receive more attention within the Physical Education and Music programs in the kindergarten than, according to their perceptions, it is receiving at present.

Question 12:

Does the Department of Education provide kindergarten teachers with resource materials for the teaching of Creative Movement? (Yes, No) Please comment.

The Physical Education Curriculum is a resource distributed by the Department of Education to all Primary

teachers in the Province. Another is the music document produced by the Department entitled Games and Movement in the Primary School. In the past schools were provided with several records by Hap Palmer, however those are no longer available. The Primary Coordinator for the Department of Education commented that more resources are needed for use by kindergarten teachers in the teaching of Creative Movement. (This point will be discussed in the analysis of the teacher questionnaire.)

Question 13:

- (a) What qualifications including experience do you believe kindergarten teachers ought to have in order to teach Creative Movement?

Both Provincial Coordinators felt that the qualifications kindergarten teachers ought to have in order to teach Creative Movement is an area which should be addressed by Memorial University of Newfoundland as it is the responsibility of the University to select those courses which constitute a degree in Primary Education. It was suggested that a compulsory course on movement education be included in the training of Primary teachers. (This point will be discussed in the analysis of the questionnaire.)

- (b) In your opinion, what proportion of the Province's kindergarten teachers currently possess these qualifications?
(0 - 10%, 11% - 20%, 21% - 30%, more than 30%)

It was the opinion of the Coordinators that very few of the Province's kindergarten teachers currently possess the qualifications needed to teach Creative Movement. The Coordinator for Early Childhood Education felt that the proportion of teachers having the necessary qualifications is at the lower end of the continuum, between 0 - 10%.

Question 14:

Play is the most important medium through which young children learn. To what extent do you see play as having potential for contributing to movement education?

Play was identified by the Primary Coordinator for the Department of Education as having high potential for contributing to movement education. The Coordinator for Early Childhood Education suggested that Creative Movement would provide children with another option ~~for~~ play. Children voluntarily bring their movement experiences to bear upon their play situation.

Question 15:

In the kindergarten the integration of subject areas is a recommended teaching method. What are your views on the use of creative movement as a means of integrating learning experiences from those subject areas?

Creative Movement is perceived by the Coordinator for Primary Education as being "...a great force for integration". It was suggested that Creative Movement can be integrated into almost all subject areas in the kindergarten, and in the Primary school. The Coordinator

for Early Childhood Education stated that because there are common objectives in certain curriculum areas such as Physical Education, Music, Health, and Movement Education, one would expect to see Creative Movement activities integrated into these content areas. Creative Movement could be used to reinforce or to enhance learning in all areas of the program.

Question 16:

Are there presently any plans within the Provincial Department of Education for modifying the kindergarten program with respect to movement education?
(Yes, No) If yes, could you please specify.

Presently there are no plans within the Department of Education for modifying the kindergarten program with respect to movement education. The Coordinator for Early Childhood Education indicated that in the future, a Primary Curriculum Committee, under the direction of the Physical Education Coordinator, might be established to explore possibilities related to movement education. The need for more resource materials in Creative Movement was identified as an area which should be addressed by the Department of Education.

Question 17:

If you had complete autonomy over curriculum planning in Primary Education in our Province, what changes would you make, if any, which would affect:

- (a) arts education in general
- (b) movement education in particular

The Coordinators for the Department of Education agreed that more emphasis must be placed upon arts education in the training of Primary teachers. Therefore, the onus would be with the Province's university to provide a teacher education program which reflected the importance of developing an appreciation for the arts in Primary children. When teachers enter into the profession it is important that they are kept abreast of the most current research in arts education, consequently it would be the responsibility of the Department of Education to provide teachers with appropriate inservice training. It was also recommended that school boards in the Province endeavour to provide teachers with the opportunity to meet and share ideas. The Coordinator for Primary Education indicated that "a Primary teachers' guide is currently being developed and this guide would probably include some emphasis on movement education. (This point will be discussed in the analysis of the questionnaire.)"

Summary

Based on the theories of Froebel, Montessori, Dewey, and Piaget a cognitive discovery approach is currently used in the kindergarten. This approach emphasizes active learning and play.

The Department of Education highly recommends arts education as part of the kindergarten program. Both

Coordinators felt that approximately one-third of the kindergarten curriculum should reflect arts education.

Movement education is currently dealt with by way of integration and by some discrete lessons. Both Coordinators agreed there is a need to place more emphasis on movement education in kindergarten.

It is important that kindergarten teachers be aware of the creative, expressive, and communicative function of movement, agreed the Coordinators. However, it was their opinion that very few of the Province's kindergarten teachers currently possess the qualifications needed to teach Creative Movement. The suggestion was made that a compulsory course on movement education be included in the education of Primary teachers.

Kindergarten teachers are provided with two resource materials for the teaching of Creative Movement, namely the Physical Education Curriculum by Auke Van Holst and Games and Movement for Newfoundland Primary Schools (1983), which is a music document produced by the Department of Education. The Coordinators expressed the need for more resource materials in the area of movement education.

Arts education can profitably be included into almost all subject areas in the kindergarten and in the Primary School, expressed the Provincial Coordinator for Primary Education. It was suggested that Creative Movement could easily be integrated into areas such as Physical

Education, Music, and Health because of the objectives common to these content areas.

Presently there are no plans within the Department of Education for modifying the kindergarten program with respect to movement education. However, the Coordinator for Early Childhood Education indicated that, in the future, a Primary Curriculum Committee might be established to explore possibilities related to movement education.

A Discussion of the Interviews with the Provincial
Coordinator for Primary Education, and the
Coordinator for Early Childhood Education

A cognitive discovery approach to curriculum is currently employed in kindergarten in the Province of Newfoundland and Labrador, and this approach emphasizes active learning and play. This approach is supported by the work of Jean Piaget. Piaget stresses that intellectual or cognitive development is an active process, especially in the early years. The child learns from active involvement with the environment. Shortly after birth the child begins to manipulate and explore. It is from the child's direct actions on objects that he comes to understand objects and relations. The implication here is that schools for young children must encourage activity. In relation to movement education, the kindergarten child should be given the opportunity to

develop an increasing awareness of his bodily capacities and of his personal mastery of movement.

Play, especially sociodramatic play, has been recognized for its contribution in the area of creativity. Sociodramatic play occurs when children in peer group settings use "as if" thought structures (Sarbin, 1976) or "representational set" (Sutton-Smith, 1972) to transform themselves into other individuals, objects and situations as observed through their motor and/or verbal actions (Curry and Arnaud, 1974). Within the past two decades studies such as Fenson and Ramsay (1980), Burns and Brainerd (1972), and Dansky and Silverman (1973) support Vygotsky's (1967) and Piaget's (1962) theoretical links between playing, creating and cognizing. Research indicates that creative dialogue generated in the children's interaction in sociodramatic play can aid the growth of creativity (Dansky and Silverman, 1973) and its elements of originality (Feitelson and Ross, 1973), imaginativeness (Leiberman, 1970, 1965), playfulness (Yawkey, 1970; Singer, 1973) and oral language growth (Gomez and Yawkey, 1983; Yawkey, 1983a; 1983b; Saltz, Dixon and Johnson, 1977).

In his article Creative Dialogue Through Sociodramatic Play and Its Uses Thomas Yawkey, (1986) outlines several primary characteristics common among creativity, sociodramatic play, and cognition. These common elements are: (a) changing roles, (b) decentering

and (c) employing motor actions. Through role development, young children change and exchange roles from one character to another within the same and across differing sociodramatic play episodes. This changing and exchanging of roles and routines in peer group play encourages creativity and imagination because the children must constantly alter, modify, and redevelop their responses to individuals, situations and events. When changing and exchanging roles, children not only change the familiar into the unfamiliar using "as if" cognitive structures, but also alter their own responses to the individuals, situations, and events (Saltz, Dixon and Johnson, 1977). The cognitive outcomes of role changes are increasingly more creative and complex patterns and routines of responding (Yawkey, 1983a; 1983b).

The second element common to most forms of creativity, sociodramatic play and cognitive development is motor action. Bruner (1972), Piaget (1971) and Torrance (1965) stress the motor actions and motoric feedback children receive from being the creator and chief initiator. The feedback through motor actions is not completed by others. It is internal and conducted by the child himself - the primary creator of the set of motor responses. Motor actions used to create and carry out a sociodramatic episode provide a rich source of feedback to the child. The internal motor feedback links the two-way interaction between initiator and environment and, in

turn, it becomes an integral part of the concept itself. According to Piaget (1971; 1962) motor actions and motoric feedback may even provide a foundation for symbolizing the concept.

The final element in linking creativity, sociodramatic play and cognitive development is decentering. Decentering is the cognitive ability to consider and understand simultaneously, the multiple aspects of situations, individuals or events (Yawkey, 1986, p. 54). Through decentering, youngsters transform stimuli that are immediately present, but at the same time consider their original characteristics and physical or social states. For instance, in creatively and imaginatively changing into and then using a block "as if" it was a horse, the youngsters must simultaneously consider the block as a horse as well as the physical properties of the block as a block (Yawkey, 1986). The shifting from the familiar to the unfamiliar as well as from the unfamiliar to the familiar at the same time, depending on the situation, event or individual, develops creativity, enriches sociodramatic play as well as undergirds cognitive operativity (Piaget, 1981; 1962). This back and forth movement of concepts in decentering aids in the development of children's cognitive capacities.

In response to the question 'To what extent do you see play as having potential for contributing to movement

education?', the Provincial Coordinator for Early Childhood Education responded by saying that "...Creative Movement would provide children with another option for play". In view of the importance of movement to children and of its primary function in play, especially sociodramatic play, the response could indicate an unawareness on the part of the Coordinator of the characteristics common among creativity, sociodramatic play, and cognition.

There appears to be some confusion regarding a clear definition of the components of arts education. This was borne out in the interview with the coordinator for Primary Education in that music and drama, which are the arts, were identified as two of the areas in which the arts can profitably be included.

The Provincial Coordinator for Early Childhood Education stated that a formalized movement education program is not necessary in kindergarten. The suggestion was made that movement education receive greater emphasis within the realm of physical education and music. Creative movement as a form of expression should be part of all children's school experiences. Creative Movement is not a frill, or a minor part of physical education or music. A Creative Movement program places emphasis on "children" and their development, rather than on "activity" or the acquisition of musical knowledge. While there may be a degree of overlapping in the content of

these programs, they are singularly different. Awareness of children's need for action, desire for expression, and urge to create, necessitate thinking of creative movement as an integral part of the curriculum.

The importance of arts education lies primarily in the development of an appreciation for the arts, according to the Provincial Coordinator for Early Childhood Education. Although the development of an appreciation for the arts in primary children is of importance, it may be regarded as a by-product of arts education. Arts education is important because it fulfills one of the major functions of the school, which is to help children become creative individuals. Children must have experiences to express themselves creatively. These experiences consist of things they do for the first time in a way which is new to them. These include the making of interpretations and the recognition of new relationships in thinking, learning, and doing. In Creative Movement, children's thoughts and feelings are expressed through the use of the body. The body is the instrument and movement the medium of expression. Children evaluate and say in their own words the desirable outcomes they receive from participating in Creative Movement.

THE TEACHER OBSERVATION SESSIONS

The basic content of the teacher observation checklist, used to guide the observer in noting the teacher-planned movement activities, stems from the writings of Rudolph Laban as outlined by Joyce Boorman (1969) in her book Creative Dance in the First Three Grades. The structure of the observation checklist is developed around the elementary stages of learning about:

- (a) the ways in which the body can move,
- (b) the ways in which the use of time and energy are developed in every action of the body,
- (c) the ways in which the body uses the space around itself
- (d) the ways in which it is possible to work with other people.

Each of these four areas should be fully explored during the first years of movement education (Boorman, 1969).

The items in the observational checklist are given under sub-headings which indicate activities such as: Whole Body Activities, Exploring Action Words, Exploring Action and Stillness Words, Phases of Movement Emphasizing a Part or Parts of the Body, Exploring Time Changes in Body Action, Exploring a Combination of Time and Energy Factors, Extensions in Space, Making Pathways in Space, Using the Levels of Space, and Working With Others in Creative Movement. However, these movements and activities would be undertaken by the children as they

participate in a specific program of activities planned by the teacher. The observed movement experiences have been taken from the checklist and are summarized in Table I. This diagram shows children's activities were observed primarily under: Whole Body Activities, Exploring Action Words, Movement Emphasizing a Body Part, Time and Energy Factors, Exploring Energy Factors, and Working with Others in Creative Movement. In each case the movement activities were part of planned lessons in curriculum areas other than movement education, for example, French, Music, Language Arts, and Science.

A Description of the Teacher Observation Sessions

Kindergarten Class A

The children were jumping. Jumping provides children with the opportunity of using their whole bodies and the natural actions of jumping, walking, running, spinning and creeping make an excellent starting point for exploring expressive actions which can be the young child's first attempt at dance (Boorman, 1969). The children were given the opportunity to perform this action, however they were not guided in exploring the unique sensation or feeling produced by their efforts.

Movement was used to introduce the story Little Cottontail. The children were instructed to pretend they

Table I

Summary of Observed Movement Experiences.

	Class A	Class B	Class C	Class D	Class E	Class F	Class G	Class H	Class I	Class J
WHOLE BODY ACTIVITIES										
Walking				X		X		X	X	X
Jumping	X	X	X	X			X		X	X
Hopping	X	X	X			X		X	X	
Running	X			X	X					
Creeping			X			X				
Marching								X	X	
Skipping								X		
Rocking										X
EXPLORING ACTION WORDS										
Crawling			X							
Prancing				X						
Galloping								X		
MOVEMENT EMPHASIZING A BODY PART										
Fingers	X									
Head	X				X			X		
Arms	X				X					
Legs	X			X	X					
Hands	X							X		
Chest					X			X		
Shoulders								X		
Elbows								X		
Knees								X		
Back								X		
Eyes								X		
Nose								X		
TIME AND ENERGY FACTORS										
Forward				X					X	
Backward				X					X	
Sideways									X	
Up		X	X	X			X			
Down		X	X	X						
EXPLORING ENERGY FACTORS										
Strong muscular tension					X					
Light muscular tension					X					
WORKING WITH OTHERS										
Interacting as a group with the teacher	X	X	X	X	X	X	X	X	X	X

were rabbits hopping through the woods. The teacher directed the dramatic play with statements such as, "Let's stop and smell the flowers", and "Let's visit Farmer Brown's cabbage patch". The children did not explore the physical aspects of hopping, i.e., the bending of the knees, the sudden shift of weight in an upward direction in space.

The children's game "The Hokey Pokey" combines both music and movement. The teacher led the children in using their head, arms, hands, legs, and fingers in moving to the song. The objective of the activity was to increase the children's awareness of their body parts. Another method of achieving this awareness is outlined by Joyce Boorman (1969). The children can focus their attention on particular body parts in performing action words. For example, a hand dance is quite possible: the hands can cut shapes in the air, trace them to the floor; the hands can meet with an infinite variety of touch; they can part with varying degrees of speed; the knuckles can rap and the fingers can stroke; the fist can clench and the palms be wide spread. The hands can lead an upward movement, turn the body in a spin and push slowly down into the floor. In the latter example, although the whole body is involved, the emphasis remains on the hands as the conductor and controller of the movement phase.

When children are guided to concentrate upon using parts of the body to emphasize whole actions - for

example, the hands leading an upward action - their movements take on a new clarity and they start to express themselves more clearly in action. Children should be given the opportunity to explore the possibilities of using different parts of the body to lead the action or to be emphasized in the action (Docherty, 1975).

The teacher incorporated movement into a lesson on letter recognition. The teacher had the children shape the letter "C" with their fingers, arms and bodies. The current literature on movement education suggests that movement experiences can help integrate concepts from other disciplines and may enhance learning in areas other than physical education (Sharon Van Oteghen and Phyllis Jacobsen, 1981).

