CHAPTER I

INTRODUCTION

Music plays an important role in the stages of life span development, from birth to old age. Music can be incorporated in the life of an individual, from childhood to adolescence, from adolescence to adulthood and from adulthood to old age. Music is an integral part of the life of young children. Its main objective for young children is enjoyment. Music is a medium for their communication and self-expression. Children enjoy moving to a beat and playing rhythm instruments.

All cultures have music which children inherit, and hence become eager to engage in musical play. The early childhood years are crucial to musical growth. Between the ages of four to six, children experience a heightened sensitivity to sound and pitch. During this period, a rich musical environment can provide the basis for later musical ability. The universal language of music entitles it to be recognized as the most essentially rewarding of the inexhaustible arts. When children experience music physically and emotionally, when they handle the tools of music in an experimental way, they discover how richly they satisfy an inner desire for self-expression. They are able to release their accumulated impressions in personal creativity – to the betterment of their whole environment. One lasting factor of that betterment is the pleasure and security that they derive from sharing musical experiences with others – both children and adults (Landeck, 1958).

Gardener (1983) asserts that any normal individual who has had frequent experience in music can manipulate pitch, rhythm and timbre to participate with some skills in musical activities such as composing, singing and playing instruments. The foundation for such interests can be laid at an early age in the home, and musical experience can be integrated throughout a school’s curriculum. The musical experiences include exploring sound through singing, moving, listening and playing instruments.
1.1 MUSIC IN PRESCHOOL ENVIRONMENT

Music has a long history in preschool education. In 1883, Jean Jacques Rousseau recommended that as the mothers sing simple, interesting, developmentally appropriate songs, their children’s voices become accurate, uniform, flexible, and sonorous; and their ears sensitive to measure and harmony. Near the turn of the century, Montessori (1948) applied her concept of the prepared environment to the child’s music education. She advocated sound exploration activities for children and invented a set of mushroom – shaped bells that helped children to discover musical concepts.

Warner (1982) indicated that music in preschool classrooms is a must – it is a teaching tool and has aesthetic qualities. He further added, “Sound and music are everywhere, with just a little teacher preparation, the joy of music can pervade the preschool classroom.”

According to McDonald and Ramsey (1982) music should be included daily in the curriculum for infants and older children. The presence of music, through the playing of records, or teachers singing or playing an instrument, can awaken early responses to musical sound and can encourage infants to learn to listen.

In 1991, the Music Educators National Conference was held in Virginia, in the USA. In the conference the role of music as a natural and important component of a young child’s development in early childhood education was emphasized. The position statement declared that music education for young children involves a developmentally appropriate programme of singing, moving, listening, creating, playing instruments and responding to visual and verbal representations of sound. Musical experiences should be play-based and planned for various types of opportunities such as one-on-one, choice time integration with other areas of the curriculum.

In a self-directed learning environment, music offers an opportunity for children to explore materials like paints, blocks and books. It gives them freedom to explore on their own and also gives them the time to become as deeply involved with music as they do with these materials (Beaty, 1992). Musical experiences defy time limits. The
time for music is any time. A good musical environment is necessary if the child is to realize her / his maximum potential, whatever the degree of aptitude. According to Beaty (1992), there are several reasons why music should be included in a preschool environment.

- Music allows children to experience pleasure, joy and creative expression.
- Music is one of the accepted avenues for release and expression of feelings, moods and emotions.
- Music has therapeutic value and it can enhance the child’s feelings of self worth.
- Language is developed through music.
- The child is introduced to different music skills like rhythm, pitch and tone.
- Music enhances children’s ability to enjoy intricate tunes and melodies, the words and the rhythms which often create spontaneous body movements such as tapping or hand clapping.

Day (1994) stated that, music can be naturally incorporated into all curriculum areas. Music is science, made of sound waves, each with different frequencies, lengths and intensities. Music is social studies, expressing the nature and the spirit of different people and cultures. Music is math, involving measure, counting and dividing. Music is language, giving rich meaning and expression to words and ideas.

