UNIVERSITY OF EDUCATION, WINNEBA

THE ROLE OF MUSICAL ARTS IN EARLY CHILDHOOD EDUCATION:

A STUDY OF SOME SELECTED EARLY CHILDHOOD CENTRES IN
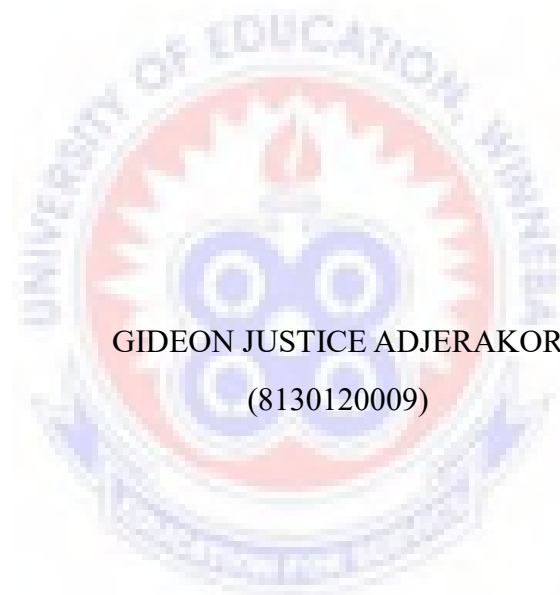
THE KRACHI EAST DISTRICT

GIDEON JUSTICE ADJERAKOR

2015

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IN THE KRACHI EAST DISTRICT

GIDEON JUSTICE ADJERAKOR

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FOR THE AWARD OF MASTER OF PHILOSOPHY DEGREE IN MUSIC

EDUCATION

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DECLARATION

Student's Declaration

I, GIDEON JUSTICE ADJERAKOR, declare that this thesis, with the exception of quotations and references contained in published works which have all been identified and duly acknowledged, is entirely my own original work, and it has not been submitted, either in part or whole, for another degree elsewhere.

SIGNATURE:…………………………….

DATE:………………………………….

Supervisor's Declaration

I hereby declare that the preparation and presentation of this work was supervised in accordance with the guidelines for supervision of thesis as laid down by the University of Education, Winneba.

PRINCIPAL SUPERVISOR: MICHAEL OHENE-OKANTAH (REV.)

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DATE:………………………………….......

CO-SUPERVISOR: PRISCILLA MARY DZANSI-McPALM (PROFESSOR)

SIGNATURE:…………………………………

DATE:………………………………….......

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ACKNOWLEDGMENTS

DEDICATION

I dedicate this thesis to my dear but late wife Gloria Aku and children Yayra and Desmond Setornyo Adjerakor.

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Glossary/ Abbreviations

Aesthetics: The study or theory of beauty in taste or art.

Creativity: The ability to make or design something new

Generalist teachers: Teachers trained to teach all curriculum areas, as typically found in Ghanaian primary schools.

Generalist: Refers to a teacher with broad general knowledge and experiences in several disciplines or areas as opposed to a specialist.

Holistic development: A process of self-actualization and learning that combines an individual's mental, physical, social, emotional and spiritual growth.

Music competence: The ability to perform adequately the tasks considered essential for teaching music.

Phonemic awareness: The ability to hear, identify, and manipulate individual sounds-phonemes--in spoken words.

Repertoire: The stock of songs, plays, operas, or other pieces that a person or company is prepared to perform.

Self-efficacy: The belief in one's own ability to accomplish a certain level of performance/task.

Verbal memory: A catchall phrase used to refer to memory for words and verbal items (as opposed to spatial memory for example).

Vicarious experience: Observation of role and peer models in action.

Antecedent: A preceding circumstance, event, object, style,

phenomenon.

Consequence: Something that happens as a result of a particular action

or set of conditions.

Early Childhood.   The period of life from birth to eight years of age.

Early Childhood Education: Educational programmes appropriate for children aged

from birth to eight-year-olds

ACEI   Association for Childhood Education International

CRDD   Curriculum Research and Development Division

DACEDEM   Dambai College of Education Demonstration

ECE   Early childhood education

EEG   Electroencephalogram

EP   Evangelical Presbyterian

FMRI   Functional Magnetic Resonance Imaging

GES   Ghana Education Service

KG   Kindergarten

MI   Multiple Intelligence

NAEYC   National Association for the Education of Young Children

PET   Positron Emission Tomography

ABSTRACT

This work presents how Music and the musical Arts are effectively used in the Early Childhood Centres in promoting children's developmental abilities in their early years. Qualitative approach was used and data were obtained through observations, interviews and document study. Twenty-four (24) respondents from twelve (12) early childhood education centres in the Krachi East District were purposively sampled for the study. Findings indicate that, Music, taught with the integration of the other arts enhanced the development of creative, mental and fluency skills, and the intellectual abilities of the growing child which also aided the teaching of other subjects that ensured the holistic development of the child. This research among other things recommends the revision of the content of the music programme in the teacher training institutions to directly comprise the contents and demands of the early childhood programme. Future research can consider the role of the various individual arts in the education of young children.

CHAPTER ONE

INTRODUCTION

1.1 Background to the Study

Early childhood classroom teachers believe in the power of music in engaging children in the classroom. According to a research in support of Kindermusik's *ABC Music and Me*, scientific research supports the use of music in early literacy instruction and also provides evidence for the positive impact of music instruction on early literacy skills.

In many countries, generalist early childhood school teachers are now expected not only to teach subjects such as English, Science, Mathematics, Social Studies, Physical Education and many others across curriculum perspectives, but also to have basic knowledge, skills and confidence to teach the arts: Music, Visual Arts, Dance and Drama. This is in spite of the fact that many of them have not been adequately trained in any or most of these Arts as a subject. As a result, many Early Childhood schools across a variety of countries have less than, or even to some extent, no adequate Music (Arts) educator hence no Arts Education Programme. Some of the problems arising suit of this situation include: teachers' perception of having low confidence and competence (inferiority complex), lack of resources, want of time and prioritising to implement an effective use of Musical arts programme in educating children in the Early Childhood Education Centres, resulting in the marginalisation of Music Education and music programmes in the centres at the expense of all the benefits the child stands to derive from the implementation of a good Music Programme.

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Scientists have found evidence that musical arts instruction improve phonemic awareness, verbal memory, and vocabulary acquisition, leading them to conjecture that improvements in brain functioning related to the above mentioned areas are the source of correlations between musical ability and reading comprehension. Evidence supports the use of music and musical arts instruction for all children, and suggests that music have specific positive impact on children who are English language learners and children who have reading and other disabilities. Gromko (2005) concludes, "The implication for schools is that Musical instructions, while valuable for liberating the artistic and musical potential of every child, significantly enhance children's language literacy as well.

1.2   Statement of the problem

Music plays vital roles in the holistic development of children and humans at large, therefore, it is considered a powerful tool in the education of children. The significance therein however is not explored by the Early Childhood educators to the maximum benefit of the children they teach. Aside, it has been observed that most of these children's songs (music) were usually passed on onto the teachers through oral transmission which is speedily running out of practice as modernisation and urbanisation are swiftly sweeping our cultural means of communication under the carpet. The break in the continuity of this oral transmission of our cultural values has made the gathering of children's songs difficult by teachers for their repertoire thereby creating a barrier to their effective lesson delivery. The integration of music with the other arts in the teaching of children is yet another thing that has been almost left out in the Early Childhood Education. People tend to avoid situations they believe exceed their capabilities, but undertake activities they judge themselves capable of handling

(Bandura, 1977). Having noted this, it is then essential to find ways to foster the Early Childhood teacher's abilities, readiness and willingness to use the musical arts in their classrooms so as to help children maximise the benefits therein.

1.3   Theoretical Framework

Theorists such as Jean Piaget, Maria Montessori, and Lev Vygotsky advanced the constructivist perspective of readiness and development. Although their works vary greatly, each articulates a similar context of learning and development. They are consistent in their belief that learning and development occur when young children interact with the environment and people around them (Hunt, 1969). The constructivists view young children as active participants in the learning process. In addition, constructivists believe young children should initiate most of the activities required for learning and development. Because active interaction with the environment and people are necessary for learning and development, constructivists believe that children are ready for school when they can initiate many of the interactions they have with the environment and people around them.

Constructivist-influenced schools and educators pay a lot of attention to the physical environment and the curriculum of the Early Childhood classroom. Kindergarten classrooms often are divided into different learning corners and are equipped with developmentally appropriate materials for young children to play with and manipulate. Teachers and adults have direct conversations with children, children move actively from one corner to another, and daily activities are made meaningful through the incorporation of children's experiences into the curriculum. At home, parents engage their young children in reading and storytelling activities and

encourage children's participation in daily household activities in a way that introduces to children such concepts as counting and language use. In addition, parents may provide young children with picture books containing very large print, and toys that stimulate interaction (such as building blocks and large puzzles). When a young child encounters difficulties in the learning process, the constructivist approach is neither to label the child nor to retain him or her; instead, constructivists give the child some individualised attention and customise the classroom curriculum to help the child address his or her difficulties.

Today, most researchers have come to understand child development and their learning process as articulated by the constructivists. However, this view has not been widely translated into practice. Many kindergarten teachers and parents still believe that young children are not ready for school unless they can recite the letters of the alphabet, count, and have the ability to follow instructions from adults.

Bandura's social cove theory of motivation was also used as a lens to view the generalist early childhood teachers' music competence and confidence. Learning and performance are related in a reciprocal fashion to motivation, because what one does and learns influences one's subsequent task motivation (Bandura, 1977; 1986). Pintrich and Schunk (2002) define motivation as the process through which goal-directed activity is initiated and sustained. Motivation influences learning of new behaviour and performance of previously learned behaviour. Of the factors that motivate individuals, perhaps none is more influential than perceived beliefs of competence. Albert Bandura's theory explains the development of attitudes from a social learning framework in which behaviour is theorised to depend on one's sense of self-efficacy (Bandura, 1977). Because of its specific focus, it has been shown to

be a more consistent predictor of achievement than other more general forms of self-belief. Bandura emphasises that self-efficacy is a situation specific determinant of an individual's behaviour and not a global personality trait.

The choices of action, behaviour, pursuits, and the amount of effort and level of endurance one devotes to an activity, and the level of accomplishment we attain are all influenced by our belief in our personal efficacy (Bandura, 1997). Bandura, (1986) noted that self-efficacy is the strongest predictor of motivation and beliefs. The individual's efficacy beliefs are instrumental in defining tasks and selecting cognitive tools with which to interpret, plan, and make decisions that individuals make throughout their lives. It has been realised that the successful implementation of quality music programmes in the early childhood centres largely depends on the teachers' sense of music teaching self-efficacy; that is, their personal beliefs about their ability to teach music and their ability to produce positive outcomes in the teaching and use of music for children. The consequence of the above mentioned antecedent is the deprivation of children of the benefits in the use of music in teaching them and ineffectiveness of the teacher.

1.4   Purpose of the Study

The knowledge of many Early Childhood teachers in the benefits children stand to derive from the appropriate use of the musical arts in their classrooms is limited. The purpose of this study therefore was to investigate the role of the Musical Arts in Early Childhood Education. The study examines and identifies the role of the present use of music in the Early Childhood Centres and what would become of it when it is well integrated with the other arts. In addition, the study collected and compiled some game and action songs for use in the education of children to empower and enhance

the effectiveness and efficiency of the Early Childhood Educator. Finally, this study outlines the challenges of teaching Music in Early Childhood Education with suggested possible solutions using some schools in the Krachi East District in the Volta region of Ghana for the study.

1.5   Research Objectives

This work focuses on the following objectives:

i.   To investigate the role of the musical arts in early childhood education at Dambai in the Krachi East District?

ii.   To explore the integration of musical arts in the early childhood curriculum at selected centres.

iii.   To compile some game and action songs for the use of early childhood education.

iv.   To identify the challenges in the teaching of musical arts in early childhood education centres at Dambai in the Krachi East District.

1.6   Research Questions

The following research questions were designed and used to direct the course of the study as:

i.   What role do the musical arts play in Early Childhood Education at Dambai in the Krachi East District?

ii.   How could the musical arts be integrated in the teaching and learning process of Early Childhood Education?

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iii.   What game and action songs are used in Early Childhood Education at Dambai in the Krachi East District?

iv.   What are the challenges in teaching the musical arts in Early Childhood Education at Dambai in the Krachi East District?

1.7   Significance of the Study

The study has brought to light how important Music is to the growing child, and is also very helpful to educational policy makers. This work has outlined appropriately relevant activities towards achieving improved academic intelligence in pupils. It is also beneficial to Early Childhood Educators and equips caregivers with the knowledge of what Music does to a child and the benefits these pupils derive from the Music programmes in their schools. Many factors affect the quality of early education, but the preparedness, competence and commitment of the teacher are crucial. America's National Association for the Education of Young Children, (NAEYC) (1994) considers the teacher's role in supporting children's development as one of their top fundamental principles, hence this work prepares, psyches and makes the teacher resourceful.

Children must function in all the developmental domains (i.e., physical, social, emotional, and cognitive) if they are to successfully adapt to school and societal norms. These domains are empirically related and inextricably intertwined in early childhood education (NAEYC, 2009). More so, songs which will be collected would be documented for use and will serve as a resource material in Early Childhood Education in general and specifically in the Krachi East District of the Volta region.

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1.8   Delimitation

The study was delimited to the role of music in Early Childhood Education, the integration of Music and the other arts in the teaching and learning process and the challenges there are in teaching Music at the Early Childhood Education Centres. It as well focused on the Early Childhood Centres in the Krachi East District of Ghana.

1.9   Limitation

Limitations are matters and occurrences that arise in a study which are out of the researcher's control. They are conditions that restrict the scope of the study or may affect the outcome and cannot be controlled by the researcher (Silverman 2005). There are some limitations of this study. As is true of other research works, most data collected in this study were self-report data. Responses might be influenced by a social desirability bias, that is, participants tend to report what they believe a researcher wants to hear and in a manner that reflects positively on their abilities (Cook & Campbell, 1979). The ability to generalise to a larger population is also a limitation. The sample was drawn from twelve (12) early childhood centres from Dambai in the Krachi East District.

Though participants were assured confidentiality, access to information was one of the biggest limitations encountered. Data collection for the research encountered some interruptions from school activities such as inter-school sports and workshops organised by World Vision International (NGO) for teachers. However, the results and conclusions of the study though delimited to the Krachi East District could be an index to what is happening in all schools in Ghana.

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1.10   Organisation of the study

This research study is presented in six chapters. Chapter one discusses the introduction, the background to the study, statement of the problem, theoretical framework, purpose of the study, research objectives, research questions, significance of the study, definition of the various terms used in the study, the meanings of abbreviations, delimitation, limitation and the organisation of the study. Chapter two deals with the reviewing of relevant literature to the study; the views, findings and suggestions made by earlier researchers on the topic for this study have been reviewed to support points raised in this study. The third chapter outlines the methodology including project development, location and participants, sources of data, data collection procedures, and data analysis procedures. Chapter Four presents the findings of the study and includes the results of the data analyses. In chapter five, all significant and novel findings are identified, interpreted and discussed. This spells out the major findings of the research and the inferences made from them in view of findings from related previous review of literature. Chapter six presents the summary of findings, conclusions and recommendations/suggestions.

CHAPTER TWO

LITERATURE REVIEW

This chapter includes a comprehensive review of literature relevant to the study. The review exercise was geared towards justifying the defined objectives of the research and establishing the premises for this research work.

2.1   The Educational Landscape of Early Childhood Education

All early childhood teachers possess personal beliefs about their confidence and competence to teach Music in their classrooms.

2.2   Early Childhood Education

Early childhood education (ECE) generally refers to programmes appropriate for children aged from birth to eight-year-olds. These programmes may be housed in various locations, ranging from private facilities (e.g., child care centres, nursery schools) to agencies (e.g., Head Start), to public school programmes. This definition corresponds with that of major professional organisations such as the National Association for the Education of Young Children (NAEYC) and the Association for Childhood Education International (ACEI), all of the United States of America. This section seeks to develop a deeper understanding of the field of early childhood education through an exploration of (a) the historical and philosophical foundations of early childhood education; (b) Early Childhood Education as a profession; and (c) Early Childhood Teacher Education.

2.3   Historical and Philosophical Foundations

Early childhood education has a long history. The thinking that now influences the decisions teachers make about curriculum choices and teaching strategies can be traced back to Greek and Roman philosophy. However, this brief review begins with Martin Luther and early European origins of the American preschool movement.