Throughout the movement work the children interacted as a group with the teacher. Young children are still concerned with interaction with the teacher and this is their first experience in group work in dance. Interaction in the group situation is equally important from the teacher's point of view because it provides an immediate visual statement of the children's reactions and an opportunity to learn more about them (Boorman, 1965).

Kindergarten Class B

In an attempt to familiarize the children with words that rhyme, the teacher presented the nursery rhymes "Hey Diddle, Diddle", "The Little Bird", and "Georgie Porgie". The rhymes were written on poster paper and were read to the children. The rhyming words were underlined with a marker. The children were then encouraged to imitate the actions of the nursery rhyme characters. The children ran, jumped, and hopped. There was no discussion of the movement sensations inherent in these whole body activities. With preschool and kindergarten children nursery rhymes are especially appropriate in stimulating movement (Trammell, 1982). The children in this class were without exception delighted with the words and rhythms of these rhymes.

Movement was integrated with science in teaching the spatial concepts "up" and "down". The children stretched their bodies up as far as possible toward the ceiling and then sank down to the floor. The movement lesson could have been extended by having the children explore the time and energy factors associated with the movement; for example, the children could move first quickly and then slowly in an up-and-down direction through space (Boorman, 1969). The Hap Palmer record "Learning Basic Skills Through Movement" was played and the children moved as directed through the music of "Marching Around the

Alphabet", "The Elephant Walk" and "The Color Song". No additional movement work occurred in the session.

Kindergarten Class C

The children in this class took turns imitating an animal of their own choice while the other children attempted to guess the name of the animal correctly. The whole bodily activities of jumping, hopping, creeping, and crawling were demonstrated. The movement content of these actions was not explored, nor was the opportunity taken to extend the children's movement vocabulary by guiding them in the exploration of the less familiar actions of the animals. The children did not engage in a discussion with the teacher of the unique characteristics of the animals chosen during the exercise. Real and imaginary characters are often used as a source for movement interpretations; in this case the teacher used fictitious animals derived from the children's creations. Real movement content is not elicited, however, by merely saying "I am a horse" but by identifying and experiencing the types of movements inherent in the characters. In using stimuli in any manner, the children should not be asked to become a horse, a leaf, a bonfire, but to portray the characteristics of these ideas in movement. Alma Hawkins (1964) summarizes this point of view:

The movement ideas are developed, and a dance takes form. The intent of such a dance is to capture the feeling of hummingbirdness in an aesthetically satisfying form. The dancer does

not represent or attempt to be the bird, rather presents a comment about hummingbirdness. (p. 36)

Another activity involved having the children pretend to be a jack-in-the-box. This activity was used to teach the spatial concepts "up" and "down". In this activity the children gradually moved down toward the floor, and on the teacher's direction popped up into the space around them. The teacher did not engage the children in a discussion of how a jack-in-the-box might feel about being couped up for a long period of time, or whether or not he would be more anxious to jump out of the box if he were confined for a long time as opposed to being shut up for a short period of time. The imaginative aspects inherent in the activity were not explored. The activity did not involve any work related to the exploration of space (i.e., the high, medium and low levels of space). This is unfortunate because children need to learn to develop a clear idea of where they are in space, as well as to extend their movement vocabulary, heighten their physical skill level, and develop their expressive ability. The following examples could be used to explore the ways in which the body uses the space around itself:

"Can you name what is above you?"

"If the ceiling is up and above you, can you tell me the name of something down and under you?"

(Docherty, 1982)

"Where are your feet when they leave the floor?"

"Can you use your arms more?"

"Try a new level; let your jump sink into the floor."

"Find the place that is between high and low. What would you call that place?"

"Find ways of travelling and stopping at the medium level." (Dimondstein, 1971)

Lofthouse (1970) calls this "body coaching" and extends such questioning from functional aspects of movement to clarifying differences in sensation brought about by different actions.

Kindergarten Class D

The session began with a class in Physical Education. The children were involved in the whole body activities of: jumping, running, and walking. The teacher was concerned with helping the children explore all the possibilities of the whole bodily actions as well as increasing the children's level of physical skills. The teacher presented the children with situations which involved problem solving; for example, keep your feet on the floor and use another part of your body to do the walking.

The children were given the opportunity to explore sudden actions:

"From a standing position, practise getting your feet quickly away from the floor. The moment your feet touch the floor, they must suddenly come away again."

The children were encouraged to move through space:

"Travel with skips and jumps, making the feet come as far away from the floor as possible."

The movement content of the lesson parallels that of creative dance in that the process involved specific experiences based on movement themes that provide a foundation of physical readiness for creative movement. The variety of experiences provided through the use of such themes (i.e., weight, time, space and flow) gives the child insight into the elements of movement. Such understandings presumably develop an awareness of the components of a movement pattern and increases the child's repertoire of movement responses (Docherty, 1975).

It is particularly interesting to note that this lesson was taught by a specialist in physical education and not by a classroom teacher. The physical education specialist would obviously be more aware of the movement content of creative dance through pre-service and inservice training and therefore would be qualified to teach creative movement. The generalist teacher, on the other hand, would not have received much, if any, training in movement education and consequently would not be aware of the content of this area.

Creative movement was used in the dramatization of the story The Little Red Hen. The story was narrated by the teacher and the children pretended to be the animals in the story (i.e., the hen, the pig, the duck, and the

cat). The classroom teacher encouraged the children to act out the story by imitating the actions of the animals. The children obviously enjoyed the experience and responded by waddling, rolling, and hopping. Stories provide an abundant source of stimuli for dance. The story does not have to be followed in any absolute sense but merely provides some essential components for atmosphere and characters (Dimondstein, 1971).

Kindergarten Class E

The class began with an imaginary visit to Aqualand. This activity is an example of "dramatic playing". The principal features of this type of drama are described by Gavin Bolton (1979):

1. Not limited to time; indeed 'when to finish' is rarely clear.
2. No specific goal; often no sense of completion.
3. Any limitations are imposed by consensus and are changeable.
4. The principal qualities are fluidity, flexibility and spontaneity.
5. The rules are not always clear.
6. The experience is not easily repeatable.
7. Lacks a clarity of outward form - an observer might find it difficult to recognise what it was about.
8. Usually conducted in small groups.

9. Often the mode of action is an intense 'living-through' (as opposed to demonstrating ideas) very occasionally close to life-pace. An existential quality.
10. Level of thinking often shallow, governed by 'what-should-happen-next?' mentality.
11. It does not require a high level of emotion and concentration but they sometimes occur.
12. Energy level is usually high.
13. Can 'survive' changeable degrees of individual cooperation and commitment.
14. Freedom for individual creativity; sometimes that creativity is stifled by the lowest common denominator of group consensus.
15. Three elements are necessary to the experience: a sequence of actions (plot); defined place or persons (content); and a source of energy, motivation or center of interest (hidden theme). (p. 7)

The dramatic features of the Aqualand adventure were in keeping with the principles of dramatic playing. However, there was no indication that the dramatic activity possessed a hidden theme or an implicit content. Bolton (1979) suggests that drama, in the true sense, possesses "...two levels of content: explicitly, the content provided by plot and context and, implicitly, the context provided by personal wants, beliefs, attitudes of the participants".

The children imitated a variety of underwater movements such as swimming, splashing, floating and

diving. The teacher instructed the children to "act as if" they were a small fish, a whale, an octopus, and a seaweed floating in the ocean. A vocabulary which includes such terms as pretend or "act as if" reveals the basic difference between acting like something or someone and expressing feelings about something and someone. In this example, for instance, the children used underwater creatures as a source of imagery. However, the intent should be not to have the children move like a fish, a whale, or an octopus, but to have the children sense in their bodies the qualitative aspects of the movement by exploring the shape of the creature, the weight of its body as it moves through space, the use of body parts for different types of locomotion, and the feeling of moving in a special way.

Teachers who wish to open possibilities of image-making through dance must be aware that it is the aesthetic elements of space, time - force which function in both the conceptualization and presentation of imagery. To understand this is to realize that it is these elements that give any mode of imagery its form and excitement. Given such awareness, children can formulate their responses with the kind of richness and intensity that is inherent in dance (Dimondstein, 1971).

In an attempt to have the students perform strong and light actions the teacher again used animal imagery. The teacher encouraged the children to move lightly as if they

were a bird and to use heavier, stronger actions in pretending to be an elephant. Exploring the degree of muscular energy used in action is important in the refinement of action. When children are given the opportunity to explore these two factors, they discover the strong, resistant, powerful sensation of the actions, using considerable muscular tension, and the light, buoyant, delicate sensation of the actions using little muscular tension. In working with young children, Joyce Boorman (1969) suggests that it is more beneficial to work from the actual quality of the strong and light actions and then to introduce the imaginative idea, the simile, or the metaphor. By working from the action, we are allowing greater freedom for a creative response from the children.

Kindergarten Class F

In this class, creative movement occurred during the music period. The songs "Miss Polly had a Dolly" and "Six Little Ducks" were played and the children responded by performing the actions to the songs. A variety of short pieces of instrumental music were played to demonstrate the rhythmic elements of tempo and accent. The children were instructed to move as if they were robots, spiders, rabbits, and snowflakes, depending upon the music selection. The children responded to the teacher's instructions and moved accordingly. The emphasis was clearly placed on the music, and movement was introduced

to help the children acquire musical knowledge. Although there is no doubt that movement can help in this way, there is also a need for it to be included in the scheme of education in its own right. Furthermore it is possible that, according to Bolton, the children might simply become more adept at following the teacher's instructions. In dance education the emphasis is placed on the movement, with sound used as an accompaniment. Naturally much musical knowledge is acquired as a result (Russell, 1968).

Kindergarten Class G

The session opened with a lesson on the letter "J". The teacher had the children jump to the movement record J is for Jumping. The children were instructed to jump high above the floor. There was no discussion of the quality of the movement. The teacher could have drawn the children's attention to the action by asking questions such as: "Can you make your jump more energetic?" "Can you make your downward movement very powerful?" "Can you make your feet sparkle in the air?" (Boorman, 1969).

The session did not include any other form of movement work.

Kindergarten Class H

Movement was integrated with a lesson in French. The children joined the teacher in moving to the French version of the action song "Head, Shoulders, Knees and

Toes". This song is often used to teach the parts of the body, however in this case it was used to provide practice in speaking French. In another attempt to further expand the children's knowledge of the French language, the teacher used the whole body activities of walking, marching, skipping, and hopping, and the action words galloping and prancing to direct the children's movement. The children demonstrated an understanding of the vocabulary by moving in the appropriate manner. The movements were not demonstrated by the teacher. Movement exercises can be used to reinforce learning and to introduce new ideas to young children. Experiences with movement help children to enhance their understanding and assimilation of concepts because they have been applied to and absorbed by the body. The meaning has been conveyed to the mind through the body in motion (Trammell, 1982).

Kindergarten Class I

The familiar actions of walking, marching, and jumping were explored. The following experiences were used in guiding the children in the exploration of their actions:

"Practise jumping very high, flinging out your arms and lifting your head."

"Find a space by yourself. Imagine the floor is covered in hot coals, you must lift your feet as soon as they touch the floor."

"Walk and take giant steps. How do you feel when you walk? Is it different from jumping? In what ways is it different?"

"Let's use rhythm band instruments for marching. How do you feel when you march? Is it different from walking? How is it different?"

Exploration of the action word "hopping" was also included in the lesson. The following directions were used to stimulate the movement:

"Bend your knees and make a big, strong hop. Make two strong hops to the front. Remember you should keep your hops strong. Let each hop take you in a new direction. Try hopping on one foot. Can you use your whole body in hopping?"

This lesson exemplifies the physical approach to movement developed by Rudolph Laban (1960) and reflects the work of Joyce Boorman (1969). Boorman (1969) takes the familiar and, through experiences, discovery, and formulation, transforms functional movements into artistic movement.

Kindergarten Class J

During the music period the children moved in a rocking motion to the song "I'm a Christmas Rocking Horse". "The Walking Song" by Joyce Eldridge was used to help the children recognize and understand tempo by thinking of it in terms of how fast or how slowly they

were walking. The musical selection entitled "Running" by Joyce Eldridge was also used to increase the children's understanding of this rhythmic element. Gladys Andrews (1954) outlines the symbiotic relationship between music and Movement:

Rhythmic elements enhance movement and movement responses give meaning to rhythmic elements. Through movement, music reaches children; it is easier for them to experience and learn about its various elements through movement. Movement responses go hand in hand with music. (p. 45)

A Discussion of the Teacher Observation Sessions

The responsibility for the development of meaningful experiences in creative movement falls ultimately upon the shoulders of the teacher. She plays the major role in selecting and motivating opportunities for self-expression with children. To provide a wide range of practical experiences and activities which enable the children to explore their kinesthetic capabilities with a feeling of accomplishment and success the teacher must possess a knowledge of the basic principles of movement education. If not, we risk having children subjected to a succession of meaningless activities (Boorman, 1969). The teacher observation sessions suggest that kindergarten teachers, with the exception of Class I teacher, are not very conversant with the appropriate content and methodology of movement education. These findings verify the opinions expressed by the Provincial Coordinator for Primary Education and the Coordinator for Early Childhood

Education who stated that only a small proportion, approximately ten percent (10%), of kindergarten teachers possess the qualifications necessary to teach creative movement.

The unpreparedness of kindergarten teachers to teach creative movement is directly related to the degree of exposure received in their pre-service training. The lesson in creative movement taught by the physical education specialist in Class D exemplifies this point. The Provincial Coordinator for Primary Education and the Coordinator for Early Childhood Education expressed the need for more pre-service training of Primary teachers in the area of movement education. The Coordinator for Early Childhood Education suggested that a compulsory course in movement education be added to the Primary teacher education program. Further discussion of this point will take place in the analysis of the questionnaire.

The need for inservice training for teachers is apparent. Classes A, B, C, E, F, G, H and J illustrate this point. The Coordinator for Primary Education acknowledged the need for the Department of Education and the Provincial School Boards to provide inservice in movement education. The Coordinator for Early Childhood Education suggested that School Boards provide kindergarten teachers with an opportunity to meet for the purpose of sharing ideas on movement education. This

point will be discussed further in the analysis of the questionnaire.

The unavailability of resource materials on creative movement also warrants discussion. Classes A, B, C, D, F, G, H, and J indicate a dearth of resource material pertaining to movement education in the kindergarten. The Provincial Coordinator for Primary Education contends that movement education is "strongly dealt with" in the Kindergarten Curriculum Guide (1985) and in the Kindergarten resource book Early Experiences (1983). However this was not borne out in the teacher observation sessions. The fact that none of the learning situations involved having children work in small groups or in partnership situations indicates that teachers are not aware of the vital role that group work plays in creative dance and therefore need resources to promote an understanding of this relationship. Both Provincial Coordinators recognize the need for the Department of Education to provide kindergarten teachers with additional resource material in movement education. Further elaboration of this point will take place in the analysis of the questionnaire.

The Provincial Coordinator for Primary Education and the Coordinator for Early Childhood Education are cognizant of the importance of providing a well balanced curriculum, one which promotes the affective as well as the cognitive aspects of children's development. The

Coordinator for Primary Education expressed the opinion that currently just the right balance exists between affective learning and cognitive learning in the kindergarten. This was not borne out in relation to movement education. The emphasis in the majority of the classrooms observed, with the exception of Classes D and I, was on the promotion of cognitive learning. In Classes A, B, C, E, F, G, H, and J movement was employed as a means of introducing and reinforcing academic concepts. While one cannot generalize on the basis of short observation periods in a limited number of classrooms, the findings in this study seem to indicate that in relation to movement education, the kindergarten curriculum is balanced too heavily towards cognitive development. It would be most helpful if a similar study could be carried out on a large scale, with extended time spent in many more classrooms than could be undertaken for the purpose of this study.

