DOCUMENT RESUME

ED 421 226 PS 026 666

AUTHOR Stomfay-Stitz, Aline M.; Hinitz, Blythe F.
TITLE Integration of Peace Education Conflict Resolution with the Arts and Humanities: A New Agenda for a New Century.
PUB DATE 1998-02-00
NOTE 24p.; Paper presented at the Annual Conference of the Eastern Educational Research Association (Tampa, FL, February 1998). Page 19 contains some illegible print.
PUB TYPE Information Analyses (070) -- Speeches/Meeting Papers (150)
EDRS PRICE MF01/PC01 Plus Postage.
DESCRIPTORS Aesthetic Values; Art Education; Conflict Resolution; Cultural Awareness; *Curriculum Development; Early Childhood Education; Educational Change; Educational Innovation; Elementary School Curriculum; *Humanities Instruction; *Peace; Preschool Curriculum; *Prosocial Behavior
IDENTIFIERS *Peace Education

ABSTRACT

This paper discusses the integration of peace education into early childhood education through the arts and humanities curricula, considering several pedagogical developments which indicate a more favorable climate for this integration, including: (1) aesthetic literacy programs, including peace museums and the role of children's literature; (2) neuroscience developments such as whole brain learning which recognizes the importance of infant and early childhood development; (3) interdisciplinary experiences within an integrated curriculum framework; (4) social/affective education beginning with early childhood; (5) ecological and social responsibility as an expression of the integration of learning in science and social studies; (6) technological literacy; (7) cultural contexts for learning; and (8) spiritual and philosophical hopes for humanity expressed as goals for the new century. The paper argues that these new insights hold the promise of addressing humanity's most perplexing problem: how to resolve conflicts and live in peace and harmony in our culturally diverse society. Contains 75 references. (JPB)

Integration of Peace Education/Conflict Resolution with the Arts and Humanities: A New Agenda for a New Century

Aline M. Stomfay-Stitz,Ed.D.
University of North Florida,
Jacksonville, FL 32224

Blythe F. Hinitz, Ed.D.
College of New Jersey
Feastersville, PA 19053

Paper prepared for presentation at the annual conference of the Eastern Educational Research Association, Tampa, Florida, February, 1998

Introduction

The integration of the arts and humanities with peace education and conflict resolution offers a daunting challenge for most educators. Based on a past decade of research and publications, the authors believe that a historical moment at the close of the century has arrived to define and expand this noteworthy curriculum - peace education- with a special emphasis on the role of the arts and humanities in the early childhood curriculum.

Leading researchers have described peace education as an "alternative" curriculum for early childhood education(Spodek & Brown, 1993), including teaching about nonviolence, conflict resolution, economic well-being, political participation, and concern for the environment, which will be used as a common ground for discussion (Stomfay-Stitz, 1983). Furthermore, several building blocks of the peace education curriculum are also the generally recognized guidelines for early childhood settings known as Developmentally Appropriate Practices(DAP) (Bredekamp, 1987; Bredekamp & Copple, 1997). In recent years, the practices have been analyzed, debated, and finally recognized as containing elements of a peace education curriculum (Hinitz, 1994). Generally, they are identified as containing: (a) development of an awareness of self, especially the child's self concept; (b) an awareness of others, especially the community; c) conflict resolution and problem solving; (d) a love of nature and inclusion of science; (e) global awareness and multicultural education; and (f) stimulation of the child's imagination through the creative arts (Hopkins, Winters & Winters, 1988, 1990; Stomfay-Stitz & Hinitz, 1995).

Emphasis on the latter area - creative arts and the arts and humanities - will be the central focus of this paper, to initiate a dialogue for innovative ways to introduce a peace education curriculum into mainstream early childhood programs. A rationale for such an approach has already been explored by the authors in previous research (Stomfay-Stitz & Hinitz, 1995, Hinitz, 1990, 1994, 1995a; 1995b).

Complementary to the content or subject area for the arts and humanities is the ***process*** or essential performance skills that define how the creative arts take place. The necessary arts knowledge base along with the prosocial skills of cooperation, can influence a child's caring and concern for others, along with sharing, appreciation of the similarities and differences among people and cultures, and the skills to problem solve and resolve conflicts peacefully.

Described as the Peaceable Classroom by Kreidler, Levin and others, the environment has had a strong impact on the development of attitudes about self and others, especially in the early years of schooling (Kreidler, 1984, 1994; Levin, 1994; Carlsson-Paige & Levin, 1985). The environment or setting for the child's learning should be one that ideally fosters synergy with a peace education curriculum. In such an environment, children explore and hone their skills for coexistence in groups.

As an added dimension for the integration of the arts and humanities, the setting has been a special focus for research. Early childhood educators from around the world have studied a noted early childhood center in Italy as an example of an environment which fosters artistic, musical and creative endeavors, located in the schools of Reggio Emilia.(Edwards, Gandini & Forman, 1993). The possibility of integrating portions of the early childhood curriculum with a focus on the creative arts is one that offers intriguing possibilities. For example, incorporation of the ***atelier*** model or ***children's art studio*** within the classroom setting has produced an ideal environment for the maximum development of the child's cognitive, affective, and creative experiences.

