



McGRAW-HILL
EDUCATION
**COMMUNITY
SERVICES SERIES**

the **early childhood educator** for Diploma



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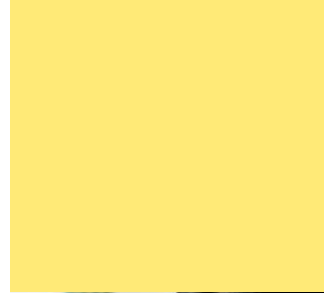
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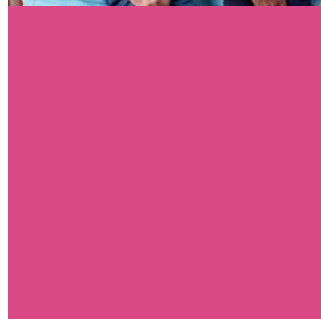
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CHAPTER 6

CHCECE018

Nurture creativity in children

ELEMENT 1	Foster creativity through the physical environment
ELEMENT 2	Foster creativity through the human environment
ELEMENT 3	Foster creativity through a learning framework
ELEMENT 4	Provide experiences
ELEMENT 5	Evaluate experiences

CREATIVITY (ACCORDING TO Bruce 2011) ‘is part of the process through which children begin to find out they have something unique to “say”, in words or dance, music or hatching out a theory’ (p. 12).

This chapter shows that creativity can be cultivated through the provision of physical and social environments which support the development of originality and independent thinking. Critical aspects of fostering a young child’s imagination and higher-order thinking include accessibility to a wide range of materials and experiences which can be freely adapted by children; support to children in acquiring skills in and learning techniques for using tools and resources; and respect by adults for the time required for creativity to develop.

Chapters throughout this Part and also in Part 3 underline the premise that children engage more (and therefore are more likely to learn more) in experiences that are of interest to them. The level of concentration that children display when they are deeply involved in their learning means they ‘develop a range of skills and processes such as problem solving, inquiry, experimentation, hypothesising, researching and investigating’ as they ‘apply a wide variety of thinking strategies to engage with situations and solve problems, and adapt these strategies to new situations’ (**EYLF p. 35**). These are aspects explored in this chapter as we consider how to nurture creativity in children.

ELEMENT 1 Foster creativity through the physical environment

- 1.1 Select and promote a range of open-ended, natural and found materials and make them available to children
- 1.2 Choose and promote a range of materials to encourage creative expression and make them accessible to children
- 1.3 Introduce children to a range of examples of creative expression in art, architecture, inventions, music and dance

Creative self-expression

Friedrich Froebel (1782–1852) is known for the development of the first kindergartens where children were encouraged to be creative and expressive through self-directed play. Froebel offered ‘gifts’ (such as ‘gift one’—a box of small soft wooden balls or spheres) in a structured and graduated manner and ‘occupations’ (such as weaving, drawing, paper folding, cutting and sewing). ‘Froebel believed that teachers should not teach by rote, as was common at that time, but encourage self-expression through play’ (Pound 2006, p. 15). Since Froebel, art has continued to be regarded a medium for creative self-expression and, particularly in the early years, creative activities are seen as a natural interrelated part of holistic learning and development.

Edwards (2011) described early childhood education and care practices in Reggio Emilia which focus on children’s symbolic representation expressed in multiple forms named the ‘hundred languages’.

Creativity refers to the use of imagination and/or the development of original ideas.

These languages include the spoken word, movement, drawing, painting, sculpture, shadow play, collage and music. This demonstrates that the expression of **creativity** is not restricted to activities such as painting, drawing, producing a sculpture or giving a performance. It also encompasses original thinking, devising new possibilities and using one’s imagination.

There may be an end product of ‘being creative’ but it is the process itself that demonstrates creativity. The process engages, commands attention and higher-order thinking, and results in a sense of achievement and satisfaction.

Creative expression is integral to play and inquiry-based learning. It is associated with being curious, with making connections between previous and new experiences, and the demonstration of personal preferences and uniqueness. It can be observed when children are intrinsically motivated and focused.



Figure 6.1 Creative expression commands attention and higher-order thinking



PERCEPTION OF OUR OWN CREATIVITY

Our vision, as educators, for how we can promote creativity in an educational program will be influenced by our beliefs and the way we perceive our own capabilities. If, for example, we solely associate creativity with defined products such as works of art and do not believe that we have the skills to be artists, then this may impact on the experiences we provide for children and act as barriers to their and our own creativity. Pursuing our interests and finding ways to express our ideas will give us the confidence and enthusiasm to support our own creative expression.

ACTIVITY 6.1

REFLECT ON YOUR OWN CREATIVE talents. Consider how you creatively solve problems, how confident you are about creating 'works of art' and your ability to play musical instruments. How well do you sing, dance, write, garden, reuse materials, cook, bake, sew or arrange your home?

Promoting creativity in children should go beyond how we view our own creative talents. If we appreciate that we need to provide **aesthetic**, safe, interesting and appropriately challenging environments, we will encourage children's curiosity, experimentation, active learning, literacy and choice. These are the characteristics of high-quality learning environments and will result in children expressing ideas in diverse and individual ways. We can achieve this by really knowing the child, talking to them and their families and other educators, asking the child questions and providing opportunities for them to explore based on what we know about them.

Aesthetic means concerned with beauty. Aesthetic taste means appreciation of beauty. It is experienced through the senses and is a very personal viewpoint somewhat based on culture and past experiences.

A creative physical environment

Children are curious about their environment and the ways they respond to it and their creative expression, in particular, will be widely varied. A child needs to become a confident and involved learner so they 'are curious and enthusiastic participants in their learning' (EYLF p. 34) and they 'explore ideas and theories using imagination, creativity and play' (EYLF p. 37). The physical environment needs to provide safety and feelings of security so children can 'confidently explore and engage' (EYLF p. 21), and also flexibility so a child benefits from the use of open-ended resources and experiences. As the *National Quality Standard* states: 'Flexible arrangements of furniture and equipment together with open-ended materials encourage children to become flexible thinkers and investigators' (NQS 3.2.1).

Children should be able to experience and also be part of creating aesthetically pleasing environments. The opportunity arises when we share beautiful objects and events with children and we respond to their observed interest and understanding. We can also encourage children to express their opinions, requests and needs identified through observations for certain materials to aid their creative projects.

Children will demonstrate different tastes largely founded on their experiences and culture. They will learn primarily through their senses and through kinaesthetic learning—that is, 'by doing'. For example, experiences designed to appeal to the senses, and to encourage kinaesthetic learning, should explore aspects such as different sights, textures, sounds, smells and tastes (when applicable).

