

**UNIVERSITY OF EDUCATION, WINNEBA**

**THE SIGNIFICANCE OF ARTS IN THE TRAINING OF EARLY  
CHILDHOOD EDUCATOR**

**ISAAC DARKOH**

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CHILDHOOD EDUCATOR**

**ISAAC DARKOH**

**(8131750019)**

**A Dissertation/Thesis in the DEPARTMENT OF MUSIC EDUCATION, SCHOOL  
OF CREATIVE ARTS, submitted to the School of Graduate Studies, University of  
Education, Winneba in partial fulfillment of the requirements for award of the  
Master of Philosophy (Arts and Culture) degree**

**OCTOBER, 2015**

**DECLARATION**

**STUDENT’S DECLARATION**

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

**CANDIDATE’S SIGNATURE..... DATE .....**

**SUPERVISOR’S DECLARATION**

I hereby declare that the preparation and presentation of the dissertation were supervised in accordance with the guidelines on supervision of dissertation laid down by the University of Education, Winneba

**SUPERVISOR’S NAME : DR. FRIMPONG KWAKU DUKU**

**SIGNATURE..... DATE.....**

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## **DEDICATION**

I dedicate this work to my darling son, Ivan Kweku Darkoh for his timely joy and hope he has brought to the Darkoh family. May God grant you more wisdom to grow to be a wonder boy even better than your father.

## TABLE OF CONTENTS

<b>CONTENTS</b>	<b>PAGES</b>
DECLARATION	i
ACKNOWLEDGEMENT	ii
DEDICATION	iii
LIST OF TABLES	iv
ABSTRACT	x
<b>CHAPTER ONE : INTRODUCTION</b>	
1.1 Background to the Study	1
1.2 Statement of the Problem	3
1.3 Significance of the Study	5
1.4 Purpose of Study	6
1.5 Objectives of the Study	6
1.6 Research Questions	6
1.7 Delimitation	7
1.8 Conceptual Frame Work	7
1.9 Definition of Terms	7
1.10 Abbreviations Used	7
1.11 Organisation of the Study	8

## **CHAPTER TWO : LITERATURE REVIEW**

2.0	Introduction	9
2.1	The Concept of Arts in Early Childhood Development and Education in Africa	9
2.2	The Arts in Early Childhood Education Curricular	11
2.3	Early Childhood Education through Arts	14
2.4	The Role of Arts in Early Childhood Programme	16
2.5	Significance of Arts Activities in Early Childhood Learning	22
2.6	Impacts of Art on Learning Outcomes	25
2.7	The Early Childhood Teacher and the Impacts of Art On Learning Outcomes	30
2.8	The Complexity of The Concept of Arts Child and Teaching	35
2.9	Early Childhood Development Skills through Free Expression and Artistic Activities	39
2.10	Important of Art in Early Childhood Education	42

## **CHAPTER THREE : METHODOLOGY**

3.0	Introduction	48
3.1	Research Design	48
3.2	Population and Sampling	49
3.3	Sampling Techniques and Procedure	49
3.4	Instruments for Data Collection	50
3.5	Reliability and Validity	51
3.6	Data Analysis	51



## **CHAPTER FOUR : DATA ANALYSIS AND DISCUSSION**

4.1	Introduction	53
4.2	Demographic Information on Respondents	54
4.2.1	Category of Respondents	54
4.2.2	Age of Respondents	55
4.2.3	Gender of Respondents	55
4.2.4	Marital Status of Respondents	57
4.3	Objective 1: Significance of Arts in the Training of Early Childhood Educator	56
4.3.1	Significance and Challenges of Arts in the Training of Early Childhood Educator	58
4.3.2	Major Significance of Arts	59
4.3.3	The Role of Arts in the Training of Early Childhood Educator	59
4.3.4	The Relevance and the Challenges of Arts Component in the Early	60
4.4	Objective 2: Major Component of Arts Embedded In the Training of the Early Childhood Educator and How It Is Achieved	61
4.4.1	Components of Arts that are embedded in the Early Childhood Education Programme	61
4.4.2	Challenges Encountered in the Integration and Learning of the Arts Components in their Programme.	63
4.4.3	Importance of Integrating Component of Arts in the Early Childhood Programme	64
4.4.4	Challenges Teachers face in Integrating Arts Concepts in Teaching	65
4.5	Objective 3: How Arts Has Affected the Output of the Early Childhood Educator	66
4.5.1	The Major Outcome of Arts in Their Training as an Early Childhood Teacher	66

4.5.2	The Role Arts Play in the Training of Early Childhood Teacher	67
4.5.3	The Significant of Arts Concepts in Teaching	68
4.5.4	How the Arts Component Impacted On their Outcome	69
<b>CHAPTER FIVE : DISCUSSIONS</b>		
5.1	Introduction	71
5.2.1	Objective 1: To Explore the Significance of Arts in the Training of the Early Childhood Educator.	71
5.3	Objective 2: To Examine the Major Component of Arts Embedded In the Training of the Early Childhood Educator and how It Is Achieved	76
5.4.1	Objective 3: To Assess How Arts Has Affected The Output Of The Early Childhood Educator	78
<b>CHAPTER SIX : SUMMARY, CONCLUSION AND RECOMMENDATION</b>		
6.1	Introduction	82
6.2.1	Summary of Findings	82
6.3	Conclusion	82
6.4	Recommendation	86
REFERENCES		87
APPENDIX A		98
APPENDIX B		102

## LIST OF TABLES

<b>TABLES</b>	<b>PAGE</b>
Table 1: Category of Respondents	54
Table 2: Age of Respondents	54
Table 3: Gender of Respondents	55
Table 4: Marital Status of Respondents	55
Table 5: Significance and Challenges of Arts in the Training of Early Childhood Educator	56
Table 6: Major Significance of Arts	58
Table 7: The Role of Arts in the Training of Early Childhood Educator	59
Table 8: The Relevance and the Challenges of Arts Component in the Early	60
Table 9: Components of Arts that are embedded in the Early Childhood Education Programme	61
Table 10: Challenges Encountered in the Integration and Learning of the Arts Components in their Programme	62
Table 11: Importance of Integrating Component of Arts in the Early Childhood Programme	63
Table 12: Challenges Teachers face in Integrating Arts Concepts in Teaching	64
Table 13: The Major Outcome of Arts in Their Training as an Early Childhood Teacher	65
Table 14: The Role Arts Play in the Training of Early Childhood Teacher	67
Table 15: The Significant of Arts Concepts in Teaching	68
Table 16: How the Arts Component Impacted On their Outcome	69



## **ABSTRACT**

The study explored the significance of art in training the early childhood educator and to examine the practices and the varied challenges facing the early childhood educator, in University of Education, Winneba. The objectives of the study were to explore the significance of arts in the training of the early childhood educator, to examine the major component of arts embedded in the training of the early childhood educator and how it is achieved and to assess how arts has affected the output of the early childhood educator. The study employed a case study design with the targeted population of the study being the Lecturers, graduate teachers from five selected schools in the Efutu Municipality and educators all of Early Childhood Department of University of Education, Winneba campus with the sample size of 60 respondents. Purposive sampling, Snow balling and stratified sampling procedures were employed to select five (5) Lecturers, fifteen (15) teachers and forty (40) students respectively. Semi structured questionnaire and interview guide was structured and used to elicit responses from the respondents. The data collected from the field was coded and then analyzed in relation to the research objectives. The research discovered that the early childhood programme lacks arts facilities like proper galleries, material and storage facilities to enable students have access to practical arts works. The research revealed that arts have an overwhelming output on the performance of early childhood teacher. It was recommended that more physical facilities and arts facilities should be procured and the Early Childhood Department should link up with other practical arts oriented department in the University or other sister Universities to assist them. The research concluded that the arts build the knowledge capacity of the educator and provide wide range of benefit which would be used later in their profession for Childs development and growth.

# CHAPTER ONE

## INTRODUCTION

### 1.0 Background to the Study

According to Katz (1996) early childhood development is defined as set of concepts, principles, and facts that explain, describe and account for the processes involved in change from immature to mature status and functioning (cited in Grisham-Brown, 2009). However children grow in competence to symbolically represent ideas and feelings through expressive, communicative, and cognitive words, movement, drawing, painting, building, sculpture, shadow play, collage, dramatic play, music, to name a few that they systemically explore and combine. In the field of early childhood education, teachers follow the children's interests and do not provide focused instruction in reading and writing, however, they foster emergent literacy as children record and manipulate their ideas and communicate with others (McMillan, 1960).

Grisham-Brown, (2009) stated that good teaching requires expert decision making, means that teachers need solid professional preparation, as well as ongoing professional development and regular opportunities to work collaboratively. Since this level of preparation and training does not yet exist for many in the early childhood workforce, the question of how best to equip and support inadequately prepared teachers needs serious investigation. Research on significant of arts in educating the early childhood teacher in University of Education Winneba which is mandated to train competent teacher for all levels of education, as described in the next section of this study, has great lessons to suggest.

*During the early childhood years, the teacher brings the young child into close contact with reality through sensory investigation and practical activity and then relies on the child's unfolding inner programme of curiosities and sensitivities to ensure that the child will learn what he or she needs. With the younger students at each level, the teacher is more active, demonstrating the use of materials and presenting activities based on an assessment of the child's requirements. The teachers provide carefully prepared, orderly, pleasing environments and materials where children are free to respond to their natural tendency to work individually or in small groups. The teacher plays a role of artful balancing between engagement and attention (Edwards, 1998) cited in (Grisham-Brown, 2009, p.12)*

According to Rinaldi (2001,p.8) ‘based on careful and sensitive listening, observation/documentation, and reflection with other adults, the teachers serve as resources and guides to the children’. Additionally ‘teachers especially trained in the visual arts work with children to encourage expression through different media and symbol systems’. Teachers organize environments rich in possibilities and provocations that invite the children to undertake extended exploration and problem solving, often in small groups, where cooperation and disputation mingle pleasurably.

Bamford (2006) opines that children learn through discovery touching, moving, exploring, questioning, young children are active and eager to learn, using all their senses to absorb information and make sense of the world around them. He added that they are natural artists, drawn to music and stories, delighted by every opportunity to dance or talk to a puppet friend. Therefore any attempt to train or teach any educator who will eventually mentor or teach children should not deviate from the arts. Hence educators should be well vested in the arts to enable them understand the rudiment of children’s creativity to be able to impart effectively.

## **1.2 Statement of the Problem**

Ministry of education indicated that by the year 2005, Ghana should be implementing fully the free compulsory Universal Basic Education (fCUBE) for its school-going age children. The implementation of the fCUBE program required the services of a large number of well-qualified teachers in the shortest possible time. According to the Policy document on Basic Education Sector Improvement Programme issued by the Ministry of Education in Ghana, “the teachers should be well-versed in teaching, particularly in primary methodology”. Also, teachers who are undoubtedly the ‘oil which grease the wheels of any education reforms’ were to be well prepared for our primary schools throughout the country to facilitate learning and smooth transition for students from the primary to the junior secondary school (Kingsley,2013,p.3).

In accordance with this, the Department of Early Childhood Education was established in the 2004/2005 academic year. The Department was mandated to produce professional educators for pre-university education in Ghana and to train professionals for the early childhood level. Ideally it was expected that teachers exploit individual children's interests in order to make sure each child obtains the information most essential to his personal and individual development. The teachers in these approaches share in common the goals to be nurturers, partners, and guides to children (Greenwald, 1999).

Unfortunately teacher who are going through training to be well equipped teachers to teach in the various schools as required of them fumble to grasp the concept of incorporating arts oriented issues even though various research have identified the arts as a major tool for child's development and learning. The researcher's observation over



the years has revealed that early childhood educators especially of University of Education, Winneba who are under training to become early childhood teachers usually have to fall on amateur artist, way side artist and students for assistance in the areas of the arts ( dance, music, drama, painting etc), which they should have been well taught from their Early Childhood Department or from a more professional artist. Since educators do not produce their own arts works, they will end up being **'half baked'** graduates and will not be able to teach properly as expected of them.

In support of this Grisham-Brown, (2009, p.13) opined that in the early childhood class, "the art of education is the art of living". The teacher is an artist in how he or she perceives and relates to the children and to the activities of daily life. In addition, the teacher offers the children opportunities for artistic experiences in singing and music, in movement and gesture through and rhythmic games and in creative speech and language through verses, poetry, and stories. " Children do not learn through instruction or admonition but through imitation" (Steiner, 2009, p.17).

In spite , it is very worrying that early childhood educators of UEW still wander around campus in search of conducive spaces and logistics for their practical lessons which forms the major component of their training which unfortunately elude them most of the times. This situation is disturbing since they may not receive the right tuitions from qualified and expertise in the field of arts and may even be taught to create anything and call it 'arts' from the people they seek assistance from. It has been observed that many teachers themselves lack the current knowledge and skills needed to provide high-quality care and education to young children, at least in some components of the curriculum. If teachers are not well served when they are

marooned without the resources, tools, and supports necessary to make sound instructional decisions, then of course, childrens' learning suffers as well.

This phenomenon is however of great concern since they are the teachers who will feed into various classrooms to teach kids that will eventually lay the basics for the children's education. These constitute a very serious situation that calls for a research into the significant of art in training the early childhood educator. This will help ascertain the component of arts in their training, how has the aspect of the arts affected the performance of the educator, how much of the art is required, how much is embedded in their training and how much they are able to cover and even the challenges they may be facing in the learning of the arts component which is a major tool for child development.

### **1.3 Significance of the Study**

The study serves as a source of information for further researches and a reference material for first and foremost Department of Early Childhood Education and Faculty of Education and School of Creative Arts, UEW, stakeholders both in the areas of art education and early childhood education. The study serve as a wakeup call to the authorities of University of Education, Winneba to revise or incorporate more arts oriented content into the early childhood programme if the need be to enable early childhood educators to acquire the necessary skills needed to impart. Also identifying the place of arts in early childhood education will be an eye opener to teachers of early childhood educators to put art in it right perspective and attach more importance in addressing the numerous challenges.

#### **1.4 Purpose of the Study**

The purpose of the study was to explore the significant of arts in the training of early childhood educator and to examine the practices and the varied challenges facing the early childhood educator in handling the arts component in programme.