Clearly, the content or discipline-based knowledge imparted in an integrated curriculum model for the early childhood curriculum, combined with the affective and supportive environment, could serve as the blueprint for an ideal program for young children.

Rationale

In the shadow of the new century, early childhood practitioners and researchers have identified components that comprise essential conditions for learning: a safe, nonviolent, positive environment based on problem solving and enhanced literacy, numeracy and creativity. Learning about and using conflict resolution and positive problem solving can be enhanced by moving the arts and humanities into the center, rather than the periphery of our educational efforts. Clearly, the arts allow focused judgment and expression of ideas common to humanity: the dream of living in peace, tolerance and human understanding. Peace education through the arts and humanities can meet the varied needs of a greatly diversified early education population.

This research recognizes that a peace education curriculum should be viewed as the creation of a new way of looking at our classrooms and other settings for young children. Early childhoood educators can learn to integrate these innate, human goals for achievement and understanding through creative modes that are centuries old - the arts and humanities.

Positive Strands Suggestive of a Favorable Climate for the Integration of Peace Education and the Arts & Humanities

In recent years, exciting possibilities have emerged or re-emerged as positive trends indicative of a more favorable climate for the integration of peace education and the arts & humanities, as proposed by this paper. These include: (1) Aesthetic Literacy, an art-centered learning proposed for early childhood education; (2) Neuroscience (Whole Brain Learning or Brain-Based Learning), which recognizes the importance of infant and early childhood development: (3) Interdisciplinary experiences within an Integrated Curriculum framework (adapted from Progressive and Open Education); (4) Social/Affective Education beginning with early childhood; (5) Ecological and Social Responsibility as an expression of the integration of learnings in science and social studies ;(6) Technological

literacy (with cyberspace offering a new frontier for collaboration across global borders) (Hinitz & Stomfay-Stitz, 1997); (7) Cultural contexts for learning which recognize changing demographics and the integration of multicultural/ global education (Stomfay-Stitz & Hinitz, 1996); and (8) Spiritual and philosophical hopes for humanity expressed as goals for the new century. These current educational foci articulate the highest aspirations for humanity - living in peace, harmony and tolerance. Because of space and time constraints, only a few of these strands will be discussed here. Previous research by the authors is available in publications cited in the References and in papers included in ERIC databases.

Aesthetic Literacy for Children

The first strand, Aesthetic Literacy for young children will be linked briefly with applications in the peace education/conflict resolution curriculum, especially as related to early childhood education.

The arts have played a major role in the early childhood curriculum, including the central areas of music and movement, a wide range of art media, play, creative drama and role play. All draw on the fact that the arts should occupy a central place in the daily curriculum because they build "children's interest, motivation, and learning in all subject areas."(Jalongo, 1990; Jalongo & Stamp, 1997). In addition, these arts for K-4 standards include: "4. Understanding the visual arts in relation to history and culture" and "6. Making connections between the visual arts and other disciplines."(Thompson, 1995). The humanities have traditionally included literature, philosophy and history. All three areas can and should be central to the early childhood curriculum. Children's literature and the entire area of emergent literacy can be linked to the artistic expression of young children. In addition, the National Art Education Association has crafted developmentally appropriate practices for the Visual Art Education of young children (Colbert & Taunton, 1997; McWhinnie, 1992).

In a definitive study of the role of the arts in the lives of young children, Jalongo & Stamp have explored extensively the arts as a form of communication and "a special language" that can be nurtured in homes and developmentally appropriate classrooms or centers. They included research on family and school-based support, socialization, and nurturance of *all* children in the creative arts (Jalongo & Stamp, 1997). New, intriguing possibilities for a greater role of the arts have been suggested, including the central place of dance and drama in the early childhood curriculum (Schoon, 1997).

One aspect is of particular interest : the primary role of the parent in nurturing the arts and humanities in young lives. With a current, nation-wide interest in strengthening family roles and greater involvement in their children's education, several strands of research are relevant. Family members can play an even greater part in the provision of role models who support the child's enthusiasm for the arts, providing many chances for the social interactions and actual creation involved in daily experiences.(Jalongo & Stamp, 1997). Similarly, the teacher or caregiver also serves as a powerful role model in the Peaceable Classroom model demonstrating the prosocial behavior and peaceful attitudes needed for ideal role modeling to occur.(Stomfay-Stitz, 1992).

A related perspective that has application for the integration of peace education is a well-known initiative in the arts and aesthetics known as Discipline-Based Arts Education(DBAE), as proposed by the Getty Center for Education in the Arts(Getty Center, 1985; Eisner, 1987; Herberholz & Herberholz, 1990; 1990; National Art Education Assoc., 1986; Clarke, 1987). Included are several areas: Creation of art, art history, art criticism and aesthetics(Goldberg, 1997).

One aspect of this perspective is especially relevant to our research - that of the arts as an enhancement to our understanding of human experience and for the transmission of cultural values(Goldberg, 1997). For example, children are very much aware of the importance of war and peace in human events. Psychologists and educators over the past nine decades have recorded children's awareness of the many wars that have stretched

from milennium to milennium -World War I and II, the Korean, Vietnam, and Gulf Wars. Numerous research studies center on the recorded childhood reactions and perceptions of violence, uprooting, and fears for parents and families. Even young children during the Gulf War expressed fears that violence would eventually reach America, based on their first hand perceptions from television. Others expressed sympathy for the victims of war, the children of Iraq and Israel(Stomfay-Stitz, 1993) and more recently in Bosnia(Art as a catalyst, 1997).