MATERIALS TO ENCOURAGE CREATIVE EXPRESSION

A rich array of open-ended, natural and found materials should be made available to children. Appropriate materials for different (not necessarily all) stages of development will include:

- thick and thin crayons
- pencils



- water-based paints
- fingerpaint
- thick and thin brushes
- natural materials such as shells, pinecones, twigs, driftwood and stones
- clay
- playdough
- plasticine
- papier mâché
- recycled materials and loose parts such as wrapping or wallpaper, egg cartons and wood, lengths of piping that are often donated by local businesses or families
- modelling wire
- oil pastels
- chalks
- found objects and home-made objects for printing
- joining materials
- sewing and weaving materials such as beads, buttons, laces, wool and thread
- fabrics such as felt and cotton.

ACTIVITY 6.2

RESEARCH THE MOST APPROPRIATE materials you would select and make available for infants, toddlers and preschoolers to resource their creative expression. What criteria will you use in your selection to ensure they are developmentally appropriate? Discuss your responses with a peer or a supervisor.

EDUCATOR'S TIP



CHECK OUT videos on YouTube on making papier mâché—details are at the end of this chapter.

Presentation and accessibility

The presentation of materials and their accessibility to children are critical factors in facilitating children's choices and resourcing their creative ideas.

Aesthetic presentations and invitations to explore (provocations) should aim to entice and develop 'a sense of awe and wonder' (EYLF p. 46). There are general aspects of presenting an aesthetically pleasing learning environment, such as enhancing displays of interesting and beautiful objects with attractively draped matching or contrasting coloured and textured fabrics, soft or bright lighting, and natural elements such as plants, driftwood and shells. Table-top displays for children to explore through their senses and possibly add to, change or use as part of their creative projects will promote engagement.

AT WORK

DANIELLE PRIDES HERSELF ON THE arrangements of beautiful objects she prepares to attract the children and to encourage their creativity. Danielle often bases her displays on observed children's interests and always ensures they are at the children's eye level. Materials that the children can self-select to represent their responses to the provocations are placed nearby—some newly introduced to perhaps extend possibilities of using colour shades, textures and patterns which can be seen in the displays and also familiar materials that the children can perhaps use in different ways. Unique products are often created this way and children are able to both learn new processes and extend their existing skills and knowledge.

If available materials can be viewed and accessed, children will find it easier to make decisions about what to use to achieve their creative ideas. A well-organised and uncluttered environment where materials are displayed in some kind of order or by colour, shape or texture on open shelving at the children's height will serve as another form of provocation to attract the children's interest. Children will be able to compare, see similarities and differences and extend their thinking. Materials could include:

- shades of paper and/or crayons or pencils arranged in a colour-wheel sequence
- fabrics and other materials arranged in open baskets according to colour, texture or pattern
- natural, processed and found objects arranged in order of size, type or texture, in small groups or in baskets or boxes.

Other considerations to support a creative physical environment include:

- safety: that is, materials and resources need to be developmentally appropriate, non-toxic and meet Australian Standards (see Product Safety Australia's website, details at the end of this chapter)
- the containers for materials such as paint and paste need to be an appropriate size and lidded with holes for brushes for young children
- the location of materials, for example, on tables, easels, the floor, outdoors/indoors
- noise levels and the partitioning of the learning areas to enable concentration (this might possibly involve the creation of a 'studio' area devoted to the use of art materials)
- the size of tools such as scissors, brush and mark makers (drawing and writing instruments)
- tools that are designed for left- or right-handedness
- washability—children's clothes should always be protected with plastic aprons but accidents will still occur and clothes may become stained
- sufficient materials for children to share but not so many that they are overwhelmed with choice.



Figure 6.2 An example of a colour wheel

EDUCATOR'S TIP



THE USE OF food (other than flour and salt for playdough) is considered wasteful and disrespectful of countries in the world where food is scarce. Good examples of this are rice and pasta.



Figure 6.3 Resources that provide opportunities for exploration should be freely accessible

Other ‘non-art’ materials should also be freely available for children to investigate and use creatively. Developmentally appropriate resources can be made accessible to provoke interest and imaginative use.

CREATIVITY IN THE OUTDOOR ENVIRONMENT

Exploration and the creation of ideas can sometimes have a different feel outdoors. Children will face different challenges and make decisions about overcoming obstacles and solving problems which differ from indoor scenarios.

There is a greater possibility of experiencing nature first-hand outdoors. Experiences include hearing and seeing birds; music and movement experiences; encountering different smells; feeling different textures; and noting changing seasonal and weather conditions. Dramatic play may become more expansive by the use of cubbies and the children’s own creations of dens, boats and space ships. The use of woodworking benches and equipment, gardening activities, and sand, water and mud play are all possible indoors as well but there is often more space and tolerance for higher noise levels outdoors.

Experiences to encourage creative expression

‘The arts’ are often considered to encompass art, architecture, inventions, music and dance and introducing children to them at an early age supports development of creative expression.

Exposure to a range of resources and experiences will advance children’s communication skills as they ‘use the creative arts such as drawing, painting, sculpture, drama, dance, movement, music and storytelling to express ideas and make meaning’ (EYLF p. 42).

The use of visuals (e.g. posters, photographs and picture books), drama, music, dance, storytelling presentations from visiting groups, family members or staff, as well as excursions to local libraries, art galleries, museums, theatres and walks in the local community to see examples of architecture, are all possible introductions to the arts. Younger children or those who are not able to go on excursions will still benefit from artworks, models of great architecture, sculptures and visiting group presentations. Educators talking about their personal experiences and interests are also appropriate ways to extend a child’s knowledge of artistic representations.

AT WORK

STELLA (AN EDUCATOR IN A preschool room) returned from a holiday in Europe and shared photographs of her trip with the children. The children were particularly interested in a photo of their educator standing on a bridge over a lily pond in Monet’s garden, especially when Stella showed them a painting of the same bridge and explained how Monet created the impression of the images on the painting. Looking at a range of Monet’s paintings promoted further discussions about the techniques he used, which prompted the children to form their own representations of Stella on the bridge.

ACTIVITY 6.3

CONSIDER YOUR LOCAL ENVIRONMENT and create a list of possibilities for excursions for young children to introduce them to art, architecture, inventions, music and dance. Do you have any personal experiences or visuals you could share with the children? What artworks and group presentations would you hope to introduce to young children?