CHAPTER V

ANALYSIS OF THE QUESTIONNAIRE

Introduction

The teacher questionnaire was distributed among seventy kindergarten teachers representing two each from the thirty-five school boards in the Province of Newfoundland and Labrador. The purpose of the questionnaire was threefold:

- (1) The questionnaire attempted to determine the extent to which kindergarten children receive instruction in Creative Movement.
- (2) The questionnaire attempted to elicit the views of kindergarten teachers on their preparedness to teach Creative Movement.
- (3) The questionnaire attempted to identify the needs of kindergarten teachers in providing movement education.

Fifty, or seventy percent, of the questionnaires distributed were completed and returned to the examiner. In examining the completed questionnaires, the findings, where relevant, are presented in table form; the open-ended responses are analyzed and summarized.

The Questionnaire, Section One

This section deals with information about the respondents - their age group, qualifications, and teaching experience. A summary of the findings in Questions one through four are represented in Table II.

Sex

All of the kindergarten teachers who completed the questionnaire were female. There were no male kindergarten teachers involved in the study.

Age Group

None of the kindergarten teachers were under twenty years of age when completing the questionnaire. Four (8%) of them were between the ages of twenty-one and twenty-five years, and nine (18%) were between the ages of twenty-six and thirty years of age. Twelve (24%) of the kindergarten teachers were between thirty-one and thirty-five years of age, while twenty-five (50%) of them were thirty-six years of age or over.

Qualifications

Nineteen (88%) of the kindergarten teachers have a Bachelor of Arts (Education) Primary; twelve (24%) of them have a Bachelor of Arts (Education) Elementary; and seven (14%) have the Conjoint Degrees of Bachelor of Education and Bachelor of Arts. One kindergarten teacher has a

Table II
Summary of the Findings in Questions 1- 4

Sex	No.	Age Group	No.	Qualifications	No.	Experience	No.
Female	50	Under 20	0	B.A. (Ed.) Primary	19	Less than 1 year	1
Male	0	21-25 years	4	B.A. (Ed.) Elementary	12	1 to 5 years	5
		26-30 years	9	B.Ed. and B.A.	7	6 to 10 years	10
		31-35 years	12	Other	9	11 to 15 years	14
		Over 36 years	25			More than 15 years	20

Teaching Certificate I, indicating one year only of university education or its equivalent, and two others have a Teaching Certificate III, indicating three years of university education. Four (8%) kindergarten teachers have a Teaching Certificate IV. This is the highest certificate attainable without holding a degree in education. One kindergarten teacher has a Junior Educational Diploma, indicating less than one year of university training. It must also be noted that one kindergarten teacher holds degrees in Primary and Elementary Education as well as twenty courses in High School Education.

Experience

One kindergarten teacher has less than one year of full time teaching experience, and is therefore in her first year of teaching. Five (10%) of the teachers have between one and five years of full time teaching experience, and ten (20%) of them have between six and ten years of full time teaching experience. Fourteen (28%) of the kindergarten teachers have between eleven and fifteen years of full time teaching experience, while twenty (40%) of them have more than fifteen years of full time teaching experience.

Summary

The major features of the data reported in this section may be summarized as follows:

The kindergarten teachers who completed the questionnaire were all female. This finding is representative of the situation in general, at least in Canadian schools, where few male teachers are to be found in kindergarten classes.

Seventy-four percent of the fifty respondents were of the age group of thirty-one years and older. This could suggest that the majority of the sample have considerable teaching experience.

The most interesting feature of the responses regarding the qualifications of the teachers is their variety. Ideally, kindergarten teachers should hold a degree in primary education; however, only nineteen (38%) of the fifty respondents hold degrees in primary education and an identical number of them have degrees in areas other than primary. This finding is in keeping with the Report of the Small School Survey (1987) which stated that "...there is extensive misassignment of teachers who teach in areas different from the designation of the degree which they hold - especially in the primary grades" (p. 56). Table II indicates that the majority of the respondents (78%) possess at least one undergraduate degree. This finding is representative of the situation in general in that in the province more than eighty

percent of all teachers hold at least one university degree (Report of the Small School Survey, 1987).

As their age groups would suggest, the majority of the respondents (68%) have been teaching for eleven years or longer, with 40% of them having taught for more than fifteen years.

Section II

Section II provides information on the teachers' opinions of their ability to provide their classes with appropriate movement experiences, and the degree of confidence they have in teaching Creative Movement. The findings in Questions five through eleven are summarized in Table III.

Question Five:

I can effectively identify the developmental levels of the children in my class.

7 None of the kindergarten teachers felt they could rarely identify the developmental levels of the children in their class, but two of them felt they could do so only occasionally. However, fourteen (28%) of the kindergarten teachers felt they could frequently identify the developmental levels of the children in their class, and thirty-four (38%) of them felt they could identify the developmental levels of the children in their class most of the time. It is interesting to note that the two

Table III
Summary of the Findings in Questions 5 - 11

	Rarely		Occasionally		Frequently		Most of the Time	
	No.	%	No.	%	No.	%	No.	%
Q. 5	0		2	4	14	28	34	68
Q. 6	0		2	4	12	24	36	72
Q. 7	0		11	22	12	24	26	52
Q. 8	4	8	14	28	20	40	12	24
Q. 9	0		12	24	15	30	23	46
Q. 10	0		6	12	10	20	34	68
Q. 11	8	16	15	30	17	34	9	18

teachers who felt they could identify the developmental levels of the children in their class only occasionally were among the least qualified of the respondents, one having less than a year of university training and the other just one year of university training.

Question Six:

In my opinion I am able to provide appropriate early childhood experience.

None of the kindergarten teachers felt they could rarely provide appropriate early childhood experiences. But, again, two of them felt they could do so only occasionally. Both teachers hold an elementary degree and may not be conversant with current theory on child development. Twelve (24%) of the kindergarten teachers believed they could frequently provide appropriate early childhood experiences, and thirty-six (72%) of them felt they could most of the time.

Question Seven:

I feel qualified to provide learning experiences which contribute to children's kinesthetic development.

None of the kindergarten teachers felt they could rarely provide learning experiences which contribute to children's kinesthetic development. But it must be of some concern that eleven (22%) of them felt they could only occasionally do so. On the other hand, twelve (24%)

of the kindergarten teachers felt they could provide such experiences most of the time.

Question Eight:

I am able to locate sufficient teaching resources for an enriching creative movement program in my class.

Four (8%) of the kindergarten teachers indicated they could rarely locate sufficient teaching resources for an enriching creative movement program in their class and a much higher proportion of them - fourteen, or twenty-eight percent - could only occasionally do so. Twenty (40%) of the kindergarten teachers could frequently locate sufficient teaching resources for an enriching creative movement program in their class, and twelve could do so most of the time.

Question Nine:

My teaching methods reflect the importance of movement to the children's general development.

None of the teachers felt that their teaching methods rarely reflect the importance of movement to the children's general development. But twelve (24%) of them believed this to be the case only occasionally. On the other hand, fifteen teachers (30%) stated that their teaching methods frequently reflect the importance of movement to the children's general development, and twenty-three (46%) believe this is so most of the time.

Question Ten:

I find the children in my class responsive to my efforts to promote movement education.

None of the kindergarten teachers find the children in their class to be only rarely responsive to their efforts to promote movement education. Six (12%) of them, however, indicate that their children are only occasionally responsive to such efforts. Ten (20%) of the kindergarten teachers find their children to be frequently responsive to their efforts to promote movement education, and thirty-four (68%) stated that the children in their class were responsive to such efforts most of the time.

Question Eleven:

In my class I place more emphasis on laying the groundwork for the basic skills of literacy and numeracy than on the creative arts.

Eight (16%) of the kindergarten teachers stated that they rarely place more emphasis on laying the groundwork for the basic skills of literacy and numeracy than on the creative arts. Fifteen of the respondents stated that they do so occasionally. However, seventeen (34%) of the kindergarten teachers stated that they frequently place more emphasis on laying the groundwork for the basic skills of literacy and numeracy than on the creative arts, with the remaining nine (18%) indicating that they do this most of the time. This means that 52% of the sample tend

to put more emphasis on the basic skills than on the creative arts.

One could summarize the findings from this section of the questionnaire in this manner:

The majority of kindergarten teachers felt they could identify the developmental levels of the children in their respective classes. According to the stages of development described by Piaget, the majority of kindergarten children would be in the preoperational stage of cognitive growth. Erikson has provided us with some insight into the specific stages of affective development. Children between the ages of four and six are in the Initiative versus Guilt stage. At this stage, the child is aggressively exploring the social and physical world, trying to discover what he can accomplish (Kindergarten Curriculum Guide, 1985).

Most kindergarten teachers felt they could provide learning experiences which contribute to children's kinesthetic development. At the core of any meaningful dance program is the teacher who challenges the children's creative potential through the content which she selects. There often exists a discrepancy between what kindergarten teachers feel they can provide by way of movement experiences and what they actually do provide. This was borne out by the teacher observation sessions conducted for this study. Only one of the ten kindergarten teachers observed, the teacher of Class I, provided a learning

experience which contributed to the children's kinesthetic development.

Almost all kindergarten teachers felt they could locate sufficient teaching resources for an enriching creative movement program. It is interesting to note that this finding is contradictory to the findings of the teacher observation sessions conducted by the writer. The majority of the movement lessons observed, those in Classes A, B, C, E, F, G, and J, did not reflect an awareness on the part of kindergarten teachers of space, time, and force as the essential components of dance. Had the teachers been familiar with movement education this would not likely have occurred. However, it is possible that this item was misinterpreted by the respondents and that teaching resources was taken to mean resources of suggested teaching activities.

The majority of kindergarten teachers felt that their teaching methods reflected the importance of movement to the children's general development. Again, this was not borne out by the teacher observation sessions. In Classes A, B, C, E, F, G, H, and J, movement was used to introduce or reinforce a variety of cognitive concepts rather than as a means of promoting the body as a vehicle of communication and creative expression.

Almost all kindergarten teachers felt that the children in their classes were responsive to their efforts to promote movement education. These findings are in

keeping with the current literature on movement education which states that creative expression is a vital part of every child's life and the desire for expression through movement is especially strong in the child, to whom large, free movements are natural outlets for thinking and feeling (Rowen, 1982).

It is interesting to note that only nine of the kindergarten teachers stated that they placed more emphasis on laying the groundwork for the basic skills of literacy and numeracy than on the creative arts most of the time. This finding is clearly contradictory to the findings of the teacher observation sessions. In relation to movement, the emphasis in all but one of the kindergarten classes observed, namely Class I, was on meeting the academic requirements of the kindergarten program and not on the development of the art of movement. However, it must be borne in mind that none of the teachers responding to the questionnaire were among those teachers whose classes were observed.

Section III

Section Three provides information on the teachers' assumptions on movement education. A summary of the data is presented in Table IV.

Table IV
Summary of the Findings in Question 12 - 20

	Strongly Agree		Mostly Agree		Mostly Disagree		Strongly Disagree	
	No.	%	No.	%	No.	%	No.	%
Q. 12	11	22	27	54	9	18	3	6
Q. 13	9	18	32	64	6	12	2	4
Q. 14	12	24	30	60	7	14	1	2
Q. 15	3	6	0		10	20	37	74
Q. 16	34	68	16	32	0		0	
Q. 17	1	2	1	2	18	36	30	60
Q. 18	1	2	5	10	22	44	22	44
Q. 19	28	56	20	40	1	2	1	2
Q. 20	22	44	23	46	5	10	0	

Question Twelve:

Creative Movement is currently one of the minor components of the kindergarten curriculum.

Eleven (22%) of the kindergarten teachers strongly agree that Creative Movement is currently one of the minor components of the kindergarten curriculum. Twenty-seven (54%) of the teachers mostly agree with this statement. But nine, or eighteen percent of the kindergarten teachers mostly disagree, and three (6%) of them strongly disagree that this is the case.

Question Thirteen:

The educational value of Creative Movement is little understood.

Nine (18%) of the kindergarten teachers agree that the educational value of Creative Movement is little understood and thirty-two (64%) of them mostly agreed with this. Six (12%) of the kindergarten teachers, however, mostly disagree that the educational value of Creative Movement is little understood. Two (4%) of them strongly disagree.

Question Fourteen:

The Creative Movement component of the kindergarten curriculum is included in the everyday activities of my class.

Twelve (24%) of the kindergarten teachers strongly agree that Creative Movement is included in the everyday

activities of their class and thirty (60%) of them mostly agree with this. Yet seven (14%) of the kindergarten teachers mostly disagree that this is so, and one of them strongly disagrees.

Question Fifteen:

Encouraging children to use their bodies expressively is the responsibility of the physical education specialist only.

Three (6%) of the kindergarten teachers agree that encouraging children to use their bodies expressively is the responsibility of the physical education specialist only. No respondents mostly agree. Ten (20%) of the kindergarten teachers disagree, and thirty-seven (74%) of them strongly disagree that this is so.

Question Sixteen:

Children should be taught to use their bodies creatively and expressively.

Thirty-four (68%) of the kindergarten teachers strongly agree that children should be taught to use their bodies creatively and expressively; sixteen (32%) of them strongly agree, and none of the teachers disagree with this statement.

Question Seventeen:

Movement education is not really that important to the child's total development.

One kindergarten teacher strongly agreed that movement education is not really that important to the child's total development and another mostly agreed with her. However, eighteen (36%) of the kindergarten teachers mostly disagree with this statement, and the remaining thirty (60%) strongly disagree with it.

Question Eighteen

Kindergarten teachers, through their pre-service and inservice education, are well informed about ways of teaching Creative Movement.

Only one kindergarten teacher of the fifty responding strongly agreed that kindergarten teachers, through their pre-service and inservice education, are well informed about ways of teaching Creative Movement. Another five mostly agreed with this statement. In contrast to this, twenty-two (44%) of the kindergarten teachers mostly disagreed that this is the case, and an equal number strongly disagreed that this is so.

Question Nineteen:

Teachers would be more likely to include Creative Movement in their program if they felt better qualified to do so than is currently the case.

Twenty-eight (56%) of the kindergarten teachers strongly agreed with this statement, and twenty others (40%) mostly agreed. One teacher mostly disagreed that teachers would be more likely to include Creative Movement

in their program if they felt better qualified to do so than is currently the case, and another strongly disagreed.

Question Twenty

At the kindergarten level, movement education is as important to the child's development as any other component of the curriculum.

Twenty-two (44%) of the kindergarten teachers strongly agree that at the kindergarten level, movement education is as important to the child's development as any other component of the curriculum. Another twenty-three (46%) indicated that they mostly agreed. Five (10%) of the kindergarten teachers mostly disagreed with this statement.

The findings from this section of the questionnaire could be summarized in the following manner:

The majority of kindergarten teachers (76%) agreed that Creative Movement is currently one of the minor components of the kindergarten curriculum. This finding could indicate that Creative Movement has not received its due recognition as a necessary and integral part of early childhood education in the Province's kindergartens. Although Creative Movement is not "subject matter" in the traditional sense, there is a mode of knowledge to be learned. The end product is not more facts about the objective world, but deeper feelings about the self. The

"subject" in this case is the individual, and the "matter" is the education of feelings and the development of sensibility expressed through movement forms. As such, every child can and should be exposed to this art form (Diamondstein, 1971).

Most of the kindergarten teachers (82%) agreed that the educational value of Creative Movement is little understood. Movement is important in terms of how children grow. It is one of the first means of expression, of communication, and of learning about the world (Van Steghe, Jacobsen, 1981). Anyone who has watched children dancing unselfconsciously will have observed in them a real love of movement for its own sake, a spontaneous expression of joy. It is this desire for creative self-expression, using all the movement possibilities, that educators want to foster in Creative Movement. Froebel's concept of *Darstellung* - "creative self-expression" - describes the satisfaction of that innate urge of the child to push out to a greater life and to adjust itself to that greater unity of which it is but a part. This urge demands activities which offer the best opportunities for the development of the new "harmonious personality": one with fully developed abilities, well-adjusted social relationships and a capacity for spontaneity.