A praiseworthy venture that illustrated the use of "art as a catalyst for peace" was undertaken by Deborah Shank-Smith, art education professor at Northern Illinois University. She forged a partnership for a study abroad program offered jointly with universities in Croatia and the Netherlands. In 1994 at a conference, she reported that she met Croatian art educators who were using art to help Croatian and Bosnian children who had been abandoned or orphaned by war to overcome their traumas(Art as a catalyst/Smith-Shank, 1997). The idea, she reported, was intriguing and so in the DeKalb(Illinois) schools, she had her own students write lesson plans about war and peace in art, teach them to students and integrate a multicultural approach. In addition, her classes used paintings by Marc Chagall that illustrated war and the Russian persecution of Jews to relate to the conflicts between Muslims and Christians taking place in Croatia and Bosnia. Not only were the realities and stark facts about war documented by the artist's feelings and emotions but also his hopes for peace were communicated as well. First, students in the schools chosen for the project "imagined their neighborhoods in peace and at war." The results were paintings that were exhibited in "War and Peace in Fantasy and Reality" in Zagreb, Croatia and in Portugal, described as a "historical art project that demonstrated their desire for a peaceful world" (Grauer, 1994).

While older children participated in the Croatian project, younger children were engaged in a similar one known as The Children's Art Bridge, which is a volunteer international arts exchange program, founded by Alana Hunter, who teaches alternatives to

violence to children in Eastern Europe-St. Petersburg, Russia and the Ukraine (Hunter, 1997). Children "meet through the art, in ways that range from letter writing and sharing their art" with projects that connect "child and aid organizations globally." (Lion and the Lamb, 1997).

Application of Discipline-Based Art Education with Themes of Peace

For this reason, integration of various art areas with peace-related themes would be an appropriate beginning point for early childhood educators(Jampolsky, 1982; Mesrobian, 1992; Parks, 1994). Such curriculum planning would be complementary to the goals for Discipline-Based Art Education discussed previously. It is especially the emphasis on the creation of the art and the transmission of cultural values that are of interest (Feeney & Moravcik, 1987; Cole & Schaefer, 1990). As discussed above, children can first consider the question: "What is peace? What does peace mean to me?"

One logical approach would be to study and discuss a noted painting or work of art which is based on an understanding of peace. Several peace educators have launched their Peaceable Classroom model by discussion and creative activities that center around the noted painting by Edward Hicks(1780-1849) titled ***The Peaceable Kingdom*** . Educator-initiated conversations about the painting which depicts animals, wild and domesticated, all sharing the same space, living together in peace, have served as the impetus for further study and activity.

The first author viewed one of several variations of the original painting by the artist in the Abby Aldrich Rockefeller Folk Art Museum in Williamsburg, Virginia. There was a sense of peace with a message of harmony and tolerance that was pervasive for all children and adults present. In any case, teachers have used the work of the artist to bring a child-centered meaning of "what peace means."

For all of these reasons, it is logical to begin with a simple concept - "What does peace mean to me?" Children could brainstorm and contribute their ideas with their personal understandings. As both authors work with preservice and inservice teachers, we

note that many express their reluctance and lack of experience with peace education and their inability to "deal with issues of peace and war." For teachers who may not have an extensive background on peace education or may not feel comfortable with introducing this activity, an essay on "Imaging a Peaceful World Future" could serve as a valuable background and rationale that could eventually be translated into child-appropriate language and art, literature, and music activities (Haessly, 1997). Furthermore, Jacqueline Haessly, a noted peace educator, has spent the past twenty-five years engaged in "Imaging Peace" workshops for professionals, family groups, children and young people. Her experiences confirm that "children between the ages of five and nine" can indeed express their images of peace in concrete terms, drawing pictures of family, home, and friends at play.

Sadly, the opposite situation is also in evidence - the increase of violence in young lives. Researchers working with young children over the past decade have all noted an increase in violence-saturated art, poetry, and other creative projects. Both authors have numerous examples of children's violence-dominated art, which also spills over into their play. Concerns over the inroads of community and neighborhood violence have been well-documented. Numerous publications have recorded how frightened young children are when forced by circumstances to live in homes and neighborhoods threatened by daily violence.(Garbarino & Kostelny, 1991). Their creative expressions in art, poetry, music and literature have resulted also in motivation for many community-based projects, several linked with peace education, learning that occurs ***outside of the school setting***, which may offer a new model for consideration.

The Peace Arts Center and Peace Museum

Typical of such endeavors are the efforts of two unique learning sites, the ***Lion and the Lamb Peace Arts Center*** at Bluffton College(Mennonite Church), Bluffton, Ohio and the ***Peace Museum*** in Chicago. Since its founding in 1987, the first example, the Peace Arts Center promoted peace with children "through the arts and literature" by developing

programs for children, preschool through high school which "emphasize diversity, appreciation of the environment, promotion of self respect and dignity, and experimenting with nonviolent methods of responding to conflict." In workshops and classes, teachers and others who work with children are taught peace-making skills "for adults working with children." In addition, the Center provides public access to "creative works which encourage children to explore peace issues." (The Lion and the Lamb Peace Arts Center, 1996). A valuable resource exists for students and community residents with over 4000 books assembled into a collection titled "Children's Literature for Building Shalom." (Hostetler, 1995).