#### **1.5 Objectives of the Study**

This research was guided by the following research objectives in the process of carrying out the research activities:

- To explore the significance of arts in the training of the early childhood educator.
- To examine the major component of arts embedded in the training of the early childhood educator and how it is achieved.
- To assess how arts has affected the output of the early childhood educator.

#### **1.6 Research Questions**

The researcher was guided by the following research questions:

- What are the significances of arts in the training of the early childhood educator?
- What major component of arts is embedded in the training of the early childhood educator and how it is achieved?
- How has the arts affected the output of the early childhood educator?

#### **1.7 Delimitation**

Though the study looked at the significance of arts in the training of early childhood educator in general, the study focused on the component of arts, and its effect on the output of the early childhood educator of University of Education, Winneba and its

associated challenges. Here an attempt was however made to discuss some challenges facing the early childhood educator and feasible recommendations suggested.

### **1.8 Conceptual Framework**

This study was based on the concept that arts are foundation, arts are a ladder, and arts are the author. That, arts are fundamental component of what makes us uniquely human and therefore provides a natural source of learning (Catterall, Chapleau, & Iwanaga, 1999). African art is central to life, and that arts are the subject that meet the needs of all the six domains of knowledge. Art education promotes creativity, which is an opportunity to progress in life (Deasy, 2002).

Using this conceptual framework, the study explored the significant of arts in the training of early childhood educator. Here the study identified the arts component in the training of the early childhood educator, assesses the amount of the arts required and the amount embed in their training and evaluate its impact on the output of the educator.

### **1.9 Definition of Terms**

The following terms were defined:

Educator : Early Childhood Students of University of Education, Winneba

Teacher : Graduate teachers of early childhood education of UEW

### **1.10 Abbreviations Used**

NAEYC : The National Association for the Education of Young Children

FCUBE : Free Compulsory Universal Basic Education

UNIPRA : University Practice School  
NYCAE : New York Center for Arts Education

### **1.11 Organization of the rest of the Study**

The study was organized into six chapters. Chapter two focused on the review of related literature to the study, chapter three discussed the methodology pivoted around design of the study, population, sample and sampling techniques, instrument for data collection, reliability and validity of the instrument, data collection procedure and analysis and ethical issues. Chapter four presented the results and findings of the research. Chapter five detailed the discussions of the various findings in relation to the research objectives and questions and chapter six outlined the summary of findings and presented conclusions and recommendations..

## **CHAPTER TWO**

### **REVIEW OF RELATED LITERATURE**

#### **2.0 Introduction**

This chapter reviewed the related literature on issues pertaining to this study. The literature was specifically reviewed under the following sub headings.

- The Concept of Arts in Early Childhood Development and Education in Africa
- The Arts in Early Childhood Education Curricular
- Early Childhood Education through Arts
- The Role of Arts in Early Childhood Programme
- Significance of Arts Activities in Early Childhood Learning
- Impacts of Art on Learning Outcomes
- The Early Childhood Teacher and the Impacts of Art On Learning Outcomes
- The Complexity of The Concept of Arts Child and Teaching
- Early Childhood Development Skills through Free Expression and Artistic Activities
- Important of Art in Early Childhood Education

#### **2.1 The Concept of Arts in Early Childhood Development and Education in Africa**

African art, from sculpture to body art, is symbolic and representational. African art is the way of life of its people. The life of the African is made up of two components: physical (things physically seen such as stools, pots, wooden dolls etc.) and theory (symbols, abstractions such as proverbs, songs and dance). It therefore becomes difficult to separate art from life. This makes African art, like the arts of many native cultures, unique (Iwai,

2002). According to him the creative level in African art demonstrates a higher level of thinking. It deals with harmonizing contradicting elements and therefore creates a balanced personality for the learner. For example, the combination of contradicting shapes or elements in one piece of art- rounded figures for example for female and the squared figure for male when brought together in one work symbolizes the society. Africans believe in the totality of life, therefore our traditional or indigenous education embraces all the six domains of knowledge. These domains are intellectual, social, psychological, artistic, spiritual, and physical knowledge. Art scores high marks in all these domains more than any subject. For, in development psychology it has been found that only art as a subject can cater for all the six types of knowledge. This is why art plays an important role in the society (Catterall, Chapleau, & Iwanaga, 1999).

Zimmerman (2010) if of the views that an educated person has some degree of all the six types of knowledge. It is therefore crucial for any meaningful education reforms anywhere to be based on the education of the head, (intellectual skills), the hand (manipulative skills) and the heart (affective or moral skills) which promotes a well - balanced integrated education for total living.

Commonwealth Department of Education (1985) mentions that creative minds have contributed significantly to the advancement and well-being of mankind. Societies without the foresight to nurture creativity abandon the opportunity to progress. Art education promotes creativity. According to Clark (1996. p 21), “the development of student creativity is central to art education. That all learners are capable of creative activities, not just those born with talent.” The foregoing statement supports the argument that all students can study “some” art (Eisner, 1994) cited in (Bell, 2012).

## **2.2 The Arts in Early Childhood Education Curricular**

According to Gardner (2004) cited in Twigg and Garvis (2010, p. 22), 'the early childhood years are a time when every child sparkles with artistry'. Bowker and Sawyers (1988, p 12) argue that 'young children's capability for experiencing art has been underestimated'. It has been suggested that early exposure to art is critically important and, if left unnurtured, may be difficult to recover (Eisner, 1988) cited in (Twigg and Garvis, 2010). It is important to note the influence of training experiences and how they translate into early childhood curriculum and, in turn, into art education experiences for young children. Many pre-service teachers have had the opportunity to specialize in early childhood education (Roopnarine & Johnson, 2004) cited in (Twigg and Garvis, 2010). Research has shown that teachers specifically trained in early childhood education provide higher quality care than those without such specialized training (Honig, 1995). The provision of creative opportunities for young children (e.g., dramatic play, art and crafts, and musical instruments) in early childhood education are plentiful, but initial training courses carry disproportionately small weighting for specific art studies (Hatfield, 2007; Kindler, 1997; Wright, 1991). Early childhood educators typically do not have formal training in art education (Eisner, 1988; Eisner & Day, 2004), but are encouraged to integrate art into the core curricular areas. Kindler (1997) asserts that teacher training has not prepared them adequately to assume initiatives in developing art curricula of such broad boundaries and research suggests that teachers' lack of expertise in visual art teaching contributes to the gap between theory and practice (Fowler, 1989; Kindler, 1997; Piscitelli, 1993; Wright, 1991). Therefore, it is interesting to consider the



ways in which early childhood teachers teach art education, even though it seems that they may not have been formally trained during pre-service coursework. What impact does their lack of formal training have on young children's experiences with the art? What assumptions do teachers make about children's art experiences in early childhood classrooms? On what basis do teachers make decisions about integrating the art into the early childhood curriculum? An investigation into possible answers to these literatures on multi-sensory learning and hands-on learning experiences, in which children use artistic media, claim that these also provide a way for children to build conceptual understanding (Beck, 1967; Dewey, 1958; Wright, 1991) cited in Twigg and Garvis (2010).

Twigg and Garvis (2010) cited that the exploratory nature of early childhood education allows children to make meaning through sensory involvement with objects and ideas (Dewey, 1958; Sternberg, 1999; Wright, 2003). The complicated cognitive processes that occur throughout children's art making noted in Gardner (2004) multiple intelligences theory were also evident in the study of young children's experiences with their own visual artwork being displayed (Boone, 2008).

In the early childhood classroom, teachers must acknowledge emotional investment and meaning of art work. The notion that children emotionally invest in art experiences and make thoughtful decisions throughout the creation process is supported by a selection of literature on art and educational theory (Boone, 2008; Rousseau, 1911; van Manen, 1991). Seefeldt (2002) argues that children's artwork is indicative of their personal growth and development, so artwork displays should be designed thoughtfully and with care for the individual student. Children, unlike adults, did not appear to categorize art

experiences in the same way as adults (Boone, 2008). The art they create can serve many purposes. The artwork of a child is an extension of him/her as a human being. At times, it can demonstrate a child's self-understanding or relationship to others, document new learning, or simply be an expression of the joy of making art! Although the progressive, discipline-based and contemporary approaches are the three major approaches to teaching art in Western nations, each approach embodies very specific views of young children and the place of art in the curriculum (McArdle, 1999) cited in ( Twigg and Garvis , 2010). In early childhood classrooms, school art projects linked to units of study, or 'school art', provide a way of justifying the place of art in the curriculum (Efland, 1990; Wilson et al., 1987), which is different from art which children produce on their own, generally at home.

As cited in Twigg and Garvis (2010), Jalongo (1999) acknowledges the impact of early childhood educators' own values and experiences in relation to their own artistry can influence and affect children's artistic learning. Professional learning experiences must therefore challenge negative beliefs that exist and support the development of positive beliefs towards the incorporation of arts education in the early childhood classroom. Children make meaning through artistic experiences (Sternberg, 1999; Veale, 1992; Wright, 2003a), and children are active participants and valuable informants of their own learning and social experiences (Danby & Farrell, 2004; Mayall, 1994; Mead, 1943; Vygotsky, 1978) cited in (Brooks, 2009). Again, Manen's (1991) work on the need for sensitivity on the part of adults when speaking to children about their own artwork has relevance here. holistic approach to improving early childhood teacher education in the

arts may lead to higher quality art education experiences for students in early childhood education settings.

### **2.3 Early Childhood Education through Arts**

Twigg and Garvis (2010) cited that Art has traditionally been an important part of early childhood programs. Friedrich Froebel, the father of kindergarten, believed that young children should be involved in both making their own art and enjoying the art of others. To Froebel, art activities were important, not because they allowed teachers to recognize children with unusual abilities, but because they encouraged each child's "full and all-sided development" (Froebel, 1826). More than a century later, early childhood teachers are still concerned with the "all-sided" development of each child. As Froebel recognized, making art and enjoying the art of other people and cultures are very important to the development of the whole child.

Early childhood teachers have long been aware of the capacity of practical experiences in visual art media for enhancing these kinds of value learning. Learning about art, through aesthetic engagements and conversations about artworks has the potential for enriching learning in comprehensive ways (Herz, 2010) cited in (Bell 2012). Accessible aesthetic engagements inform sophisticated thinking, in observing, selecting, discriminating, visualizing, hypothesizing, validating, adapting, refining and intuiting, reviewing, criticizing, reflecting, comparing, analyzing, synthesizing, contextualizing, assessing and appraising art experiences (Wilks, 2003). These engagements can enrich children's personal responses and expand trans cultural understandings of their worlds (Smith, 2010) cited in (Sunday, 2012). Effective,

transferable strategies for engaging knowing about art learning with younger children (Herz, 2010), and extending art conversations to inform children's art practice in these ways are readily accessible. Looking at art can be an absorbing, internalized, a-social experience. This is often as things should be; but it is not how they have to be, and there are more sociable ways to enjoy the experiences of artworks.

Children are less inhibited than many adults in their engagements with artworks. They may be surprised, entertained, puzzled or challenged by what they see. They are also likely to express their various responses to the works (and the gallery, and its furniture, or the security staff, who are as much a part of the experience as the pictures on the wall) in exclamations, comments or conversations. Those conversations are a sensible strategy for learning about art. Conversational modes enhance shared understanding and learning, and embrace knowing contributions of children and teachers. Teachers can acknowledge children's responses to artworks, engaging them in conversations, building on them, provoking them, guiding them, or informing them, but most importantly encouraging, developing and using young peoples' own powers of observation, analysis, or explanation to enrich their engagements with art. The immediate outcome of talking about art is an enrichment of children's appreciation of the artworks, their teachers and their friends. But regular engagements with art, in a range of environments including the center or classroom, nurtured through carefully developed conversations that encourage young participants to interact fully in the exchange, can be very empowering. They can equip young people with the skills or resources necessary to enrich and explain their art experiences. They can enhance and extend their language and communication skills, deepen their understandings of the

world, and enhance their social skills. Engaging with art can become not just a self-absorptive experience (which remains a valuable one), but a social, shared experience, where knowledge is exchanged, and differences valued and explained.

In the end, the success of art learning is dependent not on special or exclusive knowledge, so much as on readily accessible general knowledge, engaging interactive and conversational skills, and teachers' profound enjoyment of, and respect for, the voices of the people they teach. (Smith, 2010) cited in (Sunday, 2012).

## **2.4 The Role of Arts in Early Childhood Programme**

Although art activities help children develop in many areas, teachers must recognize that art also has value in and of itself. Fostering the development of children's aesthetic sense and engaging children in creative experiences should be the objectives of an early childhood art programme.

Activities that involve children in both making and enjoying art are essential if programmes are to meet the needs of the whole child. The challenge for early childhood teachers is to provide these activities in an art programme that is developmentally appropriate and that can be integrated throughout the curriculum. Through the art activities young children will develop abilities and skills that have application in many other areas of the curriculum. Most importantly, however, children will also develop an appreciation for the art of other people and cultures, and the confidence to express their own thoughts and feelings through art (Dewey, 1956) cited in Andersson and Andersson (2009). Far from creating individual prodigies, this integration of making

and enjoying art in the early childhood classroom will result in the "all-sided development" of the children participating.

Art is important for children especially during their early development. Research shows that art activities develop brain capacity in early childhood; in other words, art is good brain food! Art engages children's senses in open-ended play and develops cognitive, social-emotional and multi-sensory skills. As children progress into elementary school and beyond, art continues to provide opportunities for brain development, mastery, self esteem and creativity.

Piaget (1956) cited in Andersson and Andersson (2009) argued that a child's drawing performance reflected the child's cognitive competence. He did not consider drawing to be a special domain of development but merely a window into the child's general cognitive development (Piaget, 1956). A Piagetian developmental framework suggests that children's drawing follows a consistent, universal, sequential progression over which the adult has little influence. Drawing is viewed as a progression from scribbles to realism and there is a reluctance to engage in any meaningful dialogue with the child and his or her drawing. This framework does not fit easily with contemporary socio, cultural, historical learning theory. Aesthetics is largely rooted in the adult world of modern art and art history. Bourdieu (1993) cited in Andersson and Andersson (2009) suggests that specific institutions, such as art galleries and art schools, along with the discourse of art critics, dealers and historians, construct an image of the artist and what might be counted as art. Such a construction can often belie the immediate.