Palmer (2001) explained that all music is made up of the fundamental building blocks of melody, rhythm and harmony. These building blocks are processed by different areas of the brain, which in turn is shaped by varied experiences, including music and motion in early childhood education. Music can enhance ability to think and reason.

Skilled preschool educators use music throughout the day and incorporate a wide variety of musical experiences with other activities of the school curriculum. Children develop natural and spontaneous relationships with music as they experiment with sound, participate in group singing, practice movement skills, match tones, learn to
keep a basic rhythm and hear different kinds of music. Music not only enhances creative expression but promotes physical, emotional and social development as well.

Music is an important part of any educational setting. It provides a welcoming atmosphere as children enter, it offers a calming effect after periods of physical activity; it smooths classroom transition; it reawakens energy and it reduces stress that commonly accompanies examination or other academic pressures. Because of strong ties to emotions, music in the classroom can promote a positive environment that is conducive to learning. It can intentionally be used to heighten the suspense, sadness, tragedy or joy of stories from great literature and history. Music can even be used for humorous purposes. Some musical puns are interesting tools for sharpening, listening and concentrating skills. Listening and sharing a variety of musical styles and composition in the classroom can lay the groundwork for the development of musical taste and appreciation. So it is important to offer opportunities for all children to hear, sing and dance to the different folk songs. Children should be exposed to classical music and modern fusion music (Campbell, 2007).

A teacher might consider several things before making music a part of the classroom. These include sound equipment, types of music to play and times when cultural considerations of its use are appropriate. In addition to creating a pleasant classroom ambiance, music can be used for specific purposes. Many teachers intentionally use music in four ways to relax, invigorate, focus student attention or ease transitions. If teachers are interested in working with music for such purposes, they might want to review their personal collections, sorting their albums or cassettes into the four categories of relaxation, focusing attention, invigoration, and transitions or locate music elsewhere that may be appropriate for such purposes (Campbell, 2007).

According to Davies (2000), the soothing classical selections of music of students’ choice help them to relax if played at the beginning and end of the school/college day or after lunch and before tests. The students who experience difficulties in understanding material, lack self-confidence, refuse to try, relate poorly to peers or feel learning is outside their control, feel stressed during the school/college hours. For such students, music of their choice if played in the classroom reduces stress. Music
promotes learning. Music offers all students the opportunity to explore the self, communicate, generate ideas and focus on relationships.

Young people relate to the universal language of music. Different rhythms produce varied reactions in people. Listeners feel the vibrations of music. As a result, music can increase the energy levels in the classroom. Children can concentrate better in the appropriate energy mode. Music also is a wonderful tool to add interest in children. Once interested and focused, children create their own mental patterns of meaning. Attention, interest and meaning shape a strong neural connection. These links enable to retrieve and recall information. Music in the classroom, reduces stress, increases productivity, regulates energy and creates a relaxed, supportive learning environment. Such an environment aids children in learning. (Davies, 2000)

1.2 IMPORTANCE OF CREATIVE OUTPUT OF ART ACTIVITIES IN PRESCHOOL

Art is a dynamic and unifying activity, with great potential for the education of the children. The process of drawing, painting or constructing is a complex one in which children brings together diverse elements of their experience to make a new and meaningful whole. In the process of selecting, interpreting and reforming these elements, children have given more than a picture or a sculpture; they have given a part of themselves, how they think, feel and see.

One of the basic ingredients of a creative art experience is the relationship between the artist and the environment. The experiences central to an art activity require self-direction. This is equally true of a nursery school child experimenting at the easel and of a college student painting a picture that necessitates mixing colours and inventing new forms. Painting, drawing, constructing is a constant process of correlation and projection, taking into thought the senses a vast amount of information, mixing it up with the psychological self, and putting into a new form the elements that seem to suit the aesthetic needs of the artist (Lowenfeld and Brittain, 1987).