Froebel's principles were summarized by Dewey:

1. That the primary business of the school is to train children in co-operative and mutually helpful living.
2. That the primary root of educative activity is in the instructive, impulsive attitudes and activities of the child, and not in the presentation and application of external material.
3. That these individual tendencies and activities are organized and directed through the uses made of them in keeping with the co-operative living already spoken of, taking advantages of them to reproduce on the child's plane the typical doings and occupations of the larger, maturer society into which he is finally to go forth; and that it is through production and creative use that valuable knowledge is secured and clinched (Russell, 1968, p. 15).

It is from the natural "outgoing" of the child that we develop the art of movement, an art within the capacity of every individual, and an art which is capable of fulfilling Froebel's principles. Movement is an activity of the whole person, and not only is the physical side important. The intellectual, emotional and intuitive aspects of the personality are also brought into play (Russell, 1968). Thus, the inner experiences gained in the art of movement awaken vitality, creative impulses and sensitive reactions to others, and encourage harmonious development.

Forty-two of the respondents stated that Creative Movement is included in the everyday activities of their class. This finding is in keeping with the findings of the teachers' observation sessions in that ten of the kindergarten classes observed included movement activities in a variety of subject areas. However, it bears mentioning that with the exception of Classes D and I, the movement work observed by the researcher did not reflect the current approach to movement education as outlined in the literature.

The majority of kindergarten teachers disagree that the physical education specialist alone is responsible for encouraging children to use their bodies creatively. This finding would indicate that teachers are aware of the important role they play in providing children with Creative Movement experiences. The Creative Movement program differs from sports or gymnastics in that the focus is not geared toward the refinement of skills as ends in themselves but on helping children develop perceptions that are essentially aesthetic, by encouraging them to respond to the qualitative, sensuous aspects of the movement experience. It is interesting to note that three, or six percent of the respondents agreed with the statement indicating that there are kindergarten classes in the Province where movement education is not taught unless it is through the efforts of the physical education specialist.

The majority of kindergarten teachers disagreed with the statement that movement education is not really that important to the child's total development. However, it bears mentioning that one of the respondents strongly agreed, and this would indicate an unawareness, on the part of the teacher, of the pedagogical rationale for the incorporation of Creative Movement into the kindergarten.

Most of the respondents disagreed that they were well informed about ways of teaching Creative Movement through their pre-service and inservice training. This finding would suggest the need for the Primary Teacher's pre-service program of study in the B.Ed. degree to include a course on movement education. The implication for the Department of Education is that more emphasis ought to be placed on inservice for kindergarten teachers in this area of the kindergarten curriculum.

Forty-eight of the fifty respondents felt that they would be more likely to include Creative Movement in their program if they felt better qualified to do so than is currently the case. Again, this finding suggests that there is a need to provide teachers with training in the appropriate content and methodology of movement education. It seems apparent that, just as teachers are encouraged to attend workshops in mathematics, social studies, and science, they should be given opportunities to turn their interests and talents to creative dance.

Most kindergarten teachers (90%) felt that movement education is as important to the child's development as any other component of the curriculum. However, it is interesting to note that five, or ten percent of the respondents mostly disagreed with this statement indicating that there are teachers who do not perceive movement education as an integral and vital part of early childhood education.

Section IV

The next section, (items 21 - 31) asked teachers to indicate their use of a specific group of activities considered to be of value in a Creative Movement program.

The findings in Questions twenty-one through thirty-one are summarized in Table V.

Question Twenty-One

The exploration of various sensations inherent in everyday activities, e.g., walking, running, jumping.

Forty-two (84%) of the kindergarten teachers frequently included the exploration of everyday activities in their Creative Movement program, while five (10%) of the respondents seldom included this area of movement work, and three (6%) of them never included it in their program.

Table V
Summary of the Findings in Questions 21 - 31

	Frequently		Seldom		Never	
	No.	%	No.	%	No.	%
Q. 21	42	84	5	10	3	6
Q. 22	28	56	18	36	3	6
Q. 23	37	74	10	20	13	26
Q. 24	38	76	12	24	0	
Q. 25	38	76	10	20	1	2
Q. 26	25	50	20	40	5	10
Q. 27	17	34	30	60	3	6
Q. 28	37	74	13	26	0	
Q. 29	39	78	8	16	3	6
Q. 30	33	66	15	30	1	2
Q. 31	31	62	17	34	1	2

Question Twenty-Two

The development and expansion of the children's movement vocabulary through movement exploration.

Twenty-eight, or fifty-six percent of the kindergarten teachers frequently provided activities which aid in the development and expansion of the children's movement vocabulary through movement exploration. On the other hand, eighteen (36%) of them seldom provide such activities, and three (6%) never provide activities of this nature.

Question Twenty-Three

The exploration of short sentences of action, e.g., run, hop, skip.

Thirty-seven (74%) of the kindergarten teachers frequently have their children engage in the exploration of short sentences of action. Ten (20%) of them seldom have them involved in movement work of this nature, and thirteen (26%) of them never have their children explore this aspect of movement.

Question Twenty-Four

Records and tapes of movement activities for kindergarten children.

Thirty-eight (76%) of the respondents frequently use records and tapes of movement activities for kindergarten children; while twelve or twenty-four percent seldom use

this resource. None of the teachers stated that they never use movement records and tapes in their Creative Movement program.

Question Twenty-Five

Imaginative work centered around having the children become animate or inanimate objects, e.g., an elephant, a spinning top, a snake.

Thirty-eight (76%) of the kindergarten teachers frequently include imaginative work in their Creative Movement program, while ten, or twenty percent seldom include it, and one teacher stated that she never engages her children in work of this nature.

Question Twenty-Six

Exploring the high, medium and low levels of space through movement activities.

Of the fifty respondents, twenty-five frequently provide movement activities which encourage the exploration of space. On the other hand, twenty (40%) of the kindergarten teachers seldom use activities of this design, and five (10%) of them never provide such movement activities.

Question Twenty-Seven

Exploring the factors of time and energy in movement, e.g., comparing strong and sudden actions with light and slow actions.

Seventeen (34%) of the kindergarten teachers frequently explore the factors of time and energy in movement. However, thirty (60%) of them seldom incorporate movement work of this nature, and three (6%) of them never do.

Question Twenty-Eight

Using voice and body sounds as an accompaniment for Creative Movement, e.g., humming, hand-clapping, foot-stamping.

Thirty-seven (74%) of the kindergarten teachers frequently use voice and body sounds as an accompaniment for movement. On the other hand, thirteen (26%) of them seldom do. None of the respondents indicated that they never use voice and body sounds as an accompaniment.

Question Twenty-Nine

The use of certain stimuli to promote movement, e.g., props, nursery rhymes, percussion instruments.

Thirty-nine, or seventy-eight percent of the kindergarten teachers stated that they frequently use such stimuli to promote movement. Eight (16%) of them stated that they seldom use it, and three (6%) of them indicated that they never do so.

Question Thirty

Interactions in partnership situations, e.g., coming to and leaving the group.

Thirty-three (66%) of the respondents indicated that they frequently provide opportunities for their children to interact in partnership situations. On the other hand, fifteen (30%) of them seldom provide such opportunities, and one teacher indicated that she never has her students interact in this type of work. One teacher failed to respond to this question.

Question Thirty-One

Interactions in leading and following situations.

Thirty-one (62%) of the kindergarten teachers stated that they frequently have their children interact in leading and following exercises, while seventeen (34%) of them seldom provide activities of this nature, and one of them never does. Again, one of the respondents did not answer Question Thirty-One.

The major features of the data in this section may be summarized as follows:

Forty-two (84%) of the kindergarten teachers who completed the questionnaire indicated that they provide children with the opportunity to explore the various movement sensations inherent in the everyday activities of running, walking, jumping, spinning, and creeping. These natural actions make an excellent starting point for exploring expressive actions, which can be the young child's first attempt at creative dance (Boorman, 1971).

Once the familiar actions have been explored, less familiar ones can be introduced gradually so that each child is experiencing a widening use of movement "vocabulary". Every action that is performed produces a unique sensation or feeling, so the children are also extending their range of movement sensation. Boorman (1971), takes the familiar and, through experiences, discovery, and formulation, transforms functional movements into artistic movement.

The teacher should be concerned with helping children to explore all the possibilities of whole bodily actions and the ways in which body parts play a significant role in the performance of clear actions. The material should be presented in a variety of ways so that the children are assisted in consolidating this area of the work. A unit of lessons should be given to develop this area of Creative Movement.

It bears mentioning that in the teacher observation sessions conducted by the researcher, the exploration of whole body activities occurred in all of the ten classes observed. However, the extent to which the children were guided in exploring the familiar actions varied greatly from class to class.

The teacher's role in movement education is obviously not an easy one. She must lead and direct without stifling. This requires an insight into movement and children. It also requires, in the initial stages,

considerable preparation. Given the appropriate content, the teacher still needs to present it. In general, it helps if the teacher is also a participant, and shows enjoyment in movement she is presenting. The initial action or movement phrasing can be presented by the teacher and the children asked to join in. As the children master the initial sequence, the teacher phases out and then contributes by giving hints and pointers as the children move, e.g., "What are your feet doing when they leave the floor? Can you use your arms?" (Docherty, 1975).

Once the children enjoy the spontaneity of motion the teacher should encourage precision and articulation in what is done. For example, jumps should be high, shapes definite, and the movement problem specifically attacked. This can be done without dampening enthusiasm and the children's ideas (Boorman, 1971).

The majority of kindergarten teachers stated that they have their children engage in the exploration of short sentences of action. However, it is interesting to note that forty-six percent of them seldom or never explore this area of Creative Movement. The "putting together" of different action words into a movement sentence provides the foundation for creating expressive movement, and once children have had some success in exploring familiar actions, they should be encouraged to construct movement sentences.

Children of kindergarten age will experience some difficulty in stopping movement once initiated. However, games such as stop and go, run and freeze, provide motivating approaches to help children control movement. In order for movement to become meaningful it should consist of identifiable phrases even at this early stage. Movement phrases of jump, jump, jump, bounce; jump, jump, jump, bounce and step, pause; and step, pause can be enjoyed by the young children (Docherty, 1982). Once children are working well in the relatively new medium, less familiar actions are introduced (Boorman, 1971). For young children, sequences of words should require movement between extremes, for example, rising and sinking; spreading and shrinking (Docherty, 1975).

This finding is clearly contradictory to the findings of the teacher observation session, in that none of the classes observed contained work in this area of Creative Movement. Again, however, it must be borne in mind that none of the teachers responding to the questionnaire were among the teachers whose classes were observed.

Forty percent of the respondents stated that they seldom or never provide movement experiences which aid children in the development and expansion of their movement vocabulary. Extending the vocabulary of whole bodily actions, Boorman (1971) contends, is an all-important beginning of creative dance. Through movement exploration the child increases his range of

expressiveness and effectiveness and this then becomes a natural part of his movement vocabulary.

Records and tapes of movement activities for kindergarten children were used by all of the teachers. However, it is interesting to note that twenty-four percent of them seldom use this resource. In using records and tapes to stimulate movement the teacher must first identify the movement sequences explored in the activities and then decide upon the movement quality she wishes to enhance. This resource can be used to good effect in creative dance as young children love to imitate others from either visual or auditory cues. The children respond in unison during such activities; however, they may be encouraged by the teacher to make their own movement interpretation of the words they sing.

Thirty-eight of the kindergarten teachers indicated that they use imaginative work in their Creative Movement program. It is encouraging to see work of this nature, as children, even more so than adults, readily tip from the real world into the imaginative. They are willing participants in activities which give them the opportunity to combine movement and imaginative thinking. When searching for ideas that can be worked out in creative dance the teacher needs to examine the potential material that exists within the basic idea. The essential elements of the idea are important and should be identified by the teacher. Creative dance is not a reproduction of reality.

It is exaggeration and elaboration of the essential actions. Attention is directed towards the actions themselves and how they are performed. The idea should be rich in movement content that is purposefully developed and sequenced during the lesson. The teacher's role, therefore, is to provide some movement experiences that are adapted by the children as a result of the specific idea chosen by the teacher. With young children the movement content should be well defined and relatively simple.

Half of the kindergarten teachers who completed the questionnaire stated that they provide movement experiences in which children explore the various aspects of space. Space, and its use, is a very important concept in movement and probably offers the greatest possibility for transfer to other areas in physical education (Docherty, 1982). The ability to find a space and maintain working distance from others takes time with young children and needs much attention. According to Docherty (1975), the concept of space involves three basic dimensions:

THE USE OF SPACE. Movements performed in space with the whole body or just parts can use a great deal of space or little space. When movement is performed freely it is considered "indirect" use of space. "Direct" use of space involves performing actions with no wasted motion.

SPATIAL LEVELS. The body can be considered to move in three distinct levels -- high, medium, and low. Awareness of these levels produces a dramatic variety in the movement vocabulary of children. Movement can be maintained with a specific level or allowed to pass into different levels.

DIRECTIONS IN SPACE. Six basic areas of front, back, sides (2), up, and down are simple concepts quickly understood by children. Focus on these aspects of movement enriches the repertoire of children's movements (p. 8).

In view of the importance of this area of movement education, it is of concern that fifty percent of the teachers involved in this part of the study seldom or never provide work in this area of Creative Movement.

In relation to the teacher observation sessions, five of the classes observed included some work on directions in space. However, with the exception of Class I, the remaining classes dealt with this content in a superficial manner.

The majority of kindergarten teachers are providing opportunities for children to explore the factors of time and energy in movement. However, only thirty-four percent of them are frequently involved in work of this nature. Time and energy are involved in all body movement; consequently, this is an important concept, one which needs to be developed. It is necessary to focus

children's attention specifically on these factors. Lofthouse (1970) suggests using the factors of time and energy together, whereas Boorman (1971) suggests they be experienced independently, at least in the initial stages of development.

TIME. The extremes of time are sudden and sustained. Sudden movement is completed in a flash, whereas sustained movement can be slow or fast but continues for a period of time. Young children will have some difficulty in making such a distinction. Body parts can be used to experience the specific aspect of time especially in conjunction with smiles and imagery, for example, quick as a flash, like lightening, a bullet from a gun. Once a body part has experienced the extreme of the quality of the movement, it can be extended to the whole body, and this presents further challenge for the young child. Sustained movement can be introduced in a like manner with appropriate use of imagery, e.g., like a snail, slow motion, swimming underwater or an astronaut floating in space (Docherty, 1975).

ENERGY. The extremes of energy or tension are referred to as firm or fine touch. Children will readily understand the concepts of heavy (strong) and light actions. Again, the use of appropriate action words will help in the presentation of the movement elements to children. Similes and metaphors are also useful in the initiation of young children to the factors of strong and

light movements, although excessive guidance can restrict the child's contribution to the lesson.

Action words such as stamping, beating, driving, thumping, pressing, squeezing, give the feeling of strength and power; and creeping, threading, stroking, tracing, give the feeling of lightness (Docherty, 1975).

It would appear that kindergarten teachers require some assistance in presenting movement experiences in keeping with this area of Creative Movement. This appears obvious in that sixty percent of the teachers stated they seldom include work of this nature in their respective programs, and three, or six percent of them stated that they never do. The absence of such work in the ten teacher observation sessions provides further indication of the need for assistance to kindergarten teachers in teaching Creative Movement.

All of the kindergarten teachers indicated that they use voice and body sounds as an accompaniment for creative dance. A review of the literature on Creative Movement highlights the need to provide opportunities for children to explore the area of sound and action:

Movement, sound, and children belong together. In dance, we use these elements and gradually weave them until the child is shaping sound and movement together in a dance form. Children enjoy words and they delight in discovering new ones and interpreting them into action. (Boorman, 1971, p. 94)

From the moment that the children's natural expressive actions are blended into the first movement

lesson, the children should be helped to become aware of the extensive use of words that describe their actions. The first actions of leaping, spiralling, swirling, collapsing, settling, bounding, prancing, and exploding immediately establish not merely activities of the body, such as running, jumping, and turning, but also represent an expressive action. For example, from the beginning, a very quick, light, repetitive action can be described as shivering, shaking, quivering, or trembling. All of these words are descriptive of action. Similarly, jumping can become exploding, hurling, flying, or soaring.