Examples of beautiful and **powerful text** should also be introduced to children to extend their expressive language. Imaginative stories, role-play scripts developed with the children, poetry and limited use of electronic media are all ways that children can experience rich, descriptive language that can create pictures in their minds and stir their emotions. They can then build on these mental images and connect with their feelings in their own creative representations. Traditional fairy and folk tales, songs and rhymes as well as more modern stories, songs and rhymes will increase a child's vocabulary, develop their imagination and encourage self-expression. The content should obviously appeal to the interests and stage of development of the children.

Two useful resources for identifying recommended texts for young children are the 'Australian Children's Books' webpage on the Australian Government's website; and 'Worth a Thousand Words: The Top 10 Best Australian Children's Picture Books', an article by Nicholas Reece. The full source details are provided at the end of this chapter.

Powerful text in the early childhood context is text from a variety of media that can evoke emotions and create meaningful mental pictures.

EDUCATOR'S TIP

ENSURE CHILDREN are exposed to beautiful and powerful text from a range of cultures including their own.

ELEMENT 2 Foster creativity through the human environment

- 2.1 Support children to feel a sense of ownership and responsibility for equipment and materials
- 2.2 Role model creativity by improvising with equipment and materials
- 2.3 Encourage children to pursue their own original ideas, interpretations and expressions
- 2.4 Invite children to ask questions and assist them to find their own answers
- 2.5 Engage children in talking about their creations and ask them open ended questions
- 2.6 Share enthusiasm for creative work with children
- 2.7 Encourage children to respect and appreciate the creative work of their peers

Support children's independent thinking

A child's independent thought, original ideas, interpretations and expressions can be actively encouraged from infancy. Young children will be continually reacting to stimuli in their environment, experimenting and learning about cause and effect. They will soon learn how to attract another person's attention to satisfy basic needs such as nourishment and love and, as they develop, how they can move and cause things to happen. For example, if they swing their arms, they will make items on their play gym move. If they move faster or slower, they will cause a different reaction. They are beginning to develop their own form of creative and independent thinking.

If adults in their environment ensure their safety but also make it possible for them to explore, investigate and act independently, a developing child will 'develop dispositions for learning such as curiosity, cooperation, confidence, creativity, commitment, enthusiasm, persistence, imagination and reflexivity' (EYLF p. 34). Children will be encouraged to express themselves creatively if they are given opportunities to explore and invent their own story scripts for their pretend play; create their own songs, dances and music; and engage in other activities such as building their own constructions.

We, as educators, will employ strategies to encourage their independent and creative thinking by offering suggestions, using open-ended questions and providing opportunities for imaginative play. We will engage children in conversations and share their enthusiasm about their ideas. We will encourage children to ask questions and help them to find their own answers; for example, by asking 'What do you think would happen if...' and showing them alternatives or visuals which will aid the child's decision making. Sometimes this may involve discussing the process or the product with the child, asking them what they think and helping them to develop descriptive vocabulary. Above all, we will follow a child's lead, observing and supporting when required.

AT WORK

TOMMY (THREE YEARS OLD) IS showing a keen interest in music and singing. His grandfather, Frank, has always been a keen Frank Sinatra fan and has taken part in several public performances, some of which Tommy has attended. Tommy often uses props, such as parts of construction kits for substitute microphones, to perform familiar songs. He is thrilled when one of his educators provides a microphone, headphones and a tape recorder.

ENCOURAGE CHILDREN'S OWNERSHIP

Children should be encouraged to use equipment and materials respectfully to discourage waste and to help maintain the aesthetic quality of the environment. Creative activities with very young children (in the form of using expendable 'art' materials) are by necessity very well supervised for safety reasons, so waste does not become an issue until children are able to have freer access. A limited supply of a range of materials will lessen the need to over-supervise at this stage or age and so will negotiating with the children so that they feel a sense of ownership.

Children's autonomy will also be supported as they will become less dependent on adults (and therefore have more time and less interruption to develop their creative ideas) when they are made aware of where equipment and materials can be found and how to care for them.

Establishing limits about the number of children who can engage in an experience at any one time (e.g. having a set number of chairs at a table or easels for two people) will lessen congestion and decrease the possibility of accidental spillages and possible wastage of materials. Also, establishing



Figure 6.4 Influences external to the service can impact on a young child's self-expression

that resources, such as brushes and clay tools, are cleaned and returned to their original location and that a small amount of joining materials and paints will often be enough will reinforce sustainable practices.

Role modelling creativity

We can further develop creative possibilities by demonstrating how to improvise with equipment and materials. Innovative uses of resources can stimulate and motivate children's participation. Just as Tommy did earlier, we can introduce substitute props when we join in with the children's play and we can also use tools in diverse way. For example, we can use several small blocks as grocery items in shopping role play and we can show the children how to use different parts of a brush to achieve unusual paint effects. Speaking our thoughts out loud will demonstrate our thought processes and encourage children to voice theirs.

Showing our own appreciation and excitement when using equipment and materials and expressing ourselves openly and enthusiastically will be good role-model practices. Children will also become enthused and more willing to participate when they realise that we value their efforts. We can show our positive attitude, for example, when we suggest recorded music to accompany a movement sequence they're creating or while we're painting alongside the children.

These are usually spontaneous reactions resulting from our own deep engagement and interest. The reactions are always respectful of a child's right to pursue their own objectives without our intervention. We can, for example, show appreciation for the child's ideas and facilitate the play in a positive and collaborative way without taking over or watching them continuously.

Encourage children's perseverance

Children will obviously benefit from an educator's care and attention. Some children will show more self-confidence than others, and, by observations over a period of time and being aware of an individual child's needs, we will learn when to intervene and support and when to give a child time to try to solve issues themselves. (See Chapter 12 for more information about how to promote a sense of agency.) We need to be sensitive to a child's feelings and to be available to 'value and build on children's strengths, skills and knowledge to ensure their motivation and engagement in learning' (EYLF p. 14).

We can support a child through a difficult part of a process; for example, if a child needs several short lengths of a material for their collage but does not have the required scissor skills, we can provide some pre-cut samples for them to select. We can offer assistance in the development of using scissors as a separate activity at a later date so that the child will not suffer frustration on this occasion and will be able to continue with their collage. In this way the child will be able to 'follow and extend their own interests with enthusiasm, energy and concentration' (EYLF p. 34).

Children's perseverance will be promoted by supporting their initiative and allowing them to make mistakes and to learn from them in positive ways. In other words, support the child in a non-judgemental and sincere and honest manner. As explored in Chapter 15 of *The Early Childhood Educator for Certificate III*, there is a distinct difference between praise and encouragement.