When children have acquired a certain competency with a cultural tool, such as drawing, then they are able to use it independently at an intrapersonal level to develop new categories and concepts for themselves. Communication between concepts and ideas then also becomes possible through the intrapersonal dialogue with drawing. Drawing becomes a meta cognitive tool. This progression from an interpersonal dialogue to an intrapersonal dialogue with drawing might be considered as part of the law of the development of higher mental functions (Vygotsky 1978; Brooks 2005) cited in Andersson and Andersson ( 2009). When adults are reluctant to engage meaningfully with children's drawing the shift from interpersonal to intrapersonal is compromised. Children should be assisted in acquiring a certain competency with a cultural tool that is part of the development of higher mental functions and a powerful way of meaning making for them. Children come to live and experience a situation through drama as they think, feel, react and act. As a result, they may bring alive even those topics, incidents and predicaments which are difficult to understand. this makes it more imperative to also introduces contemporary visual Arts into early childhood programme of education, enabling children of all ages to actively engage with current issues, in dialogue and debate about their experiences of the real out of school world ( Krug, 2002) and link contemporary arts with aspects of their personal and cultural identity(e.g. family, community and nationality). Contemporary visual arts encourage visual and critical thinking, and can have a major contribution in educating young minds and souls in our increasingly society as follows:

### **2.4.1 The art and socio-emotional development**

Young children feel a sense of emotional satisfaction when they are involved in making art, whether they are modeling with clay, drawing with crayons, or making a collage from recycled scraps. This satisfaction comes from the control children have over the materials they use and the autonomy they have in the decisions they make (Schirmacher, 2006; Seefeldt, 1993) cited in (Twigg and Garvis, 2010). Deciding what they will make and what materials they will use may be the first opportunity children have to make independent choices and decisions.

Making art also builds children's self-esteem by giving them opportunities to express what they are thinking and feeling (Klein, 1991; Sautter, 1994). Sautter (1994) stated that when children participate in art activities with classmates, the feedback they give to each other builds self-esteem by helping them learn to accept criticism and praise from others. Small group art activities also help children practice important social skills like taking turns, sharing, and negotiating for materials.

### **2.4.2 The art and cognitive development**

For very young children, making art is a sensory exploration activity. They enjoy the feeling of a crayon moving across paper and seeing a blob of colored paint grow larger. Kamii and DeVries (1993) suggested that exploring materials is very important because it is through exploration that children build a knowledge of the objects in the world around them.



Activities centering around making art also require children to make decisions and conduct self-evaluations. Klein (1991) described four decisions that child artists make. First, they decide what they will portray in their art, a person, a tree, a dragon. Second, they choose the media they will use, the arrangement of objects in their work, and the perspective viewers will take. Children decide next how quickly or how slowly they will finish their project, and finally, how they will evaluate their creation. Most often, children evaluate their artwork by thinking about what they like and what other people tell them is pleasing (Feeney & Moravcik, 1987).

As children grow and develop, their art-making activities move beyond exploring with their senses and begin to involve the use of symbols. Children begin to represent real objects, events, and feelings in their artwork. Drawing, in particular, becomes an activity that allows them to symbolize what they know and feel. It is a needed outlet for children whose vocabulary, written or verbal, may be limited (de la Roche, 1996). This early use of symbols in artwork is very important because it provides a foundation for children's later use of words to symbolize objects and actions in formal writing.

### **2.4.3 The art and motor development**

While making art, young children develop control of large and small muscle groups (Koster, 1997). The large arm movements required for painting or drawing at an easel or on large paper on the floor build coordination and strength. The smaller movements of fingers, hands, and wrists required to cut with scissors, model clay, or draw or paint on smaller surfaces develop fine motor dexterity and control. With repeated opportunities for

practice, young children gain confidence in their use of tools for making art and later for writing.

Making art also helps children develop eye-hand coordination (Koster, 1997). As children decide how to make parts fit together into a whole, where to place objects, and what details to include, they learn to coordinate what they see with the movements of their hands and fingers. This eye-hand coordination is essential for many activities, including forming letters and spacing words in formal writing. Fine motor skills enable a child do things like delicately turn the page of a book or fill in a sheet of paper with written words. Holding a paintbrush so that it will make the desired marks, snipping paper with scissors into definite shapes, drawing with a crayon, or squeezing glue from a bottle in a controlled manner all help develop a child's fine motor skills and control of materials.

#### **2.2.4 The art and communication skills development**

When a child draws a picture, paints a portrait, or hangs buttons from a wobbly mobile, that child is beginning to communicate visually. A child may draw to document an actual experience like playing in the park, release feelings of joy by painting swirling colors, or share an emotionally charged experience like the passing of a loved one through art. Art goes beyond verbal language to communicate feelings that might not otherwise be expressed.

## **2.5 Significance of Arts Activities in Early Childhood Learning**

According to Bruner (1983), young children learn most easily through enactive and iconic representation. Enactive representation is muscle memory; iconic representation is one-to-one memory based on visual icons. Maybe one of the reasons children take so easily to computers is because icons are used to label all its functions. Because of children's affinity for identifying and learning icons, early childhood teachers should provide them with lots of opportunities to use visual symbols, such as labels, lists, pictures of objects from fieldtrips, photographs of favorite people, and icons they create – houses, people, the sun, trees, etc. Children use these icons to think and solve problems, and it is important we do not force written symbols upon them too quickly.

According to Gardner (1983), eight intelligences is spatial intelligence, which involves learning, exploring, processing and excelling through the use of the visual arts While a child who learns this way will do well in artistic endeavors at school, she should also be provided opportunities to use spatial intelligence in all other activities, but especially academic endeavors, reading, writing, math, and science. Piaget believed that learning new concepts, ideas, and skills requires two fundamentally different processes: first, children need to change their mental structures to accommodate the new concept or skill; and second, they must practice this new concept or skill (Piaget,1950) cited in Brooks (2009 )

Art is a wonderful way to practice. A child who has just seen an elephant for the first time on a fieldtrip to the zoo, for example, returns to the classroom to explore the new idea through painting elephants. Artistic documentation for example provides a visual

representation of the child's development and learning while communicating what children are learning to parents and the school community (Wardle, 2003).

We know that it is easier for children to learn concepts and ideas that relate to something the child already knows, or has directly experienced (Mayer & Duemler, 1988). This is because it's much easier to remember new concepts by attaching them to an existing memory. One way to make new learning meaningful is to offer children ways to explore how the new idea fits into what they already know. Art is a great way to do this. For example, after a teacher has just read a book about a farm to a group of five-year-olds, the child whose grandfather lives on a farm can draw or paint her grandfather's farm, while an inner-city child might make sense of the book through art activities about his visit to a petting zoo. Art activities provide children with sensory learning experiences they can master at their own rate. Art materials and techniques range from the simplest to the most complex. Young preschoolers can explore dozens of non-toxic art materials directly with their hands or with a myriad of painting and clay tools. Older children can select art materials that offer greater complexity and challenge. Art manufacturers provide an exciting range of tools with which children can work. Tree branches, shells, sponges, found objects, or simple kitchen tools can easily become art accessories as well. Each art material and accessory provides different skill development and has the potential for new discoveries and a creative classroom offers a wide range of art materials and tools for exploration and learning as follows:

### **2.5.1 The development of problem-solving skills through arts**

When children explore art ideas, they are testing possibilities and working through challenges, much like a scientist who experiments and finds solutions. *Should I use a shorter piece of yarn to balance my mobile? This tape isn't holding -- what should I try instead? How did I make brown -- I thought I made orange?* Art allows children to make their own assessments, while also teaching them that a problem may have more than one answer. Instead of following specific rules or directions, the child's brain becomes engaged in the discovery of "how" and "why." Even when experimenting or learning how to handle art materials effectively, children are solving challenges and coming up with new ways to handle unexpected outcomes.

### **2.5.2 The development of social & emotional skills through arts**

According Dewey (1956) Art helps children come to terms with themselves and the control they have over their efforts. Through art, they also practice sharing and taking turns, as well as appreciating one another's efforts. Art fosters positive mental health by allowing a child to show individual uniqueness as well as success and accomplishment, all part of a positive self-concept.

### **2.5.3 The arts and self-expression and creativity development**

Children express themselves through art on a fundamental level. Sometimes their artwork is the manifestation of that expression, but more often, the physical process of creating is the expression. Picture the toddler who has a new baby sister busily pummeling his fists into Play-Doh; a six-year-old joyfully painting flowers with huge arm movements

blending, reds and yellows; a ten year-old drawing a portrait of her grandmother who recently passed away. Creating art allows children to work through feelings and emotions, and referring to a finished piece of artwork helps a child talk about feelings in a new and meaningful way. Art also develops a child's creativity. Rather than being told what to do, answers and directions come from the child. Art is an experience that requires freethinking, experimentation, and analysis -- all part of creativity.

It is shown that when gifted kids solve problems in their areas of giftedness, there is increased electrical activity in both hemispheres. It appears that for the brain to be efficient, the two hemispheres of the brains must work together. By stimulating and exercising the right hemisphere of the brain, the arts strengthen the connection between the hemispheres. Kids should be exposed to the arts as their cognitive skills mature so that their right brain will be as developed as the left, and both hemispheres work in tandem, thus achieving the full potential of the mind.

## **2.6 Impact of Art Environment on Child Development**

The Importance of an Aesthetic Environment that serves as a third teacher Environment is defined as, surroundings or associated matters that influence or modify a course of development" (Webster 1989, p.204). The synonyms included in this definition are: "ambience, ambient, atmosphere, climate, medium, milieu, mise-en-scene, and surroundings" (Webster 1989, p.204). The term ambience most closely aligns itself with the type of environment that is well designed with pleasing colors and materials that are intellectually stimulating and aesthetically displayed that serve to educate children's attention to design and detail, and to contribute to the development of an

alert and active response to the world" (New, 1998, p.287). Kerka (1999) suggests that an environment that nurtures learning provides the necessary resources and time for investigative play and experimentation. It is one in which children are free and motivated to make choices and to explore for answers without feeling intimidated. Opportunities such as these provide the development of critical thinking skills, which is defined for this paper as, Thinking that requires making decisions and judgments. (Schirrmacher, 2006)

The environment in which the children are expected to grow is so important to the learning process that the Reggio Emilia schools in Italy have stated that it acts as a third teacher cited in (Gandini, 1998). Such an environment is one where physical space nurtures concentration, creativity, and the motivation to independently learn and explore (McKellar, 1957). The concept of environment as the third teacher is built upon several theories, one of which serves as a foundation for this thesis:- constructivism. Derived from the theories of Piaget, Constructivists believe that learning is accomplished through exploring, experimenting, and manipulating objects or materials. Therefore the classroom should contain a variety of materials that can be explored and combined in many different ways" Isbell & Raines (2003) cited in (Brooks, 2009). How does aesthetics fit into this picture? Let us begin with defining the term. According to Isbell and Raines (2003) cited in Brooks (2009) discourse that Aesthetics is an area of art concerned with feelings and responses to colour, form, and design. Eisner (1992) cited in Bell (2012) opined that aesthetic experiences can take place in common everyday places, including classrooms where engaging materials are provided. The way materials are presented to children will determine how creatively

they can use them' (Duffy, 2002). McKellar (1957) and Gandini (2005) reinforce this point by noting that the way a space is aesthetically organized can assist in concentration and can increase one's motivation to work in creative ways.

Eyestone-Finnegan (2001) also sees the importance of an aesthetic environment and suggests that images and objects should be displayed that relate to the interest of young children. Gandini (1998) adds that environments and the way they are set up by teachers should become invitations for children to construct and explore knowledge. Such an environment may seem very challenging for teachers to create, especially ones that are unfamiliar with the Reggio Emilia approach and its theoretical underpinnings. Many do not know where to begin, as indicated by Wurm (2005). A paradigm shift in pedagogical thinking is required before teachers can begin to alter the learning environment. Training or re-training is often the answer to begin this evolutionary process. Therefore, it was speculated that a learning environment designed as a third teacher would afford students the opportunity to become actively engaged in its transformation.

In addition, art is a personal way of communicating and it provides the child with a way to express unique ideas (Isbell & Raines, 2002) cited in (Brooks, 2009). Art also serves as an index of a child's thinking. Art reflects what a child knows about the world. One must know about something before one can re-create it through art. Thus detailed artwork can indicate that a child knows much about that particular subject (Schirrmacher, 2006). Specifically, children have a basic desire to express their own story or ideas through drawing pictures. Drawing or scribing is a primary activity and a



typical form of expression that appears from the initial stages of development. Drawing can provide many opportunities for a dialogue between teacher and child, because watching children draw can provide teachers with a clear indication of some of the individual thought patterns of children (Brooks, 1995). Drawing activity is basic to children's lives and provides engaging experiences with their environment.

Moreover, children usually enjoy drawing and can express not only their internal imaginary world but also their problems, conflicts and feelings in everyday life. Thus they can relax while drawing and feel the happiness of expression and even the feeling of accomplishment. Victor Lowenfeld believes that individual self-expression in art is essential for healthy emotional and personal development (Lowenfeld, 1947).

Although a number of scholars have attempted to articulate more clearly both the nature and the benefits of learning in and through art (Eisner, 2002), it seems that among art education practitioners the emphasis has often rested on rather lofty but broad assumptions. Learning in the arts is high value learning. It has the potential to enrich children's broader educational experiences. In his 2008 Lowenfeld Lecture, Elliot Eisner celebrated the ways art engagements could enhance the holistic experience of learning, promote attention to nuance and subtlety, facilitate the dimensions of surprise, invention, and insight, enhance the measured and qualitative experience of things, promote extension and diversity of knowing, value dimensions of sensibility and intuition, and recognize the necessary exercise of imagination as one of the most important of human aptitudes (Eisner, 2008) cited in (Bell, 2012 ).