2.4   Early influences.

Dating back to the sixteenth century, Martin Luther proposed universal, compulsory education. Two of Luther's ideas have continued to influence curriculum. First, he insisted that music and physical education be integral components of the curriculum. Second, he was convinced that the family was the most important unit in the education of young children (Frost & Kissinger, 1976).

According to Vannatta-Hall (2010), the ideological origins of the American preschool movement can be traced to the religious, philosophical, political, industrial, scientific, and technological revolutions that transformed Europe in the seventeenth and eighteenth centuries. New ideas about education emerged, including the notion that young children could benefit from education outside the home, and needed to be educated differently from older children. Beginning in the seventeenth century Johann Amos Comenius and later, Jean-Jacques Rousseau wrote treatises advocating more child-centred, naturalistic approaches to education and child rearing. In the late eighteenth century the teaching methods of Johann Heinrich Pestalozzi in particular, provided the basis for a non-academic pedagogy that came to be seen as appropriate for the education of young children. The first institutionalised extra-familial educational programmes for young children grew out of communitarian social reform

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efforts. In the early nineteenth century the British industrialist and social reformer Robert Owen organised infant schools for the young children of workers in his utopian, socialist communities in New Lanark, Scotland and New Harmony, Indiana. Americans began experimenting with educating young children outside the home. Pestalozzi's pedagogy influenced educators in New England; Robert Owen helped organise an infant school as part of a communitarian experiment in Indiana; and women's groups in major cities along the Eastern Seaboard started infant school societies. Some public primary schools enrolled children aged four or younger and used infant school methods.

2.5   Kindergarten movement.

A new pedagogy was developing in Germany during the nineteenth century that would eventually lead to the permanent establishment of programmes for young children in American public schools. Friedrich Froebel's kindergarten involving a comprehensive curriculum of play and handwork activities, furnished teachers with a script for what to do with young children instead of teaching them to read, write, and count. Froebel used play as a teaching medium, creating games and songs designed to instil attitudes of cooperation and voluntary self-control. The kindergarten was linked with political liberalism and with social policies promoting the welfare of mothers and children. Froebel's female followers made the kindergarten one of the first and most popular of modern women's movements. Kindergarten teaching and advocacy provided new occupations for women outside the home. The kindergarten became the successor to the domestic education movement that won out over the infant school. Americanisation of the kindergarten began when Elizabeth Peabody, Susan Blow, and other American educators joined the kindergarten cause. In Boston, Peabody meshed

Froebelism with transcendentalist philosophy and domestic ideology and promoted kindergarten teaching as a vocation for American women. In St. Louis, the other early centre of the kindergarten movement, Susan Blow collaborated with William Torrey Harris, superintendent of the St. Louis schools, to introduce kindergartens to the public system. Additionally, Patty Smith Hill was instrumental in rationalising and modernising kindergarten training and practice, and John Dewey advocated a child-centred curriculum that involved children in active experiences

Battles ensued for the control of the kindergarten between mostly male politicians and public school administrators and mostly female kindergarten supporters and supervisors. These power struggles began in the 1870s, at which time women's groups began trying to get women elected to city school boards. In fact, the kindergarten was one of the reasons women fought to gain the vote: they wanted to vote for public kindergartens and other maternalist programmes for children, women, and families (Vannatta-Hall, 2010).

2.6   Nursery schools and pre-schools.

After their success establishing public kindergartens for five-year-olds, pre-school educators began experimenting with schooling outside the home for two-, three-, and four-year-olds in a new kind of institution: the nursery school. After a decade of experimentation, nursery school educators were ready when the Federal Emergency Relief Agency announced in 1933 that it was going to establish public nursery school as part of President Roosevelt's New Deal to end the Depression. Even though these nursery schools were meant to be temporary, nursery educators saw them as a universal pre-school experiment and hoped they might become permanent. The

resources for public pre-schools existed, but people were not willing to allocate them to pay for the education of young children.

World War II refocused public attention on the needs of young children and kept the emergency nursery schools from extinction. The new message that pre-school educators communicated to parents during the war years was that young children needed lots of love and the opportunity to express their fears. Almost half of all American women held jobs at some time during the war, and mothers of young children joined the workforce in great numbers for the first time, increasing by 76% between 1940 and 1944. This rapid entry of mothers into the workplace caused an immediate need for child care (Beatty, 1995).

2.7   Head Start

Soon after Lyndon Johnson succeeded John F. Kennedy in 1963, he declared a "War on Poverty" to fight poverty with economic, educational, and community action programmes. Project Head Start, one of the most popular and lasting of these programmes, provided both comprehensive child welfare services and parent education. Head Start was never intended as a universal preschool model; it was intentionally separated from existing educational institutions and from the early childhood education establishment.

Despite periods of federally funded preschool education in the 1930s, 1940s and 1960s, preschools were not universalised in America, in part because of their cost, but also because they were considered to be a temporary response to specific needs and were stigmatised as poverty programmes. However, reform during the 1960s and

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1970s propelled the idea that earlier starts in school-like settings would improve children's educational achievement and reduce poverty and its long-term effects. This brought about revisions to the quality of education by prompting curriculum revisions requiring children to do more advanced work at younger ages (Vannatta-Hall, 2010).

These curricular revisions spurred a movement in early childhood education to become more academic, in ways that were similar to education for older children. To address this problem the NAEYC released a document entitled, "Developmentally Appropriate Practices in Childhood Programmes" serving children from birth through age eight (Bredekamp, 1987). Programmes that were interested in seeking accreditation by NAEYC's National Academy of Early Childhood Programmes also used the principles of practices outlined in this document as a guide to assess their individual programmes. The need for this document was evident as many practicing early education personnel held widely different views on what were appropriate activities for children (Bredekamp, 1993).

2.8   Profession of Early Childhood Education

The emerging emphasis on the importance of the early years in human growth and development has prompted a more critical need for professional early childhood educators (Lin & Spoder, 1992). The Association for Childhood Education International (1998) advocated that all early childhood settings should have qualified early childhood teachers that are recognised as professionals. These early childhood settings include child care centres, home care, Head Start programmes, nursery schools, kindergartens, public or private primary schools, and the early childhood

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profession includes anyone who has acquired some professional knowledge and is on a professional development path (NAEYC, 1994).

In recent years, early childhood educators have become concerned about the preparation of practitioners, which has prompted a call for increased professional development (Spodek, Saracho, & Peters, 1988). In early childhood education, professional development involves the use of professional knowledge and skills to meet the needs of children and families and collaborate with community agencies and other professional groups (Decker & Decker, 2005).

Further, Bredekamp and Willer (1993) proposed that the process of professional development include the improvement of knowledge and competence of practitioners because competent educators who work with young children are essential to ensuring the high quality of early childhood education programmes.

2.2   Rationale for Early Childhood Music Education

There is broad recognition that children are naturally musical. Music engagement is central to the cultural practices and circumstances of many young children's experience of the "everyday" and has been acknowledged as a powerful force in early development (Barrett, 2009). Young children should be given the opportunity for their musicality to be celebrated and developed. Such is the prime purpose of music education (MENC, 2001). When young children experience high-quality music, it positively affects the quality of their lives (Achilles, 1999).

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2.3   Integration of the Arts

2.3.1   What is a Game?

According to Salen and Zimmerman (2003), a game is a system in which players engage in an artificial conflict defined by rules that result in a quantifiable outcome. In his article "I have not words and I must design" Costinkyan (1994) thinks that a game is a form of art in which participants termed players make decisions in order to manage resources through game tokens in the pursuit of a goal. On the other hand, Avedon and Smith (1971) opines that a game is an exercise of voluntary control systems in which there is an opposition between forces, confined by a procedure and rules in order to produce a disequilibria outcome. From the above definitions it can be said that a game is a structured activity involving two or more participants competing to achieve their respective goals and objectives. The participant who adheres to the rules of the game and plays very well emerges the winner.

2.3.2   Musical Games and Child Development

Activity oriented learning takes away boredom. Children need to respond to music by moving, singing, playing of instruments and creating their own music. Linking information about music with actual music sounds encourages children to be actively involved with musical learning. Through such involvement they seem to assimilate and also retain information more effectively and to show much interest and motivation to learn (Hughes, 1996).

Children love to play and play has a very important and vital role in the education of children. In the school setting, they play with anything that comes their way. They play all sorts of games and learn as they play them. Garvey (1977) argues that play is

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the province of the child where the child learns new skills and practices old ones. Play is also the child's social workshop; the arena for trying out roles alone and with other children. It is also an arena for expression which is concerned with themes and emotions from everyday life.

Through every day games, children develop varying skills and attitudes. Playing games is therefore essential to children's development. It aids their growth physically, mentally and socially. As such, it is necessary to incorporate it in children's learning experiences. Various schools of thought of child psychology have supported play as a natural process and part of child development. Young children are in training for adulthood through the games they play. Musical games should be nurtured in nursery schools and continued through the primary grades. According to the pedagogies of Kodaly (1973) singing of newly invented songs by children (*Musical improvisation)* that are practiced, preserved and performed repeatedly are examples of musical play at its best to the child.

Children's musical play can be the means by which conceptual understanding of music is more fully developed in the classroom. The classroom environment of music learning should include theories of child development, musical play and learning styles to inform the physical setting of the music classroom. During musical play, teachers or parents throw the child signs such as verbal comments, facial expressions or indicatory gestures that direct the child's attention to specific elements of an experience and that activate appropriate learning behaviour. These signs provide the means for drawing children into the musical culture (Vygotsky, 1983).

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While also shaping and colouring their perceptions and eventual understanding of the cultural object (the music), Dzansi (2004), in her article *Playground Music Pedagogy of Ghanaian Children* states that if we want music to flourish in Ghanaian schools or formal education in general it is time we took a cue from practicality and playground pedagogies of our pupils and reverse the trend of music instruction. We need to reflect on the joy, the laughter and seriousness with which our pupils perform music activities. To reverse the trend of music instructions in our schools means we have to form the mechanical ways of presenting musical concepts to pupils to a practical form (Dzansi, 2004).

Papousek (1996) alludes to the view that for many years children demonstrate their aesthetic enjoyment through the movements and gestures they make while listening to music. According to him children bounce and tap rhythms and pretend to play imaginary instruments to match the music they hear. Musical play is one of life's essential ingredients. For children, it is often the substances of their playful exploration and experimentation in the world around them. The core of their socialisation and expressive communication is with one another and the refuge where they find peace, joy and fulfilment away from worries of their young lives. Through musical games or plays, learners are involved in education of the whole person: physical, social, intellectual and emotional being.

Riddell (1990) argues that children who are handclapping involve in a more intense situation than is created by learning a song from the music teacher at school. As children are touching one another, watching each other intently for cues and responses which are difficult to describe in terms of musical concepts, they are creating

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something which is fresh, something that contains surprises that the players can't predict the outcome because it depends on another person. It is never boring. It cannot be done casually. Full concentration is always required. Often its seriousness is produced by its silliness and laughter. This is telling us that what children do outside the classroom are sometimes more difficult than the lessons they take in the classroom. We need to identify these experiences and build on them as teachers. With this, one can conclude that children have acquired a lot of skills form their playground experiences which when used by the teacher can enhance teaching and learning in the classroom.

Children singing games and girls hand clap games in particular are rich and varied repertoire involving melodic, rhythmic and gesture coordination at a sophisticated level. An expert hand clapper knows many songs, some with long lyrics or clever texts to remember and perform. Simultaneously, intricate hand clap patterns that do not always coordinate with the phrase and rhythmic structure of the song that accompany speed and dexterity are priced in a virtuosic hand clap performances and the most adept players exhibit these qualities with casual ease (Harwood, 1992).

Educational reforms in Ghana in the years 1987, 1994 and 1996 were based on the theme that musical arts foundation must be laid on the child's community experience; Flolu, (2000); Akrofi, (2002); Manford, (1996). A premise underlying the reform is that music teaching and learning will be more meaningful and children will develop their music potential and meet their music needs when classroom music reflects the music culture and content of Ghanaians.

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Kodaly (1973), believes that singing is the foundation for broad musical literacy and that music selected for study should be of high quality. He therefore made a list of songs which included folk songs and games of pupils own culture and the games of other cultures. He also advocated that singing provides an excellent foundation for the study of music, and as children develop language by hearing speech, they can also learn to match pitch and develop musicianship by hearing songs.

In play, a child always behaves beyond his average age and above his daily behaviour. In play, it is as though he were a head taller than himself. As in a focus of magnifying glass, play contains all development tendencies in a condensed form and is itself a major source of development. Also, if the right help is given, children will be capable of higher levels of functioning than if they are left without assistance (Vygotsky, 1983). Children should not be underestimated because when they play together, the problem of underestimation diminishes, since they can set the level of complexity, control their own rules and make their actions subservient to the meaning of the game.

Davies (1994) writes "types of the movement activities in which children spontaneously engage should lead the structural opportunities in the school situation". In this case teachers should encourage and support children in their playground activities and build on children's experiences whiles teaching in the classroom, especially in the creative arts.

2.4 Music Instruction and Brain Development

There is a growing number of studies that have used electroencephalogram (EEG), functional magnetic resonance imaging (fMRI), and to a lesser extent, positron

emission tomography (PET) to track brain activity in children in an effort to uncover connections between such activity and music learning experiences. Music is a widely-distributed system in the brain with various musical tasks processed differentially in the hemispheres. In general, the left hemisphere tends to be more sensitive to pitch processing (e.g., melody) and the right to temporal processing (e.g., rhythm); there are some indications that these hemispheric specialisations may develop with age (Overy, et al., 2004)

Similarly, when comparing three distinct types of notation used to represent music (musical, verbal, and numerical), Schon, Anton, Roth, & Besson (2002) found that reading musical notation produced activity in unique regions of the brain, indicating that the visuo-motor transcoding pathways used for reading musical notation may differ from those used with reading verbal or numerical notation.

2.5 Music and Operational Indicators of Intelligence

A large number of studies have used various operational indicators of intelligence to examine the connection between music learning and cognitive development. Music instruction is positively associated with a number of cognitive functions including spatial-temporal abilities (Hetland, 2000), visual-motor integration (Orsmond & Miller, 1999), selective attention (Hurwitz, Wolff, Bortnick, & Kokas, 1975), memory for verbal stimuli (Chan, Ho, & Cheung, 1998; Ho, Cheung, & Chan, 2003); (Jakobson, Cuddy, & Kilgour, 2003; Kilgour, Jakobson, & Cuddy, 2000), reading ability (Butzlaff, 2000), and mathematical skills (Vaughn, 2000).

In the effort to venture beyond co relational research and explore a causal connection between music instruction and various relevant independent variables, several researchers have employed a random subject assignment to various music and non-music instruction treatments to insure that extraneous variables (socio-economic background, involvement in other extra-curricular activities, etc.) would not affect the results. When using a randomised sample with an experimental design, Lu (1986) found no significant effect of music instruction on the reading ability of first-grade students. In contrast, however, several researchers have found a causal influence of music instruction on spatial ability using random subject-assignment procedures (Gromko & Poorman, 1998; Rauscher & Zupan, 2000). However, their results could not support the notion that the influence of music instruction is unique among other types of instruction.

In a recent study, Schellenberg (2004) sought to examine the unique effect of music instruction on a global indicator of intelligence by comparing the effects of music instruction, drama instruction, and no instruction on intelligence as measured by the entire Wechsler Intelligence Scale for Children Third Edition (Weschler, 1991). The Weschler test is comprised of four indices; verbal comprehension, perceptual organisation, processing speed, and freedom from distractibility that are combined to provide an overall IQ score. Compared to the drama group and the no instruction (control group), the music subjects produced greater increases on all four indices. These findings support the notion that music instruction, when combined with drama instruction and compared to no instruction, has a unique positive influence on intellectual growth as measured by a global indicator that included dimensions other

than spatial ability. Further research is needed to examine the effects of music instruction on additional global indicators of intelligence.

2.6   Music Instruction and Motor Development

Many researchers have examined how music learning affects the development of motor skill and performance, especially that of conductors and pianists. Phillips-Silver and Trainor (2005) found that even healthy seven-month-old infants learned to distinguish between duple and triple meter with the aid of accompanying bouncing movements significantly more accurately than with a passive listening treatment.