AT WORK

SUE FEELS IT IS IMPORTANT that children are encouraged to persevere with their creative endeavours. She encourages their independent thinking and sense of agency by ensuring they have the resources and time to develop their ideas. Sue respects children's rights to be able to concentrate, try things out and solve problems. If, however, Sue notices that a child is becoming frustrated, she will encourage the child to discuss options and will offer assistance when it is required. A recent example was when Sue noticed three-year-old Julia starting to become upset trying to make a get well card for her mother. By offering physical and verbal reassurance and holding the edge of the card, Sue was able to sensitively support Julia.



Figure 6.5 Supporting a child can avoid frustration and encourage perseverance

Encouragement is said to be more effective than praise. Praise involves some kind of judgement (such as being good) in the adult's eyes. Encouragement is based on facts not judgements (e.g. 'you must be proud of that'). Children are more motivated by encouraging remarks as they focus on what they are doing and not on what an adult thinks of them.

Again, asking open-ended questions (such as 'tell me about ...' and 'how did you do ...') as well as listening to the child as they try to explain what they want to happen or what they intended to do will help them assess their project and perhaps make new plans. Describing what we observe in positive ways and also guiding a child to understand that they can learn from their mistakes will also assist this process.

EDUCATOR'S TIP



THERE MAY BE times when a young child just needs time to reflect on their own, and our intervention is unnecessary.

The language we use obviously needs to be developmentally appropriate and we need to be responsive to a young child's cues. For example, an older infant may be happily engaged in a finger-painting experience and then may suddenly frown and look around for support. This infant would benefit and be more prepared to continue if an adult offered verbal support, asking what was wrong, wondering if the child was happy with what she had achieved so far. The child might indicate that she doesn't like the way one of her handprints has changed colour (the child placed a blue print on top of a yellow print). She points to the blue paint on her hand and shows how her new print is green not blue. By using open body language (smiling etc.) and positive words, we could show that the green print is not wrong but actually quite an exciting discovery. Together we could explore different colour combinations or, if the child wants separate blue and yellow prints, decide how that could happen.

Promote appreciation of other people's creative efforts

Integral to the development of a supportive human environment (which is conducive to creative expression) is an inclusive approach. Beauty is considered to be connected to personal taste so what we admire may not be the same as what another person admires. Children will have different skill levels and some will have more confidence in their abilities than others. Children will also express different responses to the artworks and creative experiences we can provide in a service. These responses will be partly influenced by their past experiences and their family's culture so the resources and experiences we provide need to reflect the diversity of families using the service.

An inclusive approach will model respect for differing abilities and opinions. It will foster acceptance and appreciation of others. This affirming environment will encourage the development of self-esteem and also an understanding of the needs of others. We can introduce these practices by providing children with opportunities to discuss and explore artwork, design and/or images. For example, we can ask questions about how the artist felt during and after the creation. Would they have worked hard? How would they have chosen what to do and how to do it? Would they have been pleased with the result? What do we like about it?

In this way, children will be learning how to access and value other people's artworks including the creative work of their peers. Being able to appreciate another child's efforts and listen to their perspective will assist progress towards more collaborative learning. Collaborative learning forms part of desirable pedagogical practices to promote children's learning (EYLF p. 16) and is also evident when children become strong in their social and emotional wellbeing (EYLF p. 31).

ELEMENT 3 Foster creativity through a learning framework

- 3.1 Allow time for children to be creative and encourage efforts to extend over days or weeks
- 3.2 Teach children techniques when using materials and equipment
- 3.3 Plan and create opportunities for children to collaborate with each other
- 3.4 Involve children in critical reflection and solving real problems
- 3.5 Display children's work in meaningful ways
- 3.6 Design a flexible curriculum that can respond to children's interests as they arise

A creative curriculum

Physical and human environments as described under Elements 1 and 2 above will foster creativity through a learning framework and the curriculum. Children will experience choice, exposure to 'the arts' and encouragement and support for their individual ideas. A child's holistic development will be enhanced as achievements and satisfaction in the creative expression of their ideas impacts positively on these aspects:

- *physical*—fine motor skills as they use tools and gross motor skills when they move and explore their environment
- *social*—as they interact with others and share resources
- *emotional*—as their self-esteem is reinforced when they play independently and are able to express themselves
- *personal and spiritual*—as their views influence the decisions they make about their actions, thoughts and feelings
- *cognitive*—as they increasingly engage in higher-order thinking
- *linguistic*—as they improve their receptive and expressive language.

The types of creative experiences we provide in the curriculum will depend on the service's policies and procedures, budgetary, space and other limitations as well as the children's stage of development. We will offer a range of appropriate activities to stimulate an interest and love of learning in children, such as music, movement, construction, visual arts and dramatic play, which will be sufficient to engage children and to assist them to implement their ideas.



Figure 6.6 A child's holistic development will be enhanced by creative expression of their ideas

FACILITATING A CHILD'S CONTROL OVER CREATIVE PROCESSES

When resourcing creative experiences, we need to ensure a child can make choices and decisions and is not over-directed. The experiences should be more child-focused than adult-focused and we need to 'demonstrate in the program that we value children's ideas, thinking and interests' (NQS 1.1). Practices which would *not* facilitate creativity include:

- providing experiences where children cannot exercise choices and all children are expected to do the same thing and follow instructions—for instance, produce a Christmas card using a template and set materials or use stencils or copy an educator's example
- hurrying children so they don't have time to develop or complete their ideas
- comparing children's attempts or products
- unnecessarily limiting resources and time
- expecting children to complete repetitive tasks such as colouring in predetermined outlines.

EDUCATOR'S TIP



NOT ALL FAMILIES celebrate the same festivals, such as Christmas. Children need to be able to make choices, not only about the design of a card or whether they want to produce something other than a card, but also about the subject matter of a card.

AT WORK

CHARLIE PROVIDES RICH AND VARIED opportunities for children to expand their knowledge which they can use to creatively represent their ideas. Children are never asked to colour in shapes or stencils as Charlie realises that could make a child feel that they are not able to draw yet. Children are instead able to have concrete experiences, such as seeing and touching real animals, which the children may then choose to draw, paint or model and colour or texturise in their own way. There may be times when Charlie specifically and intentionally teaches techniques or demonstrates how materials and equipment could be used but this is with the intention of developing the children's skill levels and extending their ideas, which they can then take to their own creative endeavours. Charlie tries to ensure he presents a balanced approach between teacher-led and child-initiated activities.