For children, art is an engrossing activity, which utilizes their knowledge, observations and experiences. The interaction children have with their environment
provides for the development of thinking. Children learn by the first hand experiences that provide the contact between themselves and their environment.

Art is primarily a means of expression for a child. With increasing perception, understanding and interpretation of the environment for a child art becomes a language of thought, so that art expression changes as the child grows. Expression is a reflection of the total individual child, whatever the level of development. A child expresses thoughts, feelings, interests and knowledge of the environment in creative expressions. The term “self expression” is giving vent in constructive forms to feelings, emotions and thoughts. The opportunity for young children to draw or paint provides basis for developing self-concept.

A basic goal of art activities is to develop in the child the ability to create a product using whatever skills she/he has, without having to follow a pattern or methods prescribed by others and without having to rely on external rewards for satisfaction. There are many ways of looking at children’s drawings. Most adults see children’s art as being interesting, exciting and colourful examples of self-expression. The product appeals as it exhibits certain magnetism. There is a lot of freedom and spontaneity in the child’s artwork. Young children's artwork progresses towards naturalistic representation.

Professionals in the field of art and psychology often look at art form from different perspectives (refer to Figure 1.1).

There are differences between these four approaches. These ways of looking at children’s art products influence the way we treat the product and motivate the child. However, a person who works with children in the area of the arts will probably assume all of the preceding roles at various times. There are moments when a child is full of excitement and is anxious to express. There are times when behaviours have to be encouraged. For example, a collage work may provide the opportunity for interaction between children. A secure child would be comfortable to express in a large group. The teacher must be aware of the development levels of children. Some areas of art can be brought to the notice of children if they are ready to understand the
The art work is used as a projective technique. It is also considered as therapeutic.

The end product is a record of the problems and conflicts the Childs faces and also record of progress towards healthy personality.

The activities of the child reinforce and shape behavior. As environment changes, the child changes and reflects the experience. As the thinking process changes, so as the child's drawing.

The end product is measured against a pre established criteria, such as development of perceptual skill, realization of colour harmony, the development of spatial relationships and the awareness of proportion.

The art work is examined from the point of view of seeing how the child measures up to what are expected of him at any particular age. Each stage of development follows the preceding in logical sequence.

The end product reflects the particular stage of development that the child has reached.

The basic assumption is that children need to develop a vocabulary, both verbal and pictorial upon which they can build their expressions.

The end product is a record of child’s preparation and success in achieving certain levels of proficiency within the realm of school art.

Figure 1.1  Four approaches of viewing the child’s art work and the end product  (Source: Lowenfeld and Brittain (1987)
concepts involved and this knowledge will help them to develop interest and abilities. Children’s creative work differs from one individual to another.

In one study (Hartley et al., 1982), adults were shown five year olds’ drawings; they were able to match subsequent drawings by these children two months later. Great differences can be seen from one stage of development to another. An experience that is meaningful to a child of twelve may be meaningless to a child of seven. It is not the content that becomes the important consideration in children’s drawings, but the way, in which youngsters portray this content. A child will draw and paint from what he is. These feelings, desires, thoughts and explorations with paint and subject matter will all appear in painting. Particularly a young child, but to some degree everyone, paints in a direct manner with no thought of hiding or concealing true feelings (Lowenfeld and Brittain, 1987).

According to Schirrmacher (2006), appreciating children’s art may be easier than understanding it or attempting to explain it. Beyond the sure enjoyment, adults have been trying to make sense out of children art for decades. He further states that, researchers, teachers, parents, art educators, and those interested in child development are concerned with the content, motive, process and product. Their interest focuses on the following:

- What children choose to include or represent (content)
- How children create (process)
- Why children create (motive)
- What they create as a result (product)