Gradually words are interpreted more clearly through action, or action is described more accurately through words. For example, swirling, whirling, and spinning are all essential actions of turning, but whirling has more speed than swirling, and spinning has even more speed and is a tighter turning action. There is no law that says this is so, but from a careful listening to the words, finding out how they are used in other concepts and from discussion with the children, an accurate movement interpretation of these words can be found (Boorman, 1971). Promoting a deeper understanding in children of the association between sound and movement is an important part of creative dance and one that certainly needs to be explored. Consequently, it must be of concern that thirteen of the respondents indicated that they seldom use sound as an accompaniment and stimulus for creative dance.

In the ten teacher observation sessions the researcher observed a variety of uses of sound as an accompaniment to movement. For example, a variety of children's songs and games, such as "The Hokey Pokey", "Six Little Ducks", and "Miss Polly had a Dolly", were used to initiate action, and a selection of short pieces of instrumental music were played to stimulate the children to move as if they were robots, spiders, rabbits, and snowflakes. All of the teachers observed used their voices to direct the actions of their children and to promote their understanding of the material being taught. However, it bears mentioning that sound was not used in the interpretation of words in action as outlined by Boorman (1971). Boorman (1971) contends that children must recognize the connection between the quality of sound in a word and the quality in their actions before they begin working with percussion or recorded music.

The majority of kindergarten teachers indicated that they use stimuli to promote movement. However, it is interesting to note that sixteen percent of them only rarely use it and six percent of them never use it. Joyce Boorman (1971) suggests that when searching for ideas that can be worked out in creative dance we pose the following questions:

What do the stimuli offer for varied bodily activity?

Where will the stimuli give a varied use of space?

How can the ideas be made animate with changes in time and force?

With whom will the idea permit the children to dance? (p. 63)

If the stimuli can provide answers to all of these questions, or even to two or three, then they are rich in movement potential (Boorman, 1971, p. 63).

Regardless of the stimuli being used, it is essential that the stimuli be used to arouse movement. A literal interpretation of the stimulus is seldom rewarding in terms of the movement that is developed. The use of stimuli is well expressed by Lofthouse (1969, p. 8):

...stimuli are only what the word means--things that rouse the mind and excite to action. This action is what is important and once gained, the stimulant should recede into the background. They are not to be copied; only the essential elements are to be elicited and thereafter enlarged and rhythmicized into a movement phrase.

It is necessary, then, when using any form of stimulus, be it a dramatic theme, music, or poetry, that the teacher first examine the potential material that exists within the basic idea. Once the movement elements have been identified then it becomes possible to refine the children's actions. The teacher can then play an active role in developing expressive movement rather than being the catalyst of ideas. Seldom does the teacher relinquish the whole lesson to the children but provides appropriate structure within which the children are free to develop their own ideas. When using any type of stimuli the product is only as good as the process. Each phase needs to be developed independently so that the movement content

can be explored, the actions refined and executed with a certain degree of finesse (Docherty, 1975).

A variety of stimuli were used to elicit movement responses in children in nine of the ten classes observed, namely Classes A, B, C, D, E, F, G, H, and J. A description of the teacher observation sessions is presented in Chapter IV. It bears mentioning that while many of the ideas were rich in movement content and characterization, they were not fully explored in the lessons observed.

Group work has a particularly vital part to play in creative dance, because when children are moving with each other, they are communicating with one another and this inevitably involves a process of self-discovery (Boorman, 1971). In view of the importance of group work in creative dance, it must be of concern that only thirty-three of the kindergarten teachers who completed the questionnaire indicated that they frequently provide opportunities for their children to interact in partnership situations. Fifteen of them indicated that they seldom provide their children with the opportunity to work with a partner in Creative Movement, and one teacher stated that she never does. It may be that kindergarten teachers are not emphasizing this aspect of movement education in our schools because traditionally the notion has been that learning takes place most effectively in silence. However, in Creative Movement the entire room

becomes a center of activity and learning takes place through the body moving in space-time-force and in relation to the group. Therefore, in the context of this study, it would seem apparent that teachers need to redefine the nature of the learning environment.

It is also interesting to note at this time that none of the classes observed by the researcher involved any group work other than having the children interact as a group with the teacher. Of course, this is not to imply that group interaction of this nature is not important in Creative Movement, but it does seem to suggest that more emphasis needs to be placed on other forms of group work in the kindergarten.

How children are helped to enjoy the experience of working in a group and with a partner depends upon the teacher's sensitivity towards this area of the work. The need to increase teacher awareness of the importance of group work in Creative Movement is demonstrated by the finding that only thirty-one of the kindergarten teachers frequently have their children interact in leading and following exercises. While this is encouraging, it would indicate that approximately thirty-eight percent of them are not developing this aspect of Creative Movement to its fullest potential.

Section V

Section V of the questionnaire focuses on the perceived needs of kindergarten teachers in providing movement education to their children. They were asked to indicate to what extent certain provisions would help meet their needs. The findings in Questions thirty-three through thirty-seven are summarized in Table VI.

Table VI

Summary of the Findings in Questions 33 - 37

	High Priority		Medium Priority		Low Priority	
	No.	%	No.	%	No.	%
Q. 33	31	62	19	38	0	
Q. 34	33	66	16	32	1	2
Q. 35	34	68	14	28	2	4
Q. 36	33	66	13	26	4	8
Q. 37	38	76	9	18	13	26

Question Thirty-Three

A curriculum guide on Creative Movement.

Thirty-one (62%) of the kindergarten teachers felt that a curriculum guide on Creative Movement would be a high priority, and nineteen (38%) of them felt it would be of medium priority. None of them felt that such a guide would be of low priority.

Question Thirty-Four

Inservice education for teachers interested in Creative Movement.

Thirty-three or sixty-six percent of the respondents felt that inservice education for teachers was a high priority, and sixteen (32%) of them felt that it was a medium priority. One teacher felt that inservice of this nature was a low priority in promoting movement education.

Question Thirty-Five

A cassette tape-recording of music suitable for movement.

Thirty-four (68%) of the kindergarten teachers felt that having this resource would be of high priority to them, and fourteen (28%) of them felt it would be a medium priority. Two (4%) of the respondents indicated that such a resource would be a low priority.

Question Thirty-Six

A video tape depicting the teaching of Creative Movement to kindergarten children.

A video tape depicting the teaching of Creative Movement to kindergarten children was felt to be of high priority to thirty-three (66%) of the kindergarten teachers. Thirteen (26%) of them felt it would be a medium priority, and four, or eight percent of them indicated that it is of low priority.

Question Thirty-Seven

A course for teachers on the teaching of Creative Movement to primary children.

Thirty-eight, or seventy-six percent of the respondents felt that a course for teachers on the teaching of Creative Movement to primary children would be of high priority, and nine (18%) of them felt it would be of medium priority. On the other hand, thirteen (26%) of the teachers felt that such a course would be of low priority to them.

The major points of these findings can be summarized as follows:

All of the kindergarten teachers felt that a curriculum guide on Creative Movement would be helpful to them in providing appropriate movement experience to children.

Ninety-eight percent of the kindergarten teachers felt that inservice education for teachers interested in Creative Movement would be desirable.

The majority of kindergarten teachers expressed the need for a cassette tape-recording of music suitable for movement. It is interesting to note that two of the respondents listed this as a low priority. It may be that these teachers have a background in music and consequently would not require such a resource; however this was not confirmed in the questionnaire.

Interestingly enough, only thirty-three or sixty-six percent of the kindergarten teachers felt that a video-tape recording depicting the teaching of Creative Movement to kindergarten children would be highly beneficial.

The majority of the kindergarten teachers felt that a course for teachers on the teaching of Creative Movement to primary children would be beneficial. However, it is interesting to note that twenty-six percent of them did not perceive such a course as being needed.

Section VI

The open-ended responses to Questions thirty-two and thirty-eight are analyzed and summarized in Section VI.

Question thirty-two asked kindergarten teachers to list activities, other than those covered in the questionnaire, which they use in teaching Creative Movement. Seventeen, or thirty-four percent of the

kindergarten teachers responded to this question. A variety of activities rich in movement content were presented, such as: having children move to the beat of a drum, having them move like a witch or a flickering candle. Six of the teachers indicated that they use a variety of stimuli to promote Creative Movement. For example, poetry, puppets, stories, music, and finger plays were listed. Having children relate to colour as a means of establishing the appropriate mood for a lesson was a particularly interesting suggestion. The interpretation of action words was another area explored. In this case, the teacher had the children move as if they were a "sizzle", a "hiss", or a "bang".

Ten of the respondents indicated that Creative Movement is integrated with other curriculum areas. Two of the teachers use the Alpha Time Program to teach the alphabet. Each "letter person" has its own song and the children are encouraged to move to this variety of music. Others have their children form letters and shapes using their bodies. In health, children dramatized taking a bath, brushing their teeth, buying nutritious snacks at the grocery, and safe-driving.

In light of the responses, it would seem that Creative Movement is currently taught in the Province's kindergartens by some discrete lessons and also through integration.

In Question 38 kindergarten teachers were asked to make any additional comments they felt were necessary in relation to Creative Movement. Thirteen, or twenty-six percent of the kindergarten teachers responded to this question. The comments were mostly positive. For example, one teacher stated that "...more time should be spent on Creative Movement in kindergarten. By helping children to move their bodies in an organized and coordinated fashion, teachers can provide children with the confidence as well as the neurological basis for learning". Another teacher wrote "...Movement education is much needed in kindergarten. It helps to develop confidence, and a good self-image which is so vital to the young child".

Several concerns were expressed in response to this question. One teacher wrote "...Movement education does sound very interesting but I worry about where the time is coming from to include all the "new" activities. We are soon going to need a "full" rather than "half" day for kindergarten". Another teacher stated that she was not aware of any particular emphasis being placed on Creative Movement in the present kindergarten program and she expressed the need to be informed about the benefits of Creative Movement to young children.

Several of the comments suggest that kindergarten teachers need assistance in working in this area. One teacher wrote "...I feel that if I had some outline to

follow that would give me some direction in movement education I would use Creative Movement more often". Another teacher stated that a guide would be helpful because most of the resources available to her were geared toward the seven-to-eleven-year-olds.

CHAPTER VI

SUMMARY AND RECOMMENDATIONS

Summary

An examination of the literature pertaining to movement education revealed that movement is a significant medium for cognitive, social, emotional and motor development through the child's preschool and early primary years. Hence it is important that children attending kindergarten in the Province of Newfoundland and Labrador receive instructional time in Creative Movement. To examine to what extent Creative Movement is a part of the kindergarten program, and what resources are currently available to assist teachers in their work on movement education, a survey was conducted, and included the following:

1. Scheduled interviews were conducted with the Provincial Department of Education's Early Childhood Coordinator, and the Provincial Department of Education's Primary School Coordinator. Permission was obtained from those being interviewed to tape record the interviews (see Appendix B for transcripts).
2. A questionnaire was distributed to seventy kindergarten teachers representing two each from the thirty-five school boards in the Province.

3. An observation session of one-half day's duration was carried out in each of ten kindergarten classrooms, two from each of five school boards in the Province.

The teacher questionnaire was designed so as to provide responses which would indicate (i) the extent to which kindergarten children receive instruction in Creative Movement, (ii) the views of kindergarten teachers on their preparedness to teach Creative Movement, and (iii) the perceived needs of kindergarten teachers in providing movement education.

An observational checklist was used during the teacher observation sessions, to guide the observer in noting any teacher-planned movement activities in which the children were involved.

The teacher sample (for the completion of the questionnaire) was not randomly selected, but by the cooperation of those teachers who were asked by their school boards to participate in the study. Fifty, or seventy percent, of the questionnaires were completed and returned to the examiner. The ten kindergarten teachers whose classes were chosen for observation were distinct from those teachers who completed the questionnaire, and were from schools representing the Roman Catholic and Integrated systems of education.

Kindergarten teachers in the Province of Newfoundland and Labrador are expected to provide movement experiences

for their students even if the children receive instructional time with a specialist such as the physical education teacher and/or the music teacher. This was borne out in the interviews conducted with the Provincial Coordinators. The Coordinator for Primary Education highly recommended arts education as part of the program and saw movement as "...part and parcel of the total kindergarten curriculum". The Early Childhood Coordinator felt that the arts "should receive attention equal to all other components of education" and suggested that arts education should comprise approximately thirty to thirty-three percent of the total kindergarten curriculum.

Analysis of the teacher questionnaire suggested that Creative Movement has not received its due recognition as a necessary and integral part of early childhood education in the Province's kindergartens. Thirty-eight of the fifty respondents indicated that Creative Movement is currently one of the minor components of the kindergarten curriculum. The extent to which there is emphasis on movement education in today's kindergarten seems to be left to the discretion of the kindergarten teacher. This was borne out by the interviews with the Provincial Coordinators and the teacher observation sessions. The Coordinators for the Department of Education agreed that there is need to place more emphasis on movement education in kindergarten, and both stated they were dissatisfied with the extent to which movement education is promoted

and practised in today's kindergarten. In light of this, it would seem apparent that the Department of Education must assume the responsibility for inclusion of Creative Movement experiences in the school program and in doing so provide kindergarten teachers with appropriate guidelines and objectives for use in teaching Creative Movement.

The degree to which kindergarten teachers feel qualified to teach Creative Movement may have a direct bearing on the attention they give to this area of the curriculum in that forty-four, or eighty-eight percent, of the teachers in the sample feel they were not informed about ways of teaching Creative Movement through pre-service and inservice education. Forty-eight, or ninety six percent of them stated that they would be more likely to include Creative Movement in their program if they felt better qualified to do so than is currently the case. This finding is in keeping with the opinions expressed by the Provincial Coordinators who stated that only about ten percent of teachers in the Province possess the qualifications necessary to teach Creative Movement.

In light of this it would seem apparent that kindergarten teachers in the Province of Newfoundland and Labrador are in need of assistance in providing children with meaningful experiences in Creative Movement. A course for teachers on the teaching of Creative Movement was considered a high priority to thirty-eight (76%) of the sample of teachers who completed the questionnaire.

This is in keeping with a suggestion made by the Provincial Coordinators that Memorial University investigate the possibility of including a compulsory course on movement education in their Primary teacher education program.

Inservice education for teachers interested in Creative Movement was considered as being a priority by forty-nine of the fifty respondents. In the Province, inservice education is the responsibility of the Department of Education and the School Boards. On the basis of the survey conducted, it would seem appropriate to suggest that inservice education ought to be provided to kindergarten teachers in:

- (i) the appropriate content of movement education in the kindergarten, and
- (ii) the proper methodology to be used in instructing children in Creative Movement.

The need to provide kindergarten teachers with inservice education was recognized by both Coordinators.

A review of the literature pertaining to movement education provided insight into the areas of Creative Movement which should be fully explored during the first years of movement education. The structure of the material develops around the elementary stages of learning about:

- (a) the ways in which the body can move,

- (b) the ways in which the use of time and energy are developed in every action of the body,
- (c) the ways in which the body uses the space around itself,
- (d) the ways in which it is possible to work with other people.

Analysis of the questionnaire would suggest that kindergarten teachers are providing movement experiences in keeping with those outlined in the literature. However, this finding was not substantiated by the teacher observation sessions, in that only one of the classes observed, namely Class I, incorporated movement work similar to that which is proposed.

Introducing Creative Movement in the classroom, as suggested in the literature, demands a search for an open approach which may bring certain traditional expectations into question. As with other arts, means and ends are inseparable, so that the process as well as the product must be given equal concern.