Vygotsky (1978) cited in Brooks (2009) noted the ways that children's play provides opportunity for children to separate the world of objects from the world of meaning. As

children find ways for objects to become other than what they actually are (a stick becomes a horse, for example), they find themselves moving into a world where meaning dominates objects rather than objects dominating meaning. The lack of specified form on Mason's paper made changes to his storylines (which were frequent) occur with great ease. For Mason, whose lines and scribbles took on multiple forms within a single session, meanings for those marks were inscribed, extended, and re/inscribed (Schulte, 2011). Inevitably, the drawings facilitated verbal interactions among peers. Thompson and Bales (1991) noted, as children speak to each other, they learn to create images that speak for themselves. As they confront incomprehension, they modify their drawings to allow for the graphic medium to carry their meaning, unassisted to anonymous viewers. The outward manifestation of thought or egocentric speech that occurs around drawing activity is intricately tied to the graphic symbols and representations that initiate processes of internalization (inner speech) which ultimately shapes the child's development of higher mental functions. Children's drawing performances offer support for the development of internalized speech as visible process. This is evidenced in the ways in which children's planning and focus on their artistic concerns, including both conventions and sources of imagery, are decided and acted upon within peer mediated drawing groups (Wilson, 1997).

Diverse art genres such as sculpture, video art, installation, drama and music rapidly approach one another as they break up limitations and divisions of the past, utilize common conventions, coexist in multimodal works, and enter various aspects of everyday visual culture. Contemporary art forms in today's multisensory scenery appear

engaging, interactive, communicative and reflexive, investigating Possible selves, identities, interaction with others and the environment, human body, and real

A range of art forms are utilized such as drawing, photography, video, dance, sonic arts, drama, costume design, setting design. Drama Education for example plays a significant role in the whole education of children, as it aspires to promote alternative learning processes that will enable them to learn in and through Drama. It becomes a conduit which facilitates a flow of imagination between process and product (Cremin, Gouch, Blakemore, Goff, & Macdonald, 2006).

## **2.7 The Early Childhood Teacher and the Impacts of Art on Learning Outcomes**

It is imperative unravel with questions like. What makes art such a great teaching tool? Art engages children's senses in open-ended play and develops cognitive, social, emotional and sensori-motor skills. Art is a cooperative learning experience that provides pleasure, challenge, and a sense of mastery. Instruction in the arts is one of the best ways in which to involve the different modes of learning; through art, children learn complex thinking skills and master developmental tasks (Belden & Fessard, 2001). Child development is sequential processes which enable children progress from simple to complex abilities. However adequate training in early childhood development gives teachers the skills they need to help every child learn. This education in proven theories and practices is the building block on which to base lesson plans that will help each child achieve. Practically speaking, however, teachers of young children need to possess or hone certain qualities that will enable them to work with and motivate young children,

while finding the joy and success in each and every day the following are identified by McWhinnie (1992) cited in Twigg and Garvis (2010), as follows:

### **2.7.1 Enthusiasm for children**

According to the National Association for the Education of Young Children, the most important characteristic for teachers of early childhood development is enthusiasm and passion for children. This goes well beyond enjoying being with children. It means wanting to make a difference to each and every child. Teachers must have the drive to unlock every child's door to learning, overcoming any obstacle a child may have.

### **2.7.2 Patience and humor**

Working with young children all day takes huge measures of patience. The nature of their age makes young children rambunctious, with short attention spans and little self control. Every child is different, too, making the job even more challenging. After a long, tiring day full of challenges, teachers of young children must come back and meet the same and new challenges the next day. A patient nature, combined with a sense of humor, helps teachers take the ups and downs of every day in stride, while focusing on the end goals.

### **2.7.3 Communication skills**

Teachers need to have learned effective skills for working with young children and for communicating with them at their level. Then teachers need to be able to communicate with the child's parents about his needs, skills, problems and achievements, so both parties can help the child without undue emotion. On a daily basis, the teacher must

communicate with other teachers who may teach her class, as well as the school principal and other administrators. The more effectively the teacher can communicate to all involved both orally and in writing the more rewarding and positive her job will be.

#### **2.7.4 Respect of differences**

Every child comes to school with a unique personality and learning style. To reach each child and teach each child effectively, teachers must respect these differences and work with each child's style, rather than try to force the child to adapt to another style. In our global society, teachers must also be prepared for multicultural classrooms with many ethnicities, cultures and traditions represented. A classroom where these differences are not merely tolerated but are welcomed and embraced creates an open and exciting learning atmosphere.

#### **2.7.5 Creativity and flexibility**

Planning lessons that will engage young children and educate them at the same time takes creativity. Adapting lessons to individual learning styles requires flexibility. Regardless of how organized a teacher is, and how well she has planned the day, she needs to remain flexible to handle all the glitches that can throw off the day. She must also be willing to change plans and ideas as needed. A successful early childhood development teacher will use creativity and flexibility to make every day a positive one for her and for the class.

### **2.7.6 Patience**

Patience is a good quality for early childhood development teachers. Early childhood is generally defined as the first five years of a child's life. As a teacher in early childhood development, your skills and personality influence how children understand, perceive and react to the classroom environment and the world around them. Even though part of your responsibilities are academic, daily interactions that encourage social, emotional and physical development are just as important.

Because young children don't always exhibit self-control and have short attention spans, an early childhood development educator needs patience. Children don't always follow instructions or learn new tasks quickly, so a teacher must patiently repeat and reinforce directions and behavioral guidelines. Teachers must effectively address each child's needs and developmental progress, while maintaining open communication with parents and support staff. According to Laura Colker's essay, "Twelve Characteristics of Effective Early Childhood Teachers, "Good teachers have a long fuse for exasperation, frustration and anger." High-quality teachers are patient with student progress and work effectively with parents and staff to encourage growth and development as follows:.

### **2.7.7 Flexibility and creativity**

Without flexibility and creativity, an early childhood teacher loses her ability to adapt to change and inspire young lives. Due to the changeable nature of toddler and preschool classrooms, a teacher must learn to work with new challenges. A teacher must react positively to unpredictable situations, coming up with flexible schedules and new ideas to

entertain and educate students. Creativity helps a teacher incorporate different learning styles into the classroom environment. For example, a teacher might use puppets, music or art supplies to discuss literature -- or create an inspirational science room by allowing students to explore magnets and magnifying glasses.

### **2.7.8 Passion**

According to Laura Colker's article, early childhood teachers report that a passion for teaching is one of the most important qualities of a good teacher. Passion includes heartfelt enthusiasm that encourages development and often results in job satisfaction, knowing the work makes a difference. Even in a challenging classroom environment, watching a child grasp a new concept, effectively resolve a conflict or demonstrate responsible behavior provides a sense of accomplishment. Without a passion for the development of young lives, a teacher might wear out or burn out.

### **2.7.9 Dedication**

Young children respond to teachers who are dedicated and striving to provide a safe and secure learning environment. Trusting relationships between teachers and children often result in positive educational experiences. According to Jacqueline Zeller's article for the Harvard Graduate School of Education, "Early Childhood Education and Beyond: Teacher Child Relationships and Learning. High-quality child care experiences support the development of social and academic skills that facilitate children's later success in school." The article also states that there is supportive evidence that close relationships

between teachers and children are an important part of creating a high-quality educational environment. Good teachers are dedicated teachers.

But beyond what we feel and believe, there is much factual information about why art is important in our children's development that is both interesting and helpful to know. Creating art expands a child's ability to interact with the world around them, and provides a new set of skills for self-expression and communication. Not only does art help to develop the right side of the brain, it also cultivates important skills that benefit a child's development. But art goes far beyond the tangible statistics measured by studies it can become a pivotal mode of uninhibited self-expression and amazement for a child. Art matters the same way language matters or the way breathing matters! It is a fundamental component of what makes us uniquely human

## **2.8 The Complexity of the Concept of Arts Child and Teaching**

Research in early childhood art education has enjoyed an increased amount of attention over the recent years (e.g. Kindler, 1996; Matthews, 1999; Piscitelli, 1996; Wright, 2000) cited in (Twigg and Garvis 2010). There is multiple forces pulling in different directions, with policy statements emerging from the field of early childhood and the field of art education. Uncertainties are perpetuated in a number of common beliefs or myths about the nature of art, development, and creativity of young children (Kindler, 1996).

The complexity and diversity of influences that have shaped views on the teaching of art can be understood as a palimpsest, a term that describes the way in which the ancient parchments used for writing were written over, but new messages only partially



obliterated the original message beneath. Both the new and the original messages still stand, albeit partially erased and interrupted (Davies, 1993). A reading of the numerous philosophies and practices of art education throughout our relatively recent history allows us to see familiar things in new ways. This new way of seeing enables the continuous exploration of new ideas in bids to improve practice, while recognizing that traces of previous thinking are not always completely obliterated but instead recur, shape, and interact with new developments.

At the site where a young child is learning about art, there are points where ideas about the child, art, and teaching meet, sometimes connecting, sometimes colliding, sometimes competing. We have beliefs that have shaped our ways of seeing the child, art, and teaching. Media can enhance our understanding of children and the art media themselves and how we can scaffold young children's learning within these media.

Commonly held images or constructions of the young child shape and inform all aspects of early childhood policy, practice, institutions as well as relationships between teacher and child, parent and child, and child and child (Dahlberg, Moss, & Pence, 1999). Some possible readings of why we do what we do in our work with young children can be explained by examining different constructions of childhood (Dahlberg, Moss, & Pence, 1999)

Early views of the child as *tabula rasa* or an empty vessel shape the belief that children's early artworks are fairly worthless scribbles. With this view, teaching art is seen to lead the children on a path of progress toward realism and representation. In contrast, the view of the child as natural as inherently innocent and uncorrupted by the world shapes the

notion of precious childhood and the idea that this should be preserved at all costs. From this perspective, teaching art requires preserving child innocence and spontaneity and avoiding any form of intervention that might corrupt spontaneous creativity.

Other views are that children are capricious, with innate propensities to the wild and savage. The work of teaching is seen to be one of "civilizing" the child, and art activities are extremely teacher-directed, leaving no room for error, experimentation, or accidents. Developmental theory also frames childhood as universal stages of development, and the teaching of art is seen in relation to developmental continua, ages, and stages, and the provision of developmentally appropriate activities. In addition, the view of childhood as a supply factor in determining the future labor force causes art to become marginalized in the curriculum, so that a greater emphasis can be placed on the "basics" of literacy and numeracy. Art is validated largely on the basis of how well it can integrate with or enhance these "more important" curriculum areas.

More recent views of the child center on democratic principles, where children are seen to be freely choosing individuals. However, if freedom and fun are viewed as the essence of childhood, it is possible that teaching art will be considered useful only if it ensures that children are busy, happy, spontaneous, and free, rather than bored. The notion of children's working at skills and techniques in art may be seen as inconsistent with a philosophy of democratic freedom. Some contemporary early childhood educators advocate the view of children as competent beings, co-constructors of knowledge, and art can be taught as one of the multiple languages available to children without destroying

the children's sense of freedom; in fact, such co-construction can enhance children's enjoyment of learning (Edwards, Gandini & Forman, 1994; Malaguzzi, 1993).

When we realize that many positions have appeared, remained, or disappeared, only to reappear in a different time or place throughout our history, we come to understand that we also participate in the shaping of current and future views of art education. Evolution of ideas requires us to adapt to change to recognize the influence of current, modern influences on children's lives and how we can incorporate some of these positively into an art program. Childhood cultures, for example, are made up of interwoven narratives and commodities that cross TV, toys, fast-food packaging, video games, T-shirts, shoes, bed linen, pencil cases, and lunch boxes (Luke, 1995). Teachers and parents can often find their own cultural and linguistic messages losing power as they compete with global narratives—the passing phases of pop culture fashions. Yet popular culture and the media are a part of children's cultures, and we need to depart from the idea that cultures and languages other than those of the mainstream are deficit. To be relevant, teachers and parents need to recruit, rather than ignore or erase the different interests, intentions, commitments, and purposes that children bring to learning (Cazden, Cope, Fairclough, et al., 1996).

As discussed in this segment, children will affect the way we teach. We may view children as empty vessels, natural, capricious, developing, or competent. At times, some or all of these views may exist simultaneously; at other times, one view may seem more relevant in certain circumstances or for particular reasons. Not only is our teaching affected by our views of childhood, it is also influenced by our views on art. Creating and

exploring artistic projects expands kids' ability to interact with the world around them and helps them build and fine tune skills needed for self-expression and communication. Art may seem like fun and games, which it is, but what many people do not realize is that kids are actually learning a lot through participating in openly expressive, creative activities.

## **2.9 Early Childhood Developmental Skills through Free Expression and Artistic Activities**

Art is a process, not a product. It is tempting to want our children's art to turn out "well" to assure us that they are "successful" and on track. In reality, the products of the artistic process do not measure these things at all. Therefore when it comes to developing life skills through artistic expression it is the process that matters .Where art is concerned, it is the process of creating -- exploring, discovering, and experimenting - that has the greatest value. Through self-expression and creativity, children's skills will develop naturally, and their ability to create will soar (Kohl, 1998 ).

According to Kindler (1996) when considering art's place and importance in kid's lives, separation should be done between the notion of talent and creativity. The two are very different but are often used interchangeably when parents, teachers and caregivers "evaluate" children's artwork. A child does not have to create a masterpiece to have a meaningful artistic experience. Judging the quality of art is highly subjective anyways, so who's to say what is a masterpiece and what is not? Again, art is a process, not a product. This is true of many things in life, and is actually true of life itself! Life is a journey and although we often share similar experiences with others, we are all on our own, unique

path. *'There is always going to be something else to do, somewhere else to go and something else to see. It's the journey, not the destination that matters'*. There will always be another "destination" to reach. This is a very important concept for all of us to come to terms with. Why not let the process of creating and exploring art help give our kids the advantage of discovering this as early on in life as possible?