Studies have shown that participation in music activities have a positive effect on the development of other skills in early childhood. Jordan-DeCarbo and Galliford (2001) tested pre-school children labelled as "at-risk" to determine whether participation in a ten-week music programme improved their scores on the Pre-school Evaluation Scale (PES). The PES is a test designed to identify children "who deviate enough from the norm to require either special services or a modified programme in order to reach their maximum capacity" (p. 35). All of the children were given the PES at the beginning of the study. The experimental group received 45 minutes of music instruction every week for ten weeks, while the control group received no music instruction outside of regular classroom activities. At the conclusion of the study, the seven (7) participants took the PES for a second time. The children who received music instruction did better than those who did not on the Pre-school Evaluation Scale. This indicates the good effect of music instruction in early stages of life.

Zachopoulou, Tsapakidou, and Derrick (2004) investigated the effects of a developmentally appropriate music and movement programme on motor development in 90 children aged four to six. As a pre-test, all of the participants were assessed using the *Motoriktest fuer vier-bis sechsjaehrige kinder* (MOT). This test measured their level of development on jumping and dynamic balance. Fifty of the 90 participants followed a two-month music and movement curriculum based on principles of the Orff approach to music teaching.

These children received 35-40 minutes of music instruction two times per week. The rest of the participants received physical education instruction that focused on the jumping and balancing tasks. At the end of the study, the participants were assessed again using the MOT. The children in the control group did not improve significantly from pre-test to post-test. However, the experimental group showed greater improvement over the control group. This study found that the music and movement curriculum for pre-schools was positively impacting the development of jumping and dynamic balance in participants.

Based on age and developmental ability, children respond differently to musical stimuli. Infants as young as seven months old respond to musical characteristics by moving their bodies (Trehub, Thorpe, and Trainor, 1990). In this study, infants from seven to ten months of age were tested on their ability to distinguish a semitone change to the fourth note in three 5-note melodies. The three melodies used were a "good" Western melody, a "bad" Western melody, and a non Western melody. If the infants were able to detect the change and turn their heads toward the sound source for the melody, they were reinforced by a mechanical toy. The results indicated that

the infants were more capable of distinguishing the change in the "good" Western melody than in the other two melodies.

Generally, older children tend to exhibit more frequent responses to music than do younger children. In a study by Alford (1971), preschool twins and singletons were observed responding to and interacting with various types of musical stimuli. Across all musical interactions, older children responded more frequently to the music than younger children. As the children matured, they sang more, performed more complex rhythms on instruments, imitated musical sounds more, and displayed more overt responses to music. In this instance, the children's musical development was connected to their cognitive and physical development.

Sims (1988) studied the differences in movement responses among preschool children, primary grade children, and college students. These three groups of participants were asked to listen to a short excerpt from the "Kangaroo" section of Camille Saint-Saens" *Carnival of the Animals*. The stimulus music was comprised of three phrases from the "Kangaroo" section: two short, similar phrases with different cadential chords followed by one longer phrase which began like the two shorter phrases. The participants were asked to "hop when the music sounds like the kangaroo is hopping" and stop "when the music sounds like the kangaroo has stopped hopping". Music for the experimental group was presented in its original form, while music for the control group was presented with the longer phrase first, followed by the two shorter phrases. The participants' responses were observed individually to determine whether prior experience with the longest phrase affected their movements. In general, the age of the participant affected the response to the longer phrase. As age

increased, the number of incorrect responses to the extended phrase decreased. Fifty percent of preschoolers responded incorrectly to the extended phrase, meaning that they stopped hopping at the same point during the longer phrase as they did during the shorter phrase. None of the college students responded incorrectly for the entire extended phrase. A small percentage of the college students stopped hopping during the extended phrase, but they soon realised their error and resumed.

The movement responses of one-year-olds were engaged in play with various sound-making devices. During outdoor free play time, sound makers were available to the children, as were other non musical toys. These instruments were either suspended on a "sound line" above the children's heads or attached to a mat. For two months, the researcher observed the children's interactions with the instruments, noting the various types of sounds that the children made and how the children moved while playing with the instruments. Field notes taken during the observation period indicated a great variety of movement responses to the instruments, both gross motor and fine motor (Suthers, 1997). He also stressed the usefulness of exploratory activities such as these in examining the spontaneous reactions of children to their musical environment. Often, these spontaneous reactions give educators insight into new ways to incorporate music and movement activities into the daily classroom routine. In some cases, movement responses are easier for children than verbal responses, as demonstrated by Van Zee (1976). One aspect of this study involved assessing kindergarteners' ability to identify and describe musical concepts. Some of the concepts tested were pitch (high or low), melodic contour, note duration, and rhythmic patterns. The researcher discovered that the children seemed to be more capable of physically demonstrating their understanding of a musical concept, either

through performance on an instrument or through body movements, than communicating their understanding verbally.

The pairing of verbal instruction with either pictures or gestures was found to significantly affect the ability of children to label certain music characteristics (Cassidy, 1992). In this study, 24 preschool children with speech and/or language difficulties and 24 children with typical language ability were randomly assigned to one of three treatment groups: verbal-only, verbal/visual, and verbal/gestural. Children in the verbal-only group were asked whether a musical excerpt was loud or soft, or if it was fast or slow. Children in the verbal/visual group were asked the same questions but were shown pictures representing the possible answers. Children in the verbal/gestural group were asked the same questions and shown physical gestures representing possible answers. Results indicated that the verbal/visual and verbal/gestural groups correctly identified more music characteristics than the verbal-only group.

Kerchner (2000) interviewed twelve students, six in second grade and six in fifth grade, for two 30-minute sessions. During these sessions, the students listened to a piece of music and were asked to respond to the excerpt in three different ways: verbally, visually, and kinaesthetically. After examining the interview data, the researcher found that age was a major factor in the depth, linearity, and type of response. However, kinaesthetic responses "best captured children's linear thinking patterns" in both age groups (p. 32).

Environmental factors can have a direct impact on the responses of children to musical stimuli. Teacher interactions, along with peer influence, can elicit movement responses to music (Metz, 1989). This study examined the movement responses of 2-, 3-, and 4-year-olds to music during free play periods. Teacher modelling influenced movement responses in participants, with older students responding more favourably to adult models. Peer modelling also made up a large part of movement responses and was most effective when coupled with teacher reinforcement.

The connection between peer influence and expressive movement has also been examined. Flohr and Brown (1979) conducted two separate investigations, one with kindergarten children and the other with preschool children. The research method was the same in both experiments. The participants were seated in a circle and were asked by the researcher to move their hands, arms, and head to show how the music moved. This procedure was done twice – once with the students wearing blindfolds and again with the blindfolds removed. In both age groups, peer imitation was higher with the blindfolds removed. The influence of peers significantly affected movement responses to the music stimuli.

Sims (1985a), investigated the impact of outside influence on children's movement responses to music. In this study, children between the ages of 2.7 and 5.1 years were asked to move to a 96-second audio stimulus before or after viewing a clip of three people dancing on a television programme. A portion of the music used in the television programme served as the audio stimulus. The children were assigned to one of four groups: Group 1 watched the television clip first and then moved to the audio stimulus; Group 2 moved for 32 seconds, watched the television clip, and moved for

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64 seconds; Group 3 moved for 64 seconds, watched the television clip, and moved for 64 seconds; Group 4, the control group, moved to the entire audio stimulus and then viewed the television clip. Data regarding participants' television viewing habits at home were also collected through parent questionnaires. Across all experimental groups, none of the participants attempted to imitate the movements of the persons on the television clip. Also, only nine of the participants moved in response to the television stimulus. In this case, outside influence did not seem to affect the children's spontaneous responses to the music.

Research has been conducted to evaluate children's movement responses to music in an isolated setting, removing the influence of peers and teachers. Sims (1985b) examined the creative movements of 22 children between the ages of three and five. The children, who performed the task with only the researcher present, listened to the stimulus music and moved in any way that they felt like moving. The researcher provided only encouragement to the participants. The children's performances were videotaped and analyzed, yielding results similar to those of previous research. Older children, in general, responded physically for a greater percentage of the recording interval than younger children. It was also found that the tempo of the stimulus music affected the rhythmic movements of the children. The selection in the stimulus music with the slowest tempo elicited the fewest number of rhythmic responses by children. Early childhood is a critical time for the development of motor skills. Because of this, movement activities are a primary focus in most early childhood music curricula. Aside the developmental considerations, teachers must also carefully select what type of music best stimulates movement in children of the early ages.

2.7　　Drawing as an Art- in music lessons

Drawing is defined by Hope as a form of meaningful mark making that tends to satisfy people for different purposes, which suggests that it provides people with different visual presentations depending on how they view it (Hope, 2008). Hope (2008) further emphasised that the term drawing can be used to describe a product and a process at the same time. By a product, she refers to the end result of mark making and process refers to the on- going drawing activity, This definition is in line with what the researcher was investigating because children draw purposefully to communicate a message to others about the world around them. It also confirms what many researchers including (Anning and Ring (2004) have noted, that, children use drawing to develop, create, communicate and record their thoughts. Drawing as defined by Matthews, (1999) is a dialectical process through which children use visual media as a means of expressing their emotions and by using different forms of images that emerge on a drawing surface. It is therefore worthy to note that children can use different forms of drawing media to articulate their inner feelings as well as making their thoughts conspicuous.

2.8　　The teacher's role in facilitating children's drawing in music lessons

Promoting children's free art expression is the same as providing them with other happy childhood experiences (Lowenfeld, 1965). The attitude of adults towards children's drawing can in one way or the other affect children's interest in drawing, therefore the role of the teacher is very crucial in facilitating children's drawing for effective communication. Einarsdottir et al (2009) commented that the values adults and teachers ascribe to children's drawings, as well as their perceptions, and expectations of drawings are important, since adults' interactions and support can

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influence children's drawing. Light (1985) stated that drawing acknowledges the social construction of meaning and adults' attention is directed to the meanings children seek to convey in their drawings.

The role of the teacher is very important in recognising the functions of drawing and other visual forms of expression- literacy, and numeracy, to enable her to enhance children's full experience and communication (Gentle, 1985). Implying that, the role of the teacher will help children to achieve their academic goals as well as reaching their communicative potential. Moreover, children will be able to explore and communicate with the world around them through the teachers' interest and how he/she values children's drawing. Both teachers and children will develop confidence in many different ways of handling drawing as they use the process of drawing to explain fantasies, or to express ideas and emotions (Gentle, 1985).

Another important aspect of the teachers' role is to provide an enabling environment for drawing activities to ensure effective communication, as well as enhancing children's interest and confidence in drawing. For example, as Gentle (1985) noted, issues such as the organisation of space in the classroom may influence the quality of children's early art experiences. Striker (2001) suggested that a teacher's positive attitude towards children's art will promote a healthy, confident self-image and high self-esteem in children. She identified some key strategies that teachers' should apply in developing children's creativity. Following these strategies a teacher should be a role model and always take initiatives in the drawing activities; a teacher should also use words that can be helpful for the expansion of children's vocabulary, for example, by verbalising why he/she likes a particular drawing. Teachers must avoid art

competitions among children, as it is not healthy for children to compete with anyone; rather it is important that children work within their own set goals.

2.9   Drawing in music lessons for pre-writing skills

Apart from the communicative role of drawing, it acts as an avenue for developing the motor skills of children in the early years. Drawing and the drawing media help children to develop their dexterity for future writing skills. In this sense, drawing is regarded as an important activity in preschool context because in terms of fine motor development, it serves as precursor to writing (Einarsdottira, 2009). The use of scribbles, lines, and shapes are all drawing activities that help children to prepare adequately for reading and writing in formal school (Kellogg, 1970). Additionally, children develop skills for building foundations for literacy by making sense of both visual and verbal signs, which are later developed for reading, and writing (DfES 2008a, cited in Hall, 2009). Nonetheless, Kress, (1997) emphasised that drawing is the early form of writing by children and it is seen as powerful means of representation. However, Goodnow (1997) believed that, seeing drawing as pre-writing skills will undermine the creative aspect of children's drawing, which implies that the creative aspect of drawing should be considered as well.

2.10   Drawing in music lessons for cognitive development

Children's ability to draw and portray their intentions has a relationship to their intellectual development. The kind of drawing activities that children are engaged in, help in developing their cognitive abilities through the discussions and reflections they make on the various drawings. Brooks (2003) confirmed this when she emphasised that, having a dialogue with children whilst they are drawing, plays an

essential role in promoting the mental function of children, and therefore it becomes a powerful meaning-making tool. This obviously suggests that, when children are able to think deeply about what they have drawn and share their understanding, it enhances their intellectual abilities, and various drawing activities of children are a reflection of their cognitive competence (Piaget, 1956).

Drawing can be used to explain a concept thereby increasing children's understanding since it serves as tools for remembering, and discussion about a drawing helps children to retrieve their memories from the drawing (Brooks, 2003). Children's engagement with art-making may give an essential balance of the child's intellect and emotions (Lowenfeld, 1965).

2.11 Drama/Play in music lessons

'Drama' is an Ancient Greek word meaning 'act' or 'deed'. The Ancient Greek philosopher Aristotle used this term in a very influential treatise called the Poetics. In this text, Aristotle classified different forms of poetry according to basic features he thought could be commonly recognised in their composition. He used the term 'drama' to describe poetic compositions that were 'acted' in front of audiences in a theatron/theatre. While Aristotle offered drama as a general term to describe forms of poetry that were 'acted', he identified different types of composition within this category, including comedy and tragedy. He regarded comedy as a form of drama because it represented acts that made audiences laugh and he considered tragedy a form of drama because it represented acts that made audiences feel pity or fear.

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Aristotle suggested that some forms of poetry could be identified as 'dramas' because they had written compositions that represented 'men acting' and the presentation of the compositions required men to act as the men represented in the texts. This system of classification therefore contains a distinction between dramatic texts and performances that often requires further clarification. Aristotle argued that dramatic texts and performances imitated actions or deeds performed by people in real life. He called the process of imitation he identified in the dramas he analysed mimesis. This concept has sometimes been used to suggest that written compositions that are 'acted' offer representations of activities that copy reality in some way. However, Aristotle's arguments can also suggest that dramas offer quite unique kinds of poetry because they use real actions, ideas and texts to construct possible views of reality. Those studying dramas today therefore need to consider what views of reality may be represented in texts and what views of reality may be presented in performance.

2.12   Types of Play

There are many different types of play and children can be involved in more than one type at any given time (Berger, 2000). These are discussed below:

2.12.1 Creative play: This involves children exploring and using their bodies and materials to make and do things and to share their feelings, ideas and thoughts. They enjoy being creative by dancing, painting, playing with junk and recycled materials, working with play-dough and clay, and using their imaginations.

2.12.2 Language play: It involves children playing with sounds and words. It includes unrehearsed and spontaneous manipulation of these, often with rhythmic and

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repetitive elements. Children like playing with language – enjoying patterns, sounds and nonsense words/syllables. They also love jokes and funny stories.

2.12.3 Physical play: It involves children developing, practicing and refining bodily movements and control. It includes whole body and limb movements, co-ordination and balance. These activities involve physical movements for their own sake and enjoyment. Children gain control over their gross motor skills first before refining their fine motor skills.

2.12.4 Exploratory play: This is when children use physical skills and their senses to find out what things feel like and what can be done with them. Children explore their own bodies and then they explore the things in their environment and the world around them.

2.12.5 Manipulative play: In this, children involve in practicing and refining motor skills. This type of play enhances physical dexterity and hand-eye co-ordination. Over time children need to experience a range of different levels of manipulation if they are to refine their motor skills. This type of play includes manipulating objects and materials.

2.12.6 Constructive play: This type of play involves building something using natural and manufactured materials. As children develop, this type of play can become more complex and intricate.

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2.12.7 Pretence, dramatic, make-believe, role and **fantasy play:** This involves children using their imagination. It includes pretending with objects, actions and situations. As children grow, their imagination and their play become increasingly complex. Children use their developing language to move from thinking in the concrete to thinking in the abstract. They make up stories and scenarios. Children act out real events and they also take part in fantasy play about things that are not real, such as fairies or super heroes. Children try out roles, occupations and experiences in their pretence play.

2.13   The Role of Drama/Play in Child Development

The role of drama/play when incorporated with music in the early stage of the child's education are enormous, a few however are discussed below:

Children learn about themselves and the world: Dramatic play experiences are some of the first ways children learn about their likes and dislikes, their interests, and their abilities. They experiment with role playing and work to make sense out of what they observed. As children play with dolls these dolls often become versions of the child himself and are a safe way for children to express new ideas and feelings.

Children work out confusing, scary, or new life issues: During children's play as they pretend to visit the doctor, one child dutifully holds the mock stethoscope as the others line up for a check-up. More often than not someone gets 'shots'. This is a child's way of exploring an experience that is common and sometimes confusing or scary. Through these role plays, children become more comfortable and prepared for life events in a safe way. Children often use pretend play to work out more personal

challenging life events too, whether it is coping with an illness in the family, the absence of a parent or a house fire.