In recent years, a possible new model for teaching peace education - the peace museum - has been advanced for consideration. Indeed, the peace museum already exists in several nations, such as Japan, Northern Ireland, and the Netherlands (Duffy, 1993; van den Dungen, 1993). New practical methods for the integration of peace education into the mainstream curriculum of schools, has been viewed as a common mission for peace educators. The peace museum model could also include a mini-museum variant, appropriate for an individual classroom, center or school.

For all of these reasons, both authors welcomed a personal visit to the Peace Museum in Chicago while attending a conference there in April 1997. We would both then have the chance to assess the potential of a peace museum as a new vehicle for peace education. During our research, we had already discovered a new variation of a peace education project - a "Kids' Peace Museum" in cyberspace(Hinitz & Stomfay-Stitz, 1997).

During our visit in Chicago, we noted that the current exhibits at the Museum were student-based, interactive creations primarily for middle/secondary students. However, we did view several creative arts projects for younger children. The Peace Museum had launched an in-school peace education program during the school year, working with all grade levels. Activities included the arts and poetry about peace issues. In addition, the importance of role models was recognized with frequent artist-teacher and teacher-parent

workshops provided. In this way, children could be helped "to visualize peace and learn conflict resolution skills through writing, drawing, role playing, photography and other creative activities."(Peace Museum Release, Summer 1995).

The Role of Children's Literature

Certainly, the vital role of children's literature paired with peace education and the arts and humanities, deserves scrutiny. Books, poetry and role play or creative drama can all be used in the early childhood classroom. One researcher, Julie Hodges observed prescholers' behavior at Calvert Memorial Hospital(Maryland) and found that literature was an especially effective means of increasing awareness and understanding of social skills and resolving conflicts. Reading stories to the children was a first step, followed by a discussion of the conflict and finally brainstorming possible ways to show how it was introduced or could be resolved.(Hodges, 1995). Children could also perform short skits that focused on the conflict, with children also practicing their skits with puppets. Role playing involved scenes from the story where they could discuss the conflict and act out possible solutions. Children also created their own story about a personal conflict or one which they were imagining. After reading familiar fairy tales, children can also create their own about a conflict which they had experienced. These stories could be dictated into a tape recorder.

Creative drama could revolve around a box with costumes, involving conflicts to be solved. A popular version could include The Three Pigs and their conflict with the Big Bad Wolf as a logical beginning (Ingrassia, 1994).

Neuroscience and Brain-Based Learning

A second positive strand in the late nineties is research in neuroscience. Though still controversial, brain research has important implications for early childhood and primary education. The work of Marian Diamond and Robert Sylwester is of special note. Diamond has studied mammalian brain development extensively, reporting that a social, stimulating, and continuously changing environment produces a thicker and more

effective cortex than environments that do not contain these features. The implication is that a child should learn how to solve school-based problems while young (Diamond, 1988). Historically, social/emotional development has been of special importance in early childhood education.

On the other hand, Robert Sylwester, throughout the nineties has concluded that "neural networks . . . (may be) fully equipped at birth to function successfully in the physical world." As a result, he poses the intriguing possibility that "learning is actually a search through our brain's existing library of operating basic networks for the combinations of those that best allow us to respond to the current challenge."(Sylwester, 1986, 1994, 1995a; 1995b). The implications for language and creative activities are of special note. Sylwester further expanded on the concept that the basic networks process "environmentally dependent, highly predictable human functions such as language that develop during childhood." It is especially during the preoperational period when "experience, parenting and teaching help to define and strengthen the most useful connections." In sum, Sylwester described a "supportive, stimulating, interactive, multi-sensory childhood environment" as one that could enhance this maximum development for the child.(Sylwester, 1995b). Expanded implications have been proposed for the general curriculum by Gardner and others (Gardner, 1993; Armstrong, 1994) and for the early childhood curriculum by Shore(1997), among others.

In view of this positive perspective of human development, especially the critical "window of opportunity" to maximum the young child's cognitive, affective, social, and creative capabilities, to fail to provide an enriched, positive, holistic education, would be a lost opportunity. It is now sixty years since a pioneer early childhood educator and noted peace educator, Maria Montessori, had reached similar conclusions. She recognized the vital elements of multisensory, active learning and the importance of the prepared environment in the child's life. In addition, her classic, Education and Peace, articulated her belief in the importance of the fullest development of children, their physical, spiritual,

moral, and artistic capabilities - with education as the cornerstone of peace.(Montessori, 1932/1972; Wolf, 1989, 1991; Stomfay-Stitz, 1993). In recent years, leading constructivist researchers have formulated a similar, expanded perspective for the nurturance of young children (DeVries & Kohlberg, 1987).

Social/Affective Education

A third positive strand is the growing recognition of the importance of Social/Affective Education for young children. In a landmark study, Daniel Goleman has cited the correlation between emotional and behavioral problems and impaired cognitive functioning. (Goleman, 1995) Adding to Howard Gardner's Theory of Multiple Intelligences, Goleman made the case for "emotional intelligence" with an emphasis on recognizing the importance of emotional competencies, especially in young children.

