**IKON INSTITUTE**

**T3 ETCH107 EXPLORING CREATIVITY**

**ETCH 107 ASSESSMENT 3 – WEBSITE (PART A)**

**Submitted By:**

Reeju Deuja (IKO3006639)

**Submitted To:**

Jacquie Kong

Date of submission: 19/10/2025

**What Is Creativity in Early Childhood Education?**

Children create upon the expression of ideas, thoughts, feelings, and understanding, which forms an important part of early childhood education. This includes art and drama along with curiosity, exploration, imagination, and problem-solving for us. If people help children engage with creative experiences, people help children build critical thinking skills, create thinking skills, find confidence, and identify as positive learners and creators. The Australian Children's Education and Care Quality Authority (ACECQA, 2023) considers creativity as supporting children's holistic development and aligns it to EYLF principles such as "Learning through Play", "High Expectations" and "Respect for Diversity".

**Why Is Creativity Important in the Curriculum?**

Children create by combining ideas with risk, explore possibilities, risk failing, and develop cognition, social skills, emotions, and physicality. Creativity is integral to Learning Outcome 5 of Belonging, Being and Becoming. It is developed by engaging children in pretend play, visual and performing arts and investigations. Vygotsky's sociocultural theory says development happens when children and their educators interact socially to understand the world collectively and construct meanings (Fleer & Veresov, 2020). Value children's creativity for children to empower themselves to own and be responsible for their own learning, becoming resilient and curious.

**The Role of Educators in Facilitating Creativity**

Educators imagine by using open-ended resources, trialing and erring, sensing all, and responding positively to children's ideas. In creative curriculum, the process of children experiencing the making, discovering and problem-solving is encouraged in totality as much as the end product of making items or art. Teachers engage with children's thinking and extend their learning using reflective questioning and collaborative practices (Edwards & Cutter-Mackenzie-Knowles, 2020).

**Integrating Creativity Across the Curriculum**

Art, drama, narrative, music, movement, science, and digital learning are all modes of making meaning, as set forth by Gardner's theory of Multiple Intelligences (Gardner, 2021). All are ways to support the learning of young children; drawing develops visual-spatial intelligence, and dramatic play and storytelling promote the development of language and emotional literacy. Using digital technologies and resources such as tablets can also provide opportunities for creativity, for example drawing a picture or recording a drama performance (Bird & Edwards, 2022).

**Supporting Creativity Through Play-Based Learning**

Play is the medium through which children learn to think creatively. Children learn symbolic thought and express world knowledge through imaginative play. They use sensory play and exploratory play in addition. The EYLF Learning Outcomes, specifically Learning Outcome 4: Children Are Confident and Involved Learners in the EYLF (Department of Education, 2022), states that children imagine, feel curious, and experiment to investigate ideas and solve problems. During creative play, children imagine so they can seize new opportunities and communicate their ideas to other children.

**Building a Culture of Creativity**

The creative curriculum encourages all practitioners, children and families to value diversity in thought and expression, and to see children as capable, resourceful and imaginative. It sets out how to embed creativity throughout the curriculum so that all early years settings build creative, enthusiastic, exploratory environments which help children prepare for work, adult life and citizenship.

**Importance of Art in Facilitating Creativity**

Art in early childhood education fosters creative expression, imagination and communication. Opportunities to use visual arts allow children to express their ideas, thoughts, feelings and experiences and develop fine motor skill, cognitive and problem-solving abilities. Children use art to experiment with colour, texture, and shape, and children develop both open-ended thinking and creativity. Art exists within Learning Outcome 4 in the EYLF (Department of Education, 2022) so children grow as learners with confidence and children involve themselves using imagination and experiment. Art experiences support children in expressing their identity, diverse ideas and values, and in developing a sense of belonging to creative communities (ACECQA, 2023).

**Theories and Perspectives on Creativity in Art**

Theoretically, children's creativity has been examined in the arts. According to Vygotsky's sociocultural theory of creativity, children's artistic creativity should be seen from the perspective of social interactions, the use of cultural tools, and the internalization of creative ideas (Fleer & Veresov, 2020). Lowenfeld's stages of artistic development suggest that there is a natural process from scribbles to symbols and Gardner's Multiple Intelligences Theory argues that visual-spatial intelligence is one of the primary pathways to creative thought (Gardner 2021). The Reggio Emilia approach sees young children as the "protagonists" of their own learning adventures, exploring meaning, identity, and relationships through art (the hundred languages of children) (Edwards, 2021).