Adopting a creative approach

Children need time to become immersed in the creative process and encouragement to persevere (sometimes over extended periods). The creative process according to Howkins 2001 (cited in Bruce 2011, p. 19) has five parts, which Howkins abbreviated to **RIDER**:

Review—examining, assessing, making connections with what we know already, asking questions.

Incubate—having the time and space to develop ideas.

Dream—engaging in wondering and freely thinking of possibilities.

Excitement—marvelling at the options and experiencing anticipation.

Reality checks—managing excitement and dreaming so that the creative potential can be achieved.

This process is not necessarily in priority order. For example, it may begin with wondering about possibilities (dreaming) and then lead onto having time and space to develop ideas further. What is a priority is the appreciation that a child needs time to reflect, try out ideas, imagine what would happen and then ‘participate in a variety of rich and meaningful inquiry-based experiences’ (EYLF p. 34). Children need time to practise new skills and time to revisit and extend existing skills and knowledge.

AT WORK

JIM, THE SERVICE’S GARDENER, HAS brought some plants into the preschool room. The children have been involved in growing these plants from seeds and Jim has stayed for a short time to talk with the children, to answer their questions and to ask them what they would like to do with them now that they are flowering. Millie and Sandy are particularly interested and Millie is seen to be in almost a dream state as she lingers over one of the tiny flowers. The educators recognise that the two girls need time to incubate their ideas and do not intervene at this stage. Millie and Sandy are later seen to be selecting drawing materials and standing next to the table with the flowers attempting to capture their image. They explain to their educator that the flowers will die soon and they want to be able give Jim a memory of them. Over the next few weeks, following discussions with each other, Jim, their educators and their families, the girls are supported in their efforts to represent the flowers in a variety of ways. They explore:

- digital photography
- a variety of drawing tools and papers
- paint mixing
- pressing the flower heads and making a card
- fabric collage.

Daily routines can cause disruptions to a child’s need for time and space to develop their creations. Expectations that a particular experience can be neatly parcelled into a set period, such as between morning tea and lunch, are not always realistic or fair to a child. Children will need to leave their projects on some occasions but as much flexibility as possible (such as a place to move the project to temporarily so a child can return to it at a later stage) will show respect and consideration. If children’s efforts are treated this way, they will be encouraged to become immersed in their learning and not feel the need to hurry, knowing that they will be able to complete it at a later stage.



Figure 6.7 Having uninterrupted time to develop ideas is an important part of the creative process

Learning about material properties

Learning about the properties of materials—that is, what they can do and how they can be changed (softness, hardness, transparency, elasticity, **malleability**, inflexibility etc.)—will support a child’s understanding and facilitate the selection of resources for their creative pursuits. Children will learn through experimentation and by what they notice in their environment. They will also learn through discussions with educators and others.

Malleability is the ability of materials to be shaped or formed.

AT WORK

FOUR-YEAR-OLD TRACEY'S FAVOURITE STORY FROM home is *The Elves and the Shoemaker*. She is seen searching through the materials box for suitable resources to make a pair of shoes, decides against using cotton wool as she has tried this before and knows that it breaks up easily, then looks around for some support. Shelly, one of the preschool educators, approaches and starts a discussion with Tracey about the best materials to make shoes. They look at the different shoes worn by children in the room and search through the materials box together. Tracey eventually chooses a piece of flexible mock leather, some strong cardboard and some Velcro.

As children are gradually introduced to the arts, they will start to question how outcomes are achieved and which are the best tools and resources to use. Children may need skills training in certain techniques to enable the successful achievement of their ideas. For example, Tracey may need to learn how to attach parts of her shoes so they are stable and they fasten as she wants them to. We, as educators, will demonstrate best-quality practices by scaffolding and intentionally teaching, when appropriate, while still respecting the child's rights to learn independently when possible.

Teaching techniques

In all learning areas, children will develop in a predictable and set sequence but at individual rates and may be seen to be operating at different levels at the same time. It is useful to be aware of a possible stage of development but necessary to realise that a child's development must be considered holistically as all learning areas are 'interwoven and interrelated' (EYLF p. 9).

Although a child's development through these stages will be individual as they seek to represent the meaning of their environment, there are certain techniques that can be introduced to facilitate a child's skills and knowledge. Appropriate timing and considered requirements for intentionally teaching art techniques will be very much dependent on a child's stage of development. For example, we need to take account of their fine motor skills, their past experiences and how often they have had time to practise.

The focus should be on encouraging self-expression rather than teaching them art but example techniques which could support their learning include:

- *protective clothing*—putting on and taking off aprons to protect clothes (when a child has developed the necessary self-help skills to be able to do this independently)
- *drawing*—using different drawing instruments to produce different results; for example, using a range of crayons, textas, charcoals and chinks (although children will obviously benefit from experimenting as well)
- *painting*—returning brushes to the right pot of paint to avoid disappointment when the paints unintentionally change colour; washing brushes before changing colours; wiping a brush on the side of a pot to avoid drips; intentionally mixing tints and shades; using different thicknesses of paint; attaching paper to easels and knowing where to put completed paintings to dry
- *collage or model making*—using the right glue for the job and the right amount; applying pressure until materials stick together; using scissors; tearing paper to make shapes; balancing structures so they are more stable
- *clay modelling*—making and using slip/slurry to join model pieces together; making a slab of clay; rolling coils to make different shapes and kneading to improve malleability; making and using papier mâché
- *printing*—coating the printing object adequately; pressing firmly

- *taking rubbings*—holding the crayon and holding the paper steady; choosing the right thickness of paper
- *bookmaking*—folding paper to make the pages
- *stitching and weaving techniques*.

Example teaching techniques for other forms of creative expression are considered in Element 4.

ACTIVITY 6.4

TRACEY (THE BUDDING SHOEMAKER mentioned earlier) has drawn around her foot, and cut out the soles and the material to cover the top of her foot. She has now requested your help so she can join the pieces together and make a Velcro fastening. What techniques will you intentionally teach so Tracey is able to decide which she wants to use in her project?

Promote collaboration and critical reflection

Vygotsky's sociocultural theory and the Reggio Emilia approach as introduced in *The Early Childhood Educator for Certificate III* (and also discussed in Chapter 12 of this book) emphasises children's active participation in the co-construction of knowledge with adults and their peers. A learning environment where there are positive relationships and interactions will lead to children and staff collaborating in their learning. Children will feel supported in their learning as their educators provide opportunities for them to express their ideas and intervene when appropriate to intentionally challenge their thinking. Opportunities for children to collaborate with each other will further enrich this process.