Children develop important complex social and higher order thinking skills: Pretend play is much more than simple play activities; it requires advanced thinking strategies, communication, and social skills. Through pretend play, children learn to do things like negotiate, consider others' perspectives, transfer knowledge from one situation to another, delay gratification, balance their own ideas with others, develop a plan and act on it, explore symbolism, express and listen to thoughts and ideas, assign tasks and roles, and synthesize different information and ideas. In this creative play description, we could just as easily be describing the skills needed to successfully manage a work project for an adult as describing children's pretend play.

Children cultivate social and emotional intelligence: How we interact with other people is key to our lifelong success and happiness. Knowing how to read social cues, recognize and regulate emotions, negotiate and take turns, and engage in a long-term activity that is mutually beneficial are no easy tasks. There is no substitute for creative and imaginative play when it comes to teaching and enhancing these abilities in children.

Children synthesise knowledge and skills: Because learning and child development do not happen in discrete pockets of time or during isolated activities, children need opportunities to blend their skills and knowledge together. Drama/play is an ideal way to do this. Think of children playing 'grocery' store. They sort by attributes as they group similar foods in sections of the store, use math concepts to tabulate amounts as

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they determine prices and calculate grocery bills, use writing to communicate by making signs, experiment with shapes and weights as they organize the store, work collaboratively as they assign roles and play together, and much more.

2.14   Enculturation

Music making is a universal practice. Within that practice, young children demonstrate astonishing musical capabilities to express themselves through their musical play behaviour as they sing, move, rhythmically speak, explore sounds, and improvise. Young children also possess unique cognitive abilities to express and interpret their world through music, although they may not readily demonstrate those understandings through words. During the earliest years of life, children begin to form their understandings about music and the world as they respond to unique melodies, meaningful texts, interesting rhythms, and positive social interactions (Jusczyk & Krumhansl, 1993).

A common relationship exists between music as a cultural practice and cultural practice as education (Jorgensen, 1997). Jorgensen focuses on music education as enculturation. This rationale is appropriate for early childhood music education because (a) children naturally and readily interpret their understandings of the world through their musical play; (b) children's music making involves complex thinking processes, including listening, discriminating, and making decisions about musical sounds; and (c) children learn through hands-on, direct experiences that are inherent in music making experiences.

Enculturation provides a contextual and interdisciplinary approach to music and integrates that knowledge with the rest of life experiences (Jorgensen, 1997). Enculturation plays an important role in early childhood music education because it maps the way young children learn – holistically, directly, and connectedly. Music making is not an isolated event in children's lives. Music making is a dynamic and spontaneous way in which young children express, interpret, and understand all aspects of their lives. Early childhood music education viewed as music enculturation commits to a more appropriate way in which children learn.

Music enculturation as a rationale for early childhood music education suggests a pluralistic view of music education. Pluralism is a social strategy that encourages the existence of many sources of initiatives, kinds of institutions, and conflicting beliefs (Gardner, 1995). Pluralism applied to early childhood music education implies that there are many ways in which young children experience musical enculturation, and that there are many ways in which adults can contribute to those processes. As opposed to more authoritative systems that have one dominant source of power and initiative, a pluralistic rationale mediates the shared and varied understandings among early childhood and music educators, who are often both responsible for the music education of our youngest children.

2.15   Transmission and acculturation in music lessons

 Enculturation includes forces of transmission and acculturation (Jorgensen, 1997). Transmission is the traditional shaping of experiences that contributes to the acquisition of musical skills and understandings. Applied to early childhood music education, transmission involves structuring age-appropriate formal and informal

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music learning through group circle times, as well as extensions of those experiences to guided exploratory play in music learning centres. Acculturation in early childhood music education may result as adults infuse music making experiences throughout children's lives through formal, informal, and improvisatory musical play behaviours. However, educators and caregivers are faced with an overwhelming, sometimes contradictory, amount of information on which to base decisions regarding music education for young children.

2.16   Rationale for teaching music to young children

How do young children learn music? This question motivated Barbara Andress to explore several learning theories (e.g., Piaget, Vygotsky, Bruner, Montessori, Gardner, Katz, Elkind), which she applied to her music teaching and synthesised into her music education programme for young children. Synthesising ideas from psychologists and early childhood educators, Andress developed an early childhood music curriculum framework. The curriculum design involves the following steps: (a) decide the developmental level of the child; (b) plan developmentally appropriate music activities using the child in acquisition of knowledge, skills, dispositions, and feelings; and (c) deliver the musical understandings in a three-part learning environment (Andress, 1998).

Andress (1991) synthesised the research on early childhood development with research in music education to form a tripartite system for the music learning environment for young children. The three learning environments are permeable learning, special interest areas, and guided group play. Permeable learning refers to learning that happens throughout a child's day. For instance, a child creates a song

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while playing with trucks in the sand, or the teacher uses music in giving instructions. The special interest areas are the special music areas or centres that give the children varied musical experiences. Examples include sound centres, creative dance centres, and a singing centre. The guided group play consists of teacher-directed group musical activities, such as the singing circle or a singing game.

2.17   Music Practices in Early Childhood Settings

In 1915, only 12% of children aged five or younger attended an early childhood programme in the United States, yet by 2005, 57% of all three- to six-year-old children attended centre-based programmes (Hallquist, 2000; National Centre for Education Statistics, 2006). Although music making and music education may occur in a variety of ways for young children, American children are often solely dependent on adults in early childhood settings as their primary music facilitators. Despite educators' shared understandings that music is important in young children's lives, investigations of early childhood settings indicate inconsistencies in the quality, frequency, and nature of musical experiences that early childhood teachers provide children in those settings.

The collaborations between early childhood and music education professionals have been both practice- and researched-based. Annual daylong early childhood conferences have been held in conjunction with state and national meetings of MENC since 1988 (Nardo et al., 2006). The music education research leading to such collaborations has focused primarily on identifying needs in early childhood educational settings. State and regional preschool music studies completed over the past 20 years confirmed that music serves many functions in preschool programmes

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(Daniels, 1992) investigated the perceptions of university-based preschool teachers related to creative arts instruction and teacher preparation in 25 states. When these teachers were asked about the inclusion of instruction in music, visual arts, rhythmic movement, and creative dramatics in these preschools, 69% responded affirmatively. Seventy-eight percent of centres reported that music activities occurred several times per week. Teachers articulated the following needs: (a) preschool-specific methods courses that emphasized more rhythmic movement training; and (b) functional music skills for the teachers.

A subsequent survey of 500 child care centres in Ohio revealed that classroom teachers were primary music facilitators for young children (Golden, 1992). Although 79.6% of the centres reported that children were engaged in music-related activities on a daily basis, only 9% of teachers and 7.4% of administrators indicated the importance of fostering musical skills and understandings as a basis for music in the curriculum. Many teachers (58%) viewed music as a source of enjoyment and recreation. Apparent in Golden's study is the gap that exists between research-based knowledge of children's early musical development and early childhood teachers' access to and application of that knowledge. This study demonstrated the need for early childhood professional development processes to stress the importance of (a) appropriately structured musical experiences for children; (b) the role of early musical experiences in children's' foundational music learning; and (c) music as a natural means for children to express, interpret, and understand their world.

On a smaller scale with similar results, Daniels (1992) investigation of 143 preschools in Alabama, Georgia, Mississippi, and Tennessee reported that 44% of the settings

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employed music teachers. However, teachers and programme directors responsible for decisions about when, what, and how music was implemented in children's routines often indicated the following: (a) no special music training was necessary at this level; (b) music activities could be implemented adequately through the use of records and tapes; and (c) singing should come naturally to someone who loves children. This study demonstrated a general lack of understanding among decision makers about the critical role of appropriate musical experiences in young children's lives, and the necessity for classroom teachers and caregivers to possess exemplary musical skills. The study also raised questions about the musical goals and objectives of early childhood music courses in teacher education as well as collaborative efforts that need to occur between teacher education programs and early childhood professionals.

In accordance with research undertaken by Golden (1992), Wisconsin researchers, Tarnowski & Barrett, (1997) undertook a comprehensive survey of current musical practices in their state's early childhood programmes. Classroom teachers and caregivers were the primary music facilitators in 96% of the classrooms. Of the 686 reporting teachers, only 75 had experienced prior music instruction in their educational history. Teachers indicated that they chose music as a tool to enhance other areas of the children's learning. The development of children's musical skills and understandings was identified as the lowest priority for music's inclusion in the early childhood curriculum. Collaborative intervention programs are needed to assist in the musical development of teachers who are responsible for the music education of children (Tarnowski & Barrett, 1997; MENC, 1994).

Next, to address the need for instructional improvement in higher education, Nardo (1996) investigated the music education needs of California early childhood education (ECE) centres in relation to community college music courses offered to ECE majors. Results revealed that 64% of the teachers in 265 preschool centres in California designed their own curriculum and 68% led music making experiences. Of the reporting teachers, 33% had prior music training in their preparation for teacher, and 58% had prior private music lessons. Teachers indicated that they engaged children in music four or five times a week for an average of 15 minutes each. Musical exploration was indicated as the most important music objective. Nardo's study further pointed to the need for the inclusion of appropriate music training practices in all teacher education programs.

2.18   Challenges of Early Childhood Music Teachers

Much as we may wish for a music curriculum in our early childhood schools, we are never going to get more than what individual teachers can offer. And that will not be likely to be available unless teachers can offer what is comfortable for the individual to work with (Addison, 1994). It means that not only that individual may not be able to offer a full music curriculum, but also that not all teachers are entirely confident in the use of musical material.

Many teachers are afraid of tackling music (Binns, 1994). Nelson (1993) opines that "the historical pattern of music as a specialism has led to a situation in schools where the majority of teachers have neither been encouraged nor motivated to develop confidence in this area. Mills (1991) suggested that music is often taught by specialists or professionals because many non-specialist teachers lack confidence in

their ability to teach music to children; and that many music curriculum designers have not developed an ability to raise the confidence of non-specialists music teachers in the early childhood centres.

It has been suggested by many scholars that music is historically viewed as a specialist subject due to its complex nature. To this the researcher disagrees. The researcher is of the view that music is a subject just like natural science, English, mathematics, citizenship education and the likes and cannot be seen as very special which needs only specialists to teach or handle in the early childhood centres.

Another reason for the lack of confidence in teaching has been suggested by Odam (1979) who notes that music "challenges teachers to reveal areas of knowledge and skill which in many are sources of severe feelings of inadequacy, and until recently many teachers of music have not been adequately equipped in skills, materials, or education theory and practice to adjust or cope with the enormous problems raised by these unusual circumstances.

There are many degrees of non-professionalism or specialism in music, and according to him, there are teachers who are confident and enjoy music teaching as well as others who lack confidence and enthusiasm but teach music dutifully because they are required to do so (Odam, 1979). It is questionable whether this will produce effective music teaching to the child. It should be noted any aspect of music education or even with the other subjects that is dutifully but unenthusiastically systematically taught in the classroom is unlikely to serve any useful purpose.

Binns, (1994) advocates teaching music with joy and enthusiasm, and Struthers (1994) strongly agrees that personal motivation is an essential aspect. Grossman, Wilson and Shulman (1989) suggest that teachers may try to avoid teaching materials they are unfamiliar with. It is one of the objectives of this study to find out the challenges facing early childhood educators.

Student-teachers' general initial level of confidence in their ability to teach music is low in comparison with other subjects (Mills, 1989). According to her, the responses indicate that some students think they need to have musical skills customarily associated with music specialists, that is, playing piano, fluent music reading, an inside-out knowledge of the classics- if they are to be effective non-professional teachers in music. Many student teachers, according to Mills (1991) attribute their low confidence to an inability to emulate the teaching style of the music teachers they remember from their own primary education. Teachers speak of what they perceive to be their own musical inadequacies; perhaps they do not play the piano, or perhaps they are not confident singers. It is argued that while the students could more positively measure their capabilities, they measure their musical competence by what they cannot do, and notes the essence of having musical self-esteem and of developing this in children. She asserts that low confidence in music does not, of itself, mean that a student will not become an effective teacher of music, and notes that 'everyone has a curriculum area in which they are least confident'. She however suggests that, student teachers with low confidence in music can avoid teaching it to an extent which would be impossible in some other subjects. Gifford suggests that pre-service teachers see their ability to teach music largely in terms of their personal Musical skills; and that a traditionally oriented and developmental skills-based music

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education course may not be the most appropriate way of training early childhood teachers, noting that music education programmes currently operating do little to enhance confidence, skills, and valuing.

Lawson, Plummeridge, and Swanwick (1994), investigated the extent to which teachers feel they have the expertise to teach music, and how they are managing music teaching in the Curriculum. The question of subject specialism and generalist teaching in music arose frequently, and many respondents argued the lack of time or ability to meet requirements. Despite some feelings of inadequacy, non-professional music teachers need to be enthusiastic about the subject if they are to teach it effectively. Now why does music inspire lower confidence levels than other curriculum areas? Lack of knowledge about the syllabus requirements, lack of time to prepare music lessons, not enough time in the teaching day, lack of priority for music, lack of personal musical experience and lack of adequate resources are some of the factors that pose challenges that early childhood school teachers encounter in teaching music to children. These are similar to the problems identified by Van Niekirkt (1997) in South Africa, Mills (1989) in England and SERCARC (1995) in Australia. Lack of time and lack for priority for music education were also identified by Roulston (1997) and Lean (1997), and McPherson (1997) identifies the lack of teacher confidence and skills as well as the inadequacy of training institutions to train teachers effectively in music education as key problems in the implementation of effective music programmes in early childhood centres.

Effective teaching is shaped by many complex factors, but of critical importance among them is attitude. Teacher attitudes are constructed of such components as

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beliefs about the subject, beliefs about their ability to teach effectively in that area, and beliefs about the effectiveness of teaching having any impact on children's learning, that is to say the teacher's philosophy of teaching. The process of music-making seems to be a deeply personal one, and the personal nature of this process can sometimes act as a barrier to students' learning and enjoyment of making and teaching music in an early childhood education setting. One line of research into understanding teacher behaviour has drawn upon social behaviour research. A major construct emerging from this research is self-efficacy (Bandura, 1977).

One way to address this barrier is to examine the pre-service teachers' perceived beliefs about their own music competence and their perceived ability to teach music. Beliefs influence decisions we make, thus affecting our behaviour (Trent and Dixon, 2004; Silverman, 2007). Also, the National Curriculum document for music does not seem calculated to raise the confidence of non-specialist teachers and that a lack of specific expectations increases difficulty. These are a few of the factors that militate the effective teaching and implementation of early childhood music education.

CHAPTER THREE

RESEARCH METHODOLOGY

3.1   Introduction

This chapter discusses the research methods employed to answer the research questions arising from the literature review and formulated to guide the study. The research questions have been identified as follows;

(i)   What role do the musical arts play in Early Childhood Education at Dambai in the Krachi East District?

(ii)   How could the musical arts be integrated in the teaching and learning process of Early Childhood Education?

(iii)   What game and action songs are used in Early Childhood Education at Dambai in the Krachi East District?

(iv)   What are the challenges in teaching the musical arts in Early Childhood Education at Dambai in the Krachi East District?

This research focuses on highlighting the benefits children stand to derive from the teaching of music in early childhood schools and this is in connection with the literature review on music instruction in early childhood education and can be used to determine whether music instructions are necessary for inclusion in the curriculum of early childhood education as well as the need for the integration/blend of music instruction with the other arts. This chapter also outlines the methodology used in this study. It comprises the areas of research paradigm, research design, target population, sampling technique, sample size, data collection tools/instruments and data analysis plan.

3.2   Research paradigm

The researcher employed the qualitative research paradigm to ensure the complete execution of the research objectives. The study was primarily embarked upon to establish the role of the musical arts in early childhood education. Qualitative research looks at the participant in their natural settings and asks these individuals to participate in the data collection process. Qualitative method allows for the researcher to bring their personal-self into the research along with their researcher-self. Biases, values, and interests are acknowledged and included in the reporting (Creswell, 2003).