Artistic expression, in its many forms, is an experience that requires freethinking, experimentation and analysis. In addition to teaching children valuable lessons, that can be applied throughout life, art also helps children develop social & emotional skills. Through art children learn about the control they have over their own efforts and the impact their actions have on the world around them. They can practice sharing and taking turns, as well as appreciating one another's efforts, rather than always being in competition with each other. Kids can learn that regardless of the situation or circumstance they are in, there is almost always a middle ground. Not everything is good or bad, black or white. Through the artistic process, children can learn to both appreciate and be proud of their efforts and hard work, while enjoying the work of their peers as well. This is a very important concept for children to understand as they get older and are forced to weigh make difficult decisions and deal with life's inevitable stressors. Art also fosters positive mental health by allowing kids to show individual uniqueness as well as success and accomplishment (Kohl, 1998).

In addition to helping children build strong social and emotional skills, art also helps children develop communication skills. Younger kids can express things through art that they don't yet have language for. This is why art is frequently used by child

psychologists. A child can use art to depict an actual experience, such as playing in the park, that can help release feelings of joy they may or may not be able to express verbally. They can also share other emotionally charged experiences through art that they don't have language or even a conscious mental concept for yet. In this way, creating art helps children work through feelings and reflecting on a finished piece of artwork (whether out loud to another person or simply inside their own minds) helps children address their feelings in very meaningful ways (Kohl, 1998).

Additionally, research has shown that art helps develop problem solving skills by encouraging kids to explore and find creative ways to solve problems. When children explore art, they are often testing possibilities and working through challenges. *'Why did these paints mix together to make purple? I thought I was making brown. Is this pipe cleaner strong enough to hold up the roof of the house I built? This glue won't hold my popsicle sticks together, what should I try instead?'* Art allows children to assess situations and teaches them that a problem can have more than one answer (Wilson, 1997). Instead of following specific rules or directions, as they are often encouraged to do in school and in their homes, art engages kids' brains and makes them ask *how* and *why*? Participating in art activities has been proven time and time again to help children develop cognitive, social and emotional skills they will need throughout their lifetime. Art helps kids develop creative problem solving skills and learn to communicate thoughts, feelings and ideas in a variety of ways. Artistic endeavors also help children learn to adapt to and respect others' ways of working and thinking, as well as gain the tools necessary to develop empathy. When exposed to art in an effective way, children can learn that like most things in life, art is a process that is to be explored. Art is not

something that should be "done" for the purpose of producing an end result that should be measured or compared, especially at a young age. Remember to engage your young children in art as much as possible and try not to judge their work or compare it to others. Let them express their thoughts freely and creatively and you will help them be on their way to developing healthy cognitive, social and emotional skills that will lead them to be successful, well-adjusted adults (Kindler, 1996)

Physiologically, the human brain consists of 2 parts, the left and the right hemisphere. The left brain is used in logical thinking and analytical processes. This is typically what is trained in school work that consists of math, reading and science. The right brain is used in emotional perception, intuition and creativity. It is the right brain that is mainly used when a person is involved in creative endeavors such as making art. It is this part of the brain that typical school environment neglects to train. It is shown that when gifted kids solve problems in their areas of giftedness, there is increased electrical activity in both hemispheres. It appears that for the brain to be efficient, the two hemispheres of the brains must work together. By stimulating and exercising the right hemisphere of the brain, the arts strengthen the connection between the hemispheres. Kids should be exposed to the arts as their cognitive skills mature so that their right brain will be as developed as the left, and both hemispheres work in tandem, thus achieving the full potential of the mind (Kohl, 1998 ).

## **2.10 Important of Art in Early Childhood Education**

According to Strasser (2001) art is basic. Of course, every subject area is important, but no program for young children could succeed without emphasizing art. Through making,

looking at, and talking about their own artwork and the art of others. Strasser (2001) asserts that three, four, and five-year-old children are doing the following:

- *Expressing their feelings and emotions in a safe way. They learn to control their emotions and recognize that they can express and handle negative as well as joyous feelings through positive action.*
- *Practicing and gaining fine muscle control and strengthening eye-hand motor coordination. By holding paintbrushes and learning how to control paint, crayons, scissors, and other art tools, children gain the skills necessary for later writing activities as well as a feeling of control over themselves and their world.*
- *Developing perceptual abilities. Awareness of colors, shapes, forms, lines, and textures result as children observe these and try to replicate them through art.*
- *Being given the opportunity to make choices and solve problems. How do you get the legs to stick on a clay figure? What color should I use? Making art offers children a multitude of choices and many decisions to make.*
- *Seeing that others have differing points of view and ways of expressing these than they do. Comparing children's drawings, paintings, or models gives children concrete, dramatic examples of how different people express the same thing in different ways. While learning that their way is not the only way, they learn to value diversity.*
- *Becoming aware of the idea that, through art, culture is transmitted. Becoming acquainted with the art of the past, children are involved in learning something of their origins and themselves.*



- *Experiencing success. Because art leaves the end open to the creator, all children experience a measure of success. This is why art activities are appropriate for children with special needs. Regardless of the physical or mental need of the child, there is some art media and activity through which he or she can experience success.*
- *Making connections between the visual arts and other disciplines. Art integrates the curriculum. Content from every subject matter can find form through art.*

Nicholls (2012) cited that children learn other subject areas through the concept of arts for example in mathematics children become aware of different sizes, shapes, and parallel lines and use every mathematical concept as they discuss their art and the art of others. Paint changes texture as it dries, powdered paint and chalk dissolve in water, and chalk produces bubbles when dipped in water. Also, paints change color when they are mixed together. The physical sciences are ever present as children produce art. Economics. This and other concepts from the social studies develop. Children become producers by making art and consumers by using the materials of art. Language. Children learn to talk about their art and the art of others and develop the vocabulary of art. Beginning reading. Children make and read symbols that represent reality. Social skills. By sharing paints and paper, cooperating to create a group mural or other project, and assuming responsibility for cleaning up, children gain valuable social skills through making art.

Art may seem like fun and games and it is! but you may not realize that a child is actually learning a lot through exploring the arts and doing art activities. Your children

will gain useful life skills through art, so encourage them to get creative by picking the following developmental skills: Aside from the physiological effects, the New York Center for Arts Education also lists other benefits of exposing children to art as follows :

- Your kid learns to think creatively, with an open mind
- Your kid learns to observe and describe, analyze and interpret
- Your kid learns to express feelings, with or without words.
- Your kid practices problem-solving skills, critical-thinking skills, dance, music, theater and art-making skills, language and vocabulary of the arts
- Your kid discovers that there is more than one right answer, multiple points of view
- School can be fun – playing can be learning
- Your kid learns to collaborate with other children and with adults
- Arts introduce children to cultures from around the world
- Your kid can blossom and excel in the arts. Even with physical, emotional or learning challenges, can experience success in the arts.
- Arts build confidence. Because there is not just one right way to make art, every child can feel pride in his or her original artistic creations.

- Arts build community. Schools with a variety of differences can celebrate the arts as one community.

Researchers from the Michigan State University have found a very strong correlation between childhood engagement in the creative arts and measurable success later in life. Children who were exposed to a wide variety of arts and crafts were more likely to create unique inventions that is worthy of patents, come up with ideas good enough to start a new company, or publish provocative papers on science and technology. The researchers suggest that children exposed to arts and crafts are able to think "out of the box" since a lot of working with hands involve figuring out how to solve problems creatively. After studying many scientists Co-authors Robert and Michele Root-Bernstein reached this conclusion: "The most eminent and innovative among them are significantly more likely to engage in arts and crafts avocations"

According to Beghetto & Plucker (2006) arts education and appreciation were also found to have benefits on young people's brains. In a study by researchers from University of Kansas, students who were selected to visit a museum shows stronger critical thinking skills, displayed higher levels of social tolerance, exhibited greater historical empathy and developed a taste for art museums and cultural institutions. Before making decisions about what to include in our arts programs and how we will go about our work with the children, it is important to give some thought to why we make such decisions. Without some strong philosophical underpinnings, our visual arts programs could be simply a series of ad hoc activities or the slavish following of a formula cited in (Knight, 2014). Research in early childhood art education has enjoyed an

increased amount of attention over the recent years (e.g., Bresler, 1994; Kindler, 1996; Matthews, 1999; Piscitelli, 1996; Wright, 2000) cited in (Twigg and Garvis 2010). A review of the literature shows multiple forces pulling in different directions, with policy statements emerging from the field of early childhood and the field of art education. Uncertainties are perpetuated in a number of common beliefs or myths about the nature of art, development, and creativity of young children (Kindler, 1996).

The complexity and diversity of influences that have shaped views on the teaching of art can be understood as a palimpsest, a term that describes the way in which the ancient parchments used for writing were written over, but new messages only partially obliterated the original message beneath. Both the new and the original messages still stand, albeit partially erased and interrupted (Davies, 1993) cited in (Nicholls 2012). A reading of the numerous philosophies and practices of art education throughout our relatively recent history allows us to see familiar things in new ways. This new way of seeing enables the continuous exploration of new ideas in bids to improve practice, while recognizing that traces of previous thinking are not always completely obliterated but instead recur, shape, and interact with new developments.

Burnaford, Aprill & Weiss, (2001) stated that a young child is learning about art, there are points where ideas about the child, art, and teaching meet, sometimes connecting, sometimes colliding, and sometimes competing. We have beliefs that have shaped our ways of seeing the child, art, and teaching. Media can enhance our understanding of children and the art media themselves and how we can scaffold young children's learning within these media.

## **CHAPTER THREE**

### **METHODOLOGY**

#### **3.0 Introduction**

This chapter describes the method employed in carrying out the study. The Chapter discussed the methodology, research design and defines the population of the study. It describes the sample and instruments for the study and went further to spell out the procedure for data collection and analysis.

#### **3.1 Research Design**

The research employed a case study as a research design for the study. According to Kumar (2005) a case study is an approach to studying a social phenomenon through a thorough analysis of an individual case. All data relevant to the case were gathered and organised in terms of the case. This rested on the assumption that the case being studied is typical of cases of a certain type so that, through intensive analysis generalisations may be made that would be applicable to the cases of the same type. Seidu (2006) postulated that a case study involves an intensive investigation on the complex factors. A period of two academic years was used to study the case of significance of arts in the training of early childhood educator of University of Education, Winneba. The researcher considered academic years since that was the period regular students were in session. Moreover the design was selected because the study demands description of current situation and this would best be studied using a case study.

### **3.2 Population**

According to Bryman & Burgess (1994), the term population refers to an entire group or aggregate of people or elements having one or more common characteristics. Borg and Gall (2007) also indicate that the larger group which the research scientist wishes to learn about is the study population. The researcher considered the entire University of Education, Winneba community as the targeted population. Moreover the accessible population for the research was the Lecturers, Students of Early Childhood Department of University of Education, Winneba and graduate teachers of Early Childhood Department of University of Education, Winneba campus with the sample size of 60 respondents. The sample size was considered to conveniently enable detailed data collection and analysis.

### **3.3 Sampling Techniques and Procedure**

Sampling according to Kumar (2005) is the process whereby a small proportion or subgroup of the population is selected for scientific observation and analysis. Sample is a small proportion of a population selected for a study (Seidu, 2006). Purposive sampling technique was employed to select 5 staff members (key informants) from the sample size for the study. The key informants' were people in the following categories, Head of Department and lecturers from early Childhood Education Department, University of Education, Winneba. The key informants were selected purposively since they are directly involved in training the early childhood educator and the drafting of the early childhood education programme. Purposive sampling technique was considered because it is the type of sampling method where the researcher carefully selects the sample to reflect the purpose of the investigation.

Stratified sampling technique employed to select forty (40) students/educators for the study, a starter of ten (10) from each level. This was to enable all the levels (100, 200, 300, and 400) to be equally represented. The researcher at a convenience kept contacting respondents from the department until a quota of forty (40) students were asked to respond to the instrument. Convenient Sampling method was selected based upon the researcher's convenience in assessing the sampled population. Since the researcher was a student of the same institution. Both convenient and stratified techniques were used to select the forty students for the study.

Snow balling technique was used to select Fifteen (15) early childhood teachers from Five (5) selected school within the Efutu Municipality, three teachers from each school, the schools were UNIPRA South, UNIPRA North, Zion School, Methodist A and Don Bosco Catholic Primary. The teachers were selected through snow- ball approach where the teachers through networking directed the researcher to other teacher within the study area.

### **3.4 Instruments for Data Collection**

The researcher used questionnaires and interview schedule to gather the necessary data needed for the study. The questionnaire items were set based on the research questions and given to the sampled population for responses. Questionnaire was administered through a research assistant. The interview was conducted with the sampled population and was guided by the questions based on the research objectives and questions.

The questionnaire item was divided into two sections, that is, section A and B. The section (A) focused on the biographical data of respondents. This section spelled out respondent's age, occupation, marital status, and the Department. The section (B) was designed to elicit information based on the research questions. Several follow up questions were grouped under each research question under this section. In the case of the interview guide, the same structure was followed with open ended questions which enabled respondents to give candid opinion on the phenomena.

### **3.5 Reliability and Validity**

Reliability is the degree of consistency that the instrument or procedure demonstrates. That is, whatever research instrument (a test, a questionnaire, an interview schedule, or an observation check list) measures a subject or variable at different occasions and on all occasions consistently gives the same or similar results (Seidu, 2006). The first draft of the instrument was validated by the researcher's supervisor who is a senior lecturer of the University of Education, Winneba who is an expert in research methods. To be certain that the instrument used in the research was reliable and valid, they were discussed with colleagues. A draft questionnaire and interview guide was administered to few respondents of UEW campus to test the relevance of the questions and revised before the final administration.

### **3.6 Data Analysis**



The researcher analyzed the data that was obtained from the field using tables and charts with the help of SPSS software. The data was first edited, coded and categorized in relation to the research questions.

In the case of the interview, the data was transcribed edited and analyzed base on themes derived from the objective of the study. This focused on an identified key ideas and patterns of responses received from the field in relation to the research objectives and questions. In drawing conclusion, Mitchell and Jolly (2007), stated the three ways for drawing conclusions. These are Inductive, Deductive, and Adductive. Inductive method is used to draw conclusions based on empirical findings. This method is normally used when established theories in the field of the study are limited and the purpose is to form a new theory. Deductive method is used when drawing conclusion perceived as valid when it is logically connected. Usually in deductive studies, theories and literature that have been established already is used as foundation for the new research.