The **content** refers to the subject matter or object being represented. This could include a pet animal, person, feeling, mood, wish, dream or impulse. The content of children art is often very personal or idiosyncratic, for example, a wide stroke of black paint may represent a tree trunk. On the other hand, it may represent a child is creative exploration with paint and brush and not be intended for public communication. The **process** refers to the actions and skills involved in creating an art product such as cutting and tearing paper, rolling clay, painting and marking with crayons. Not all art processing result in the creation of a finished art product. Many young children
process for it’s own sake. The **motive** refers the reason underlying the child art. For example, adults may explore why a child filled a paper with white stroke of black paint. Does it signify some underlying emotional problem? Is it a lack of maturation or social isolation? Alternatively, is it representing the concept of one. The **product** refers to final outcome. Examples include black paint smeared across the paper, a clay toy, a paper bag puppet or a geometric design done in watercolour. The finished product may or may not bear any resemblance to the content or subject matter.

In analysing the what, why and how of children’s art there is a risk of misinterpretation or of reading too much into the art. After studying children and their artwork for an extended period, however, trends and patterns do emerge. A skilful observer can analyse these trends and patterns and begin to make some generalization about what, why and how children create (Schirrmacher, 2006).

Young children experience various stages of art development. These stages are called developmental levels. A developmental level is a guide to what a child can do in art at different ages. Some children may be ahead or behind the developmental level for their age. Developmental levels tell the teacher what came before and what is to come in the artwork of the young child (refer to Table 1.1 and 1.2).

Even though stages in art have been identified and accepted, the age at which children progress through these stages is highly individual. As children’s bodies and minds mature, o does their art ability. Children learn to paint, model, construct and build as they learn to walk slowly, developing their own way. Art development progresses from experimentation and exploration, to the devising of basic forms, to the forming of symbolic figures and their naming (Mayesky, 2006).
Table 1.1 Development of art in young children

<table>
<thead>
<tr>
<th>AGE</th>
<th>DEVELOPMENTAL CHARACTERISTICS</th>
<th>CHARACTERISTICS AS AN ARTIST</th>
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</thead>
<tbody>
<tr>
<td>Birth to two years (infants and toddlers)</td>
<td>Work in creative expression is sensory and exploratory in nature.</td>
<td>Reacts to sensory experience. Experiences media through all senses. Draws for the first time from 12-20 months. Begins to follow a universal developmental sequence in scribbling</td>
</tr>
<tr>
<td>Two to four years (young preschoolers)</td>
<td>Work in creative expression is manipulative and oriented toward discovery and skill development.</td>
<td>Explores and manipulates materials. Experiences art as exploratory play. Often repeats action. Begins to name and control symbols. Views final product as unimportant (may not be pleasing to adults). May destroy product during process. Sees shapes in work.</td>
</tr>
<tr>
<td>Four to six years (older preschoolers and kindergartners)</td>
<td>Work in creative expression becomes more complex and representational.</td>
<td>Creates symbols to represent feelings and ideas. Represents what is known, not what is seen. Gradually begins to create more detailed and realistic work. Creates definite forms and shapes. Often pre plans and then works with care. Rarely destroys work during process.</td>
</tr>
</tbody>
</table>

Source: Feeney et al., 1995
Table 1.2 Developmental levels in children’s art

<table>
<thead>
<tr>
<th>Stage</th>
<th>Age Range</th>
<th>Motor Control</th>
<th>Purpose of Artwork</th>
<th>Characteristics Of Stage</th>
</tr>
</thead>
</table>
| Scribble, random/disordered scribbling | One and one-half to three years (toddlers) | Lacks good motor control and hand-eye coordination. | Scribbles for pure physical sensation of movement. | 1. Lacks direction or purpose for marks.  
2. Does not mentally connect own movement to marks on page. |
| Controlled scribbling     | Young preschoolers         | Improving motor control and hand-eye coordination. | Scribbles with control.            | 1. Explores and manipulates materials.  
2. Tries to discover what can be done – explores color, texture, tools, and techniques.  
3. Often repeats action.  
4. Makes marks with intention and not by chance. |
| Basic Forms               | Three to Four years        | Has more developed motor control and hand-eye coordination. Has control over direction and size of line. | Enjoys mastery over line.           | 1. Masters basic forms: circle, oval, lines, rectangle, and square.  
2. Discovers connection between own movements and marks on page. |
| Pictorial (first Drawings) | Four to Five years And up  | Has most advanced motor control and hand-eye coordination. | Communicates with outside world through drawing. Express personality and relation-ship to symbols drawn. | 1. Combines basic forms to create first symbols.  
2. Names drawings as a form of true communication. |