3.3   Research Design

The study was pitched in the frame of the Case studies design. Case studies "often focus on a classroom, group, teacher or pupil, often using a variety of observation and interview methods as their major tools" Burns (2000). In this study, teachers and pupils in particular educational settings (early childhood schools) were at the core of the research, while interviews, questionnaires and participant observations the primary instruments for data collection. Case study is an empirical inquiry that investigates a contemporary phenomenon within its real-life context, especially when the boundaries between phenomenon and context are not clearly evident, (Yin, 2003:13). He argues that a case study is the preferred research method when contextual factors are believed to be highly relevant to the subject of study. A case study has a distinct advantage as a research strategy in situations when "a 'how' or 'what' question is being asked about a contemporary set of events, over which the investigator has little or no control" (Yin, 2003).

A case study is an account of an activity, event or problem that contains a real or hypothetical situation and includes the complexities encountered in the workplace. Case studies are used to help see how the complexities of real life influence decisions. Analysing a case study requires one to practice applying knowledge and thinking skills to a real situation. To learn from a case study analysis you will be "analysing, applying knowledge, reasoning and drawing conclusions" (Kardos and Smith 1979).

However, the nature of an aspect of the study requires the collection and analysis of some quantitative data to supplement the findings of the study. This is also intended to increase the validity of the study/findings.

3.4   Population

A research population is a large well-defined collection of individuals or objects having common characteristics (Castillo, 2009). According to Castillo (2009), there are two types of populations: the target population and the accessible population. The target population also known as the theoretical population refers to the group of individuals to which researchers are interested in generalising the conclusions. Whiles the accessible population which is also known as the study population is the population which is available for the researcher and to which the researchers can apply their conclusions.

This research involved all early childhood school teachers carrying out educational programmes with their pupils in the Krachi East District of the Volta Region, Ghana. The District has been divided into six circuits, namely; Dambai, Oti, Kparekpare,

Tokuroanu, Katanga, and Asukawkaw circuits. Currently, there are seventy-three (73) kindergartens with a total number of one hundred and thirteen (113) teachers.

3.4.1. Demographical characteristics of Dambai

Krachi East District is one of the twenty five (25) Municipalities and Districts in the Volta Region of Ghana. The District can be located at the North Western corner of the Volta Region of Ghana and lies between latitudes 7° 40'N and 8° 15'N and longitudes 0° 6'E and 0°20'E. It has a total surface area of 2528 sq. km with water covering about 15% with its Administrative capital being Dambai. The District shares boundaries with Krachi Nchummurung to the north, to the south with Biakoye
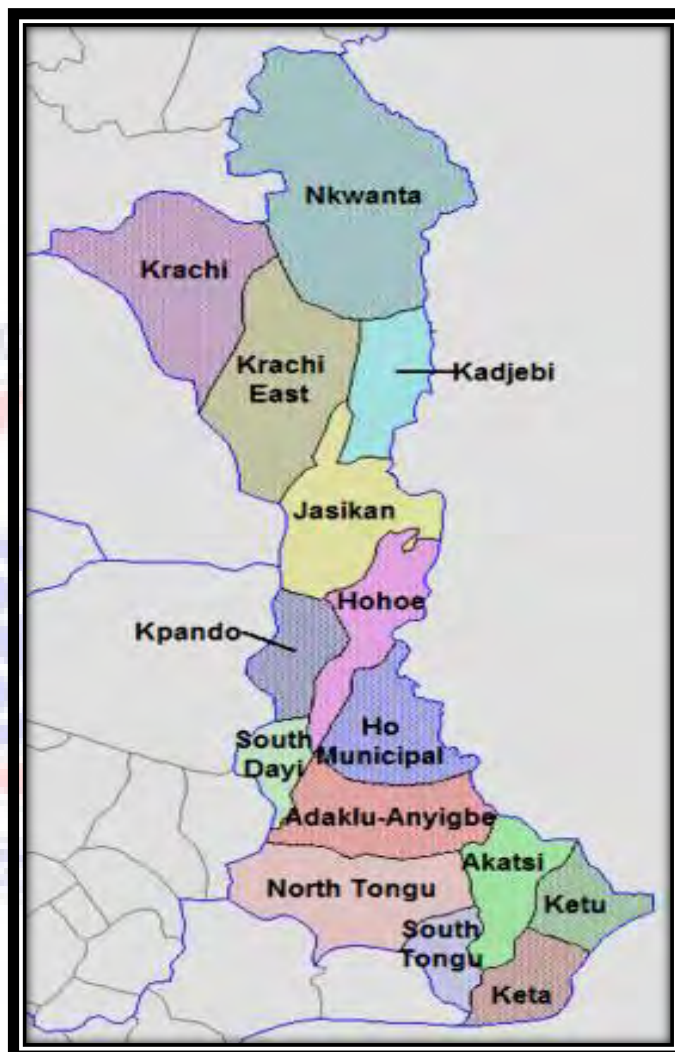
Figure 1: The map of Volta Region

https://en.wikipedia.org/wiki/Krachi_East_District

District, to the west with the Volta Lake and to the east with Kadjebi District.This location places the district at a strategic position - the central point between the Northern part and Southern part of the Eastern corridor of Ghana. The District can therefore take advantage of its strategic location to invest in gateway programmes to

both the Southern and Northern Ghana. Similarly, strategic facilities of national importance aimed at wider coverage for both the southern and northern Ghana can be conveniently located in the district to achieve the desired results. Being strategically located in the transitional zone, the district has the advantage of experiencing mixed climatic conditions that has both positive and adverse implications for the district's development.

Figure 2: Krachi East District Map

SOURCE: https://en.wikipedia.org/wiki/Krachi_East_District

3.4.2 Occupation

Most of the inhabitants of Dambai are peasant farmers of crops such as yam, maize and other food crops and a few are fishermen whilst others also work as traders, teachers, drivers, nurses, police officers, accountants, among others.

3.4.3 Education

Dambai has several government-owned and few private Early Childhood Education Centres, a good number of Primary and Junior High Schools and one government-owned Senior High Technical School (SHS) with one private SHS. Dambai is also the home for Dambai College of Education. Illiteracy rate in this town/District however is high due to a high poverty rate that takes the young folks to resort to spending their time doing menial jobs for survival at the expense of being in the classroom.

3.5 Sample Size

Out of seventy-three (73) early childhood centres in the district, twelve of them were used with twenty-four (24) teachers sampled as respondent out of one hundred and thirteen (113) teachers in the Krachi East District. In ensuring effective and successful research, there was the need to select handy and workable participants once the results will at length outline the role of music in early childhood education and as well as the integration of the arts in general. Hence, two teachers were selected from each of the twelve centres.

3.6 Sampling Technique

The participants, who were teachers and pupils of selected early childhood education centres, were purposively selected from the Dambai College of Education Demonstration Schools, Roman Catholic Kindergarten, Evangelical Presbyterian

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Kindergarten, Banka Kindergarten, T.I. Ahamadiyya Kindergarten, Old Town Kindergarten, Morning Star Kindergarten, Mepekorpe Kindergarten, Wankayaw Kindergarten, Millennium Academy Kindergarten, Heroes Kindergarten, and Dambai Lakeside Kindergarten within the Krachi East District. This was done with the permission of the District Education Directorate and the Headteachers of the selected schools who agreed to allow their teachers and pupils to participate in the study. Purposive sampling technique ensures the obtaining of sample that is uniquely suited to the intent of the study (Fraenkel and Wallen, 2003:434).

Purposive sampling is a form of non-probability sampling in which decisions concerning the individuals to be included in the sample are taken by the researcher, based upon a variety of criteria which may include specialist knowledge of the research issue, or capacity and willingness to participate in the research. The purposive sampling technique, also called judgment sampling, is the deliberate choice of an informant due to the qualities the informant possesses. It is also a technique that does not need underlying theories or a set number of informants. Simply put, the researcher decides what needs to be known and sets out to find people who can and are willing to provide the information by virtue of knowledge or experience (Bernard 2002; Lewis and Sheppard 2006).

3.7   Data Collection Instruments

The instruments used were document study, interview and observation. In an effort to integrate multiple perspective analysis and to provide adequate supporting data, the framework for collecting data in the study was by singular effort of the researcher through field based observation approach.

3.7.1   Document Study

Documents relevant to the research were studied for additional insight and information to support the data collected for analysis. The documents included the syllabus for early childhood schools, and teachers' lesson plan.

3.7.2   Observation

According to the Oxford Advance Learners Dictionary, 6th edition, observation is the act of watching somebody or something carefully for a period of time, especially to learn something. According to Morrison (1993), observation enables the researcher to gather data on physical setting, human setting and programme of study. It employs vision as its main means of data collection. Observation is also natural, in that, the observer sees things as they occur or happen in their natural setting. It may be participants or non-participant with the former involving the observer whiles the later does not. It helps the researcher to have first hand information and to have the actual look at what is happening with no adulteration.

It is noted that direct observation of techniques is specific and also arms the skilful observer with a high level of factors under study, Osuala, (2001). This method is suitable for gathering information on a given situation for a specific period of time, and therefore describes the behaviour and qualities or changes that may be observed. Direct observation enabled the researcher to examine how the teaching and learning of Music is conducted as well as what music is used for in the Early Childhood classrooms. During observation, nothing is taken for granted because every detail counts towards drawing a detailed and valid conclusion. In this study, an observation guide (Appendix A) was designed to help the researcher find out the musical activities that the sampled teachers engage their pupils in during lessons. This was also to note

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the level of pupils' participation in musical classes and in their day to day class activities in general. This actually aided the detailed description of the situation in the various classrooms.

Particular attention was on how these teachers utilise their knowledge and skills in music to promote musical learning and development for their pupils. Formal and informal observations were conducted through an extensive field engagement at the setting. Efforts were made to capture detailed reportage on participants' behaviours through field notes.

3.7.3   Interview

Interviews were conducted to take note of participants' experiences with music teaching in the Early Childhood schools, when and how they use music and to elicit their perspectives on its usage in the Early Childhood classroom. In the researcher's encounter with the teachers, Oral Interviews were conducted with the aid of a prepared interview guide (Appendix B), using audio-taping, TECNO mobile phone to capture the data for later transcription. To ensure trustworthiness and authenticity and for the purpose of member checking of the report, the participants were later provided with copies of the transcribed teacher interview responses so as to check to authenticate the validity of the data. The open ended structured interview questions focused on participants' perceptions on;

    (i)   the use of music in the Early Childhood classroom

    (ii) their confidence and competence in teaching music

    (iii) relevance of music education to the child

    (iv) integration of music with the other arts in teaching and

(v) use of adequate time resources, equipments and materials for providing musical learning for their pupils.

Fifteen interview questions were explored for each participant lasting approximately twenty-five minutes and were audio tapped, transcribed verbatim and checked for accuracy by participants themselves as suggested by Silverman (2003). The researcher also engaged himself in unstructured but planned interviews in a very relaxed face-to-face encounter by conversation. Freedom and flexibility were allowed to clear doubts and teachers were made to be aware that it was for academic purposes, this was helpful and resulted in fruitful discussion of the subject and other related matters.

3.7.4   Tools

The tools used for the collection of the data include: tape recorder, field note book, pen and pencils and a TECNO mobile phone.

3.8   Data collection process

To ensure systematic and careful collection of data, the following procedures were adopted:

(i)   The designing of observational and interview guide to help the description as thoroughly and accurately as what went on in the Early Childhood schools in terms of their studies.

(ii)   Permissions were sought from the District Directorate of Education, the headteachers of the various selected schools and the teachers involved.

(iii)   Carrying out of observations and interviews to collect data for the study in the selected schools lasted ten weeks. Observation was made in the

classrooms without interrupting teaching and learning activities whiles interviews with the teachers were conducted during their break periods and some immediately after closing.

3.9   Data Analysis

The overall appraisal and findings of the research is presented through organising the data collected in order to derive meanings from it. The inductive analysis strategy was employed in developing analysis and interpretation through coding of data. Patton (1980) indicate that inductive analysis means that the patterns, themes and categories of analysis come from data; they emerge out of the data rather than being imposed on them prior to data collection and analysis. Based on this, the process involved identification of themes and patterns derived from similarities, differences and sequences. This occurred concurrently with the collection of data. In the process of analysing the data, the researcher was very mindful of the need to be guided by the research questions, the overall design of the research and the nature of the data collected. This brought into action a thoughtful balance between generating themes from within the data and applying preconceived themes to the growing data.

CHAPTER FOUR

RESULTS/ FINDINGS OF THE STUDY

This chapter gives the description of the results and analyses the data of the study. The information gathered with the data collection instruments is discussed satisfactorily with a presentation of narrative data to support the quantitative findings. The study was to explore the role of music education and its usage in teaching at the Early Childhood Education Centres in some selected schools in the Krachi East District in the Volta Region of Ghana. It focused on the following research questions;

    (i)   What role do the musical arts play in Early Childhood Education at Dambai in the Krachi East District?

    (ii)   How could the musical arts be integrated in the teaching and learning process of Early Childhood Education?

    (iii)   What game and action songs are used in Early Childhood Education at Dambai in the Krachi East District?

    (iv)   What are the challenges in teaching the musical arts in Early Childhood Education at Dambai in the Krachi East District?

4.1   Responses from the Interview and Observation

The following were some of the opinions expressed by the selected members of the research community:

4.1.1 Respondents' Gender & Age

Table 1 Respondents' Gender & Age

		Frequency	**Percentage(%)**
Sex	Male	0	0
	Female	24	100
Age group	20-29	15	62.5
	30-39	4	16.7
	40-49	2	8.3
	50-59	3	12.5
Total		**24**	**100**

The demographic information gathered and captured in *Table I* indicates that all 24 respondents from the early childhood centres were female.

With regards to their age groups, 15 (62.5%) of the respondents aged between 20-29, 4 of them (16.7%) were within 30-39, 2 (8.3%) and 3 (12.5%) were between 40-49 and 50-59 respectively.

4.1.2 Respondents' Educational Qualification

Table 2: Respondents' educational background

Qualification	Frequency	Percentage %
SSSCE/ WASSCE	14	58.3
Certificate	7	29.2
Diploma	3	12.5
Degree	0	0
TOTAL	**24**	**100**

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From Table ii, 14 respondents, representing 58.3% were SSSCE/WASSCE holders who have no pre teacher preparation experience in music teaching but little orientation before the job. Seven (7) which was 29.2% of the total respondents had certificate in teaching, 3 (12.5%) have diploma while none of them have degree.

Thomas (1997) noted that only a small proportion of primary teachers have any qualification in music education. Lawson, et.al (1994) indicates that having specialist teacher for music increases its image as a subject which can be taught in greater quality and depth by the specialists.

4.1.3 Class Taught

Table 3: Class Taught

Class	Frequency	Percentage %
KG 1	16	66.7
KG2	8	33.3
TOTAL	24	100

Out of the total of 24 respondents for the study 16 (66.7%) teaches KG 1 and 8 (33.3%) teaches KG 2

4.1.4 The use of music in the course of teaching

Table 4: What do you use music for in the course of your teaching?

Use of music in class	Frequency	Rank
For class control	24	1
Introduce lessons	20	2
Arouse interest	17	3

The above table shows that all 24 respondents, ranked 1st indicated that they use music in their classrooms mainly for class control purposes, 20 of them ranked 2nd use music to introduce their lessons whilst 17 ranked 3rd use it to arouse the interest of the children.

4.1.5   The integration of music with the other arts in teaching

Table 5: Do you integrate music with the other arts in teaching?

Response	Frequency	Percentage
No	16	66.7
Sometimes	5	20.8
Very often	3	12.5
Total	**24**	**100**

The integration of music with the other arts in teaching music as well as other subjects is an essential thing in early childhood education. Concerning this practice, 16 respondents representing 66.7% of the total respondents said no to the integration of the arts in their teaching activities. 5 (20.8%) noted that they sometimes apply the integration whilst 3 (12.5%) said they integrate the arts very often in their teaching.

This activity of integration of the musical arts which some respondents applied takes into consideration drawing and drama. Interviewees who integrated the other arts assert that, counting lessons were sometimes dramatised amidst singing. This provided a child cantered learning environment where the child sings and perform actions when acting. Furthermore, a participant submitted she uses drawing in teaching number counting. She explained; "I draw different number of items children

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see in the class room varying from one (1) to five (5), e.i. one table, two chairs, three books, four pencils and five school bags. Afterwards I mention the items with the requisite numbers, where children repeat after me. I also make them draw some of the items I drew on the board onto their slates. By the close of the lesson, children are able to indicate the difference in the number of items drawn."

Bandura (1997) argues that pupils must function in all the developmental domains (i.e. Physical, Social, Emotional, and Cognitive) if they are to successfully adapt to school and societal norms. This can be achieved when music lessons are integrated with the other arts to create the opportunity for children to exercise their developmental domains.