**Resources, Materials, and Digital Technologies**

In arts, modeling, construction and collage take place with a variety of open-ended, natural and recycled resources e.g. leaves, clay, cardboard and sand. Basic art materials such as paints, markers, collage papers and easels provide children with media through which to express themselves. Digital technologies exist too such as drawing tablets, light boxes and interactive whiteboards (Bird & Edwards, 2022). Educators can scaffold safe, meaningful use of technology, such as Drawing Pad or Tayasui Sketches, for digital arts expression. Rich art areas with organized materials lead to independence of and creativity in all children (ACECQA, 2023).

**Learning Experiences by Age Group**

**0–2 Years**

**1**. **Sensory Finger Painting**

Infants finger paint using non-toxic paint that can be eaten on big paper sheets. This lets someone explore textures, improve hand-eye coordination, and understand cause with effect. Educators stress that students experiment instead of the end result (Department of Education, 2022 and Edwards & Cutter-Mackenzie-Knowles provided a reference (2020).

**2.** **Nature Texture Boards**

Infants make impressions with soft clay on an embossed board of leaves, bark and fabric, which promotes sensory exploration, creative discovery and the development of fine motor skills (Fleer & Veresov 2020).

**2–3 Years**

**3**. **Collage with Recycled Materials**

Toddlers can collage scrap fabric and paper, and bottle caps. Questions like "What could this piece become?" that do not have one answer develop symbolic thought also sustainable behaviors and attitudes toward waste (ACECQA 2023).

**4.** **Crayon Resist Painting**

Children are using crayons to draw and then watercolours to paint to create a resist pattern, to explore, and to support curiosity and emergent scientific thinking about cause and effect (Department of Education 2022).

**3–5 Years**

**5. Storytelling through Art Journals**

Preschoolers create personal illustrations based on personal or family narrative and educators record the preschoolers' verbal narratives which stresses the interrelation between art, literacy and identity (Edwards 2021).

**6. Collaborative Mural Making**

Children collaborate to create a large mural, representing their community or environment in some way, and thereby engage in collaboration, negotiation, and co-created meaning for sociocultural learning (Fleer & Veresov 2020).

**6–8 Years**

**7. Digital Self-Portrait Project**

Children create self-portraits using drawing apps on tablets by combining photography and digital drawing to cultivate artistic skills, develop sense of self and practice fluency with technology through art (Bird & Edwards 2022).

**8. Cultural Pattern Design Workshop**

Children reproduce Aboriginal and Torres Strait Islander art patterns using natural pigments. Educators help children respect cultural differences and express interpretations of patterns (ACECQA 2023).

**Summary**

Art education supports children's discovery, development and expression of imagination, confidence, and critical thinking. A wide range of tools and techniques and a focus on process support child-centered exploration, communication and connection. Creative experiences in all their forms, in both customary and digital settings, are necessary to lifelong education, wellbeing and cultural respect.

**Importance of Drama and Puppetry in Facilitating Creativity**

Drama and puppetry during the early years create creativity because they empower children so that they express ideas, thoughts, feelings, and stories through movement, voice, and imagination. Drama and puppetry can support communication, with the development of understanding, empathy, and relationships between self and others. The EYLF (Department of Education, 2022) identifies dramatic play as a vehicle to achieve Learning Outcome 5: Children Are Effective Communicators (Children use language and other symbols for a range of purposes). Puppetry provides children with a "voice" and develops their confidence, problem-solving skills and emotional literacy through the use of characters in pretend play (ACECQA, 2023). Drama eases children's imaginative exploration of possibilities and other perspectives through creative storytelling.

**Theories and Perspectives on Creativity in Drama and Puppetry**

According to the sociocultural perspective of Vygotsky, dramatic play is a meaningful creative learning experience for children who learn skills by practicing imaginative play in social situations (Fleer & Veresov, 2020). This view can be supported by the constructivist model of Bruner who states that children use narrative and role-play in constructing experience. According to Gardner's Multiple Intelligences theory, bodily-kinaesthetic and interpersonal intelligences in drama are the most popular. The Reggio Emilia approach educates with drama because the approach recognizes it as one of the "hundred languages" children use for communication (Edwards, 2021). Both depict how play-based drama and puppetry foster creativity, nurture empathy, and develop language skills within.

**Resources, Materials, and Digital Technologies**

Creative drama and puppetry require props, costumes, and space during movement. Puppetry is used to tell stories and also as a tool for literacy. Puppets can be hand puppets or finger puppets or sock puppets. Children use boxes, fabric, and simple stage sets in order to create their own environment. Digital storytelling apps such as Puppet Pals and Toontastic allow story animation and the development of digital creativity and literacy skills for them (Bird & Edwards, 2022). Audio recorders and video cameras allow teachers to support children acting out narratives in multiple modalities giving opportunities for exploring narrative structure and confident performance.