Source: Mayesky, 2006
Gardener (1999) has given eight criteria for identifying intelligence. These are called multiple intelligences. Schirrmacher (2006) gives the relationship of multiple intelligences to child art. According to Gardener, multiple intelligences include bodily kinaesthetic, musical-rhythmic, interpersonal, visual-spatial, verbal-linguistic, logical-mathematical, intrapersonal, and naturalistic. Schirrmacher (2006) has matched arts skills and process with the eight different intelligences in the following table.

Table No.1.3 shows that each of the multiple intelligences has relationship with each other as well as when children are engaged in multiple activities in the preschool such as music and movement, creative and constructive art, language activities, maths and science activities. Manipulation of art tools enhances use of large muscles, sensory-motor integration, fine motor skills and eye-hand coordination. Art can be produced in response to music. Background music can trigger artistic processing. Children work together and practice social skills at the art center. Children use peers as resources while doing art. Children elect to engage in-group art projects. Art involves symbolic representation. Children talk about their art. Children make choices, decisions and carry out plans. Hence integration of curriculum facilitates the teacher to delve deeper into the children’s psychological needs, which she can judge by observing them as they are engrossed in the activities.

Art materials provide sensory and perceptual awareness. Children begin to make associations. Children develop important understandings, when they make associations that crayon when pressed hard breaks, when proper pressure is applied one can colour smoothly, when clay is too hard, it needs more water, bigger drums make a deeper sound than smaller ones. Eventually children learn to cluster these associations together and they begin to reach for generalizations (Day, 1994).

Art activities encourage children to explore processes. They also encourage creativity and heightened language development. Experimenting with the properties of water colours and brushes, watching the colours blend together, making crayon marks on a sheet of paper, pasting coloured shapes of paper, allows children to perceive variety of properties of art materials. Colour paint glides, it drags, it blobs, it spills it magically spreads on paper. It becomes darker, more intense, and less intense. It can
<table>
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<th>Relationship to Art</th>
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</table>
| 1. Bodily-Kinesthetic    | • Manipulation of art tools enhances use of large muscles, sensory-motor integration, fine motor skills and eye-hand coordination  
                           • Involves bodily and kinesthetic movements and multisensory stimulation  
                           • Different media require different types of processing, involving different physical movements and skills.                                                                                           | 3. Interpersonal         | • Children talk about and share their art with others  
                           • Children work together and practice social skills at the art center  
                           • Children use peers as resources while doing art  
                           • Children elect to engage in group art Projects  
                           • As part of the project approach, art involves collaboration  
                           • Children comply with rules and limits of the art center                                                                                                                                   |
| 2. Musical-Rhythmic     | • Children can make musical instruments or sound makers  
                           • Art can be produced in response to music  
                           • Background music can trigger artistic processing                                                                                                                                                                                                 | 4. Visual-Spatial        | • Art involves symbolic representation  
                           • Materials for two-and three-dimensional processing are provided  
                           • Use art books, art posters, and illustrated children’s books that are visually aesthetic and Stimulating  
                           • Children’s art work is displayed at their eye level                                                                                                                                                                                                 |