The thrust to teach prosocial skills is a valid one (Stomfay-Stitz, 1992). A first step would be to create an atmosphere for learning cooperation, learning to share materials, learning to ask questions and describe projects and products, as well as responding appropriately to the expression of emotions. All of these elements are relevant to activities in the arts and all are an important element for the success of young children's art activities and performances. ***In sum, art is a social endeavor to be communicated and shared***. Social/Affective Education has been the source of enhanced dimensions for the classroom environment, learning, and motivation of young children (Epstein & Elias, 1996; Edwards, 1990; Hale & Rhomberg, 1995).

In relation to peace education, communication of thoughts and feelings, even strong emotions concerning violence and fear, have a valid place in the curriculum. Children can openly express what they are thinking and feeling. The mural as an art medium is a logical first step. Here, children can first brainstorm, and then draw and paint their own ideas about violence - followed up with what "Peace Means to Me." The role of art therapy has been recognized for decades. Clearly, getting in tune with their own emotions and learning to manage them appropriately can be an important element for success.

In the past few years, both authors have identified teachers and schools where the social/emotional areas of the classroom can be enhanced with the introduction of the motifs or central organizing principles of peace and conflict resolution. For example, peace has been used as a school-wide theme in Hamilton, West Winsor and East Winsor School Districts in New Jersey. The second author proposed Peace as a theme for student projects in an integrated creative arts teacher education course. The results were imaginative and creative, including poetry, songs with movement activities, a peace dance based on traditional Africal tribal music and group singing, and a Peaceful Peoples Dance based on Native American traditions. When presented with the theme of Peace, students in early childhood education courses recognized, researched, and created projects appropriate for the early childhood/primary area.(Hinitz, 1998).

Early in the school year, many classroom teachers consciously create the Peaceable Classroom model. Here, they first attempt to inculcate a sense of group-consciousness or cooperative coexistence, learning to resolve conflicts peacefully with a sense of camaraderie established as a first step. Use of the Peace Quilt is a typical project.

At Jacksonville Beach Elementary School(Jacksonville, Florida) students crafted a Peaceable Planet Quilt that took thousands of hours to stitch. They first painted pictures on a blanket that depicted the "Peaceable Kingdom" theme of people and animals getting along together without hatred or violence(as discussed in a previous section on the Edward Hicks painting, "The Peaceable Kingdom"). In addition to the integration of art and the creative fabric project, teachers added a new element - writing letters to community and national leaders, celebrities and sports figures, asking them "to take a turn learning to quilt." Real life quilters came from all corners of the community. One bus driver came in daily after delivering children to their homes. All had an opportunity to contribute their quilting skill. The Peace Quilt also hung in the local Cummer Art Museum because experts there considered the quilt as "a piece of art" and helped children "to think about how to live in peace and harmony."(Stomfay-Stitz, 1997).

Building on the Peaceable Classroom, several schools have expanded into a whole school creative project based on the Peaceable School model. Valley View Elementary School in Menomonee Falls, Wisconsin is a leading example. Here, students crafted a school wide mural project on the theme "Peace Begins with Me." The mural on the school's walls began at the entrance and continued throughout the school, ending on a long wall of the basement cafeteria. The project depicted children from various ethnic and cultural groups working and playing together in harmony. It was entirely the work of students, teachers and parents who all painted a portion of the mural. A golden cord was the last piece of the mural to be painted in, as a symbol of peace. An actual "Golden Cord for Peace" was sent to astronaut, Dr. Jerry Linegar, who actually carried the "Golden Cord for Peace" with him when he went aboard the space station Mir in January 1997. The project was under the direction of an artist in residence with a volunteer parent serving as mural coordinator. Individually or collectively, children can be inspired to undertake a classroom or school-wide art project- one that expresses their hopes and dreams for a world of peace (Stomfay-Stitz, 1997).

Integration and Interdisciplinary Learning for Young Children

A fourth positive strand identified is the strong case for the integration of several content areas when planning the early childhood curriculum. The research on how children learn best stresses active involvement in the construction and reconstruction of their learning as they continually relate new knowledge to what they already know. Knowledge is constructed through social relationships and is affected by culture variables. (Pappas, Kiefer & Levstik, 1995; Charbonneau & Reider, 1995).

Children can show their knowledge of "what peace means to me" through several art media, such as puppetry, poetry, storytelling, song, dance, and creative drama. The creative arts can be integrated with the social studies to produce the integrated curriculum described by progressive educators from Dewey(Dewey, 1934/1958; Tanner, 1997) and Kilpatrick to Katz and Chard (Katz & Chard, 1989).

Ecological and Social Responsibility

A fifth strand - Ecological and Social Responsibility shows concern for living together, sharing resources on our fragile planet, Earth, which can motivate even young children to consider ways to recycle and preserve. Through the creative processes of art, poetry, creative writing and music, credible aesthetic projects have been completed(Hinitz & Stomfay-Stitz, 1996). Showing children ways to work toward the quality and well being of all in the community has been viewed as a first principle of good citizenship (Berman & LaFarge, 1993). To teach responsible stewardship for earth's limited resources, is a praiseworthy undertaking many teachers will embrace.