Involvement in the creative process demands that the teacher consider herself not as one who "gives" creative dance to children, but as a movement educator who can open new windows on the world for both the child and herself. The classroom teacher does not need the disciplined body of a dancer, but she needs to become actively involved in sensing her own feelings for movement. At the same time she must be sensitively aware that each child's movement

speaks uniquely for him, and that this is a language which must be given expression. The need to promote in kindergarten teachers an awareness of appropriate methods and teaching styles was borne out by the teacher observation sessions. The movement potential inherent in the activities chosen by the teachers for the purpose of observation was not fully explored in nine of the ten classes involved in this part of the study.

Currently the Department of Education provides all primary teachers with the following resource material for use in teaching Creative Movement:

1. The Physical Education Curriculum by Auke Van Holst, which is the physical education program for the primary grades. The elements of movement, i.e., the body, space, time, energy, and relationship form the basis of the content. However, emphasis is on physical activity and the development of motor skills, and not on the refinement of action as an aesthetic experience.

2. A music document produced by the Department of Education entitled Games and Movement for Newfoundland Primary Schools (1983). The resource combines music and movement to introduce and reinforce both musical and extra-musical concepts.

The main resource materials in the kindergarten are:

- (i) The Kindergarten Curriculum Guide (1985) which acknowledges the need for movement experience in early childhood, but is void of any Creative Movement and

content and (ii) Early Experiences (1983). This is a teacher resource book which offers some suggestions for movement work but much more is needed to develop children's kinesthetic awareness.

Findings from all the sources of data included in the study suggest the need for additional resource materials for kindergarten teachers in teaching Creative Movement.

Recommendations

On the basis of the findings of the study, certain recommendations can be made:

1. The Department of Education might consider a revision of the Kindergarten Curriculum Guide (1985) for the purpose of including a section on movement education.
2. A Primary Curriculum Committee, to explore possibilities related to movement education, might be put in place by the Department of Education.
3. The Department of Education ought to provide kindergarten teachers with additional resource material on movement education.
4. The Faculty of Education of Memorial University of Newfoundland should offer a course on movement education as a requirement in the Primary teacher education program.
5. The Department of Education and the School Boards in the Province should promote the use of Creative

Movement in the kindergarten by providing inservice education to kindergarten teachers.

6. In light of the findings of this study, it is recommended that further research be undertaken with respect to Creative Movement in the Primary School. It would be profitable to (a) conduct a survey which would include all kindergarten classes in the Province, and (b) examine the Grade One, Grade Two and Grade Three Programs in a similar manner.

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APPENDICES°

APPENDIX A**Interview Schedule: Provincial Coordinators**

INTERVIEW SCHEDULE

1. In recent times the kindergartens of our Province have undergone some changes. What is the philosophy upon which the present program is based?
2. This study is concerned primarily with movement education as a component of the program of arts education. Arts education then, in this context, will refer to music, dance, drama, poetry and visual arts. How do you see arts education fitting into the kindergarten program.
3. How important do you think it is for kindergarten children to be exposed to the "arts"? In a priority list of program content areas where would you place it? (upper third, middle third, lower third)
4. If we consider the kindergarten curriculum as a "whole" unit what percentage of that unit do you feel should be devoted to the arts? (0 - 10%, 11% - 20%, 21% - 30%, more than 30%)
5. In what areas of the curriculum do you feel the arts can profitably be included?

6. How do you perceive the balance in our kindergarten today, between the promotion of affective development and cognitive development? (just the right balance, balanced too heavily towards affective development, balanced too heavily towards cognitive development)
7. How important do you feel it is for kindergarten teachers to be aware of the creative, expressive, and communicative functions of movement? (extremely important, very important, important, not important)
8. In what ways is movement education presently dealt with in the kindergarten program?
9. Are you satisfied with the extent to which there is emphasis on movement education in today's kindergarten? (Yes, No) Please comment.
10. Do you agree that movement education should be a required component of today's kindergarten program? (strongly agree, agree, disagree, strongly disagree)
11. If movement education became a required component, would some component now in the program have to be eliminated? (Yes, No) Please comment.

12. Does the Department of Education provide kindergarten teachers with resource materials for the teaching of Creative Movement? (Yes, No) Please comment.

13. (a) What qualifications including experience do you believe kindergarten teachers ought to have in order to teach Creative Movement?

(b) In your opinion, what proportion of the Province's kindergarten teachers currently possess these qualifications?

(0 - 10%, 11% - 20%, 21% - 30%, more than 30%)

14. Play is the most important medium through which young children learn. To what extent do you see play as having potential for contributing to movement education?

15. In the kindergarten the integration of subject areas is a recommended teaching method. What are your views on the use of creative movement as a means of integrating learning experiences from those subject areas.

16. Are there presently any plans within the Provincial Department of Education for modifying the kindergarten program with respect to movement education? (Yes, No) If yes, could you please specify.

17. If you had complete autonomy over curriculum planning in Primary Education in our Province, what changes would you make, if any, which would affect:

- (a) arts education in general
- (b) movement education in particular

APPENDIX B

Transcript of Interviews with
Provincial Coordinators

Interview with the Early Childhood Coordinator
with the Department of Education,
Responsible for Overseeing
Kindergarten Programs in
the Province

Question 1.

In recent times the kindergartens of our Province have undergone some changes. What is the philosophy upon which the present program is based?

Response

Well the best way to probably describe it succinctly is to say that it is based upon what we call the cognitive-discovery based philosophy which, that's a jargon kind of word but, basically in essence what it means is that it's based upon the writings and beliefs of a number of philosophers over the past centuries and up to recent times as well including people such as Frederick Froebel, originator of the Kindergarten ... Maria Montessori, John Dewey and Piaget - Jean Piaget the most recent of those philosophers - and their belief in their philosophy is that: children learn through activity, they learn through play - i.e. play being the most natural spontaneous way that children will learn - it's self-initiated activity and ... in the classroom we should have that translated into the fact of having the children and allowing them to play in the classroom situation and so it is basically cognitive-discovery. Cognitive being the mental processes, the

thought processes by way of discovery - through activity, through play.

Question 2

This study is concerned primarily with movement education as a component of the program of arts education. Arts education then, in this context, will refer to music, dance, drama, poetry and visual arts. How do you see arts education fitting into the kindergarten program?

Response

Well I see it certainly, and from a personal point of view as well as professional. I think that the arts are all around us and certainly should be a component of everyday life in school and out of school really, ... Unfortunately sometimes the arts are seen as a frill - ... music, you know, art itself - pure art. let's say - art education is sometimes seen as a frill but I do see in the Kindergarten context a lot of room for ... integrating a lot of room for the arts being able to enhance other areas of the curriculum - so on and so forth. Certainly I do see it as a part of the kindergarten and through the other primary grades as well.

Question 3

How important do you think it is for kindergarten children to be exposed to the "arts"? In a priority list of program content areas where would you place it? (upper third, middle third, lower third)

Response

Okay, it's hard to sort of place - there seems to be people at all ends of the continuum sort of pulling out and saying should we prioritize the arts, should we prioritize mathematics, should we prioritize language and so on and so forth and in the past and historically and even to the present day, language and mathematics, as you are probably well aware, seem to get priority in terms of the time allotment and the emphasis in terms of teacher attitude and so on. These academic areas seem to get a lot of priority ... but I certainly would like to see the arts get equal attention to all the other components of education - the academic, the sciences, the language areas and the arts. I would certainly place them in the same range with the others and so in the case of upper third, middle third or lower third, I presume the middle would be you know, probably the most appropriate way to answer that.

Question 4

If we consider the kindergarten curriculum as a "whole" unit what percentage of that unit do you feel should be devoted to the arts?

(0 - 10%), 11% - 20%, 21% - 30%, more than 30%)

Response

Okay. So as a runoff from that then... Well, let's say we look at kindergarten and we think of it as the sciences, the math, earth science and all these kinds of

aspects. The language component - the reading, the writing, the speaking, the listening and the arts. Basically those seem to be the three major headings I can see as umbrella topics so I would see it fitting in the 30 - 33% bracket which is somewhat more than 30 probably within those last two categories that you have there - from the 21% to above 30.

Question 5

In what areas of the curriculum do you feel the arts can profitably be included?

Response

Okay. I can see it actually being a component already as well as being included elsewhere, but I also see it already as being a part of the physical education. Movement I know in the British school system for example, they have a very heavy component as I think of it now. As I recall I was in Harlow in '77 and I recall that every day movement education was part and parcel of the whole program without question - indoor and outdoor activities were of a physical nature of creative movement, dance and that kind of thing. It was part of what we would call physical education component. So certainly there Music education definitely and the Department of Education in the past number of years has put out a number of documents not the least of which one is called Games and Movement in

the Primary Grades. So I think that they have started to look at that too so very profitably ... movement and the aspects of that. Dance and creative movement would be very easily included in the music program. ... in terms of other subjects areas - certainly to enhance much of what goes on in Language, for example you have dramatics - dramatizing stories, puppetry and all these kinds of things. I can see some run offs - some activities that could be very easily linked with creative movement there. Health education too just as a component again of physical awareness - for the health benefits and so on. Creative movement being an exercise that I suppose in one aspect you can say is sort of physical exercise. So, I can see some spin off there in terms of how it could be easily related to those content areas. ... and those would be the ones definitely. I am sure we could probably try to force it into other things, like science, but I mean the ones that naturally lend themselves are the ones that I have just mentioned.

Question 6

How do you perceive the balance in our kindergarten today, between the promotion of affective development and cognitive development?
(just the right balance, balanced too heavily towards affective development, balanced too heavily towards cognitive development)

Response

Okay, I think what I found and what I see when I travel around the Province is perhaps a little bit more teacher ease with the fact that yes there is, much more to kindergarten than cognitive, academic kinds of achievement. If we believe in what we say about children, we give lip service to the fact that children grow in a variety of different ways - physically, emotionally, socially, intellectually, creatively, linguistically, the whole bit. If we say that, we have to follow through and put that into practice and if we don't, what we end up with is what we have sometimes been criticized for in the past in the primary school systems in the Province, we are very heavily geared in the academics and on the achievement of skill orientated types of things, the cognition aspects and while that is important certainly and not to be downplayed, I think that we have to promote children's development in other ways as well, physical and affective being the other ways for sure. The need to make a better balance there and I think teachers in the Province now are starting to feel a lot more comfortable with it. ... the change in the kindergarten program recently ... has made teachers stop and think - I think many of them stop and think about what it is exactly we are doing with children in the run of the day and ... I think if they believe in the fact that yes the whole child is there and we have to develop all aspects of that

child's development, then we have to look beyond the cognitive domain.

Question 7

How important do you feel it is for kindergarten teachers to be aware of the creative, expressive, and communicative functions of movement?
(extremely important, very important, important, not important)

Response

Well, I think that is extremely important and largely because in my estimation, I'm just speculating, I seem to think in the field now that the awareness is simply not there. I know myself personally, if I were to be back in the classroom situation, I would have to refresh my memory on those aspects of children's growth, of providing those kinds of activities for children. It's not something that we seem to have gotten a lot of emphasis on in our teacher training in the Province, and I'm pretty well assured that probably other Universities and campuses across the country are probably negligent in that area as well. Unless people physically go out and seek those courses they are not necessarily required or prerequisite for taking other education courses. So I think yes, it is very important for teachers to be made aware.

Question 8

In what ways is movement education presently dealt with in the kindergarten program?

Response

Well the one way that I can definitely point out is in the component of the Battle Creek Program and the Battle Creek is the Physical Education program for the primary schools ... and there are some schools in the Province in addition that have little activity ideas in that particular Battle Creek program. In addition to that, some schools in the Province are also taking their own initiative by way of teachers who have had a special interest or a special ability in that area. So it's dealt with sporadically in certain districts or certain schools in the Province simply by a way of teacher interest and so on. But on a Provincial scale it is dealt with solely as far as I can see in the Battle Creek Physical Education Program. So, and the kindergarten teacher being responsible for all aspects of children's development in many cases, they have to handle the music, the physical education, the art, everything basically. It's sort of, although that can be frustrating in cases, it also enables the teacher to blend in those kinds of aspects with the everyday kind of occurrence and so on and make it relevant. So the question about how is it presently dealt with in the Province was simply two ways:

1. by way of teachers using the Battle Creek Program ideas
2. or by way of special teacher interest and enthusiasm about it.

Question 9

Are you satisfied with the extent to which there is emphasis on movement education in today's kindergarten?
(Yes, No) Please comment.

Response

Well, given that I just indicated earlier that teachers are not aware of it ... I would speculate then that not a whole lot is going on except again in sporadic cases. So therefore no. Certainly, I can't be really satisfied with the fact that there is something inadequately going on out there.

Question 10

Do you agree that movement education should be a required component of today's kindergarten program?
(strongly agree, agree, disagree, strongly disagree)

Response

... "Required", sort of have to have a further elaboration on that because "required" to me means setting up a formalized program and perhaps a text book and

perhaps you know these kinds of things. So it depends upon how far we are thinking about. Certainly I think that we should take some initiative in providing some resource materials to teachers and certainly the university as well should look into it, but as for making it required ... I think of ... right now for example we have required content areas. They are the ones that have curriculum consultants in the Department of Education now represented, for example, Mathematics, Science, Art, Music, Social Studies, French in some cases, in some primary schools, and so on and so forth. I don't really personally feel a need for example, a movement education consultant to sort of develop curriculum and so on and so forth. But I can see it being a heavier emphasis, or giving it a heavier emphasis within the realm of the Physical Education and the Music and that's something I just say off the cuff and I know maybe it would be worth elaborating on further or investigating further, but I can see it being given a little bit more emphasis within the realm of Physical Education and Music. These are the two areas where I see it more naturally coming in.

Question 11

If movement education became a required component would some component now in the program have to be eliminated?
(Yes, - No) Please comment.

Response

Well not if it was taken within the context of the Music or the Physical Education program. ... It would just be up to the teacher initiative and teacher interest to sort of see what balance it was given or what emphasis it was given. I think of an analogy say Mathematics, say Geometry. We know ourselves coming through school, Geometry was sort of a required component, I suppose, for all intents and purposes, but often if a teacher didn't feel comfortable with it, it wasn't addressed. Now I don't know about you, but I didn't get a whole lot of Geometry coming up through primary and elementary school, although I think that is changing in terms of the new Mathematics program in the Province, but if for example movement education was part of the Physical Education or Music curriculum, let's say as it is now basically it's treated slightly, ever so slightly, I would think except maybe a little more in Music. Right now ... if it was given ... that kind of emphasis and left to the teacher's discretion to sort of work it out in her own classroom or in her own school or his own school, then I don't see any reason why anything would have to be eliminated. No, I don't think it's a matter of forcing something out in order to put something else in. I think kindergarten teachers are well able and it's been proven in the past certainly, to blend in a variety of things without having to worry about them or forgetting something else.

Question 12

Does the Department of Education provide kindergarten teachers with resource materials for the teaching of Creative Movement?

(Yes, No) Please comment.

Response

Well as I mentioned, the Battle Creek program of Physical Education, that is a document, a teacher's resource book that is disseminated to all primary teachers in the Province. So every school should have, if they don't already, a copy of that. So that is one resource material that we provide. The other is by way of that Music document which I mentioned earlier, which is the Games and Movement in the Primary School and in addition I know that...I was involved in Music myself in the schools for a couple of years, and there are a couple of records provided to schools in the past that have just musical - no voice, just accompaniment - musical accompaniment and I think of one was by Hap Palmer I believe. I forget the title of it - "Moving" was what it was called and I recall myself doing some movement with children based upon the instrumental music that was on those albums. It was quite nice actually and it really lent itself well to dramatizing a variety of things and acting out a lot of different scenes according to the mood of the music and so on. So those sorts of things have been disseminated to schools in the past but definitely the two that should be in the hands of all Primary teachers are the Battle Creek

Physical Education Program and the Music, Games and Movement document.