Social interaction and collaborative possibilities may occur spontaneously throughout the day (e.g. in small group music and movement experiences) or may be encouraged by the manner in which equipment is set up—for example, easels, whiteboards, chalkboards and/or tables for one or two or a small group of children. Providing multiple copies of resources, such as for construction, or for sand, water or mud play, can encourage children to play alongside each other and also together. So will pinning up large pieces of paper on a wall so children can create a mural together.



Figure 6.8 Provide opportunities for children to collaborate

EDUCATOR'S TIP



SMALL-GROUP EXPERIENCES should be as positive as possible without children feeling pressured to take part. The aim should be for children to choose to participate and to be motivated to stay with the group for a reasonably expected period of time. The focus should be to encourage all of the group's learning and development in an inclusive and pleasurable way.

Assistance with using materials and equipment and having shared conversations with children will involve them in critical reflection and in solving real problems.

CRITICAL REFLECTION AND CREATIVITY

The *Early Years Learning Framework* states that ‘Play provides a supportive environment where children can ask questions, solve problems and engage in critical thinking’ (EYLF p. 15). If we consider critical thinking to be linked to being clear, rational, open-minded and informed by things we have discovered, then we can see the connection with creativity. They are both linked to having our own ideas, considering options and having our own way of doing things. Thinking critically means that we think deeply about possible ways forward:

- Is the project we’re involved in going the way we planned it to?
- Are we doing this the best way?
- Did we do it differently last time we did something like this?
- How did someone else do it?
- Do we need anything else to help us?

So we, as educators, need to facilitate the new understanding that this will give children by involving them in decision making and in solving real problems—in other words, by not doing everything for them. Young children can be encouraged to reflect and to engage in **metacognitive** processes.

Metacognitive means thinking about thinking.

We can support but also ensure that children have opportunities to work out any issues for themselves or we ask open-ended questions, suggest alternative solutions or offer additional resources for children to consider. We ‘use strategies such as modelling and demonstrating, open questioning, speculating, explaining, engaging in shared thinking and problem solving to extend children’s thinking and learning’ (EYLF p. 15). In this way, children will be encouraged to employ higher-order thinking skills to facilitate more creative ideas.

Displaying children’s work

The ways that we display children’s creative works will demonstrate the value we place on them. The main priority is that respect is shown for the children’s representations and our purpose is that children’s work is displayed in meaningful ways. The children’s learning should be clearly evident in the displays and children should be involved when possible. Care should be taken with display techniques to ensure that they add to the aesthetic environment of the service. For example:

- Works can be arranged according to a theme or children’s interest—for instance, the children’s representations of a recent event or their experiments with colour mixing. The children’s recorded comments during and after the process can be added to make the learning more visible.
- Two-dimensional works can be neatly mounted with narrow single or double strips of paper/card on noticeboards in colours which complement the pictures.
- Noticeboards will have clean and well-maintained surfaces and pictures will be attached so they are not crooked or the fasteners (usually staples) do not overwhelm the pictures. Ideally, the displays will be at a child’s eye level as much as possible. Double-sided tape is an alternative. Note: As a safety precaution, any fasteners will need to be securely attached and not be able to be reached by children.
- The consideration of space between pictures is very important to avoid clutter and also to set off individual pictures better.
- Three-dimensional objects (possibly models constructed by the children), books and natural objects (e.g. wood, flowers, plants, shells and seed heads) which are relevant to the display’s theme can be added.

- Drapes in complimentary colours and textural and patterned components to incite interest and investigation can be included.
- Examples of famous works of art (such as by Monet, Picasso, Van Gogh and Ken Done) can complement displays and promote further investigation.
- Large books can be created containing work samples and photographs for children to read and share.

EDUCATOR'S TIP

CHILDREN SHOULD be asked whether they want to have their products or evidence of their processes displayed.

As children view the displays and share them with each other and their family members, they will be able to revisit and extend their learning

A flexible curriculum

Ensuring children will have the space, time and opportunities to develop their ideas will impact on the need for a flexible curriculum that can respond to children's interests as they arise. Following the children's lead and also introducing new ideas through both planned and spontaneous experiences will maintain their active exploration and stimulate their curiosity and learning. There will also be times when flexibility is required following family or a staff member's input or some local community event. Designing a flexible curriculum is also explored in Chapters 11 and 12.

ACTIVITY 6.5

WHAT EXPERIENCES WILL YOU consider offering a group of toddlers following the discovery of a bird's nest in the outdoor play area? The children had been previously engaged in a wide range of activities but have now all been drawn to the discovery. How will you respond to their interests and what changes will you consider making to the program? Remember that some children will only want to discuss the nest while others may become interested in including it their play and their creative representations.

ELEMENT 4 Provide experiences

- 4.1 Identify and provide a range of experiences used to nurture creativity
- 4.2 Provide opportunities for children to practise developing skills in music, movement, construction, visual art and dramatic play in both indoor and outdoor environments

Provide creative experiences

The provision of the open-ended experiences we will provide for children's creativity needs to be carefully considered according to their current interests, abilities and strengths. An overall understanding of possibilities will support our understanding of the resources we can make available. For example, Rhoda

Kellogg (1970) described the progression of children's drawings as consisting of these stages: scribbling, **placement**, shape, design and pictorial. From the first explorations of children making uncontrolled random marks, children gradually learn the required skills to hold and control the tools, and progress from scribbling to deliberately designing and creating early 'pictorialism' (usually in the form of representing people, objects and events in their life).

Placement refers to the action of putting an object in a particular place.

According to Kellogg, the progression of children's drawings shows:

- 20 basic scribbles formed during the scribble stage which progress from a dot through a range of different lines (e.g. single vertical, multiple vertical, zigzag, spiral) to an imperfect circle
- 17 different placements (e.g. a central/right or left/top or bottom placement)
- attempted shapes which later become recognisable shapes (or diagrams) such as circles, crosses, squares, rectangles and other shapes and designs formed by a combination of diagrams (e.g. drawing a house made up of a rectangle and a triangle roof).



Figure 6.9 The joy of making marks and lines

Kolbe (2007) talks about 'the joy of making marks and lines' and of lines gradually beginning to 'speak' to the imagination as 'children become aware that lines can represent things—not only people and objects, but also movements and even sounds' (p. 16). She also describes how children discover both two- and three-dimensional shapes and forms—for example, as they explore cutting out, folding paper and clay, and sand and dough modelling. Colours, pattern and texture are also described by Kolbe and she recognises that children are soon able to discriminate their varied attributes.