An interesting example of a primary grade project titled "The Earth Is Our Home" was described as one that promoted environmental responsibility. In addition, a multicultural approach was integrated with the leadership of a Native American visual artist who shared her respect for the earth with art, dance and music. (Hoot & Foster, 1993). After studying an Australian creation story, the children crafted their own artistic production that included a view of the earth as a total living entity. Soon parents joined their children in a project that involved the collection of trash to be recycled for set materials (for the play production) and worked toward community solutions to pollution problems(Hoot & Foster, 1993).

For classrooms that may be filled with new Americans, teaching social responsibility has emerged as an area that could be reinforced in the Peaceable Classroom model. Here children could be shown ways to work toward the quality and well being of all in the community. Children can study careers that create peace or save lives. Children can even learn about the Peace Corps, perhaps forging a partnership with a Peace Corps returned volunteer. An online project known as Worldwise Schools is available, where students can learn about different corners of the globe where Peace Corps volunteers serve (WorldWise Schools, 1997). Even young children can "imagine" their future as a teacher, nurse, forest ranger, marine biologist or environmentalist. All are life-affirming careers that

can be introduced to children under the label of peaceful schools and communities where all are responsible for living together in harmony and tolerance.

Conclusion:

Peace education is a credible part of the early childhood curriculum. The arts and humanities provide an expanded dimension for creative expression and learning. Artistic knowledge and aesthetics can become a vital portion of the curriculum. Research in neuroscience and advances in arts education point to a more comprehensive view of learning for young children. These new insights hold the promise of addressing humanity's most perplexing problem - how to resolve conflicts and live in peace and harmony in our vastly changed, culturally diverse society of the twenty-first century. The arts and humanities, paired with the goals of peace education and conflict resolution, are creating a new core foundation for the early childhood curriculum in the new century.

References

Armstrong, T. (1994). Multiple Intelligences in the classroom. Alexandria, VA: Association for Supervision and Curriculum Development.

Art as a catalyst(Deborah Smith-Shank)(Spring 1997). Northern Now,(Northern Illinois University), 10.

Berman, S. & LaFarge, P. (1993). Promising practices for social responsibility. Albany, NY: State University of New York Press.

Bredekamp, S. (1987). (Ed). Developmentally appropriate practice in early childhood programs serving children from birth through age eight. Washington, DC: National Association for the Education of Young Children.

Bredekamp, S. & Copple, C.(1997). (Eds.) Developmentally appropriate practices in early childhood programs (Rev. ed.). Washington, DC: National Association for the Education of Young Children.

Carlsson-Paige, N. & Levin, D.E. (1985). Teaching young children in violent times: Building a peaceable classroom. Cambridge, MA: Educators for Social Responsibility.

Charbonneau, M.P. & Reider, B.E. (1995). The integrated elementary classroom: A developmental model of education for the 21st century. Boston: Allyn & Bacon.

Clarke, G.J. (February 1987). Organizations voice support for Art Education. Educational Leadership 44(5), 96.

Colbert, C. & Taunton, M. (1997). Developmentally Appropriate Practices for the Visual Arts Education of young children. Reston, Va: National Art Education Association.

Cole, E. & Schaefer, C. (1990). Can young children be art critics? Young Children, 46(2), 33-38.

DeVries, R. & Kohlberg, L. (1987). Programs of early education: The constructivist view. New York: Longman.

Dewey, J. (1934/1958). Art as experience. New York: Capricorn Books.

Diamond, M. (1988). Enriching heredity: The impact of the environment on the anatomy of the brain. New York: Free Press.

Duffy, T. (1993, Winter). An environment for peace education: The peace museum idea. Peace, Environment and Education, 14: 3-12.

Edwards, C., Gandini, L. & Forman, G. (Eds). (1993). The hundred languages of children: The Reggio Emilia approach to early childhood education. Norwood, NJ: Ablex.

Edwards, L.C. (1990). Affective development and the creative arts: A process approach to early childhood education. Englewood Cliffs, NJ: Merrill/Prentice Hall.

Eisner, W.E. (December 1987). Discipline-Based Art Education: A reply to Jackson. Educational Researcher 16(9), 50.

Epstein, T. & Elias, M. (1996, October). To reach for the stars: How social/affective education can foster truly inclusive environments. Phi Delta Kappan, 78(1), 157-162.

Feeney, S. & Moravcik, E. (1987). A thing of beauty: Aesthetic development in young children. Young Children, 42(6), 6-15.

Garbarino, J. & Kostelny, K. (1991). No place to be a child: Growing up in a war zone. New York: Lexington Books.

Gardner, H. (1993). The theory of multiple intelligences. New York: Basic Books, Inc.

Getty Center for Education in the Arts. (1985). Beyond creating: The place for art in America's schools. Los Angeles, CA: J. Paul Getty Trust.

Goldberg, M. (1997). Arts and learning: An integrated approach to teaching and learning in multicultural and multilingual settings. New York: Longman.

Goleman, D. (1995). Emotional intelligence. New York: Bantam.

Grauer, K. (Ed). (1994). Art Education for children in crisis. ERIC Document Reproduction Service No. ED 385 476.

Haessly, J. (1997, Winter). Imaging peace: Pedagogical challenge for young educators. Holistic Education Review 10(2): 16-25.