(Source: Schirrmacher, 2006)
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<tr>
<td><strong>5. Verbal-linguistic</strong></td>
<td>- Children talk about their art &lt;br&gt; - Encouraging art sharing as part of “show and tell” &lt;br&gt; - Read art books to children &lt;br&gt; - Engage in art dialogue with children &lt;br&gt; - Take art dictation encouraging children to tell and write their own art-related words and stories &lt;br&gt; - Teach art vocabulary including the artistic elements &lt;br&gt; - Label art materials and supplies &lt;br&gt; - Conduct art critique using artistic elements for children to discuss works of art.</td>
<td><strong>7. Intrapersonal</strong></td>
<td>- Children work alone and reflect on their processing and results &lt;br&gt; - Personal emotions, thoughts, and ideas are expressed &lt;br&gt; - Provide multicultural art Supplies &lt;br&gt; - Plan art activities focusing on the child’s sense of self; Art replies to “Who am I?”</td>
</tr>
<tr>
<td><strong>6. Logical-mathematical</strong></td>
<td>- Patterning, color mixing, quantifying problem solving &lt;br&gt; - Set up an organized art center in which similar materials are grouped together or classified &lt;br&gt; - Children make choices, decisions, and carry out plans</td>
<td><strong>8. Naturalist</strong></td>
<td>- Take nature walks to collect nature specimens for art &lt;br&gt; - Provide natural materials for painting, printing, and collage, sculpture, and weaving. &lt;br&gt; - Children use personally meaningful symbols to represent nature and their surrounding natural environment.</td>
</tr>
</tbody>
</table>
be mixed to make new colours. Working with crayons make, the children master fine muscles skills. It is a common and easy tool for exploration and expression. Pasting activity allows children to create mosaic or composition of design. When music is played during these activities, it enhances creation and the process becomes enjoyable.

Children are dependent upon their teacher for encouragement in their creative art work. An effective teacher builds rapport with her children to develop confidence in them. She finds some inspirational material that mobilizes creative functions which form a basis for learning.

1.3 IMPORTANCE OF CONSTRUCTION PLAY- BLOCK PLAY

Construction is the transformation of an experience or objects into a concrete representation of this experience or object. Children use material to make a product (Kostelnike, et al, 2007).

All play is a delight to young children engaged in it. Pretend play and construction play are the hallmarks of the early childhood period. Piaget (1962) used simple pretend as one of the criteria for differentiating between sensori motor period (birth to age 2 yrs) and the more advanced preoperational period (age 3 to 8 yrs).

The most complex of all play episodes are those in which children construct the necessary play props to support their pretend theme or action sequence. In this case, the play shifts back and forth from construction to pretend play. With younger children, this shifting is seen most frequently during block play, in which a child might build a house or a barn and then use cars and small dolls to enact the scene. Older children may continue the same play action sequence, for several days, building additional components and engaging increasingly elaborate pretend-play sequences.

The block constructions and the little things children make to support their play are not simply amusements. More recently, scholarly studies have recognized that play has not been only a formative function that enables children to adapt to the social and physical environment, but also an expressive function that facilitates children’s
communication with others about their thinking and feelings related to their understanding of the world (Frost, et. al, 2004).

Blocks are dynamic tools for the early childhood classroom. Children who have the opportunity to use blocks develop creativity; their ingenious creations may range from simple square dwellings to large mega structures. Children can build and rebuild things based on their own perceptions. Block building enables children to gain self-satisfaction, which helps to promote good self-esteem at an early age.

The symbolic behaviour during constructive play allows the children to treat objects as though they are something else. The spoon becomes the musician’s baton; a block structure becomes a spaceship. Children assume roles as though they were performers or explorers and sometimes machines. Children establish rules consistent with the play theme and roles requiring one another to perform in patterns that fit the narrative. Children function in the enactive mode as they engage in simple make-believe, shift to the iconic mode when they need to construct an object to further their play, and use the symbolic mode in complex play scenarios. Thus, imaginative, abstract thinking, set within the play frame and composed of sequences of action events, is typical in early childhood period (Kostelnike, et. al, 2007).