The possible experiences we can provide to explore these aspects include:

- *line*—exploring different thicknesses of lines using a wide variety of tools such as thick or thin crayons or paintbrushes; tools to use with wet and dry sand; chalk on pavement stones or brick walls outside; water on outside walls with thick paintbrushes
- *colour*—colour mixing; investigating using kaleidoscopes; transparency, opaqueness and shadows using light tables; changing colours in nature (e.g. autumn leaves)
- *shape and form*—activities with clay, playdough and box modelling; using construction equipment such as building blocks and straws; recognising shape and forms in nature and in everyday life, such as a mandala which is a radially symmetrical design (e.g. a wheel or a flower)
- *pattern*—collage and printing; looking at and using patterned fabrics, wallpapers, artefacts and carpets; exploring patterns in nature (e.g. a peacock's feather or on a shell)
- *texture*—investigating fabrics and other materials (e.g. clay) which are smooth/rough, hard/soft, light/heavy, thin/thick and wet/dry.

Ideally, the range of developmentally appropriate visual art experiences will be provided in play spaces which are uncluttered and fit for purpose (i.e. the right size so children can move freely and required resources are on hand), the resources will be culturally representative and will inspire a child's imagination.

EDUCATOR'S TIP



THE SKILLS, KNOWLEDGE and positive learning dispositions that children acquire through the range of visual art experiences will often be translated into other forms of creative expression.

Promote creative skill development

Children should be provided with opportunities to practise developing skills in music, movement, construction, visual art and dramatic play in both indoor and outdoor environments. The objectives of all these forms are to encourage innovation and critical thinking, emphasise the process rather than the product and provide free access to open-ended resources.

MUSIC AND MOVEMENT

Nurturing an enthusiasm for music and movement involves building on a child's existing skills and knowledge, acknowledging their achievements and providing ample time to explore and experiment. Music and movement experiences will offer opportunities for fine and gross motor skill development as children investigate and practise holding and playing instruments and moving to music. Listening to music, instruments, songs, chants and rhymes will enhance a child's auditory discrimination, and participation in musical and movement experiences can impact on other areas of development such as memory and communication skills.

Singing regularly to a child, and with a child, will help develop their singing skills. Selecting songs that match a child's interests if possible, are developmentally appropriate and may be part of their world external to the education and care service, will encourage participation. These singing skills can be developed by focusing on certain elements that can be found in music, such as pitch and rhythmic patterns. These can be explored by clapping; humming; using sounds such as 'La ... La'; representing them visually (e.g. in drawings, paintings or when printmaking); and demonstrating them when jumping or being involved other modes of movement.

Movement skills will be developed with opportunities for children to respond in their own way to music, songs, stories and poems, and also when they mirror the actions of others (either their peers or adults). As children see other people responding to the rhythms of music or the spoken word, they will often try to imitate what they see and perhaps use them later in their own individual interpretations. Facilitating a child's self-expression through movement, as opposed to adult-led approaches, will support a child's unique representations of their ideas and their temperament (e.g. whether they are reserved or more boisterous).

Educators can, however, provide background support for the development of movement skills by sharing their ideas about rhythms and patterns and encouraging children to plan and discuss their creative movements. Children can be introduced to different ways of moving horizontally or vertically; moving at different speeds and with different levels of intensity (heavy and light); and sometimes just remaining still in a fixed position when music is paused.



Figure 6.10 Movement skills will be developed as children respond to sounds in their own way

AT WORK

PAT (AN EDUCATOR IN A PRESCHOOL) sometimes encourages children to plan their music and movement experiences verbally as part of either a one-on-one or a small-group experience. As he is setting up the indoor and outdoor movement areas with the children, they discuss what music they would like played, or whether there are any instruments they would like including in the 'special' box and any dance props they feel that they will need. These are additional to the usual resources that are always available for the children to use.

As they talk, Pat engages children in shared conversations about their plans for the day. He has a particular interest in dance and is always keen to discuss how the children are going to invent their creative movements. He asks open-ended questions about how they think they will move; whether they will travel fast or slow; what will they be thinking of (the pictures in their head) when they hear a piece of music. Pat leaves the children to explore and try out their ideas but also joins in from time to time and promotes skill development and the children's movement vocabulary by talking about how he moved and why, the rhythms he responded to and the patterns of movement he made. This encourages the children to also reflect and verbalise their responses. This process helps the development of skills such as using different speeds, forces, directions and gestures, which leads to the children beginning to compose and choreograph their own dances.

CONSTRUCTION

Construction activities support the development of 'a range of skills and processes such as problem solving, inquiry, experimentation, hypothesising, researching and investigating' as children 'manipulate objects and experiment with cause and effect, trial and error, and motion' (EYLF p. 35). These activities incorporate a wide range of resources including commercially produced interlocking or magnetic components, natural wood blocks or blocks made of other materials, other forms of natural materials, box construction (both large and small) and model kits.

Young children's curiosity and enthusiasm to explore will be promoted with appropriately sized interlocking and stacking resources with which they can compare different shapes and colours, learn how to assemble and take apart, and create visually appealing structures. Grasping, lifting and manipulating blocks will improve fine motor skills and hand-eye coordination. Skill development can be encouraged by offering resources which have different properties—textures, patterns and sizes—and verbalising what a child is doing to encourage critical thinking, concentration and problem solving. As children learn more about the properties of the shapes and how they interlock, they will begin to make decisions about possible designs and develop an understanding of sizes, shapes, position and balance.

Through construction activities, children learn how to design and make sturdy structures and about early mathematical concepts (e.g. size, sequencing, quantity, sorting and classifying as an important precursor to understanding patterns, relationships and symbols) and spatial awareness. Older toddlers and preschoolers can often be seen engaging in pretend play during their construction projects, for example, building homes out of large boxes or becoming road workers when they have built box cars.

EDUCATOR'S TIP



THE PROVISION OF opportunities for children to practise developing skills in visual art is covered earlier in this chapter.

These pretend-play opportunities can be extended with the addition of props. Construction activities can take place in both indoor and outdoor learning environments and are ideal opportunities to engage cognitive reasoning and social and communication skills and children's imaginations.