Hale, N.S. & Rhomberg, V. (1995). The affective curriculum: Teaching the anti-bias approach to young children. Toronto: Nelson Canada.

Herberholz, D & Herberholz, B. (1990). Artworks for elementary teachers: Developing artistic and perceptual awareness, 4th ed. Dubuque, IA: Wm. C. Brown.

Hinitz, B.F. (1998). Class projects by the students in ECED 491 and ELEM 483, 1990-1997, College of New Jersey, Trenton, New Jersey

Hinitz, B.F. & Stomfay-Stitz, A.M. (April 1996). Dream of peace, to dare to stay the violence, to do the work of the peacemaker. Paper presented at the annual conference of the Association for Childhood Educational International. Minneapolis, MN, April 11-13, 1996. ERIC Document Reproduction Service No. PS 024 208.

Hinitz, B,.F. (1994). Early childhood education for peace. In Nuba, H., Searson, M. & Sheiman, D.L. (Eds.) Resources for early childhood: A handbook. New York: Garland.

Hinitz, B.F. (1995a). Educating children for peace. ERS Spectrum 13(4), 22-27.

Hinitz, B.F. (1995b). Educating young children for peace. Paper presented at the annual meeting of the Eastern Educational Research Association, Hilton Head, SC, March 1995.

Hinitz, B.F. (1990). Peace education through children's literature. Paper presented at the Thirteenth World Congress on Reading, the International Reading Association, Stockholm, Sweden.

Hinitz, B.F. & Stomfay-Stitz, A.(1997). Cyberspace: A new frontier for peace education. Paper presented at the annual meeting of the American Educational Research Association, Chicago, March 1997.

Hodges, J. (1995). Conflict resolution for the young child. Paper presented at the First Conference on Peace Education and Conflict Resolution, Association for Childhood Education International, Norfolk, January 1996.

Hoot, J.L. & Foster, M.L. (1993, Spring). Promoting ecological responsibility . . . through the arts. Childhood Education, 69(2),150-155.

Hopkins, S., Winters, J. & Winters, L. (Eds.)(n.d., 1988). Learning to be peaceful together to build a better world: A handbook for teachers and parents of young children. Fullerton, CA: CEASE. Now published as Hopkins, S. & Winters(1990). Discover the world: Empowering children to value themselves, others, and the world. Philadelphia, PA: New Society Publishers.

Hostetler, E. (1995). Personal communication to the first author, August 9, 1995.

Hunter, A.M. (1997, Fall). Children's Art Bridge and arts adventures for peace in St. Petersburg, Russia and the Ukraine. The Lion and the Lamb Peace Arts Center Newsletter,6(1), 8.

Ingrassia, M. et al. (1994). What if the Three Pigs tried conflict mediation? Newsweek, (1994, January 31), 62-63.

Jalongo, M.R. & Stamp, L.N. (1997). The arts in children's lives: Aesthetic education in early childhood. Boston: Allyn & Bacon.

Jalongo, M.R. (1990). The child's right to the expressive arts: Nurturing the imagination as well as the intellect. Childhood Education 66(4), 195-201.

Jampolsky, G.G. (1982). Children as teachers of peace. Berkeley, CA: Celestial Arts.

Katz, S. & Chard, S. (1989). Engaging children's minds: The project approach. Norwood, NJ: Ablex.

Kreidler, W.J. (1994). Teaching conflict resolution through children's literature. New York: Scholastic Professional Books.

Kreidler, W.J. (1984). Creative conflict resolution: More than 200 activities for keeping peace in the classroom, K-6. Glenview, IL: Scott Foresman.

Levin, D.E. (1994). Teaching young children in violent times: Building a peaceable classroom. Cambridge, MA: Educators for Social Responsibility.

Lion and the Lamb Peace Arts Center. (1996). Newsletter,11.

McWhinnie, H.J. (1992). Art in early childhood education. In Seefeldt, C.(Ed.) The early childhood curriculum: A review of current research, 2nd ed. New York: Teachers College Press.

Mesrobian, A.J. (Fall 1992). Rediscovering the Ninja Turtles' namesakes. Day Care and Early Education, 18-19.

Montessori, M. (1932/1972) Education and peace. Chicago: Henry Regnery.

National Art Education Association.(1986). Quality Art Education: Goals for schools, art interpretation. Reston,VA: National Art Education Association.

Pappas, C., Kiefer, B., & Levstik, L. (1995). An integrated language perspective in the elementary school: Theory into action, 2nd ed. White Plains, NY: Longman.

Parks, M. (May/June 1994). Michelangelo was not a turtle! Instructor, 37.

Peace Museum (Chicago). (1995, Summer). Press Release.

Schoon, S. (1997/98, Winter). Using dance experience and drama in the classroom. Childhood Education, 74(2), 78-82.

Shore, R. (1997). Rethinking the brain: New insights into early development. New York: Families and Work Institute.

Spodek, B. & Brown, P.D. (Eds.) (1993). Handbook of research on the education of young children. New York: Macmillan, 91-104.

Stomfay-Stitz, A.M. (1993). Peace education in America, 1828-1990: Sourcebook for education and research. Metuchen, NJ: Scarecrow Press.

Stomfay-Stitz, A.M. & Hinitz, B.F. (1996, Fall). Integration of peace education into early childhood education programs. International Early Childhood Education Journal (OMEP) 28(2), 29-36.