In this study, the method of analysis and conclusion for the research was based on the deductive methods with intensive thematic based analysis in relation to the research objectives and questions. With this, the research used the objectives as major themes for the analysis. Thus, the theories and literature that have been established already were used as foundation for the new research.

## **CHAPTER FOUR**

### **RESULTS**

#### **4.1 Introduction**

This chapter deals with results and findings deduced from the responses to the interview conducted and the questionnaires administered. The outcomes of the research are explained in detail. The results were presented in prose in relation to the research objectives and questions. The results and findings of the study are presented under the following headings.

- Demographic information of respondents
- Significance of arts in the training of early childhood educator
- The major component of arts embedded in the training of the early childhood educator and how it is achieved
- How arts has affected the output of the early childhood educator

The findings discussed under the demography of the study are: categories of respondent, age, gender and marital status of respondents.

#### **4.2 Demographic Information on Respondents**

##### **4.2.1 Category of Respondents**

The following categories of respondents were selected to respond to the items on the interview guide and the questionnaire.

Table 1: Categories of respondents

<b>Categories of respondent</b>	<b>Frequency/60</b>	<b>Percentage%</b>
<b>Head of department</b>	1	2
<b>Lecturers</b>	4	7
<b>Teachers</b>	15	25
<b>Students/Educators</b>	40	66
<b>Total</b>	60	100

Table 1 represents the categories of respondents who took part in the study. Head of Department 2%; Lecturers 7%; Teachers 25% and Students/Educators 66%.

#### **4.2.2 Age of Respondents**

Table 2: Age of respondents

<b>Years</b>	<b>Frequency</b>	<b>Percentage</b>
21 – 30	45	75
31 – 40	11	18
41 – 50	3	5
51 – 60	1	2
61 and above	0	0
<b>Total</b>	<b>60</b>	<b>100</b>

Table 2 shows that in terms of their ages, 75% of the respondents were within the ages of 21-30 years constituting the majority; 18% were within the age range of 31-40 years; 5% were within the age range of 41-50 years; 2% were within the age range of 51-60 years. The age of respondents were found to be in the lower or youthful age bracket.

### 4.2.3 Gender of Respondents

Table 3: Gender of respondents

<b>Gender of Respondents</b>	<b>Frequency</b>	<b>Percentage</b>
<b>Male</b>	<b>18</b>	<b>30</b>
<b>Female</b>	<b>42</b>	<b>70</b>
<b>Total</b>	<b>60</b>	<b>100</b>

Table 3 shows that, there were 30% male respondents and 70% female respondents. The dominant female representation could be attributed to the fact that female enrolment in the early childhood programme is high as compare with that of their male counterparts. It should also be noted that women are closely related with child care and development especial in Ghanaian society than their male counterpart.

### 4.2.4 Marital Status of Respondents

Table 4: Marital status of respondents

<b>Marital Status of Respondents</b>	<b>Frequency</b>	<b>percentage</b>
<b>Married</b>	<b>24</b>	<b>40</b>
<b>Single</b>	<b>36</b>	<b>60</b>
<b>divorced</b>	<b>0</b>	<b>0</b>
<b>Widow/widower</b>	<b>0</b>	<b>0</b>
<b>Total</b>	<b>60</b>	<b>100</b>

Table 4 indicate that 24 respondents representing 40% were married, 36 respondents representing 60% were single, there was no indication of divorced and widow or widower.

### 4.3 Objective 1: Significance of Arts in the Training of Early Childhood Educator

#### 4.3.1 Significance and Challenges of Arts in the Training of Early Childhood Educator

Table 5: Students views on the significance and challenges of arts in the training of early childhood educator

<b>Views on the Significance and Challenges of Arts in the Training of Early Childhood Educator</b>	<b>Frequency/40</b>	<b>Percentage%</b>
Arts components in the early childhood programme are not adequate to equip us enough for our training.	30	75
The Arts component are very relevant because it help us prepare our TLM.	40	100
Educators face challenges in understanding the arts component in the programme.	26	65
Arts should not be a major part of the training of early childhood educator since it more of science.	4	10
The arts component requires a specialist to explain them better.	32	80
Arts component are not detailed enough to enable educators to adopt them.	18	45
Arts component are very significant in the training of the early childhood educator since kids find interest in art activities.	38	98
<b>Total Multiple Responses</b>	<b>40</b>	<b>100</b>

Table five indicates respondents views on the significance of arts in the training of early childhood educator, 75% mentioned that arts component in the early childhood programmed are not adequate to equip them enough for their training; 100% indicated that the Arts component are very relevant because it help them prepare their TLM; 65% mentioned that Educators/ early childhood students face challenges in understanding the arts component in the programme; 10% indicated that arts should not be a major part of the training of early childhood educator since early childhood is more of science; 80% intimated that the arts component requires a specialist to explain them better; 45% mentioned that arts component are not detailed enough to enable educators to adopt them and 98% indicated that arts component are very significant in the training of the early childhood educator since kids find interest in art activities.

### 4.3.2 Major Significance of Arts

Table 6: Teachers views on the major significance of arts

<b>Teachers Views on the Major Significance of Arts in the Training of Early Childhood Educator</b>	<b>Frequency/15</b>	<b>Percentage%</b>
The arts serves as a communication tool between teachers and the children.	13	87
The arts enable us to demonstrate our thought to the kids with ease.	13	87
The arts is more involving which makes their class active.	11	73
It help us to identify the potentials of the kids with ease	14	93
The arts help to go so close to the children to address their needs.	10	67
The arts help us to create good relationship with the children.	12	80
It help us draw and sustain the attention of the children all the time.	12	80
It help us make the children happy.	15	100
<b>Total Multiple Responses</b>	<b>15</b>	<b>100</b>

Table 6 present early childhood teachers view on the major significance of arts in their training, 87% of respondents indicated that the arts serves as a communication tool between them and the children; 87% mentioned that the arts enable them to demonstrate their thought to the kids with ease, 73% indicated that the arts is more involving which makes their class active; 93% of the teachers viewed that arts help them to identify the potentials of the kids with ease; 67% mentioned that the arts help them to go so close to the children to address their needs; 80% mentioned that the arts enable them to create

good relationship with the children, 80% intimated that arts help them draw and sustain the attention of the children all the time while 100% asserted that arts enable them to make the children happy.

### 4.3.3 The Role of Arts in the Training of Early Childhood Educator

Table 7: Student's views on the role of arts in the training of early childhood educator

<b>Educators Views on the Role of Arts in Their Training</b>	<b>Frequency/40</b>	<b>Percentage%</b>
The arts is used effectively as a communication tool.	39	98
Children find interest in the arts works and could be used to sustain their interest as they learn.	32	80
Arts is fun and it could be used to engage the attention of students.	39	98
Arts uses games which could be used to entertain the children.	34	85
Children express themselves better through the arts.	38	83
The arts prepare us enough to meet children's needs.	35	88
<b>Total Multiple Responses</b>	<b>40</b>	<b>100</b>

Table 7 indicates educator's views on the role of arts in their training, 98% viewed that the arts would be used effectively as a communication tool when teaching children; 80% have found out that children find interest in the arts works and could be used to sustain their interest as they learn; 98% mentioned that arts is fun and it could be used to engage the attention of students; 85% indicated that arts uses games which could be used to entertain the children; 83% mentioned that children express themselves better through the arts while 88% viewed that the arts prepare educator enough to meet children's needs.



#### 4.3.4 The Relevance and the Challenges of Arts Component in the Early

Table 8: Student's views on the relevance and the challenges of arts component in the early childhood programmed

<b>Students Views on the Relevance of Arts Component in the Early Childhood Programmed</b>	<b>Frequency/40</b>	<b>Percentage%</b>
The arts component need to be beefed up to be comprehensive.	28	70
The arts programme should include more practical work.	23	58
The arts component in the programme is very limited.	36	90
Difficulty in accessing the practical aspect of the arts concept.	39	98
We require additional tuition to enable us understand some other practical aspect of the arts.	35	88
intimated that more of the arts is required to equip them as they go out to teach.	35	95
The arts concept are sometimes not clear due to limited practical work.	38	95
The concept are sometimes too much abstract and scanty.	20	50
<b>Total Multiple Responses</b>	<b>40</b>	<b>100</b>

Table 8 represent students' views on the relevance and challenges of arts component in the early childhood programmed, 70% mentioned that the arts component need to be beefed up to be more comprehensive; 58% viewed that the arts programme should include more practical work, 90% mentioned that the arts component in the programme is very limited; 98% difficulty in accessing the practical aspect of the arts concept, 88% mentioned that they require additional tuition to enable us understand some other

practical aspect of the arts; 95% intimated that more of the arts is required to equip them as they go out to teach; 95% intimated that the concept are sometimes not clear due to limited practical work and 50% agreed that the concept are sometimes too much abstract and scanty.

#### **4.4 Objective 2: Major Component of Arts Embedded In the Training of the Early Childhood Educator and How It Is Achieved**

##### **4.4.1 Components of Arts that are embedded in the Early Childhood Education Programme**

Table 9: Educator’s responses on the major components of arts that are embedded in the Early Childhood education programmes.

<b>Educators Responses on the Major Components of Arts that are embedded in the Early Childhood Education Programmes</b>	<b>Frequency/40</b>	<b>Percentage%</b>
Painting	40	100
Shading	36	90
Drawing	36	90
Scribbling	26	65
Tracing	40	100
Dancing	40	100
Music	40	100
Poem	32	80
Stories	36	90
Drumming	32	80
Simple Rhymes And Rhythm	40	100
<b>Total Multiple Responses</b>	<b>40</b>	<b>100</b>

Table 9 represents educators/student responses on the major components of arts that are embedded in the early childhood education programmes, 100% indicated painting; 90% mentioned shading; 90% indicated drawing; 65% mentioned Scribbling; 100% indicated tracing; 100% mentioned Dancing; 100% mentioned Music; 80% mentioned Poem; 90% indicated Stories; 80% mentioned Drumming whiles 100% indicated Simple rhymes and rhythm.

#### **4.4.2 Challenges Encountered in the Integration and Learning of the Arts Components in their Programme.**

Table 10: Students responses on the challenges encountered in the integration and learning of the arts components in their programme.

<b>Students Views on Challenges Encountered in the Integration and Learning of the Arts Components</b>	<b>Frequency</b>	<b>Percentage</b>
We usually lack the right tool to demonstrate.	40	100
We lack the space for our practical works.	39	98
The arts component though demonstrated to us during lecture we usually learn it in theory and abstract.	21	52
We require additional tuition to grasp the concept since some study as a full course so we can equally compete.	40	100
<b>Total Multiple Responses</b>	40	100

Table 10 presents student's responses on the challenges encountered in the integration and learning of the arts components in their programme, 100% mentioned that they usually lack the right tool to demonstrate; 98% indicated that they lack the space for their

practical works; 52% mentioned that the arts component though demonstrated to them during lecture and that they usually learn it in theory and abstract while 100% mentioned that they require additional tuition to grasp the concept since some students study as a full course so we can equally compete.

#### **4.4.3 Importance of Integrating Component of Arts in the Early Childhood Programme**

Table 11: Students' views on the importance of integrating component of arts in the early childhood programme

<b>Students Views on the Importance of Integrating Component of Arts in the Early Childhood Programme</b>	<b>Frequency</b>	<b>Percentage%</b>
The fundamentals in arts is good for any early childhood educator.	33	83
The arts and the early childhood are inseparable since children are found of arts.	38	95
Understanding the arts is the key to understanding the child.	34	85
The arts component prepares us enough to meet Childs needs.	37	93
<b>Total Multiple Responses</b>	<b>40</b>	<b>100</b>

Table 11 indicates student's views on the importance of integrating component of arts in the early childhood programme, 83% mentioned that the fundamentals in arts is good for any early childhood educator; 95% indicated that the arts and the early childhood are inseparable since children are found of arts; 45% mentioned that understanding the child

should be more of psychology not arts; 85% intimated that understanding the arts is the key to understanding the child; 8% mentioned that the arts component does not have any bearing towards child development whiles 93% viewed that the arts component prepares them enough to meet Childs needs.

#### 4.4.4 Challenges Teachers face in Integrating Arts Concepts in Teaching

Table 12: Teacher’s views on the challenges teachers face in integrating arts concepts in teaching.

<b>Teachers Views on the Challenges Faced in Integrating Arts Concepts in Teaching</b>	<b>Frequency/15</b>	<b>Percentage/%</b>
Arts component in the early childhood programme are not adequate to equip us enough for our profession.	11	73
The Arts component are not detailed enough to enable us teach all the aspect of the arts properly.	14	93
teachers face challenges with the arts component in the programme during teaching due to inadequate skills in some areas of the arts.	13	87
The arts component requires a specialist to explain them better to enable teachers use them.	12	80
Arts component are relevant to the training of early childhood educator though it lack the major artistic tools to demonstrate.	15	100
Arts should not be a major part of the training of early childhood educator	2	13
Early childhood programme lack practical orientation to the practical components of the arts.	15	100
Arts component in the programme are not covered in full to enable teachers have the maximum skills needed.	15	100

Table 12 represents teachers’ views on the challenges they face in integrating arts concepts in teaching, 73% indicated that arts component in the early childhood programme are not adequate to equip them enough for their profession; 93% mentioned

that the arts component are not detailed enough to enable them teach all the aspect of the arts properly; 87% indicated that teachers face challenges with the arts component in the programme during teaching due to inadequate skills in some areas of the arts; 80% intimated that the arts component requires a specialist to explain them better to enable teachers use them; 100% mentioned that the arts component are relevant to the training of early childhood educator though it lack the major artistic tools Arts tool to demonstrate it; 13% indicated that arts should not be a major part of the training of early childhood educator; 100% mentioned that the Early childhood programme lack practical orientation to the practical components of the arts, while 100% intimated that Arts component in the programme are not covered in full to enable teachers have the maximum skills needed.

#### 4.5 Objective 3: How Arts Has Affected the Output of the Early Childhood Educator

##### 4.5.1 The Major Outcome of Arts in Their Training as an Early Childhood Teacher

Table 13: Teachers' responses on the major outcome of arts in their training as an early childhood teacher.