Most physical products are accompanied by children’s commentaries. These comments complete the representation. For example, a child might name a particular block a “car”, although it does not differ greatly from the block next to it. When children build machines, an adult may be able to identify them by the associated sound effects. Thus, auditory information may supplement the physical to represent the child’s idea more adequately. Among the patterns of developmentally appropriate curriculum, perhaps construction play is the easiest for experienced traditional teachers to understand and emulate. To many educators, it appears to be related to both play and work, and the outcomes are observable and understandable (Chaille and Silvern, 1996).

“All human beings are active seekers of knowledge; play is an integral facet of this ongoing quest” (Bergen, 1988). Children like to examine the world around them by exploring their environment. Blocks give children the opportunity to create their own
images of the adult world around them, through play. Just as children undergo stages of development, they also progress with their building techniques. The stages of block play are presented in the table below. Blocks are a familiar and typical construction material.

Table 1.4: Developmental Stages of Block Play

<table>
<thead>
<tr>
<th>Stage</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Object exploration</td>
<td>Carrying blocks – Children move blocks around and discover properties of the material.</td>
</tr>
<tr>
<td>2. Learning techniques</td>
<td>Piling and laying blocks on the floor – Children arrange both horizontal and vertical sets of blocks. Sometimes completed arrangements suggest a use, such as a “road”.</td>
</tr>
<tr>
<td>3. Construction</td>
<td>Connecting blocks to create structures- Children make enclosures, build bridges, and design decorative patterns and layouts.</td>
</tr>
<tr>
<td>4. Advanced construction</td>
<td>Making elaborate constructions- Children create complex buildings, often with many parts, using curved and straight lines, around or over obstacles. This stage is frequently associated with pretend play.</td>
</tr>
</tbody>
</table>

Source: Kostelnike, et. al, 2007

The values children derive from block play were lucidly expressed by Johnson, (1933) a pioneer in early childhood education. She made three major points:

1. The power to deal effectively with his environment accrues to a child through the free use of constructive material.

2. Possibilities are offered by blocks and similar materials for expressing rhythm, pattern, design.
3. By means of these materials, children may review, rehearse, and play out their past experience.

Block play, then, offers three avenues of expression encompassing major principles of child growth:

(1) It provides for active physical exercise and motor coordination,

(2) It encourages experimentation and creativity, and

(3) It provides a means of expression through which ideas and feelings can be dramatized or transformed into other depictions of reality.

Adults rarely think of block building as a primary activity for children to develop such an abstract cognitive concept as space. Adults may not think this way because they often have trouble keeping in mind how children learn: (a) by constructing their own knowledge through sensory interaction with things in their environment and (b) through free play with such materials. Abstract concepts can come to life in children’s minds when such versatile yet defined playthings as unit blocks represent these concepts.

1.4 IMPORTANCE OF LANGUAGE ACTIVITIES IN PRESCHOOL

Language is a part of a child’s total development. There is a definite developmental pattern to a child’s use of language. There are four distinct skills involved in the development of language: speaking, listening (in the sense of comprehending or understanding speech), writing and reading. Each of these, in turn, has a pattern of development. In early childhood programme, language experiences must take into consideration the developmental levels of children in each of these four distinct parts of language development. Developing skills related to reading and writing help to prepare a child for more formal instruction in these skills in later years.

Speech is a form of language in which words or sounds are used to convey meanings. The ability to speak is not necessarily related to the ability to understand. For example three year old children, can sing along, not missing a single word of popular songs on radio, without really knowing what the words mean. Many children sing the alphabet song and not know what letters really mean. In the development of speech, there are
differences among children in the age at which they begin to learn to speak and the rate with which they achieve competence. The overall developmental sequence, with which speech is acquired, however, follows the basic sequence represented in the following table. The acquisition of speech develops from general to specific.

At first, the child’s speech consists of sounds that are vague and difficult to understand. Even in the early stages of life very young children can communicate quite effectively with minimum of vocabulary. Gradually the development of speech progresses to clear and distinct words that carry specific messages, which are called controlled verbal communication. Generally, by the age of three years children rapidly build their vocabularies. They continue to increase the number of words for the next few years.