**Learning Experiences by Age Group**

**0–2 Years**

**1. Puppet Peekaboo Play**

Teachers play peekaboo with soft finger puppets and babies encourage gaze, anticipate, and share attention, which stimulates communication and emotionally engages through tone of voice and soothing gestures (Department of Education 2022).

**2. Sound and Movement Imitation**

Babies are supported to imitate educators' facial expressions and voices, usually through the use of hand puppet characters. Communication is developed and opportunities for creativity via imitation are provided (Fleer and Veresov 2020).

**2–3 Years**

**3. Puppet Storytime**

With puppets, educators retell stories like The Very Hungry Caterpillar. Educators and children provide voices through the puppets, promoting narrative comprehension, imagination, and early literacy (Edwards & Cutter-Mackenzie-Knowles 2020).

**4. Drama Corner with Dress-Up**

Children take on roles through hats, scarves, and animal tails. They negotiate with peers, develop emotional expression, and increase empathy. Educators watch and support the social communication development of children (ACECQA 2023).

**3–5 Years**

**5. Create-Your-Own Puppet Workshop**

Children create paper bag puppets with felt and buttons. These puppets help teachers so children make puppet characters and short puppet plays. The activity combines art and drama, promoting storytelling and fine motor skills (Edwards 2021).

**6. Role Play: Community Helpers**

Children act out roles within their communities like doctor or firefighter. They use simple props. They practice problem-solving. They practice empathizing. They practice interpreting social situations and community roles in structured peer or adult interactions (Department of Education of 2022).

**6–8 Years**

**7. Digital Puppet Animation**

Children compose animated stories with digital apps like Puppet Pals that allow them to record speech and position characters. As both artists and technicians, they form narratives and synchronize storytelling in groups (Bird & Edwards 2022).

**8. Improvisation Theatre Games**

Children play group improvised games such as "What Happens Next?", where they continue a narrative started by another child. This helps develop spontaneity, collaboration skills, and advanced language use (Fleer & Veresov 2020).

**Summary**

Drama and puppetry can cause children to express and explore feelings, experiment in role play and use language in an imaginative and meaningful way. Drama experiences develop empathy in children. Drama experiences develop confidence in children. Drama experiences develop imagination in children. Drama experiences develop communication skills in children. Through the creative curriculum, drama and puppetry practitioners can help enable children to playfully enact, imagine and create, experiencing both customary and modern storytelling techniques and holistic learning outcomes through enjoyable and inclusive learning experiences.

**Critical Reflection and Evaluation**

The Collaborative Mural Making workshop and Create-Your-Own Puppet Workshop helped with encouragement of social interaction and exploration that was open-ended during creative processes. Children participated with enthusiasm and engaged in these workshops. The children shared their ideas, negotiated roles, and contributed unique perspectives during both experiences, showing creative agency and problem-solving skills, which meet EYLF Learning Outcomes 1 and 4 (Department of Education, 2022), as they developed their identity and became involved as confident learners (Department of Education, 2022).

The use of open-ended materials was also regarded as positive in this regard, because children could express themselves freely, which fit in with Reggio Emilia philosophy in terms of the importance of the process rather than of the product (Edwards, 2021). Time management was one area for improvement, with some children requiring support to complete their work. Other digital documentation tools, to capture children's thoughts or pictures of their work, could improve creativity and self-evaluation.

If I were to repeat these experiences, I would include more time for reflection, and include digital storytelling tools to have children deepen their understanding and encouragement collaborative reflection and creativity between art and drama as they conceptualized and created the work.

**References**

ACECQA. (2023). Information sheet: Holistic, integrated and interconnected approaches. Australian Children’s Education and Care Quality Authority. https://www.acecqa.gov.au/

Bird, J., & Edwards, S. (2022). Children’s digital play and learning: A socio-cultural perspective. Routledge.

Department of Education. (2022). Belonging, being and becoming: The Early Years Learning Framework for Australia(Version 2.0). Australian Government. https://www.education.gov.au/early-years-learning-framework

Edwards, C. (2021). The hundred languages of children: Reggio Emilia approach to early childhood education. Praeger.

Edwards, S., & Cutter-Mackenzie-Knowles, A. (2020). Play and learning in early childhood education. Cambridge University Press.

Fleer, M., & Veresov, N. (2020). Cultural-historical approaches to child development: Vygotsky in the twenty-first century. Springer.

Gardner, H. (2021). Frames of mind: The theory of multiple intelligences (Updated ed.). Basic Books.