<b>Teachers Responses on the Major Outcome Of Arts in their Training as an Early Childhood Teacher</b>	<b>Frequency/15</b>	<b>Percentage/%</b>
The arts develop your relationship skills.	12	80
Arts helps you to associate with both adult and children.	13	87
Arts helps to easily assess the performance of children and give appropriation complement.	13	87
Arts easily enable us sustain the interest of children.	12	80
Children easily learn through the arts.	10	67
<b>Total Multiple Responses</b>	<b>15</b>	<b>100</b>

Table 13 indicates teacher's responses on the major outcome of arts in their training as an early childhood teacher, 80% mentioned that the arts has developed your relationship skills; 87% mentioned that the arts has helped them to associate with both adult and children; 87% intimated that the arts has helped to easily assess the performance of children and give appropriate complement; 80% stated that the arts has helped to easily sustain the interest of children while 67% mentioned that children easily learn through the arts.

#### 4.5.2 The Role Arts Play in the Training of Early Childhood Teacher

Table 14: Teachers' views on the role arts play in the training of early childhood teacher

<b>Teachers Responses on the Role Of Arts in the Training of Early Childhood Teacher</b>	<b>Frequency/15</b>	<b>Percentage/%</b>
The arts make as complete in understanding the child	14	93
The arts help us to communicate effectively with our children/ pupils	12	80
A child is more artistic being than social being so understanding the arts help us appreciate them better.	13	87
The arts enable us to relate to the children as parents.	15	100
The knowledge of the arts help us to identify brilliant children.	13	87
The knowledge in arts help us entertain the children.	15	100
<b>Total Multiple Responses</b>	<b>15</b>	<b>100</b>

Table fourteen represents teachers' responses on the role of arts in the training of early childhood teacher, 93% of the respondent indicated that the arts make them complete in understanding the child; 80% mentioned that the arts help them to communicate effectively with their students; 87% viewed that a child is more artistic being than social being so understanding the arts help teachers to appreciate them; 100% intimated that the arts enable them to relate to the children as parents while 87% mentioned that the knowledge of the arts help them to identify brilliant children and 100% posited that the knowledge in arts help them entertain the children.



### 4.5.3 The Significant of Arts Concepts in Teaching

Table 15: Teachers' responses on how the arts concepts help in their teaching

<b>Teacher's Responses on How the Arts Concepts Help in their Teaching As Early Childhood Teacher.</b>	<b>Frequency/15</b>	<b>Percentage/%</b>
We use the arts demonstrations and concepts to teach than using the strict instruction through rhymes and rhythms.	14	93
We usually use the dance and movement to get all de children involved in class activities.	11	73
We use the dance movement to assess physically weak children and the sick ones.	12	80
We use songs and rhymes to identify brilliant children sometimes.	8	53
We use crayon painting and shading to asses children's though and feelings.	13	87
We use neatness of work especially in painting, drawing and shading to determine children's behavior.	14	93
Most of the time we use arts to determine the temperament of kids as they share and perform together.	14	93
<b>Total Multiple Responses</b>	<b>15</b>	<b>100</b>

Table 15 represents teachers' responses on how the arts concepts help in their teaching as early childhood teacher, 93% of the respondents indicated that they use the arts demonstrations and concepts to teach than using the strict instruction through rhymes and rhythms; 73% mentioned that they usually use the dance and movement to get all de children involved in class activities; 80% mentioned that they use the dance movement

to assess physically weak children and the sick ones; 53% intimated that they use songs and rhymes to identify brilliant children sometimes; 87% stated that they use crayon painting and shading to assess children's thought and feelings; 93% mentioned that they use neatness of work especially in painting, drawing and shading to determine children's behavior while 93% mentioned that most of the time they use arts to determine the temperament of kids as they share and perform together.

#### 4.5.4 How the Arts Component Impacted On their Outcome

Table 16: Teachers responses on how the arts component impacted on their outcome

<b>Teachers Responses on How the Arts Component Impacted on their Outcome</b>	<b>Frequency/15</b>	<b>Percentage %</b>
Children fully participate.	15	100
Children enjoy what they do all the time because of the arts component.	15	100
Children are able to express themselves.	12	80
Children are able to imbibe whatever they have been though through the arts.	10	67
Children are always happy with what they do.	11	73
Poor and challenged students perform incredibly well as they involve themselves in the arts activities.	14	93

Table 16 represents teachers' responses on how the arts component impacted on their outcome as teachers, 100% indicated that children fully participate; 100% mentioned that Children enjoy what they do all the time because of the arts component; 80% stated that

Children are able to express themselves; 67% said Children are able to imbibe whatever they have been though through the arts; 73% viewed Children are always happy with what they do; 93% indicated that poor and challenged students perform incredibly well as they involve themselves in the arts activities.

## **CHAPTER FIVE**

### **DISCUSSIONS**

#### **5.1 Introduction**

In this chapter, significant findings were identified, interpreted and discussed. The discussion highlighted the major findings of the research and the inferences made from related previous studies. For detailed analysis and discussion of the findings, this chapter was discussed based on the objectives of the study.

#### **5.2 Objective 1: To Explore the Significance of Arts in the Training of the Early Childhood Educator.**

There was a general penchant among respondents to mention numerous significance of arts in the training of early childhood educator. Responses from Forty (40) selected early childhood educators indicated that, though the arts component in their training is not detailed enough to enable educator cover all areas of the arts, about 100% agreed that the arts concept are very significant since educators are able to prepare their own teaching and learning materials and provided source of interest for kids as indicated in table 5. Regardless of the overwhelming affirmative responses on significant of art, most respondents indicated that the arts component which is so vital to their studies requires a specialist to explain them better. Responses from respondents indicated that arts in their training help build good relationships, sustain children's interest, enhances good communication and give a better assessment of child performance by identifying

potential of children (see table 7) is a clear indication of the role arts play in early childhood education. Activities were important, not because they allowed teachers to recognize children with unusual abilities, but because they encouraged each child's full and all sided development (Froebel, 1826).

Education in the arts is essential to students' intellectual, social, physical, and emotional growth and well-being. Experiences in the arts, dance, drama, music, and visual arts, play a valuable role in helping students to achieve their potential as learners and to participate fully in their community and in society as a whole. The arts provide a natural vehicle through which students can explore and express themselves and through which they can discover and interpret the world around them (Ontario, 2009).

The research revealed teachers conviction that arts help them to easily associate with children and address their needs, creating a cordial relationship with the children they teach through arts activities as presented in table 6, is affirmed by the assertion that arts helps children build strong social and emotional skills (Lowenfeld, 1947). About 87% of early childhood teachers attributed proper communication skill to effective use of arts concept as presented in table 6. This claim is supported by the assertion that art also helps children develop communication skills. Younger kids can express things through art that they don't yet have language for. This is why art is frequently used by child psychologists. It further stated that a child can use art to depict an actual experience, such as playing in the park that can help release feelings of joy they may or may not be able to express verbally. They can also share other emotionally charged experiences through art that they don't have language or even a conscious mental concept for yet. In this way,

creating art helps children work through feelings and reflecting on a finished piece of artwork (whether out loud to another person or simply inside their own minds) helps children address their feelings in very meaningful ways (Lowenfeld, 1947).

The research revealed that only about 10% of the educator could not associate any importance of arts in early childhood education and intimated that arts should not be part of the training of the early childhood educator perceiving child education and development to be more of science than arts in the face of numerous literature and evidence indicating the significance of arts in Childs development (see table 5). A clear indication that educator require an in-depth understanding of the arts concept in their programme in order to place arts in its right perspective in terms of child development. This will also require a conscious effort to detail the role of arts by teachers in the training of the educator. About 80% of the respondents on the average mentioned that the arts component serves as a medium of expressing meaning, feeling and a catalyst for understanding the child (see table 7). To this, Kindler (1996) has it that when children exposed to art in an effective way, they can learn that like most things in life, he added that art is a process that is to be explored. Art is not something that should be done for the purpose of producing an end result that should be measured or compared, especially at a young age, Kohl (1998) also postulate that art is process of creating, exploring, discovering, and experimenting - that has the greatest value. Through self-expression and creativity, children's skills will develop naturally, and their ability to create will soar.

The assertion that the arts components are very relevant to the training of the early childhood educator explains the tremendous impact arts has on other disciplines

especially in the areas of child development. N Y C E( 1982) researched that Children learn other subject areas through the concept of arts for example in mathematics children become aware of different sizes, shapes, and parallel lines and use every mathematical concept as they discuss their art and the art of others. Every subject area is important, but no program for young children could succeed without emphasizing art, therefore any attempt to train or teach any educator who will eventually mentor or teach children should not deviate from the arts. Hence educators should be well vested in the arts to enable them understand the rudiment of children's creativity to be able to impart effectively (Bamford 2006).

However, the research found that the overwhelming significant of the arts is impeded by lack of physical facilities to enable educator enjoy the benefit of arts to the fullest. Interview responses from the key informants attributed the challenges to harness the significance of arts to its fullest to inadequate physical facilities like proper galleries, material and storage facilities to enable students have access to practical arts works. It is vital to mentioned that, responses affirms educators subsequent assertion (see table 8) that the arts concept are sometimes not clear, abstract and scanty which could be attributed to limited practical work. It is believed that arts are best learnt through practical demonstration and hand on experience with arts tools. According to Schirmacher (2006) and Seefeldt (1993) cited in Twigg and Garvis (2010) agree that young children feel a sense of emotional satisfaction when they are involved in making art, whether they are modeling with clay, drawing with crayons, or making a collage from recycled scraps. This satisfaction comes from the control children have over the materials they use and the autonomy they have in the decisions they make.

About 95% mentioned that the arts concept are sometimes no clear due to limited practical component to explain the practical being taught since arts is more practical oriented. This they indicated that educators fumble with arts concept since the arts concepts are learnt in abstract rather that practical exposure. It is however, obvious to point out that arts educator do not get the full complement of arts to equip them enough to teach since the practical aspect of the arts is inadequate. In affirmation, one of the key informant interviewed hinted that the Faculty lacks space especially to keep arts works and tool for exhibition and for use although about 90 percent of the respondent on the average indicated that children find interest in arts work and arts could be used to sustain child's interest for effect communication.

Therefore any attempt to train or teach any educator who will eventually mentor or teach children should not deviate from the arts. Hence educators should be well vested in the arts to enable them understand the rudiment of children's creativity to be able to impart effectively. The research pointed out that art helps to easily asses the performed of children and give appropriate complement confirms that art also builds children's self-esteem by giving them opportunities to express what they are thinking and feeling (Klein, 1991; Sautter, 1994). Sautter (1994) agree that when children participate in art activities with classmates, the feedback they give to each other builds self-esteem by helping them learn to accept criticism and praise from others. Small group art activities also help children practice important social skills like taking turns, sharing, and negotiating for materials.



### **5.3 Objective 2: To Examine the Major Component of Arts Embedded In the Training of the Early Childhood Educator and how It Is Achieved**

The research identified that arts has been a major parts of the early childhood education programme since the inception of the programme. Interview responses from the key informant suggested that educators take arts course from the second year of their studies which includes both the performing arts and the visual arts, that is: dance, music and drama, poem, stories, drumming, rhymes and rhythms and the visual arts which also include painting, drawing, shading, tracing scribbling as part of their training as shown in table 9. They explained that educators take visual art for one semester and performing art for one semester. This move is to prepare them to handle child related issue through the arts when they move to the teaching field which they admitted is woefully inadequate for their training.

The responses pointed out that educator only receive introductory and just the preview of these aspect of the arts. This in effect becomes the most available store of knowledge that the educator tap into with the exception of those who did arts at the SHS level and may have a little experience. Key informant further hinted that the early childhood educator only need the rudiment in art which has something to do with children to train students as artist and not the entire totality of the arts concept which is a full programme that is run by other Department as a full programme. This is opposed to the submission of about 80% of the teachers on the average which indicated that arts and the early childhood are inseparable since children are found of art and understanding the arts is the key to understanding the child as shown in table 11. This however is indicative that the arts

concepts are so vital that educator's training needed to embrace all the facet of arts in full since that is their major tool as an educator.

Moreover, educators mentioned that it is expected of every educator at the end of their training to be able to adopt and use art concepts in their endeavors as teachers to teach and solve child related challenges in their development. The submission also indicates that educators do not have enough periods (contact hours) in their programme to go through the arts component in their programme thoroughly since they do it for only a semester. This was confirmed by a subsequent submission from about 75% of the educators that the arts components are not detailed enough to enable educators to teach all the aspect of the arts properly as indicated in table 10. The graduate teachers of early childhood affirmed that their inability to fully integrate arts concepts into the early childhood programme could be linked with lack of resource personnel, space, limited time to study all the arts concept and lack of right artistic tools to demonstrate to acquire the necessary skills needed (see table 12).

Responses from early childhood teachers already on the field however indicated that arts is used as their major communication tool because children are more artistic being than social being and therefore they could best be related to effectively only through arts is supported by Lowenfeld (1947) cited in Twigg and Garvis (2010), who argued out that children express themselves through art on a fundamental level. Sometimes their artwork is the manifestation of that expression, but more often, the physical process of creating is the expression. Moreover about 100% educators and 70% responses from the teachers

indicated that the major component of arts in the programme is very relevant though it lack the major artistic tool to make it more apprehensible (see table 10 and 12). According to Belden & Fessard (2001) art is a cooperative learning experience that provides pleasure, challenge, and a sense of mastery. They added that instruction in the arts is one of the best ways in which to involve the different modes of learning; through art, children learn complex thinking skills and master developmental tasks hence each art material and accessory provides different skill development and has the potential for new discoveries and a creative classroom offers a wide range of art materials and tools for exploration and learning. Kamii and DeVries (1993) suggested that exploring materials is very important because it is through exploration that children build knowledge of the objects in the world around them.

Key informant admitted that though artistic tools are demonstrated in class during lecture, educators still lacked hands on training since individual educators may not have the time and chance to demonstrate with the tools one by one to gain the needed experience they would require to enable them to teach, due to larger class size and in availability of the materials. To this, Bruner (1983) posited that young children learn most easily through enactive and iconic representation. Wardle (2003) also agrees to the above assertion with the view that artistic documentation for example provides a visual representation of the child's development and learning while communicating what children are learning to parents and the school community. This, therefore indicates that physical manipulation of artistic tools and materials is the most effective way of learning.