Stomfay-Stitz, A.M. (1992). Teaching young children non-violence and conflict resolution skills: Research and classroom activities. In Multicultural education for the twenty-first century. C.A. Grant, ed. Morristown, NJ: Silver Burdett Ginn.

Stomfay-Stitz, A. (1997, Fall). A peaceable school(ACEI Exchange). Childhood Education 74(1):32-H, 32-I.

Stomfay-Stitz, A. & Hinitz, B.F. (1996). Integration of peace education into multicultural education/global education. Paper presented at the annual meeting of the American Educational ResearchAssociation, New York, April 1996. ERIC Document Reproduction Service ED 396 816.

Stomfay-Stitz, A. & Hinitz, B.F. (1995). Integration/infusion of peace education into early childhood education programs. Paper presented at the annual meeting of the American Educational Research Association, San Francisco, April 1995. ERIC Document Reproduction Service ED 390 565.

Sylwester, R. (1995 (a) . A celebration of neurons: An educators' guide to the human brain. Alexandria, VA: Association for Supervision and Curriculum Development.

Sylwester, R. (1994). How emotions affect learning. Educational Leadership (1994, October), 60-64.

Sylwester, R. (1995 (b) , April). What we know about our brain's development: Implications for early childhood /primary education. Paper presented at the annual meeting of the American Educational Research Association, San Francisco.

Sylwester, R. (1986, September). Synthesis of research on brain plasticity: The classroom environment and curriculum enrichment. Educational Leadership, 90-93.

Tanner, L. (1997). Dewey's Laboratory School: Lessons for today. New York: Teachers College Press, 45-46.

Thompson, C.M. (1995). Transforming curriculum in the Visual Arts. In Bredekamp, S. & Rosegrant, T. (Eds.) Reaching potentials: Transforming early childhood curriculum and assessment. Vol. 2. Washington, DC: National Association for the Education of Young Children.

van den Dungen, P. (1993, Winter). Content of a peace museum. Peace, Environment and Education, 14: 13-22.

Wolf, A.D. (1991). Our peaceful classroom. Altoona, PA: Parent Child Press.

Wolf, A.D. (1989). Peaceful children, peaceful world: The challenge of Maria Montessori. Altoona, PA: Parent Child Press.

WorldWise Schools(1996). Online
http://www.peacecorps.gov/www/dp/wws/html

U.S. Department of Education
Office of Educational Research and Improvement (OERI)
Educational Resources Information Center (ERIC)

REPRODUCTION RELEASE

(Specific Document)

I. DOCUMENT IDENTIFICATION:

Title:
Integration of Peace Education/Conflict Resolution with the Arts & Humanities: A New Agenda for a New Century

Author(s): Aline M. Stomfay-Stitz, Ed.D. and Blythe F. Hinitz, Ed.D.

Corporate Source:

Publication Date:
Feb. 1998

II. REPRODUCTION RELEASE:

In order to disseminate as widely as possible timely and significant materials of interest to the educational community, documents announced in the monthly abstract journal of the ERIC system, *Resources in Education* (RIE), are usually made available to users in microfiche, reproduced paper copy, and electronic/optical media, and sold through the ERIC Document Reproduction Service (EDRS) or other ERIC vendors. Credit is given to the source of each document, and, if reproduction release is granted, one of the following notices is affixed to the document.

If permission is granted to reproduce and disseminate the identified document, please CHECK ONE of the following two options and sign at the bottom of the page.

☒ **Check here For Level 1 Release:** Permitting reproduction in microfiche (4" x 6" film) or other ERIC archival media (e.g., electronic or optical) *and* paper copy.

The sample sticker shown below will be affixed to all Level 1 documents

PERMISSION TO REPRODUCE AND DISSEMINATE THIS MATERIAL HAS BEEN GRANTED BY

Sample

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

Level 1

The sample sticker shown below will be affixed to all Level 2 documents

PERMISSION TO REPRODUCE AND DISSEMINATE THIS MATERIAL IN OTHER THAN PAPER COPY HAS BEEN GRANTED BY

Sample

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

Level 2

☐ **Check here For Level 2 Release:** Permitting reproduction in microfiche (4" x 6" film) or other ERIC archival media (e.g., electronic or optical), but *not* in paper copy.

Documents will be processed as indicated provided reproduction quality permits. If permission to reproduce is granted, but neither box is checked, documents will be processed at Level 1.

"I hereby grant to the Educational Resources Information Center (ERIC) nonexclusive permission to reproduce and disseminate this document as indicated above. Reproduction from the ERIC microfiche or electronic/optical media by persons other than ERIC employees and its system contractors requires permission from the copyright holder. Exception is made for non-profit reproduction by libraries and other service agencies to satisfy information needs of educators in response to discrete inquiries."

Sign here → please

Signature: Aline M. Stomfay-Stitz	Printed Name/Position/Title: Aline M. Stomfay-Stitz
Organization/Address: Associate Professor of Education Univ. of North Florida 4567 St. Johns Bluff Rd. Jacksonville, FL 32224	Telephone: 904-620-2764 FAX: 904-620-1025 E-Mail Address: astomfay@unf.edu Date: 5/29/98

(over)