Struthers (1994) however, identifies the danger that music may not be given equal status with other subjects when links are formed between curriculum areas as music goes hand-in-hand with other curricular areas for young pupils.

4.1.6 Benefits of the integration of music with the other Arts to learners

Table 6: How does the integration of music with the other arts benefit your learners?

Benefit	Frequency	Rank
Develops fluency skills	24	1
Develops motor skills	22	2
Develops creativity	19	3
Physical development	16	4
Develops eye-hand coordination	11	5

The respondents mentioned some benefits of the integration of the arts to the child. It is noted from the above table that all 24 respondents, ranked 1st indicated that the integration helps to develop children's fluency skill, 22 respondents, ranked 2nd said it develops children's motor skills, 19 (3rd) commented on the development of creativity of children, 16 (4th) said it enhances physical development as 11(5th) noted that the integration promotes children's eye-hand coordination. All interviewees acknowledged that the benefits therein are numerous.

4.1.7 Type of Game and Action Songs

Table 7: What type of Game and Action Songs do you often use in class

Item	Frequency	Rank
Western songs	24	1
Rhymes	19	2
Folk tunes	16	3

Concerning the type of music the teachers use in their teaching, all 24 respondents ranked 1st use western/foreign tunes in class, 19 ranked 2nd use rhymes and 16 (3rd) use folk tunes in their teaching.

4. 1.8 Some challenges of teaching music in Early Childhood Education

Table 8: What are the challenges in teaching music at in Early Childhood Education?

Challenges	Frequency	Rank
Lack of textbooks	24	1
Lack of teachers' handbook	21	2
Large class size	20	3

Lack of teaching aids	16	4
Poor teacher confidence	14	5

Respondents were asked to indicate the challenges they encounter in teaching music as early childhood educators, all 24 indicated the lack of textbooks as their major challenge ranking it 1st, 21 of them ranked the lack of teachers' handbook as the 2nd challenge. Class sizes being large was also identified and ranked 3rd by 20 respondents, 15 respondents noted the lack of teaching aids (TLMs) as a challenge which ranks it 4th and 14 ranked poor teacher confidence 5th in the list of challenges.

Bandura (1986) identified that poor teacher grooming/preparation has been shown to produce negative attitudes toward music teaching and yields lack of confidence in teachers' ability to teach music (, Barry, 1992; Gifford, 1993; Jeanneret 1997; Mills, 1989; Seddon and Biasutti, 2008).

Nzewi (1999) thinks that one of the problems sub-Saharan African countries are grappling with is lack of facilities for music teaching and learning. Akrofi (1988) confirms that equipment like stereos, television, and video tapes which are useful to enhance the teaching and learning of African music are non-existent in most of the schools in Ghana. It is clear from the above that music education is not a priority in our Basic Schools, Second Cycles, Colleges and Universities in Ghana and the entire Africa as whole.

4.1.9   Interventional strategies for challenges

Table 9: Some interventional strategies for challenges

Suggested	Frequency	Rank
Call for the provision of textbooks	24	1
Call for the provision of teachers' handbooks	24	1
Call for teaching aids/TLMs	22	2
In-service training	21	3
Posting more teachers to ECC	18	4

Reading from the above table, 24 respondents suggested the provision of textbooks and teachers' handbook ranked 1st, 22 ranked 2nd called for the provision of teaching aids/TLMs, 21 representing 3rd and 18 representing the 4th rank suggested the provision of in-service training and the posting of more and enough competent early childhood teachers respectively to the centres.

4.1.10 Overview of College/University music teacher preparation

Table 10: Give an overview of your training in Music

Response	Frequency	Percentage
Related to classroom work	2	8.3
Quite Related to classroom work	4	16.7
Not Related to classroom work	18	75.0
TOTAL	**24**	**100**

When the respondents were asked to give an overview of their music teacher preparation in the Colleges of Education and the Universities they attended and also

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tell whether what was studied was related to what goes on in their classrooms, 2, representing 8.3% indicated that they were related to classroom work, 4 respondents representing 16.7% said it was quite related to classroom work whilst 18 of them representing 75.0% identified that it was not related to classroom work.

Grossman, Wilson and Shulman (1989) opine that teachers need to understand their subject in ways that promote learning. Knowledge in one's subject is highly important for effective teaching and confidence in dealing with children's questions and responses (Aubrey, 1993).

4. 1.11 Suggestions for teacher improvement

Table 11: What would you suggest to improve the musical knowledge and skills of Early Childhood Teachers?

Suggestion	Frequency	Rank
In-service training	22	1
Workshops	20	2
Review of College/University Syllabus/Course Outline	16	3

Respondents' suggesting what could be done to improve the musical experiences of early childhood educators, 22 ranked 1st suggested in-service training to be organised for teachers, 20 ranked 2nd suggested periodic workshops and 16 ranked 3rd called for the review of College/University Music Syllabus/Course Outline to relate to their classroom activities.

Classroom teachers perceptions of the usefulness of the experiences obtained in music courses also have a direct effect on the type of music concepts and activities included in the classroom and the time spent engaging in these activities (Bresler, 1993). Moeller and Ishii-Jordan, (1996) hold the view that teachers with high teaching self-efficacy are more likely to use innovative teaching practices.

Bandura (1997), stresses that whether an individual will initiate or persevere in a particular course of action it is determined by the level of confidence in their judgment of their capability. In fact, competence and beliefs affect behaviour by influencing a person's task choice, effort, and determination (Schunk, 1989).

4.1.12 Assessment of the musical experience provided children

Table 12: How would you assess the music experience you provide the children?

Assessment	Frequency	Percentage %
Poor	4	16.7
Good	14	58.3
Very Good	6	25.0
Excellent	0	0
Total	**24**	**100**

Respondents were given the opportunity to assess the musical experience they provide their children, 4 of them representing 16.7% graded their efforts to be Poor, 14 which is 58.3% said it was Good, 6 which is 25.0% noted that it was Very Good and none of them representing 0% graded their efforts Excellent.

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Teachers' low perception of their own competence and confidence as music educators and in music teaching were offset by their enjoying, and valuing music and music education less (Gifford, 1993). He also points out that pre-service teachers see their ability to teach music largely in terms of their personal musical skills; and that a traditional oriented and developmental skills-based music education course may not be the most appropriate way of training primary teachers, noting that 'music education programmes currently operating do little to enhance confidence, skills, and valuing.

4.2   Observation of Lessons

This instrument was used so as to have first hand information on what is actually happening in the various classrooms in connection with the implementation of the use of music and music teaching in the early childhood centres. Arthur (1999) opines that the teacher's knowledge of the subject matter greatly influences his interpretation of curriculum intentions, thereby affecting his/her output.

4.2.1   Teachers' teaching methods, skills and knowledge of the subject matter

Table 13: Teachers' teaching skills, methods of teaching and knowledge of the subject matter

Area checked	Assessment Mode		
	Good (%)	Very Good (%)	Excellent
Subject Matter	9 (37.5)	15 (62.5)	0
Teaching Skills	5(20.8)	16(66.7)	3(12.5)
Method of teaching	12(50.0)	5(20.8)	7 (29.2)

Table xiii revealed that in 9 of the 24 observations made, the teachers' knowledge of the subject matter was good. That represents 37.5%. The teachers' knowledge of the subject matter in 15 of the 24 lessons observed (62.3%) was very good. This implies that teachers observed are knowledgeable in the facts and concepts relevant to the topics they treated. Thus, they put forth their knowledge in the topic they treated in their lesson delivery. Gross et al (1971) opines that teachers' knowledge of the subject matter promotes the implementation of an innovation.

 Arthur (1999) reiterates that when teachers are knowledgeable of the subject matter, it influences their interpretation of the curriculum intensions.

Tamakloe et al (1996) state that among the competencies a teacher should exhibit to foster effective learning is the skill of teaching. Table xiii reveals that the teaching skills demonstrated by the teachers in 5 (20.8%) of the 24 lessons observed were good, 16 (66.7%) of them were very good while 3, representing 53.3%, was excellent. This indicates that the teachers observed have high record of teaching skills which could be employed to perform the teaching tasks related to activities based on the amount of Music programme needed for the early childhood education. Arthur (1999) perceives this a positive influence on implementation.

Farrant (1980), states that one of the characteristics of good teaching is the teaching method used by the teacher. From the observation of lessons made, the data in Table xiii shows that in 12 of the lessons observed, representing 50.0%, the teachers' choice of teaching methods to ensure the achievement of the objectives of the lesson was good; and 5 (20.8%) were very good while 7, representing 29.2% were excellent. It can therefore be found out that teachers' use of music in teaching at the early

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childhood centres is encouraging. This practice is in conformity with music education principles of Kodaly (1973) and Manford (1996).

Tamakloe et al (1996) write that in order for teaching to grow well, there must be "the creation of a friendly atmosphere in the teaching and learning process" to inspire "frankness and sincerity on the part of the learner" (p.8).

Table xiv showed information gathered through the checklist during the lesson observation on the issue of class atmosphere and other situational factors. In the Table, P stands for Poor, W for Weak, F for Fair, G for Good, VG for Very Good, and E for Excellent.

4.2.2 Classroom atmosphere and situational factors

Table 14: Classroom atmosphere and situational factors observed

Area checked	Assessment made					
	A (%)	W (%)	F (%)	G (%)	VG (%)	E (%)
Opportunity for participation	-	-	-	-	18(75.0)	6 (25.0)
Democratic Atmosphere	-	-	-	7(29.2)	14(58.3)	3(12.5)
Situational factors	-	-	-	15(62.5%)	9 (37.5%)	-
Use of materials	-	5(20.8)	-	7(29.2)	9(37.5)	3(12.5)
Costume	16 (66.7)	-	-	6 (25.0)	2(8.3)	-

Table xiv revealed that in 18 (75.0%) of the 24 lessons observed, the opportunity for pupils' participation was very good while in 6 (25.0%), it was excellent. Many children were found involved in dramatisation, role-play and discussion. Smith et al (1957) state that when children's interest is catered for by the teacher, their

participation is high and these results in the achievement of the set objectives for the lesson. For effective classroom work, students should feel free to ask questions, discuss issues and be tolerant to opposing views and responses of their colleagues (Mankoe, 1997).

Among the 24 lessons observed, 7 lessons representing 29.2 were remarked good for the kind of classroom atmosphere they created for children's learning, 14 with 58.3% of the lessons observed, the classroom atmosphere was very good, and 3 (12.5%) were remarked excellent. The implication is that there was openness and democratic atmosphere in all the lessons observed. Reseshine and Furst cited in Tamakloe et al (1996) state that democratic atmosphere situations provide opportunities for learners to learn the content of what is being taught.

The conditions under which the curriculum is being implemented are important to the success of an innovation. This calls for an examination of both teacher variables as well as external variables, which include classroom size, availability of various facilities and teaching equipment as well as the geographical location of the school (Lewy, 1977).

From the above table therefore, 15 of the lessons observed, representing 62.5%, the situational factors were good; and in 9 which was 37.5%, the factors were remarked very good. It was found out that there were none of the classes that had less than 40 children. It was however also noted that there were inadequate furniture and spaces for passage and demonstration of what it taught in most of the classrooms.

In 5 (20.8%) of the lessons observed even though there were a few teaching/ learning aids their usage in the lesson was weak. The availability and use of relevant materials in 7 of the rest of the lessons observed, representing (29.2%), was good; and in 9 of the lessons (37.5%), the remark was very good whist 3 representing 12.5% was excellent. The general observation on this issue revealed that the teachers' use of the available teaching/learning aids was good.

In addition, it is evident from the table that in 16 (66.7%) of the lessons observed, there was no need for or there was the absence of the use of costumes. But in 6 (25.0%) of the observation made, the use of appropriate costume was good and 2 (8.3%) was very good. It was noted that in all the lessons observed, most of the children were in their school uniforms even though they were performing activities that needed the use of a suitable costume, to enable them perform freely and also help them get the full impact of what being taught. Tamakloe et al (1996) contends that teaching/learning resources of emphasise particular points raised in the lesson more effectively than the teacher can emphasise with words in the lesson. The absence of this, therefore, means they would miss the full impact of the lesson.

Tamakloe et al (1996) opine that "the teaching learning process cannot be complete without measuring and evaluating learning outcomes" (p.171). They add that because of the importance of measurement and evaluation, every teacher has to obtain the fundamental principles, skills and techniques of constructing and administering test accurately. The observation of lessons looked at how teachers carried out assessment during and at the end of lessons.

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4.2.3   Teachers' Assessment Techniques

Table 15: Teachers' assessment techniques

Area checked	Assessment made			
	Fair (%)	Good (%)	Very Good (%)	Excellent (%)
Teacher's assessment technique during lesson	5 (20.8)	7 (29.2)	10 (41.7)	2 (8.3)
Pupils' answering skills during lesson	4 (16.7)	10 (29.2)	8 (33.3)	2 (8.3)
Taking instruction to do exercise	-	16 (66.7)	8 (33.3)	-

Table xv shows that in 5 of the lessons (20.8%), the teachers' assessment of her pupils were fairly conducted; 7 of the lessons (29.2%) the teachers' assessment technique was good, 10 lessons, (41.7) were very good whilst 2 (8.3) was excellent. Generally, the teachers were found to be continually assessing their students' throughout the lesson. Tamakloe et al (1996) note that constantly assessing students' enables the teacher to know the achievement of his students at any given point in the teaching/learning process.

The observation also looked at children's ability to answer both teacher's and peers' questions. The data in Table xv reveals that in 4 (16.7%) out of the 24 observations made, the children were able to answer questions asked by both the teacher and peers fairly, 10 (29.2%) were remarked as good, 8 (33.3%) very good and 2 (8.3%) as excellent.

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More so, the data gathered from the observation also show that in 16 (66.7%) of the lessons, the students' ability to follow instructions to do given assignment or exercises were good as 8 (33.3%) very good.

4.2.3 Chalkboard Summary of teachers

Table 16: Teachers' Chalkboard Summary of lessons

Area checked	Assessment Summary	Frequency	Percentage %
Chalkboard Summary	Weak	4	16.7
	Fair	6	25.0
	Good	10	41.7
	Very Good	3	12.5
	Excellent	1	4.2
	Total	**24**	**100**

Chalkboard summaries serve as visual aids to learners (Monkoe, 1997). It is recommended that chalkboard summaries be made up of sentences, which are responses to questions or facts put forward by learners themselves. It was however noted from the above table that the chalkboard summary of 4 (16.7%) of the lessons observed was weak; that of 6 of the lessons (25.0%) was fair, and that of 10 of the lessons (41.7%) was good while that of 3 (12.5%) very good, and 1 (4.2%) was excellent.

4.3   Document study

4.3.1   Teachers' lesson plan

Lefrancois (1988), states that for effective teaching to be done, the content of the lesson must be organised in such a way that the instructional objectives be attained. In most cases the success of any lesson depends upon the quality of its plan (Tamakloe, et al 1996)

Certain key elements are very essential and necessarily such that they must be considered in the preparation of every good lesson and must therefore be seen in any well-prepared teacher's lesson plan. These include the Topic, Objective(s), Subject Matter, Sequence of Presentation, Evaluation and Closure. The observation of lessons also assessed how the teachers' lesson had been planned.

In the Table below, A stands for Absent, W for Weak, F for Fair, G for Good, VG for Very Good and E for Excellent.

4.3.2   Teachers' Lesson Plan

Table 17: Teachers' Lesson Plan

Area checked	Assessment made					
	A (%)	W (%)	F (%)	G (%)	V. G (%)	E (%)
Objective(s)	0(0.0)	0(0.0)	4 (16.7)	10 (41.7)	7 (29.2)	3 (12.5)
Subject Matter	0(0.0)	0(0.0)	0(0.0)	17 (70.8)	7(29.2)	0 (0.0)
Sequence	0(0.0)	2 (8.3)	6 (25.0)	11 (45.8)	5 (20.8)	0(0.0)
Evaluation	0(0.0)	3 (12.5)	7 (29.2)	10 (41.7)	4 (16.7)	0(0.0)
Closure I	2 (8.3)	5 (20.8)	7 (29.2)	8 (33.3)	2 (8.3)	0(0.0)
Closure II	0(0.0)	10 (41.7)	8 (33.3)	3 (12.5)	3 (12.5)	0(0.0)

It is noticed from Table xvii that in 4 (16.7%) of the lessons observed, the clarity, measurability and achievability of the objectives were fairly considered during the planning stage of the lesson. and in 10 (41.7%) they were good, 7 (29.2%) were very good and 3 (12.5%) were excellent. That is to say the objectives were clear, measurable and achievable. Mankoe (1997) and Tamakloe et al (1996) argue that a lesson plan with clear, measurable achievable objectives gives the teacher a definite target to aim at and a definite criterion for measuring or evaluating students' learning and consequently maximize implementation.