### **5.4 Objective 3: To Assess How Arts Has Affected The Output Of The Early Childhood Educator**

A comprehensive child care is inseparable from the fundamentals of arts. This statement was more evident when about 80% of the teachers were of the view that those children who go through arts activities in class tend to express and communicate better than others who do not, as indicated in table 14. The research revealed that arts is use by educators to enhances children's participation and determine children's behavior and temperament as they relate with one another (see table 15 and 16). To this, Young (2005) affirms that children will also develop an appreciation for the art of other people and cultures, and the confidence to express their own thoughts and feelings through art. Far from creating individual prodigies, this integration of making and enjoying art in the early childhood classroom will result in the "all-sided development" of the children participating. Teachers asserted their completeness in understanding the child through the arts indicating that most of their delivery is done through artistic demonstrations and concepts by simple rhymes and rhythms as shown in table 15. The research indentified that though some the teachers indicated that arts are use to entertain the children about 70 % intimated that the arts concepts have enable them to related to children and very well as parent and also help them identify weak and brilliant children through the various arts activities this is supported by the contention that children should be assisted in acquiring a certain competency with a cultural tool that is part of the development of higher mental functions and a powerful way of meaning making for them. Children come to live and experience a situation through drama as they think, feel, react and act. As a

result, they may bring alive even those topics, incidents and predicaments which are difficult to understand ( Hetland, Winner, Veenema & Sheridan, 2007; Krug, 2002).

The research revealed that arts have an overwhelming effect on the output of the early childhood teacher. Hence arts play an immense role on the output of the early childhood educator. The research revealed that with arts children fully participate in class activities, enjoy what they do and even poor and challenged children perform incredibly well as they involve themselves in the arts activity (see table 16). This is supported by the views that children grow and develop, their art-making activities move beyond exploring with their senses and begin to involve the use of symbols. Children begin to represent real objects, events, and feelings in their artwork, (de la Roche, 1996). Koster (1997) also affirms that making art also helps children develop eye-hand coordination. As children decide how to make parts fit together into a whole, where to place objects, and what details to include, they learn to coordinate what they see with the movements of their hands and fingers. This eye-hand coordination is essential for many activities, including forming letters and spacing words in formal writing. Fine motor skills enable a child do things like delicately turn the page of a book or fill in a sheet of paper with written words. Holding a paintbrush so that it will make the desired marks, snipping paper with scissors into definite shapes, drawing with a crayon, or squeezing glue from a bottle in a controlled manner all help develop a child's fine motor skills and control of materials.

Teachers indicated that arts has a 100% impact on their output which is because, the arts component get children to fully participate in class activities which makes them enjoy

fully what they do which is very essential artistic technique adopted by every early childhood educator to achieve result. Wardle (2003) affirms that art develops a child's creativity. Rather than being told what to do, answers and directions come from the child. Art is an experience that requires freethinking, experimentation, and analysis all part of creativity. The earlier submission by early childhood teachers intimating that poor and challenged students perform incredibly well as they involve them in art activities and are able to express themselves hence, deepening achieving a tremendous output through arts activates. This in effects poses more challenging questions than the simple question: What makes art such a great teaching tool? Art engages children's senses in open-ended play and develops cognitive, social, emotional and sensori-motor skills. Activities centering around making art also require children to make decisions and conduct self-evaluations. Moreover, children usually enjoy drawing and can express not only their internal imaginary world but also their problems, conflicts and feelings in everyday life. Thus they can relax while drawing and feel the happiness of expression and even the feeling of accomplishment. Victor Lowenfeld believes that individual self-expression in art is essential for healthy emotional and personal development (Lowenfeld, 1947).

The assertion explains why about 100% respondent's contention that arts should be studied in full in theory and practical to enable teacher use them effectively.

It is imperative to conclude that although art activities help children develop in many areas, teachers must recognize that art also has value in and of itself. Fostering the development of children's aesthetic sense and engaging children in creative experiences should be the objectives of an early childhood programme.

## **CHAPTER SIX**

### **SUMMARY, CONCLUSION AND RECOMMENDATION**

#### **6.1 Introduction**

This chapter summarised the outcome of the research, draws conclusions and makes recommendations for implementation by all the stakeholders in the areas of arts, education and early childhood development. The outcome of this research shall help build a strong evidence base to place arts in its right perspective in terms of child development in the educational cycles in the various institutions in the country. This will help inform its inquiry, and ultimately, inform policy regarding child care, child development and education by confronting face to face the challenges facing arts development and for its effective usage.

#### **6.2 Summary of Findings**

The purpose of this study was to explore the significance of art in training the early childhood educator and to examine the practices and the varied challenges facing the early childhood educator. The objectives of the study were to explore the significance of arts in the training of the early childhood educator, to examine the major component of arts embedded in the training of the early childhood educator and how it is achieved and to assess how arts has affected the output of the early childhood educator.

The study employed a case study design with the targeted population of the study being the early childhood Lecturers UEW, early childhood teacher from five selected schools in the Efutu Municipality and students/educator of Early Childhood Department of University of Education, Winneba campus with the sample size of 60 respondents.

Purposive sampling technique stratified and snowball sampling technique where appropriate were employed to select 60 respondents for the study.

In order to achieve the said objectives, both primary and secondary source of data were collected and used. Questionnaires and Interview guide where appropriate was used to elicit response from the respondents. The instrument was validated by five M.Phil Arts and Culture students of UEW and later by the researcher's supervisor who is a Senior Lecturer in the Department of Graphic Design Education, University of Education, Winneba. The research revealed the following:

- The research found out that the arts in the Early Childhood Programme in UEW help educators to build good relationships, sustain children's interest and give a better assessment of child performance.
- The research identified that though the arts component in the early childhood programme is not detailed enough to enable educator to cover all the areas of the arts, about 98% of respondents agreed that arts in early childhood programme is very significant.
- The research revealed that regardless of the overwhelming affirmative responses from respondents on numerous significance of art in early childhood programme, most respondents said that the arts component of the Early Childhood Education Programme in UEW which is so vital to their studies requires a specialist to teach them and also to make them more comprehensible.
- The research discovered that the overwhelming significance of the arts in the early childhood programme is impeded by lack of physical facilities and



inadequate arts facilities like proper galleries, material and storage facilities to enable students have access to practical arts works. Since arts is more practical oriented, about 95% mentioned that the arts concept are sometimes no clear due to limited practical component. The research found out that most educators learnt the arts concept in abstract rather than practical exposure.

- The research found out that educators do arts course for a limited number of years: that is for only one year which includes both the performing arts and the visual arts, that is: dance, music and drama and the visual arts which also include painting, drawing, shading, tracing scribbling as part of their training.
- The research revealed that educators have limited arts tuition/preparation to equip them enough to teach, it was indicated that educators only receive introductory tuition in the arts component in their programmed which in effect becomes the only most available store of knowledge for their profession.
- The research revealed that arts have an overwhelming output on the performance of early childhood teacher. About 80% of early childhood teachers indicated that arts is use most of the times as the major tool to involve all the students, to assess physically weak children and the sick ones, ascertain feelings, behaviour and temperament.
- The research unearth that children who go through arts activities in class tend to express and communicate better than those who do not.
- The research found out that students do not have practical hands on experience with arts tools and materials. It was revealed that though artistic tools are demonstrated in class during lectures, students still lacked hands on training since

individual educators did not have the time and chance one by one to gain the needed hands on experience they would require to enable them to teach due to larger class size and in availability of the materials.

- The research identified that even though some of the teacher indicated that arts is used as a mere form of entertainment for the children, about 70 % intimated that the arts concepts have enable them to related to children very well as parents and also help them identify weak and brilliant children through the various arts activities.

### **6.3 Conclusions**

- There is clear evidence that the arts provide a wide range of benefits to the educator which equips them enough as a major tool which is used in later life for Childs development and growth. It is therefore imperative for any programme geared towards child development to incorporate arts concepts and activities.
- Inadequacies in arts contents, arts tools and materials, facilities and arts activities create a huge gap in the Early Childhood Programme in UEW and make it difficult to equip educators to fully meet the needs of children in terms of their education, learning and development.
- The art as a tool gives the educator the opportunity to develop confidence to express their own thoughts and feelings of others.
- The Early Childhood Education Programme in UEW is not fully meeting it's set goals.

#### **6.4 Recommendation**

- It is necessary to recommend that early childhood students should be made to take all their arts courses from the Arts Department where they can get specialist to explain the arts component into details to meet the demand of their training.
- It is recommended that early childhood educators should be made to study the arts courses for all the four years of their training to enable them get the full complement of the arts components needed for their training.
- It is recommended that special orientation should be organized at least twice in each semester or if not a conscious effort should be made to orient educator on significance of arts in their programme and the over whelming benefit of arts towards their training to enable them attach more seriousness to their training.
- More physical facilities such as galleries, material and storage facilities should be procured to enable students have access to practical arts works
- It is recommended that early childhood department should link up with other practical arts oriented department in the University to either provide personnel on full time basis to assist students in the arts aspect of their programme or offer special tutorials to educators to enable them grasp the concept and the practical component needed for their training,
- Since the arts have tremendous effect on the output of the educator, it is recommended that the Early Childhood Programme in UEW be reviewed to integrate more arts related content to enable educators get the needed results expected of them as teachers.

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**APPENDIX A**

**INSTRUMENT FOR DATA COLLECTION**

**UNIVERSITY OF EDUCATION, WINNEBA**

**QUESTIONNAIRE**

Questionnaire on Assessing the Significance of Arts in the Training of Early Childhood Educator

**For Students**

I am a Master of Philosophy Student in Arts and Culture of the University of Education, Winneba, conducting a research on the topic: *Assessing the Significance of Arts in the Training of Early Childhood Educator.*

I would be grateful if you could respond to these questions it would go a long way in helping my research work. All information provided would be treated with strict level of confidentiality. Thanks for your anticipated response.

**SECTION A: BACKGROUND INFORMATION**

Please, tick where appropriate [ $\surd$ ]

1. Gender:                      Male (    )                      Female (    )
2. Age : 10-20 (    )    21-30 (    )                      Above 30(    )
3. Level: 100    (    )                      200    (    )                      300    (    )    400    (    )
4. Department.....

**SECTION B: SIGNIFICANCE OF ARTS IN THE TRAINING OF EARLY CHILDHOOD EDUCATOR**

Please indicate in the appropriate boxes the one which best represent your opinion.

S.N	Statement	Strongly Agree	Agree	Disagree	Strongly Disagree
1	Arts component in the early childhood programmed are well explained				
2	Arts component in the early childhood programmed are not adequate to equip us enough for our training				
3	The Arts component are very relevant				
4	The arts component in our training does not have any benefit towards child development				
5	Educators/ early childhood students face challenges with the arts component in the programme				
6	The arts component requires a specialist to explain them better				
7	Arts component are not relevant to the training of early childhood educator				
8	Arts should not be a major part of the training of early childhood educator				
9	Arts component are not detailed enough to enable educators to adopt them				
10	Arts component are very significant in the training of the early childhood educator				

**SECTION C:**

1. What role does arts play in the training of early childhood

educator/students.....

.....

.....



.....  
.....

2. How are the arts concept explained to the early childhood educator

.....  
.....  
.....

3. What are the major components of the arts are embedded in the early  
childhood education  
programmes.....

.....

4. Is the arts component in the programmed relevant enough to enable educators  
to apply them in their teaching

.....  
.....

5. What are the challenges encountered in the integration and the teaching of the  
arts  
components.....

.....

6. How has the arts influenced the output of early childhood educators/student

.....  
.....

7. Has the arts component impacted on the outcome of educating the early childhood educator.....  
.....  
.....

8. What are early childhood educator's responses on integrating arts in their course of study.....  
.....  
.....

9. Has the arts component equipped educators enough to handle arts and child learning related challenges?.....  
.....

10. Identify the major significance of arts in the training of early childhood educator.....  
.....  
.....

**APPENDIX B**

**INTERVIEW SCHEDULE  
FOR KEY INFORMANTS**

**PREAMBLE-**

Self- introduction

Explain the purpose of the interview and how the respondent’s opinion will be used.

**SECTION A : BIODATA**

(1) Sex Male [            ]      Female [            ]

(2) Age: .....

(3) Occupation .....

(4) Marital status.....

(5) Position/Rank.....

(6) Department .....

**SECTION B:**

**RESEARCH QUESTION 1: *What are the significances of arts in the training of the early childhood educator?***

1. Do you integrate art in the training of the early childhood educator?
2. What role do arts play in the training of early childhood educator?
3. How are arts concept integrated in the training of the early childhood educator?
4. How are the arts concept explained to the early childhood educator?
5. How necessary it is for early childhood educators to hone themselves with arts concept?

**RESEARCH QUESTION 2: *What major component of arts is embedded in the training of the early childhood educator and how it is achieved?***

1. What are the major components of the arts is embedded in the early childhood education programmes?
2. What mechanisms are put in place to measure the adequacy of the arts component embedded in the programme?
3. What has been the major outcome with the integration of that arts component?
4. Is there any need to beef up or scrape off the arts component embedded in the early childhood education programme?
5. Is educator equipped well enough with arts content which is proven to be the best way of developing and teaching children?
6. Are the arts components in the programme relevant enough to enable educators to teach?
7. What are the challenges encountered in the integration and the teaching of the arts components?
8. What measure are put in place to enable early childhood educator to fully cover the arts component in their training to enable him teach
9. Is the early childhood programme very relevant to meet the demands of the educator and the child?
10. What is the direct link between the early childhood programme, arts and child development

**RESEARCH QUESTION 3: *How has the art affected the output of the early childhood educator?***

1. What are the major feedbacks received with the integration of arts into early childhood programme?
2. How has the arts influenced the output of early childhood educators?
3. Has the arts component impacted on the outcome of educating the early childhood educator?
4. What are the responses of early childhood educator on integrating arts in their course of study?
5. Has the arts component equipped educators enough to handle arts and child learning related challenges they face?