Question 13

- (a) What qualifications including experience do you believe kindergarten teachers ought to have in order to teach Creative Movement?
- (b) In your opinion, what proportion of the Province's kindergarten teachers currently possess these qualifications?
- (0 - 10%, 11% - 20%, 21% - 30%, more than 30%)

Response (a)

Okay. In terms of ... we'll deal with both separately - we'll take qualifications and then experience. In regards to qualifications I think that a primary physical education course would certainly not go astray. I recall doing that myself and I'm just here now trying to think if it was a requirement or not. I seem to think it wasn't. I seem to think that this primary physical education was not a requirement. Art was - the actual art, painting, coloring, etching and drawing, - that was a requirement for all Primary teachers to take but the Physical Education in the Primary Grades was something I took as an option. I'm pretty sure. It was in the summer school and I was working toward a sixth grade. It was after I had already gotten my degree. So ... I think that would be a good step to make that a requirement because many

kindergarten teachers are responsible for their children's physical education and music but I guess if you did that you are almost saying that - if you could seclude a group of teachers who are going to be kindergarten teachers and say yes by all means, you should be doing this course but then when they go out in the field who knows what they are going to be teaching and then what you would have to do to make it a requirement for all primary education. I don't know how the University would feel about that but certainly it is something I don't think would do any harm, no doubt about that. I recall doing it myself at the University and one of the components of that was Creative Movement. It was because it was a summer school course or six weeks, we didn't deal with it a whole lot, but I still recall a couple of the things we did with creative movement and so on and a lot of people in that class at the time ... when we did Creative Movement were sort of "Oh well, this is what creative movement is all about". You know they really didn't have any real concept of what it was, how could they really? So that in terms of qualifications, I think that should be a minimum in terms of being able to do a good job with it. In terms of experience I guess it's very difficult to say you have to have experience in this area before you teach kindergarten in the same way it would be difficult to say to a novice teacher you have to have had experience before you start, when you have to start somewhere. So I wouldn't be

inclined to suggest that we have to have experienced individuals because often the ones who have no experience find by way of working that they become very good at certain things. It's only through that opportunity that they get to develop that skill or ability.

Response (b)

Well, because it is not a requirement I would say definitely in the lower end of the continuum, there between 0 - 10%. I would think and only because it's an optional thing that not everybody will take up.

Question 14

Play is the most important medium through which young children learn. To what extent do you see play as having potential for contributing to movement education?

Response

Okay. Well in play. Play is self-directed activities and an actual learning vehicle for all the young of any species - human or otherwise and in play children have a variety of options, they can go to the house-keeping center, the dress-up area for example, they can then go to the sand box and they can go over to the book area and so on and so forth. It's self-initiated activity. So in terms of it having potential for contributing to movement education I can see it ... allowing children, for example,

if they have had some in the physical education or music aspect of their whole education, they have had some exposure by a teacher, classroom teacher, or physical education teacher for that matter, or music to this area - creative movement, I can see it giving them a little bit more fuel to play with - just another means of play. They could probably take what they have experienced in the gym or in the music room or in the classroom in another situation and probably bring that to bear on their own play situation. So it just gives them another option - a means with which to play basically. Some children might take up on it and others not but at least it's an option.

Question 15

In the kindergarten the integration of subject areas is a recommended teaching method. What are your views on the use of creative movement as a means of integrating learning experiences from those subject areas?

Response

Okay, there are common objectives in certain curriculum areas for example, again Physical Education, Music and Health. Just about physical fitness, physical awareness, keeping the rhythm, keeping time - you know, I think of Creative Movement as making shape with your body and these kinds of objectives - which I think would be fairly common in Physical Education, in Music, in Health, for example and art too because form and shape is there too. The way

that the Department of Education views integration is to where possible and where desirable to eliminate a lot of overlap of the common objectives. For example, again in the Social Studies - family is there. So it doesn't make a whole lot of sense to do 'the family' in Social Studies, and do 'family' in Health and so on and so forth. You would be beating your head against the wall to do that - wasting your time and a lot of the children's time too. So in the same way the objectives that relate to movement education that are sort of common can be dealt with I think, whether it be in a Health class or whether it be in a Physical Education or Music class or just a general activity in the classroom. It doesn't really matter but I think a consciously aware teacher can help to eliminate the overlap there, and creative movement to enhance or reinforce learning in other curriculum areas is another way of integrating. For example, directionality, concept of position and so on and so forth, which is something that children need to know in terms of learning to write for example. Directionality - left to right and so on. I think Creative Movement right there can help to enhance that ability and objective - their general gross motor development, but also then later on with fine motor development which gradually comes after the gross motor. So I think because young children are active and they generally like to move and they learn through that - through involving their whole bodies and at that age, the

age of five or six and four in some cases, they are still at the stage where their gross motor development is starting to get fine tuned, I think we need to give them a lot of opportunity for full body activity basically. So I think it can enhance learning as well.

Question 16

Are there presently any plans within the Provincial Department of Education for modifying the kindergarten program with respect to movement education?
(Yes, No) If yes, could you please specify.

Response

Not that I know of at any formal level. Although I know that when I go around the Province and, certainly in the Kindergarten Guide there is some reference to the fact of the importance of daily physical activity but in so far as specifically relating to movement education, no, there hasn't been but the Physical Education Consultant here at the Department, Sheila Anderson, when I went through some of these things with her she said ... "that makes me think you know, maybe we should look into other," when insofar she gets a Primary Curriculum Committee on the go. But, no presently there aren't any direct plans with regard to movement education specifically.

Question 17

If you had complete autonomy over curriculum planning in Primary Education in our Province, what changes would you make, if any, which would affect:

- (a) arts education in general
- (b) movement education in particular

Response

Well the obvious forerunner of anything happening in the schools is for training to take place. So I think more arts education basically - the general arts. I seem to think we are as a population, I don't know if it's all across Canada or not and perhaps it is and across North America, but we don't seem to have a strong emphasis in teacher education on the arts and I am not sure if any other country does, probably they do to varying extents but I think that an appreciation of the arts in all aspects, arts is something for our own general knowledge and then is something to pass on to the children, is very important. ... I am sure that the Arts Councils across Canada would support that kind of thing and the Arts educators in the Province and Consultants and so on. So I think there, if I had complete autonomy I would look to the universities, to the training institutions in the Province and look there initially and then more inservicing in the field afterwards. When teachers get in the field it is always helpful to be kept in touch with the latest developments and one thing and another whatever subject area it happens to be related to an in the arts.

area we could do with a lot more of that. And some creative inservice ideas for example just getting teachers together to share ideas that they have come up with themselves, that kind of thing as well as disseminating it from the Department of Education which is sort of a more formal structure. Getting at the base level at the school district level, getting teachers to talk to one another about an idea about Creative Movement, because that's really effective when other teachers see what other teachers are doing, and Sheila mentioned to me when I was speaking to her last week about your topic, she mentioned that she had just come that morning from a presentation at the Integrated School Board in St. John's whereby a kindergarten teacher was demonstrating some movement education ideas that she had used in her classroom and she was really impressed. She came back and said some teachers in the audience were skeptical. Some of them were saying if I had twenty-four of my children doing that in the classroom there would be absolute chaos, but there were just as many others saying, "Oh yeah, maybe I'll try that" - maybe that would be worthwhile looking into. And as with any population, teachers or otherwise, in business, you will have a few skeptics, a few people who won't feel very comfortable with it but if we can reach a lot more children by reaching a lot more teachers, I think we are going a good step in the right direction.

Interviewer

Is there anything you feel that I have overlooked? Is there any pertinent information that I should have?

Coordinator for Early Childhood Education

Not that I can think of. I think you were fairly comprehensive there in your questioning and if at any time in the future if you want to pursue something else, certainly give me a shout. But, I can't at the moment think of anything else.

Interview with the Coordinator for Primary
Education in the Province of
Newfoundland and Labrador

Question 1

In recent times the kindergartens of our Province have undergone some changes. What is the philosophy upon which the present program is based?

Response

The philosophy of this program is a commitment to individualization. I think that is the very heart of the philosophy, that each child is unique and is to be accepted as such and taught as such. We have a cognitive-discovery approach to curriculum which emphasizes activity learning and play in the kindergarten. This calls for a very stimulating classroom environment, responsible to children's cognitive, affective and psychomotor needs and I think by looking at that you will see that we are very much for movement education.

Question 2

This study is concerned primarily with movement education as a component of the program of arts education. Arts education then, in this context, will refer to music, dance, drama, poetry and visual arts. How do you see arts education fitting into the kindergarten program?

Response

I think that arts education has been fitted into the kindergarten Guide although not titled as such, arts education, but when you look at the sections on art, music, language, physical education - which actually I wanted to term Movement when we first were doing it and the whole organization of the classroom, that section I think ways of implementing these sections we leave to the schools but there's where you got - you know, you have your arts section there, although not titled specifically arts, but permeating the whole.

Question 3

How important do you think it is for kindergarten children to be exposed to the "arts"? In a priority list of program content areas where would you place it? (upper third, middle third, lower third)

Response

I don't very much like Trudy, the idea of a priority list. It makes me feel like a very rigid thing you are setting out, but I think the integration which we have been talking on kindergarten of those experiences of movement as well as certain discrete lessons in movement. For example in Music, for example, is highly recommended. I don't know if you would call it a priority list but it is highly recommended and that for small children - that age

five years, that movement should be part and parcel of the total curriculum.

Question 4

If we consider the kindergarten curriculum as a "whole" unit what percentage of that unit do you feel should be devoted to the arts?

(0 - 10%, 11% - 20%, 21% - 30%, more than 30%)

Response

In light of the response I just made I suppose again it is difficult to pin down a percentage, but if hard pressed I suppose I would say 30% or more, because of the integration within the various areas you probably end up with more than that, you know ... when you look at your full kindergarten day and say how much "movement" in quotation marks did really take place. You will find a lot of it did. So I don't think you can go below the 30% anyway.

Question 5

In what areas of the curriculum do you feel the arts can profitably be included and integrated?

Response

Language of course, very much of it. Children mime, pantomime, role play. You know, even their little nursery rhymes. They are going to role play Humpty Dumpty and fall all over the place, and this is understood. Social Studies, Music, Art, Drama, Physical Education, so many areas.

Question 6

How do you perceive the balance in our kindergarten today, between the promotion of affective development and cognitive development?
(just the right balance, balanced too heavily towards affective development, balanced too heavily towards cognitive development)

Response

I would hope, although I must insert this point here, that speaking to the Kindergarten Guide I always say as Charlie Brown says, ... "a guide is a guide". It only tells so much. When you have it written you wish you could write it again, and because there is so much trouble with getting it together in cover, ... that you miss some of the good things you should have said and then are distressed when you look back on it, but still for all that I would hope that there is just the right balance between the cognitive and affective because again and again we try to make that point when we talk about for example, the characteristics of the child and so on. ...

what happens, I suppose behind kindergarten doors we can't account for. Are there kindergartens, and I think there are, that just stress the cognitive regardless, and will regardless of the Guide, regardless of Early Experiences which is our hand-in-glove resource package to go along with the Guide. If these two were followed as strong guides, affective and cognitive development would be balanced out. But again there are some classrooms that will probably not do that. You can't account for what goes on behind the classroom door, but I hope that just the right balance is obtained.

Question 7

How important do you feel it is for kindergarten teachers to be aware of the creative, expressive, and communicative functions of movement?
(extremely important, very important, important, not important)

Response

I think very important, perhaps extremely important because to develop creative power and that's what we are hoping to do in movement, I think requires an environment in which creativity can flourish and is extremely important for the kindergarten teacher to realize that. Our kindergarten teachers are encouraged you know in the Guide, in Early Experiences and during inservice to do

just that. That is about all you can do about it as an education consultant.

Question 8

In what ways is movement education presently dealt with in the kindergarten program?

Response

Well, presently it is dealt with by integration and by some discrete lessons. For example in Music, movement is strongly seen there in the section on Music in our Kindergarten Guide, in Early Experiences it is dealt with the same way perhaps a little more discretely. ... in the Ministry of Ontario where the author of Early Experiences comes from, Suzanne Eden comes from Ontario, she worked in a school district out there. I think they have particular support documents on movement and I think we should have them too. The problem with getting them is the time, the documents are not so much the money as the time in committees to do so. I think it is a necessity.

Question 9

Are you satisfied with the extent to which there is emphasis on movement education in today's kindergarten?
(Yes, No) Please comment.

Response

Well, I'm never satisfied with what goes on in curriculum and I think it's a good way for us to be. I don't think we can be satisfied with education with curriculum always changing. ... we all need to do more. The Department of Education certainly needs to do more, and the University and the school boards and so on need to do more and this certainly holds for movement education. I think sometimes, particularly you know for us at the Department level or school board level, we are caught up in a differentiated curriculum very highly, but which we try to soft pedal in the kindergarten by allowing for methodology of integration. But still we need to do more on it. I don't deny that. We need to give it consideration.

Question 10

Do you agree that movement education should be a required component of today's kindergarten program?
(strongly agree, agree, disagree, strongly disagree)

Response

I agree because I think it is a required component. You know I think it is a required component. If it is implemented in the classrooms, well that's another story I suppose, but it is required.

Question 11

If movement education became a required component would some component now in the program have to be eliminated? (Yes, No) Please comment.

Response

No, I don't think any aspect would have to be eliminated because again we looked at that closely and we felt that integration takes care of overlap. That was the statement that came out of my committee on Kindergarten which operated for quite a number of years and we looked closely at this idea of do we have an overcrowded curriculum, and we felt we didn't. We felt it was the way it was taught that makes it overcrowded. If you're looking at pages of workbook or following pages of a text or basal reader, well then you're overcrowded, but if implemented properly we feel that some component will not have to be eliminated but that the way of teaching the instruction of strategies and techniques would take care of that.

Question 12

Does the Department of Education provide kindergarten teachers with resource materials for the teaching of Creative Movement? (Yes, No) Please comment.

Response

Now, I think I'm going to have to say a no to that to the extent to what we would like to present to them. We provide materials for Primary and Elementary grades on movement. You see, I don't think it's only of late years, late meaning in education and the way things move especially at a Department. Eight or ten years that this movement idea has been pushed, more even by the University. You know I think you are the first student we have seen down here talking to us about movement, so, and all that makes a difference. We are a bit more conscious now of it in the primary guide simply because you came to talk about it. The Department and School Boards need to provide more resources on movement. I say that. We have this we used to do a lot of work on - Grace Layman's six-to twelve-year-olds. We never entered it into our program of studies with kindergarten. It's too bad because a lot of the six-year-olds material there is very applicable for the five-year-old, and so we do need more materials on that. It would be a good job for the University you know to come out with some little document as Grace did on kindergarten movement and it would I'm sure be accepted for school supplies.

Question 13

- (a) What qualifications including experience do you believe kindergarten teachers ought to have in order to teach Creative Movement?
 - (b) In your opinion, what proportion of the Province's kindergarten teachers currently possess these qualifications?
- (0 - 10%, 11% - 20%, 21% - 30%, more than 30%)

Response (a)

Well, I think that's a kind of University problem too and I think certainly they do need education in it, whatever particular courses the University can supply on it and probably it should be and perhaps it is. I'm speaking now without little knowledge of the matter. I haven't of late looked into the University Syllabus on primary education but I would hope that it is part of getting a Primary degree. I don't know but if not it should be. You can't talk about it and not do something about it, so probably it should be there.

Response (b)

I don't think very many. I wouldn't like to make a statement on the percentage. I'm not sure. That's a statistics deal. Gary Hatcher could, I'm sure because he's looked into all the qualifications of teachers and if I went to him I would find the answer but I would not think that very many have. We have done a lot of inservice on movement over the past few years, Grace

Layman's work but that is from Primary up. We've done work on it and I've gone to professional days where it's been part of the professional day but I don't think, just making a general statement that very many teachers have.