Taba (1962) states that to achieve the set objectives of an educational programme, there must be appropriate selection of content. Table xvii revealed that in 17 (70.8%) of the lessons observed, the adequacy and appropriateness of the selection of facts, concepts etc, and their suitability for the class level were good, and in 7(29.2%) of the lessons, they were very good. Thus, in the lessons observed, the subject matter was suitable for the class level and appropriate to the achievement of the objectives of the early childhood programme.

Table xvii also reveals that in 2 (8.3%) of the lessons observed, the sequential aspect of the lesson notes were weak, 6 (25.0%) was fair, 11 (45.8%) was good, while 5 (20.8%) of the lessons were very good. The implication is that in all the lessons observed, the teachers' lessons notes were systematic, clear and logically structured in the exception of a few, but the question is that what happens to those children they teach?

Tamakloe et al (1996) states that in evaluating a lesson, the teacher asks series of questions, which are directly related to the objectives stated in the lesson plan. They add that it is important that the teacher notes in the Plan the questions he/she intends using in the evaluation. The Table above shows that in 3 (12.5%) of the lesson plans assessed, the teachers' indication of how they were going to evaluate their lessons as well as whether or not the evaluation was based on the objectives were weak. In 7 which represents 29.2% the lessons were fair, good can be said of 10 (41.7%) and 4 (16.7%) was remarked as very good. It was however found out that even though their evaluation was based on the objectives they set, almost all the lesson notes were virtually void of how the evaluation was going to be done.

One other important aspect of a teacher's lesson plan is closure- how he/she intends to bring the lesson to an end. Here, the teacher indicates that he/she will:

1. Summarize the main points of the lesson or

2. Welcome questions from students

In the observed lesson plans, 2 (8.3%) of them do not contain closure sections. 5 (20.8%) were weak, 7 representing 29.2% were fairly done, 8 (33.3%) were good and 2 (8.3%) very good. However, it was observed from the lessons, that in 10 (41.7%) of the lessons the summarizing of the main points at the end of the lesson was week while in 8 (33.3%) it was fair. The Table indicates that 3 of the lessons, representing 12.5%, were good, while 3 (12.5) were very good.

This chapter discussed results/findings for the study. The Tables contain responses to items and their frequencies including their percentages and ranks. Most of the

findings confirmed findings from earlier researchers. The others confirmed speculations going on about the use and role of Music in early childhood Education.

4.4   Compilation of some game and action songs

The researcher endeavoured to compile some game and action songs for the use of the Early Childhood Educators as follows:

The stone passing game

Figure 3: Children in a stone passing game
Picture by G.J. Adjerakor, 2015

Transcribed by
G. J. Adjerakor

Ban   ta ma   ka   klo   mɛ yɛ   dɛn   na ma nya   bi a di

me   nni   si   ka   mɛ   yɛ   dɛn   na ma   nya   bi   a   di.

The Lyrics with Meaning

TWI	ENGLISH
Bantama kaklo,	Bantama kaklo,
Mɛyɛdɛn na manya bi adi,	How can I get some to eat?
Menni sika,	I have no money,
Mɛyɛdɛn na manya bi adi.	How can I get some to eat

There are however, some other songs that can be used for this same game depending on the locality.

Robert Mensah

Figure 4: Children in the Hand Clapping Game (Robert)
Picture by G.J. Adjerakor, 2015

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ROBERT MENSAH

Transcribed By:
G.J. Adjorakor

ROBERT

The Lyrics with Meaning

TWI	ENGLISH
Robert, Robert	Robert, Robert
Robert Mensah, goal keeper number one	Robert Mensah, goal keeper number one
Aka nansa na w'akɔ abrokyre	Three days left for him to travel abroad
Obi te nkyɛn ɛyɛ noya	There is someone who was jealous
W'akɔfa pentua dea wɔ nenfin	He took a bottle and stabbed his ribs
Adeɛ kyinyea ne yire w'awo	By the next day his wife gave birth
Nebano de sɛn? Kofi Anto	What shall he be called? Kofi Anto
Kofi Anto, anto ne maame	Kofi Anto; did not meet the mother
Kofi Anto anto ne paapa	Kofi Anto; did not meet the father
Amina tumu yeye	Amina tumu yeye (Nonsense syllable)
Kihyeki hyeki maama	Kihyeki hyeki maama (Nonsense syllable)
Kli gyen gyen, kli gyen gyen	Kli gyengyen, kli gyengyen (Nonsense syllable)
Master Poku, Poku,	Master Poku, Poku,
Poku Ware, Ware	Poku Ware, Ware
Waresɔ, sɔ, Sɔfo, fo,	Waresɔ, sɔ, Sɔfo, fo, (Nonsense syllable)
Foriwa, wa, wakye, kye,	Foriwa, wa, wakye, kye, (Nonsense syllable)
Nkyenam, nam, nam pa, pa,	Nkyenam, nam, nam pa, pa,(Nonsense syllable)
Paano, wo maame kakraka,	Paano, wo maame kakraka, (Nonsense syllable)
Bu'mu mienu fanyɛ abɛ nkwan.	Bu'mu mienu fa'nyɛ abɛ nkwan, (Nonsense syllable)

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ATUKPA DEKA

Figure 5: Children showing added figures in the Addition Game
Picture by G.J. Adjerakor, 2015

ATUKPA DEKA

Transcribed by
G.J. Adjerakor

A tu kpa de ka___ ye l'a kpa ta me, a tu kpa de ka___ ye l'a kpa ta me,

a tu kpa de ka ne wo tsɔ de kakpe e le a tu kpa e ve___ ye lakpa ta me a tu kpa e ve ne

wo tsɔ de ka kpe e le a tu kpa e tɔŋ___ ye l'a kpa ta me

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The Lyrics with Meaning

TWI	ENGLISH
Atukpa deka ye l'a kpa ta me,	One bottle is found in the porch,
Atukpa de ka ye l'a kpa ta me,	One bottle is found in the porch,
Atukpa deka ne wo tsɔ deka kpe	When one more bottle is added,
Ele atukpa eve ye l'a kpata me	It will be two bottles found in the porch.
Atukpa eve ne wo tsɔ deka kpe	Two bottles, when one more is added
Ele atukpa etɔŋ ye l'akpata me	It will be three bottles found in the porch.

The Uses of Cassava Game

Bankye Bankye

Figure 6: Children in the Uses of Cassava Game
Picture by G.J. Adjerakor, 2015

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BANKYE BANKYE

Transcribed by
G.J. Adjerakor

The Lyrics with Meaning

TWI	ENGLISH
Bankye bankye, Bankye	Cassava cassava, cassava
Bankye bankye, bankye	Cassava cassava, cassava
Wɔde y'ampesi, bankye	It can be used for slice, cassava
Wɔdeyɛ kaklo, bankye	It can be used for kaklo, cassava
Wɔdeyɛ fufu, bankye	It can be used for fufu, cassava
Wɔdeyɛ kekre, bankye	It can be used for flour, cassava
Wɔdeyɛ gari, bankye	It can be used for gari, cassava
Wɔdeyɛ mmɔre, bankye	It can be used for dough, cassava
Bankye bankye, konkonte, bankye.	Cassava, cassava, dried cassava.
Bankye bankye, konkonte, bankye.	Cassava, cassava, dried cassava

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Kofi Maamee Rice Water

KOFI MAAMEE

Transcribed by
G.J. Adjerakor

Ko fi maa mee rice wa ter yee yee rice wa

ter Ko fi maa mee rice wa ter yee yee rice wa

ter. A bɔ fro ko to ma menhwɛ ko to ma menwhɛ

a bɔ fra ko to ma men hwɛ

The Lyrics with Meaning

TWI	ENGLISH
Kofi maamee rice water	Kofi's mother's rice porridge
Yee yee rice water	Yee yee rice porridge
Ama maamee rice water	Ama's mother's rice porridge
Yee yee rice water	Yee yee rice porridge
Abɔfra koto mamenhwɛ	Pretty squat and let me see
Abɔfra koto mamenhwɛ	Pretty squat and let me see

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ΛNHWƐ W'AKYIRE

Figure 7: Children in the Anhwe W'akyire game
Picture by G.J. Adjerakor, 2015

The Lyrics with Meaning

TWI	ENGLISH
Annhwɛ w'akyire, tinko	Don't watch your back
Annhwɛ w'akyire, tinko	Don't watch your back
Medeato w'akyire, tinko	I'm leaving it behind you
Katapila 'ba obiara	Caterpillar is coming
nnhwɛ n'akyio, yoo	No one should watch the back
Annhwɛ w'akyire, tinko	Don't watch your back
Annhwɛ w'akyire, tinko	Don't watch your back
Medeato w'akyire, tinko	I'm leaving it behind you
Katapila 'ba obiara	Caterpillar is coming
nnhwɛ n'akyio, yoo	No one should watch the back

Awoda Nwom

AWODA NWOM

Transcribed by
G.J. Adjerakor

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The Lyrics with Meaning

TWI	ENGLISH
Obiara yɛ won Dwoda	Anyone born on Monday
Wɔn koto, wɔn sɔre.	Should squat, and rise up
Obiara yɛ won Dwoda	Anyone born on Monday
Wɔn koto wɔn sɔre	Should squat, and rise up
la la la la la la la la	la la la la la la la la (Nonsense syllable)
la la la la la la la la	la la la la la la la la(Nonsense syllable)
la la la la	la la la la (Nonsense syllable)

The Uses of Corn Game

Transcribed by:

G.J. Adjerakor

Abele

The Lyrics with Meaning

Ga	English
Abele, Abele	Corn, Corn
Nyewoa abele nɔ	Lift it high
Eji Mantse ni fe fɛɛ	Because it is the king above all
Obaanu koko,	If you want porridge
Abele	It is corn
Obaaye Banku	If you want to eat kenkey,
Abele	If you want to eat Banku,
Obaye k4mi	It is corn
Abele	It is corn
Obaaye Abolo,	If you want to eat Aboloo
Abele	It is corn

Gbekɛ Bibio

Gbekɛ BiBio

The Lyrics with Meaning

Ga	English
Gbekɛ bibio sɔɔ huulu ɛ nɔ	A child is squatting in the sun
daa daa e fo	Always crying
gbekɛ bibio tee shi tee shi	Little child, get up, get up
gbekɛ bibio kpokpo mɔɔ on taa deɛ mli	Little child, get up and shake your dress
gbekɛ bibio fo ohe fo ohe	Little child, turn around, turn around
gbekɛ bibio ya mɔɔ o naanyo	Little Child, embrace your friend

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Mother in the Kitchen

English

Mother in the kitchen cooking rice water

Father in the sitting room watching TV

Children on the playing ground paying Ampe

Recitative: stop!

Change your style.

Change your style.

Be like that. Be like that.

Kofi kɛ Ama

Kofi kɛ Ama

Transcribed by:

G.J. Adjerakor

The Lyrics with Meaning

Ga	English
Kofi kɛ Ama tee gɔn lɛ nɔ	Kofi and Ama went to the mountain
Amɛ yafo nu goga kome	They went to fetch a bucket of water
Kofi gbeeshi ni enane mli ku	Kofi fell and broke his leg
Ama hu kɛ ehe tswa shi	Ama too fell
Ajei Ajei Ajei	Ajei Ajei Ajei

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Kwakwa Labite

Kwakwa labite

Transcribed by:

G.J. Adjerakor

The Lyrics with Meaning

Ga

Chicken: Kwa kwa labite

Ma ba hɔ mɔ yeɔ bo nɛ kɛ

Hawk: Ma mɔɔ bi lɛ kome

Chiken: Onye

Hawk: Ma mɔɔ bi lɛ kome
Chiken: Onye

English

Chicken: Hawk Hawk Hawk

Why are you so hungry

Hawk: I will catch one of your chicks

Chiken: Your Mother

Hawk: I will catch one of your chicks.

Chiken: Your Mother

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CHAPTER FIVE

DISCUSSIONS OF FINDINGS

5.0   Introduction

This chapter looks critically at the responses to the interview and observations and to discuss these with reference to the main research questions and literature reviewed.

5.1   Responses from the Observation, Interviews and Document study

5.1.1   Educational Background of Teachers

Most of the teachers of the early childhood centres were holders of SSSCE/WASSCE who have no pre-teacher preparation experience in music teaching but little orientation before the job. Few of them however were holders of Teachers' certificate "A" and Diploma in Basic Education. It was actually quite worrying to have noted that people who have no apparent teacher training (pre-service preparation) were rather posted to the Early Childhood Centres as teachers who were supposed to have been laying the necessary and needed strong foundation for the children's future academic pursuit.

Thomas (1997) noted that only a small proportion of primary teachers have any qualification in music education. Lawson, et.al (1994) indicates that having specialist teacher for music increases its image as a subject which can be taught in greater quality and depth by the specialists.

5.2.1   Uses of music in early childhood education

On the uses of music in the classrooms as indicated by the respondents, it was clear that they were mainly for the introduction of lessons, Class control purposes, and the arousal

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of children's interest in lessons, to enhance creativity, mental development and fluency skills.

5.2   Integration of music with the other arts

The integration of the Arts in the teaching of music as well as other subjects is an essential thing in early childhood education. Even though all the teachers acknowledged the immense benefits children could derive from the practise, it was however realised that just an insignificant number of the teachers try the integration of the arts in their teaching with a great number of teachers not using the method at all.

Bandura (1997) argues that pupils must function in all the developmental domains (i.e. Physical, Social, Emotional, and Cognitive) if they are to successfully adapt to school and societal norms. This can be achieved when music lessons are integrated with the other arts to create the opportunity for children to exercise their developmental domains. The danger however was identified that music may not be given equal status with other subjects when links are formed between curriculum areas as music goes hand-in-hand with other curricular areas for young pupils (Struthers, 1994).

5.3   Type of music used at the early childhood centres

Concerning the type of music the teachers used in their teaching, it was noted that majority of them mostly make use of foreign/Western tunes at the expense of the local tunes. The teachers themselves do not have enough local tune repertoires hence their difficulties in teaching them to the children and subsequently using them in teaching.

5.4   Challenges of early childhood music educators

The teaching of music in general, particularly in the early childhood centres has a number of challenges. These are as follows:

The issue of policy on what is included in the teaching syllabus in terms of music teaching for the centres were not clear enough. It was found out from the document study that the second stage (KG 2) has no place for music and dance in the syllabus as compared to the first stage (KG 1). This therefore poses a challenge to the teachers as they need to provide the children with more musical experiences.

The lack of workbooks as well as teachers' handbook was another major challenge noted. The researcher identified this through the interview process. Respondents confirmed that there were no textbooks which children were supposed to use. In addition, the teachers did not have handbooks, which could guide them in administering the subject. As a result, teachers were compelled to improvise by using their own knowledge and teaching methodologies.

Again, the teacher-pupil ratio, which was class sizes being too large was also identified. From the observations conducted by the researcher all the classes observed were large in terms of numerical strength. Teachers involved in the study admitted that, interaction between learners and the teacher should be made possible by manageable class sizes. In an informal interview with a respondent, she said under normal circumstance, the pupil teacher ratio should have been 1:15. However, in that school, there were 82 pupils with 3 teacher being caretakers. In this situation, the class teachers find it difficult to move

among pupils in order to monitor activities during lessons. As a result, teachers experience crises in classroom management which leads to poor execution of lessons.

More so, inadequate teaching and learning materials (TLMs) was also a challenge. Nzewi (1999) thinks that one of the problems Sub-Saharan African countries are grappling with is lack of facilities for music teaching and learning. Akrofi (1998) confirms that equipments like stereos, television, and video tapes which are useful to enhance the teaching and learning of African music are non-existent in most of the schools in Ghana. Children need to see and touch and experiment on some of these materials, but unfortunately, most of the teachers in the sampled schools did not have adequate teaching and learning materials for their lessons and sometimes did not have some needed materials at all. There were also a few teachers who improvised some materials in order to deliver their lessons.