DRAMATIC PLAY

Dramatic play is important because it promotes creativity, the use of imagination and flexible thinking. Young children can be seen imitating people and events in their life in their pretend role-play experiences. They will often be seen adapting resources to meet their play requirements, and acting out stories that demonstrate their culture, home life and understanding about their environment. When engaged in dramatic play, children can use their imagination to become any character and act in any way they can invent. The scenarios that children create are usually spontaneous and child-initiated and can involve other children or be played out alone. They develop children's thinking and language skills and usually contribute to a child's sense of identity as they 'explore different identities and points of view in dramatic play' (EYLF p. 23).

Infants and toddlers will frequently substitute or find alternative uses for some of their play equipment. For example, three-dimensional shapes could become cakes or sandwiches at a teddy bears' picnic. Toddlers are particularly interested in experiences where they can imitate adults in their life and try things out for themselves. Preschoolers will have developed the required self-help skills to use dress-ups and will be more interested in cooperative play and developing play scripts with their peers.

Role play provides opportunities to experiment and devise ways of using resources to represent a child's thinking and the scenarios they want to create. Home-corner, puppets, small-world and other resources both indoors and outdoors that can be adapted by the children to become part of their play will support their developing dramatic play skills. So will adequate time to develop story lines and the provision of props. Observing the children's interests and making additional resources available will extend learning and creative thinking possibilities.

Children will be able to engage in independent learning opportunities as they make choices and decisions. We can, when appropriate, extend the learning potential by telling stories related to the role plays we witness and becoming involved in shared conversations as we join in the play.



Figure 6.11 Puppet theatres help a child represent their thinking

ELEMENT 5 Evaluate experiences

- 5.1 Use a range of methods to evaluate children's learning from the implemented creative experiences
- 5.2 Reflect on the evaluations and make ongoing modifications to the curriculum to stimulate interest and involvement in creative activities

Evaluate creative experiences

A child's individual context (their home life, culture and experiences), the learning environment we provide and the strategies we use will all impact on a child's opportunity to be 'creative'. Ongoing observations of children's participation in any implemented creative experiences will enable evaluation of their effectiveness and relevance for individual children.

Any developmental delays or risk and protective factors in a child's home environment will need to be considered. Early identification of any factors and support wherever possible to provide a safe environment, and to engage and work with families to manage a child's health needs, eating behaviours and physical activity, will contribute to a child being able to participate in the educational program. For information on headline indicators for children's health, development and wellbeing, refer to the Australian Institute of Health and Welfare report listed at the end of this chapter.

Knowledge of how a child is affected by their individual circumstances (e.g. in relation to the headline indicators) needs to be considered. This will assist in the development of an evaluative tool in terms of understanding their possible impact on a child being able to engage fully in creative pursuits.

We will be able to assess all aspects of a child's learning as we observe them in their creative projects and then consider the findings holistically in terms of development and learning. We will also be able to assess whether we provided:

- enough time for children to become immersed in their projects so they were able to develop their ideas
- appropriate challenges to stimulate and motivate their thinking
- opportunities for children to discuss their thoughts, processes and products
- access to resources including the artworks and inventions of other people.

ACTIVITY 6.6

DEVELOP AN EVALUATIVE TOOL for the creative experiences you will plan to provide for young children. How will you support young children to master key developmental tasks, engage with family members and provide safe environments and relationships? Also, consider how you will assess a child's holistic development while they are engaged in creative experiences.

A range of methods can be used to collect evidence of children's learning focusing on their creative projects, for example:

- *anecdotal/running records*—recording a child's actions and speech during and after their creative activities
- *checklists*—recording what a child can do, knows and understands
- *photos*—recording processes and products
- *time samples*—recording the amount of time a child spent at a particular creative activity
- *work samples*—children's artwork and their recorded comments.

ACTIVITY 6.7

COLLECT A RANGE OF RECORDED observations to provide evidence of a child's learning focusing on their creative projects.

Modify the curriculum

An analysis of the collected observation methods and the evaluative tool will help determine necessary ongoing modifications and changes to extend children's inquiry-based learning and stimulate their involvement. Questions and reflections based on the effectiveness of the creative experiences offered will indicate improvements. Consider, for example:

- the children's engagement
- their processes and products
- the suitability of the resources and the physical and human environment
- identified issues or areas of improvement.

ACTIVITY 6.8

ANALYSE THE EFFECTIVENESS of the learning samples collected in Activity 6.7.

SUMMARY

Creativity has been seen to be linked to the development of original ideas and children's self-identity and self-confidence. It can be nurtured by the provision of a wide range of developmentally appropriate, open-ended and flexible resources and experiences. It has been advocated that children may at times need support to learn techniques and skills but, for the majority of the time, they should be able to have sufficient time and space to explore at their own level and interest.

Creativity has been considered with regard to developing skills and knowledge in visual arts, music and movement, construction activities and dramatic play. Through multiple hands-on experiences in these creative mediums, children can become involved in meaningful critical thinking and problem-solving activities and transfer the positive learning dispositions they acquire to all areas of their learning. This chapter has demonstrated how observation methods can be used to evaluate children's learning in creative areas separately and also as part of holistic learning and development.

Key terms

aesthetic	137	metacognitive	150
creativity	136	placement	152
malleability	147	powerful text	141

END-OF-CHAPTER REVIEW

This chapter has provided the background content and practical workplace-related activities to enable a student to prepare for the assessment of a nationally endorsed unit of competency.

Review questions

- How will you foster creativity through the physical environment?
- How will you foster creativity through the human environment?
- How will you foster creativity through a learning framework?
- How will you provide opportunities for children to practise developing skills in music, movement, construction, visual art and dramatic play in both indoor and outdoor environments?
- How will you evaluate the experiences designed to nurture creativity?

Mapping grid

This grid maps each element to: 1) the chapter activities; 2) the review questions listed above; and 3) references made within the chapter to *National Quality Framework* (NQF) documents. Performance criteria are an essential consideration and are listed under each element heading within the chapter.

Element	Activity	Review questions	NQF documents: NQS; EYLF; FSAC; <i>Guide to National Law and National Regulations</i> (GNL&R)
Element 1 Foster creativity through the physical environment			
	6.1	1	NQS: 3.2.1, 1.1
	6.2		EYLF: pp. 21, 34, 37, 42, 46
	6.3		
Element 2 Foster creativity through the human environment			
		2	EYLF: pp. 14, 34
Element 3 Create opportunities and provide experiences that encourage children to express their feelings, needs and ideas			
	6.4	3	NQS: 1.1
	6.5		EYLF: pp. 9, 34
Element 4 Provide experiences			
		4	EYLF: pp. 23, 35
Element 5 Evaluate experiences			
	6.6	5	
	6.7		
	6.8		

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