Question 14

Play is the most important medium through which young children learn. To what extent do you see play as having potential for contributing to movement education?

Response

High potential, really, because we're insisting on play in the kindergarten. Bernadette who has the kindergarten now for the Department makes it part of her inservice at all times. Yes, very high potential and that the teachers have an understanding of what play means and that parents have an understanding that it's just not chaos, that it is learning through play.

Question 15

In the kindergarten the integration of subject areas is a recommended teaching method. What are your views on the use of creative movement as a means of integrating learning experiences from those subject areas?

Response

I think it can happen in almost all subject areas in the kindergarten and in the primary school for that matter. So I think it is a great force for integration.

Question 16

Are there presently any plans within the Provincial Department of Education for modifying the kindergarten program with respect to movement education?
(Yes, No) If yes, could you please specify.

Response

Well the authorized guide which is what it claimed to be, only a guide. This is kind of a misunderstanding sometimes in the Province. We have authorized guides but they're guides and a guide definition is you have some ideas here but you have others of your own, we hope, and it allows for flexibility of methodology and that's written down in plain print in the Guide and therefore movement education can always receive more or less attention if the School Board sees fit. There's plenty of room there for it because the Guide is a flexible Guide. What probably is needed are more movement resources, you know, given to the teacher who can't. We can't hope to be as creative every day as to pick up out of our head this and that when she's caught in action upon a kindergarten floor. She certainly, I'm sure, needs more resources in movement. I suppose for us the bottom line is money, but

I don't know if it is. I think it's a matter of finding more time to look at materials and so on. But I would say teachers need more resource materials regarding movement education.

Question 17

If you had complete autonomy over curriculum planning in Primary Education in our Province, what changes would you make, if any, which would affect:

- (a) arts education in general
- (b) movement education in particular

Response

This question bothered me a bit because we're moving now from kindergarten to Primary in our Department of Education, rightly or wrongly. But it is like more Ministries of Education, we make certain categories and we stick within these. We have now made Early Childhood-Kindergarten one classification and Bernadette Coady-Condon is there. Then we have Primary education and then Elementary so we've moved from it now in this question. All I can say to that is we are currently developing a Primary Guide which will deal with arts education and movement and it will probably deal with movement a bit more now since I have had this opportunity to speak to you as I said so. These things have to surface you know and be brought to our attention just as certain things are brought to the University's attention. Certain points of

curriculum need to be brought by the University and the School Boards to the Department's attention. So I'm sure that we will deal more with them now. We will probably take a specific place where we will speak on movement education, but what I would do about it I can only say again that some inservice needs to be done on it. Who does it? Well, the Department now usually deals only with program coordinators in the district and they are supposed to go back to their teachers but whoever does the work with teachers I think more inservice needs to be done on this aspect of the curriculum as on many others, either University or the Department or the School Board coordinators, or teachers getting together themselves are sometimes better than all of us. So I would think that much needs to be done and probably that's the kind of changes, you know, you would make if any. That, not so much although I think that's important, the teachers have education in it - university education - but that's not enough because I don't really see and I've said this often, I'm not only saying this on tape, I don't think you can really put blame on the University for how a teacher responds in her classroom, because the kid up there in the University is gone in there as a matter of pre-service. She's never been or he's never been in a classroom, but when they get out in the classroom it's a different story and I think that inservice has to be strong in a classroom and that's probably one of the changes I would make

regarding movement-education, language arts or whatever. I think the teachers need a lot of understanding of the program. I think creativity must be encouraged in every aspect of daily activity in the kindergarten and in the Primary school and over extended periods of time and it's only with time that the teacher can do that.

Interviewer

Is there anything else Sister that you feel I have overlooked that would be pertinent to my thesis?

Coordinator for Primary Education

No, I think it's very excellent really. I think it's a good thing to bring to the attention of the Department of Education. I really do and I think for the University too, it's a good thing. It will make a comment that for the qualifications they expect Primary education teachers that it be included there. We're very much for it. I think if you read the Guide, read within the Guide and if you read Early Experiences and read into it you will see that really movement education is there.

APPENDIX C

Teacher Questionnaire



MEMORIAL UNIVERSITY OF NEWFOUNDLAND

St. John's, Newfoundland, Canada A1B 3X8

Department of Curriculum and Instruction

Telex: 016-4707

Tel.: (709) 737-7608

I.D. # _____

Dear Teacher:

In the work of my thesis for the Master of Education degree I am conducting a survey which focuses on movement education in the kindergarten. Among the areas of inquiry are: the extent to which kindergarten children receive instruction in Creative Movement, the views of kindergarten teachers on their preparedness to teach Creative Movement, and the needs of kindergarten teachers in providing movement education. To assist in obtaining this information seventy kindergarten teachers, two representing each of the thirty-five school boards in the Province, are being asked to complete the enclosed questionnaire.

The questionnaire should be completed and mailed to me not later than November 17, 1986, using the enclosed stamped envelope.

Please be assured that your responses will be kept in strict confidence. The code number at the top right hand corner allows the researcher to determine whether or not you have returned the questionnaire. It will not be used to identify you in any way in the coding and analysis of data.

Thank you for your time and effort. Your assistance is very much appreciated.

Sincerely,

Trudy Dwyer
Graduate Student

Please place an (X) in the appropriate response space for items 1 - 4.

1. Sex:

1. Female
 2. Male

2. Age at last birthday:

1. Under 20 years
 2. 21 - 25 years
 3. 26 - 30 years
 4. 31 - 35 years
 5. Over 36 years

3. What degree(s) did you receive?

1. Bachelor of Arts (Education) Primary
 2. Bachelor of Arts (Education) Elementary
 3. Conjoint Degree of Bachelor of Education
 and Bachelor of Arts
 4. Conjoint Degree of Bachelor of Education
 and Bachelor of Physical Education
 5. Conjoint Degree of Bachelor of Music
 and Bachelor of Music Education
 6. Bachelor of Education as a Second Degree
 7. Other (please specify _____)

4. How many years of full-time teaching experience have you had?

1. Less than one year
 2. One to five years
 3. Six to ten years
 4. Eleven to fifteen years
 5. More than fifteen years

Please circle one response to each question according to the following code:

- 1 rarely
2 occasionally
3 frequently
4 most of the time

- | | rarely | occasionally | frequently | most of the time |
|---|--------|--------------|------------|------------------|
| 5. I can effectively identify the developmental levels of the children in my class. | 1 | 2 | 3 | 4 |
| 6. In my opinion I am able to provide appropriate early childhood experiences. | 1 | 2 | 3 | 4 |
| 7. I feel qualified to provide learning experiences which contribute to children's kinesthetic development. | 1 | 2 | 3 | 4 |
| 8. I am able to locate sufficient teaching resources for an enriching creative movement program in my class. | 1 | 2 | 3 | 4 |
| 9. My teaching methods reflect the importance of movement to the children's general development. | 1 | 2 | 3 | 4 |
| 10. I find the children in my class responsive to my efforts to promote movement education. | 1 | 2 | 3 | 4 |
| 11. In my class I place more emphasis on laying the groundwork for the basic skills of literacy and numeracy than on the creative arts. | 1 | 2 | 3 | 4 |

The following items could describe some activities in your Creative Movement program. Please indicate the extent to which this is the case by circling the appropriate response.

	frequently	seldom	never
1 frequently			
2 seldom			
3 never			
21. The exploration of various sensations inherent in everyday activities, e.g., walking, running, jumping.	1	2	3
22. The development and expansion of the children's movement vocabulary through movement exploration.	1	2	3
23. The exploration of short sentences of action, e.g., run, hop, skip.	1	2	3
24. Records and tapes of movement activities for kindergarten children.	1	2	3
25. Imaginative work centered around having the children become animate or inanimate objects, e.g., an elephant, a spinning top, a snake.	1	2	3
26. Exploring the high, medium and low levels of space through movement activities.	1	2	3
27. Exploring the factors of time and energy in movement, e.g., comparing strong and sudden actions to light.	1	2	3
28. Using voice and body sounds as an accompaniment for Creative Movement, e.g., humming, hand-clapping, foot-stamping.	1	2	3
29. The use of certain stimuli to promote movement, e.g., props, nursery rhymes, percussion instruments.	1	2	3
30. Interacting in partnership situations, e.g., coming to and leaving the group.	1	2	3
31. Interacting in leading and following situations.	1	2	3

32. Please indicate other activities which are included in your program.

As a teacher with interest in movement education in the kindergarten program, to what extent would the provisions described below help meet your needs. Please circle one response according to the following code:

- | | 1 | 2 | 3 |
|--|---------------|-----------------|--------------|
| | high priority | medium priority | low priority |
| 33. A curriculum guide on Creative Movement. | 1 | 2 | 3 |
| 34. Inservice education for teachers interested in Creative Movement. | 1 | 2 | 3 |
| 35. A cassette tape-recording of music suitable for movement. | 1 | 2 | 3 |
| 36. A video tape depicting the teaching of Creative Movement to kindergarten children. | 1 | 2 | 3 |
| 37. A course for teachers on the teaching of Creative Movement to primary children. | 1 | 2 | 3 |

Please feel free to make additional comments with respect to movement education in kindergarten.

APPENDIX D**Teacher Observation Checklist**

OBSERVATIONAL CHECKLIST

Class _____

Yes No

WHOLE BODY ACTIVITIES

Walking

Jumping

Hopping

Spinning

Running

Creeping

EXPLORING ACTION WORDS

Leaping

Whirling

Creeping

Prancing

Collapsing

Freezing

Shaking

Gripping

Crouching

Darting

Hovering

Swooping

Exploding

Sinking

Rising

Twirling

Pouncing

Drifting

Hopping

Spinning

EXPLORING ACTION AND STILLNESS WORDS

Shake - Grip

Gallop - Freeze

Whirl - Collapse

Creep - Pounce

Crouch - Dart

Leap - Twirl - Run

Creep - Pounce - Spin - Collapse

Hop - Collapse - Run - Explode

Prance - Spin - Shake - Sink

PHASES OF MOVEMENT EMPHASIZING A PART

OR PARTS OF THE BODY

Head

Shoulders

Elbow

Knees

Hands

Back

Eyes

	Yes	No
Chest		
Ears		
EXPLORING TIME CHANGES IN BODY ACTION		
Exploring Sudden Actions		
Exploring Sustained Actions		
EXPLORING ENERGY FACTORS IN BODY ACTION		
Strong Muscular Tension		
Light Muscular Tension		
EXPLORING A COMBINATION OF TIME AND ENERGY FACTORS		
Forward Direction		
Backward Direction		
Sideways		
Up		
Down		
EXTENSIONS IN SPACE		
Far From The Body Center		
Near To The Body Center		
MAKING PATHWAYS IN SPACE		
Straight Lines		
Zig-Zag Lines		
Circular Lines		
Combinations of These Lines		
USING THE LEVELS OF SPACE		
High		
Medium		
Low		
WORKING WITH OTHERS IN CREATIVE MOVEMENT		
Interaction As A Group With The Teacher		
Working In Groups In Meeting And Parting Situations		
Working With A Partner In Meeting And Parting Situations		
Working With A Partner In Leading And Following Situations		
Working With A partner In Question And Answer Situations		

ADDITIONAL ACTIVITIES OBSERVED	DURATION
Playing With Blocks	
Painting A Picture	
Music Time	
Water Play	
Story Time	

APPENDIX E

**Correspondence with the Provincial
Coordinators for the Department
of Education**



MEMORIAL UNIVERSITY OF NEWFOUNDLAND

St. John's, Newfoundland, Canada A1B 3X8

Department of Curriculum and Instruction

Telex 016 241

Tel 709 337 7000

November 22, 1986

Dr. Teresita Dobbin
Primary Education Consultant
Medical Arts Building
P.O. Box 4750
220 LeMarchant Road
St. John's, Newfoundland
A1C 5T7

Dear Dr. Teresita Dobbin:

In the work of my thesis for the Master of Education degree I am conducting a study of the use of movement education in the kindergarten. Essential to the thesis is a description of the current kindergarten program with particular reference to movement education.

In view of your present position as Primary Consultant, I would like the opportunity to meet with you and to discuss the Department of Education's policy on movement education.

I have enclosed the list of questions to be asked during the interview.

Due to the open-ended nature of many of the questions I would like your permission to tape the interview. The taping would ensure a clarity of position and aid the researcher in documentation.

I sincerely hope that you can comply with my request and I anxiously await your reply.

You may contact me by calling collect at 596-7831.

Thank you, in advance, for your anticipated co-operation.

Sincerely yours,

Trudy Dwyer



MEMORIAL UNIVERSITY OF NEWFOUNDLAND

St. John's, Newfoundland, Canada A1B 3X8

Department of Curriculum and Instruction

Telex 016-4101

Tel 709-737-7600

November 22, 1986

Ms. Bernadette Coady-Condon
Early Childhood Education Consultant
c/o Department of Education
Confederation Building
P.O. Box 4750
St. John's, Newfoundland
A1C 5T7

Dear Ms. Bernadette Coady-Condon:

In the work of my thesis for the Master of Education degree I am conducting a study of the use of movement education in the kindergarten. Essential to the thesis is a description of the current kindergarten program with particular reference to movement education.

In view of your present position as Early Childhood Consultant, I would like the opportunity to meet with you and to discuss the Department of Education's policy on movement education.

I have enclosed the list of questions to be asked during the interview.

Due to the open-ended nature of many of the questions I would like your permission to tape the interview. The taping would ensure a clarity of position and aid the researcher in documentation.

I sincerely hope that you can comply with my request and I anxiously await your reply.

You may contact me by calling collect at 596-7831.

Thank you, in advance, for your anticipated co-operation.

Sincerely yours,

Trudy Dwyer

APPENDIX F

**Correspondence with Superintendents^{ts}
Regarding Teacher Questionnaire.**



MEMORIAL UNIVERSITY OF NEWFOUNDLAND

St. John's, Newfoundland, Canada A1B 3X8.

Department of Curriculum and Instruction

Telex 016 4101
Tel. (709) 737 7600

November 5, 1986

Conception Bay South School Board
Box 220
Manuals, Newfoundland
AOA 2Y0.

Dear Superintendent,

I am a graduate student in the Faculty of Education at Memorial University, and I am nearing the completion of my master of Education degree program. My thesis involves a study of movement education in the kindergarten program of our Province. As part of this study I have prepared a questionnaire for a sample of kindergarten teachers. I propose to distribute this to seventy teachers representing two from each of the thirty-five school boards in the Province. I enclose a copy for your information and two additional copies which have self-addressed envelopes attached. Would you kindly have two of your kindergarten teachers complete these copies for me and request that they be mailed to me not later than November 17th.

I thank you sincerely for your assistance in this matter.

Yours sincerely,

Trudy Dwyer

APPENDIX G

Correspondence with Superintendents Regarding
Teacher Observation Sessions



MEMORIAL UNIVERSITY OF NEWFOUNDLAND

St. John's, Newfoundland, Canada A1B 3X8

Department of Curriculum and Instruction

Telex: 016-4101

Tel: (709) 737-7600

October 29, 1986

Superintendent
St. John's Roman Catholic School Board
Belvedere, Bonaventure Avenue
St. John's, Newfoundland

Dear Superintendent:

I am a graduate student in the faculty of Education at Memorial University, and I am nearing the completion of my masters program. My thesis involves a study of movement education in the kindergarten program of our Province. As part of this study, I would like the opportunity to have a one half day session as a participant observer in a sample of kindergarten classrooms. Would you please be able to arrange for me to visit two kindergarten classrooms under the jurisdiction of your School Board. If this can be done please let me have the names of the two kindergarten teachers so that I can contact them and make specific arrangements.

I thank you sincerely for your assistance in this matter.

Yours sincerely,

Trudy Dwyer
P.O. Box 569
Carbonear, Newfoundland
A0A 1T0
Telephone: 596-7831