Finally, due to the inadequate teacher preparation experience of most of the teachers as stated earlier on, low teacher confidence was also noted as one of the challenges. Bandura (1986) argued that poor teacher grooming/preparation has been shown to produce negative attitudes toward music teaching and yields very low confidence in teachers' ability to teach music (Barry, 1992; Gifford, 1993; Jeanneret 1997; Mills, 1989; Seddon and Biasutti, 2008). From the data collected in chapter four, most of the interviewees in the study who were also teachers had not had any professional training in teaching. Besides, those who had Teacher's Cert 'A' and Diploma in Basic Education complained that, the content of music they learnt in the collages had no direct linkage with the early childhood music content of the early childhood syllabus. Consequently, most of these teachers were ignorant of the role and the importance of

music in the early childhood education. Also, they had the difficulty in choosing appropriate music repertoires for their music lessons, as well as other subjects, hence some songs used did not have bearing on topics taught. In addition, some of the respondents used songs just for the purposes of entertainment and elimination of boredom. This is because teachers did not recognise the full value and essence of providing musical experiences for children in teaching other subject areas. To add to the above, they did not also understand the many ways musical involvement could enhance development and learning in those other areas in the school system. Significantly, music in early childhood education goes beyond entertainment and boredom eradication. Ideally, Music helps the child to develop in various facets as he/she grows.

5.6   Overview of music teacher preparation in College/University

Interviewees were asked to give an overview of the music teacher preparation in the Colleges and the Universities they attended. It was found out that what they studied in the Colleges and Universities in terms of music content was not directly related to what goes on in the early childhood classrooms. This therefore dampened the confidence of the teachers in the teaching of music thereby limiting their creativity in the delivery of their lessons.

Teachers' low perception of their own competence and confidence as music educators and in music teaching were offset by their enjoying, and valuing music and music education less (Gifford, 1993). He also points out that pre-service teachers see their ability to teach music largely in terms of their personal musical skills; and that a traditional oriented and developmental skills-based music education course may not be the most appropriate way of training primary teachers, noting that 'music education

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programmes currently operating do little to enhance confidence, skills, and value. Grossman, Wilson and Shulman (1989) opine that teachers need to understand their subject in ways that promote learning. Knowledge in one's subject is highly important for effective teaching and confidence in dealing with children's questions and responses (Aubrey, 1993).

Whether an individual will initiate or persevere in a particular course of action is determined by the level of confidence in their judgment of their capability. (Bandura, 1997). Classroom teachers' perception of the usefulness of the experiences obtained in music courses also have a direct effect on the type of music concepts and activities they chose for the classroom and the time spent engaging in these activities (Bresler, 1993). When teachers are knowledgeable of the subject matter, it influences their interpretation of the curriculum intensions (Arthur, 1999)

5.7   Teaching methods of teachers

Tamakloe et al (1996) state that among the competencies a teacher should exhibit to foster effective learning is the skill of teaching. The teaching skills demonstrated by the teachers were very good. This indicates that the teachers observed have high record of teaching skills which could be employed to perform the teaching tasks related to activities based on the amount of Music programme needed for the early childhood education. Arthur (1999) perceives this a positive influence on implementation.

One of the characteristics of good teaching is the teaching method used by the teacher (Farrant, 1980). From the observation of lessons made, the teachers' choice of teaching methods to ensure the achievement of the objectives of the lesson was good. A number

of different teaching techniques emerged during the interview. Many of these teaching techniques were not actually new however. The following were what respondents assert they had been using in their schools for the teaching and learning of music: Demonstration, dramatisation, discussions, storytelling and role-play. It can therefore be said that teachers' use of music in teaching at the early childhood centres was encouraging. This practice is in conformity with music education principles of Kodaly (1973) and Manford (1996).

5.8   Teaching and learning atmosphere

Tamakloe et al (1996) write that in order for teaching to grow well, there must be the creation of a friendly atmosphere in the teaching and learning process to inspire "frankness and sincerity on the part of the learner". Information gathered through the checklist during the lesson observation on the issue of class atmosphere and other situational factors show that the teachers created the opportunity for pupils' participation. Many children were found involved in dramatisation, role-play and discussions. Smith et al (1957) state that when children's interest is catered for by the teacher, their participation is high and these results in the achievement of the set objectives for the lesson. For effective classroom work, students should feel free to ask questions, discuss issues and be tolerant to opposing views and responses of their colleagues (Mankoe, 1997).

The conditions under which the curriculum is being implemented are important to the success of an innovation. This calls for an examination of both teacher variables as well as external variables, which include classroom size, availability of various facilities and teaching equipment as well as the geographical location of the school (Lewy, 1977).

It was however found out that none of the classes observed had less than 40 children and in all of the schools were inadequate furniture and spaces for passage and demonstration of what it taught in most of the classrooms.

5.9   The use of teaching and learning materials (TLMs)

In the lessons observed, even though there were a few teaching/learning aids and their usage in some of the lesson were weak, the general observation on this issue revealed that the teachers' use of the available teaching/learning aids were quite encouraging. Tamakloe et al (1996) contend that teaching/learning resources help to emphasise particular points raised in the lesson more effectively than the teacher can emphasise with words. The absence of this, therefore, means learners would miss the full impact of the lesson.

5.10   Measurement and evaluation

Tamakloe et al (1996) opine that the teaching learning process cannot be complete without measuring and evaluating learning outcomes (p.171). They add that because of the importance of measurement and evaluation, every teacher has to obtain the fundamental principles, skills and techniques of constructing and administering test items accurately. The observation of lessons also looked at how teachers carried out assessment and evaluation during and at the end of their lessons.

Generally, the teachers were found to be continually asking the children questions based on the lesson as a way of assessing their students throughout the lesson. The children were able to answer questions asked by both the teacher and their peers.

Tamakloe et al (1996) note that constantly assessing students enables the teacher to know the achievement of his students at any given point in the teaching/learning process.

5.11   Teachers' lesson plan

Lefrancois (1988), states that for effective teaching to be done, the content of the lesson must be organised in such a way that the instructional objectives be attained. In most cases the success of any lesson depends upon the quality of its plan (Tamakloe, et al 1996). Certain key elements are very essential and necessary such that they must be considered in the preparation of every good lesson and must therefore be seen in any well-prepared teacher's lesson plan. These include the Topic, Objective(s), Subject Matter, Sequence of Presentation, Evaluation and Closure.

Mankoe (1997) and Tamakloe et al (1996) argue that a lesson plan with clear, measurable and achievable objectives give the teacher a definite target to aim at and a definite criterion for measuring or evaluating students' learning and consequently maximise implementation. Taba (1962) states that to achieve the set objectives of an educational programme, there must be appropriate selection of content. Thus, in the lessons observed, the subject matter was suitable for the class level and appropriate to the achievement of the objectives of the early childhood programme. It was however found that even though their evaluation was based on the objectives they set, almost all the teachers' lesson notes were virtually void of how the evaluation was going to be done.

CHAPTER SIX

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

6.0   Introduction

This Chapter discusses the summary, conclusions and recommendations of this study. The research findings presented in this study were obtained from a case study conducted in some selected Early Childhood Centres within the Krachi East District in the Volta Region, where music is used in most of the teaching and learning activities for children in the early years.

6.1   Summary

The purpose of this section was to present a review of the research pertaining to the role of music in Early Childhood Education. The main findings of the research have demonstrated how Music and the other Arts can be effectively used in the Early Childhood Centres and the role music plays in promoting children's developmental abilities in their early years.

Review of relevant literature in the research area was extensively done in the chapter two of this study. Areas like the historical and philosophical foundations of Early Childhood Education, rationale for Early Childhood Music Education, integration of the other arts in the teaching of Music, the teacher's role in facilitating children's learning in music lessons were discussed.

The qualitative method was used by the researcher and data were obtained through observations, interviews and document study as the instruments. These instruments were employed to collect the data from the sampled schools. As such, the major findings of the study are discussed here beneath.

Findings of the study showed that, music plays a vital role in early childhood education. It was realised that, music enhanced creativity, mental development, fluency skills of children when it comes to speech work and the arousal of the child's interest in the learning process. Also, it developed the intellectual abilities of the growing child and aided the teaching of other subject as well.

In addition, it was found out that, the integration of the other Arts with Music improved the developmental domains such as cognitive, affective and psycho-motor of the children. Specifically, the inclusion of Drawing in the teaching process enhanced the development of fine motor skills of children as Dance and Dramatisation helped to improve the gross motor skills. The researcher noticed that Game and action songs were used during the study.

Respondents submitted that, they used game and action songs to teach topics and concepts that could not easily be expressed with words. It is also used in the teaching of some topics and concepts in other subjects such as the parts of the body in Science, alphabet in English Language and water and sources of water in Environmental Studies. These songs normally contained the core points of lessons taught to children.

However, many concerns were raised by respondents about some challenges they faced as Early Childhood Educators. They complained about the inadequacy of materials and resources which hindered their effectiveness and efficiency. Also, from the researcher's observation, even though these teachers teach, they do not understand the 'Why', 'What' and 'How' of what they teach. This is as a result of the poor teacher preparation in music, emanating from the miss-link between the course content of teacher training

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institutions on one hand and the syllabus of the Early Childhood Programme on the other.

6.2 Conclusion

This study focused on the role of Music in Early Childhood Education in some selected Early Childhood Education Centres in the Krachi East District in the Volta Region of Ghana. The researcher used the purposive sampling technique to select schools from the research population.

It came to light that, the musical arts plays significant role in Early Childhood Education. This is because of numerous benefits it carries along when used effectively in the teaching and learning process. From the study, it was realised that music contributes immensely in the various developmental areas of the growing child. Children develop social skills, self-understanding and learn to cooperate as music affords them to be active, interactive and imaginative. In addition, children get stronger and healthier bodies when they engage in musical activities that get them work their muscles, heart and lungs and their entire body. This is achieved as they jump and throw their hands in the action and game songs used in the teaching process. However, although the other Arts were incorporated in music to teach, the teachers do not regularly use this teaching method. From the interviewees, they did this integration once a while, while others stated that they do not employ the integration method at all.

It was however worrying, to note that there were a number of challenges faced by this Early Childhood Centres in their teaching and learning process. Most of these schools do not have qualified teachers and even in the schools where the professional teachers

were, majority of them lacked the requisite skills and knowledge for teaching music effectively. Also, teaching and learning materials were also inadequate.

6.3 Recommendations

It is recommended that all Early Childhood Centres should have enough classrooms space and furniture for the children and the class sizes should not exceed 35 children per class with two teachers so that they would be able to recognise the individual child as a learner, monitor their progress and teach them in small groups in an effective and efficient manner. Temporarily, due to the large nature of some class sizes, the Ghana Education Service should post more teachers to each of the larger classes so as to ensure effective teaching at the Early Childhood Centres as these children need much care and support. Furthermore, Kindergarten classrooms should be divided into different learning corners and equipped with developmentally appropriate materials for young children to play with and manipulate.

Much attention should be given to teacher preparation in music at the teacher training institutions. Some teachers from the collages who teach at the Early Childhood Centres had inadequate practical and theoretical background in the musical arts. This is because what goes into the teacher preparation had no bearing on what the teachers are supposed to teach at the Early Childhood Centres. Specifically, teacher trainees are only provided with a very short learning experience which spans for just one semester, in which they develop just some few skills in music. This research among other things recommends the revision of the content of the music programme in the teacher training institutions; this would go a long way to boost Early Childhood Teachers' confidence and competence in teaching music.

Findings of this research proved that most of the schools lacked teachers' handbooks and workbooks which must actually guide both teachers and children in the teaching and learning process. In view of this, the researcher wants to recommend that the Ghana Education Service in collaboration with the Ministry of Education should provide the necessary resources to enhance the music teaching and learning process in the Early Childhood Centres.

To add up to, regular/periodic In-Service Training and Workshops should be embarked upon for both trained and untrained teachers who teach the children at the Early Childhood Centres, particularly in the aspect of music. This will enable teachers to be abreast with the content knowledge, pedagogical knowledge and practical skills needed to teach.

Finally, the study show that, most schools lacked adequate teaching and learning materials for demonstration lessons. Hence, it will be proper for the Ghana Education Service and policy makers to ensure that Early Childhood Centres have these materials which childhood educators can use effectively to teach music.

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APPENDIX A

OBSERVATION GUIDE

1. **Name of school** …………...……………………………………………..…..

2. **Number of pupils** …………………   **Date**………..……………

3. **Topic** ………………………………………….…………………………………..

4. **Objective of lesson**……………………………..…………………………………

      ………………………………………….………………………………………….

II Tick the appropriate column that you think merits what you observe

Sub heading	Competencies	Description of areas to look for	Assessment of Observer					
			F) Absent	Weak	Fair	Good	Very good	Excellent
			0	1	2	3	4	5
1.Subject Matter	Teacher's knowledge of subject matter	Use of facts and concepts relevant to the topic; teacher's confidence						
2.Teaching Skills	Teaching skills and use of Music	Capacity to perform teaching tasks related to activity based on the Music programme						
3.Methods of Teaching	Use of teaching methods which encourage achievement of the objectives of the lesson	Integration of Music and the other arts in lesson delivery.						
4.Pupil's participation	Opportunity for pupil's participation	Pupils' involvement in diverse ways; e.g. discussion, dramatisation, role playing, drawing etc.						

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5.Classroom climate	Openness and democratic class atmosphere	Are pupils free to ask questions, discuss, and tolerance for divergent views and responses of pupils						
6.Teaching learning aids	Availability and use of teaching/learning aids in the lesson	Presence and use of resources relevant to the topic; teacher's resourcefulness in improvisation of teaching/learning aids						
Assessment I	Teacher's assessment techniques	Teacher constantly assessing pupils throughout the lesson:						
Assessment II	Pupils' performance	Pupils' ability to (a) answer question from both teacher and colleagues (b) follow instructions to do given assignment, exercises. etc						
8.Chalkboard work	Chalkboard summary	Summary consisting mostly pupils' responses to questions; or facts pupils put forward						
9.Positive situational factors	Situational factors that may influence lesson positively	Class size whether optimum (i.e. 25-40 pupils), adequate furniture in good condition; classroom with spaces for passage or pupil demonstration of what is taught						

III.   VERIFICATION OF AVAILABLE TEACHING/LEARNING AIDS AND FACILITIES

Teaching/Learning materials and facilities	Not Available	Available but not Adequate	Available and Adequate
1. Syllabus for early childhood Music			
2. Pupils' Workbook			
3. Audio cassette recorder			
4. Teacher's manual (handbook)			
5. CD Player/Video Deck			
6. Television			
7. Maracas			
8. Costume			
9. Any other (specify) ………..			
I			
Ii			
Iii			
Iv			
V			

10. Use of available teaching/learning materials.

Very good ☐   Good ☐   Satisfactory ☐   Poor ☐

11. Use of appropriate costume (in case of performance)

Very good ☐   Good ☐   Satisfactory ☐   Poor ☐

12. Use of music in teaching.

Very good ☐   Good ☐   Satisfactory ☐   Poor ☐

IV.   TEACHER'S LESSON PLAN

	Sub-Heading	Description	0 Absent	1 Weak	2 Fair	3 Very Good	4 Excellent
Teacher's lesson plan	**objectives**	Notes with clear measurable and achievable objectives					
	Subject Matter	Adequate and appropriate selection of facts, concepts. Etc suitable for the class level					
	Sequence	Systematic, clear and logically structure of lesson.					
	Evaluation	Based on the objectives					
	Closure	a) Summary of points b) Invitation of questions					

13. Teacher's adherence to the content description of the Early Childhood programme

    a) Strictly adhere   ☐

    b) Averagely adhere   ☐

    c) Does not adhere   ☐

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APPENDIX B

INTERVIEW GUIDE

1. Age 20-29 ☐ 30-39 ☐ 40-49 ☐ 50-59 ☐

2. Educational Background: Certificate ☐ Diploma ☐ Degree ☐

3. Class Taught: KG 1 ☐ KG 2 ☐

4. Do you teach music as a subject in your school?

5. What do you use music for in the course of your teaching?

6. What roles does music education play in your early childhood centre?

7. Do you integrate music with the other arts in teaching?

8. How do you integrate the arts in your teaching?

9. How does the integration of music with the other arts benefit your learners?

10. What improvement would you suggest for the integration of music and the other arts in the teaching and learning process of early childhood education?

11. What type of Game and Action songs do you use at the early childhood education centre? (Folk tunes or Western songs and Rhymes)

12. Mention the game and the action songs you use in your teaching

13. What are the challenges you face in teaching music as early childhood educator?

14. What interventional strategies do you think should be adopted to address the challenges you have just mentioned?

15. Give a brief overview of the content of the music education you received in College/University.

16. What would you suggest to improve the musical knowledge and skills of early childhood education teacher-trainees and teachers?

17. How do you assess the music experiences you provide for your pupils?

18. What support do you receive in teaching and use of music in your lessons?