A child hears sounds all around. Adults, other children, radio, and television all provide aural stimulation. As children learn to speak, adults need to accept the language they produce. Whatever the nature of the sounds they make, they should be encouraged to talk. A child who has many verbal interactions with adults is likely to develop greater verbal proficiency and confidence in the use of words than the child who has not had such experiences.

In this way, the child develops literacy. Literacy is a mastery of language – speaking, listening, writing and reading. Literacy learning begins in infancy and continues throughout life. In helping children develop literacy, teachers must respect the language they bring in school and use it as a base for language and literacy activities. To develop literacy teachers should build on what the child already knows about oral language, reading and writing. A child’s literacy grows when children are encouraged to see themselves as people who can enjoy exploring oral and written language. (Mayesky, 2006).

Emergent literacy explains the spontaneous and early unfolding of reading and writing in the early years. Children are meaning makers. They construct meaning from spoken and printed word. According to Wright (2003), a multi literacy approach to education views children as remakers, transformers and reshapers of knowledge who use a range of representational resources and multiple modes of thinking.
From a very early age children are surrounded by visual images like pictures of toys logo on a serial box or shopping catalogue in a shopping mall. Visual literacy can be defined as the ability to understand and to produce visual messages because visual images are considered as language. Children become visually literate by the practice of visual encoding and decoding. Visual encoding involves expressing one’s thought and ideas in visual form. Visual decoding involves translating and understanding the meaning of visual imagery. Picture books develop children’s visual literacy. A picture book is any book in which the message depends upon pictures. Early exposure to pictures book as first reading experiences, children do not think in written language only but in visual images also. The children decode visual messages in pictures and encode them in oral language (Schirrmacher, 2006). A true mastery of language requires social interaction. A classroom in which children are given many opportunities to interact with others is one in which language development is fostered. Teacher can create an environment that fosters language development of young children by creating a child-centered classroom where young children are given to perceive there own interests and prospect to know what it is they want and need to learn. When children move freely to activities of their choice, more language is used with greater richness of speech than when children are in classroom where formal instruction dominates the programme. When children discover that they can satisfy their needs by speaking, they gain confidence in the abilities to speak and begun to value language.

Interaction is an important part of the communication. Children listen and speak as they play with clay, dough, paint, pegs, blocks, sand and water. If they feel comfortable when they talk, they are more to likely to experiment with language. In a house keeping area, children talk to each other as they re-enact familiar roles. Formal or informal snacks arrangement provides natural settings for conversations. Such activities as playing with blocks, pounding and rolling clay and experimenting with magnet all offer children reach opportunities to speak, listen and exchange ideas with others.

Children express creativity through language. The early years are a time of rapid language development. Language is caught rather than taught. Children learn an
extensive collection of words or vocabulary, which helps them to communicate with others. Language is actively constructed. Children invent with words and creatively err when forming plurals or verb tenses. They are constructing the rules of language and may overgeneralise in the process. Knowing that adding ‘s’ to the end of words to form plurals leads children to talk about “geeses” and “fishes” (Mayesky, 2006).

Children in school learn language while interacting with peers and adults. Children who are vertically grouped with a range of ages are exposed to a wider variety of vocabulary and language patterns than children who are grouped by identical and chronological age. The teachers should model and provide opportunities for speaking, listening, reading and writing. Oral language props like puppets, telephones, mobile phones help children to learn language. Story telling and story reading help the children to enjoy language. Dramatic play, block play facilitated language development. The informal creative language activities and literature facilitates children’s creative expression.

**Language for ‘talking about arts’**: Language of art is an expansion of language of preschool. Both use terms like colour, shape, line and size. Children and art critics use descriptive word such as empty and full and comparison words such as darker and lighter alike. In encouraging art appreciation, teachers can help children expand the ways in which these common terms are used. Instead of focusing only on the functional aspects of terms, such as clarifying that one wants a red cup, observation should be made of how features such as colour evoke aesthetic responses. Teachers can make children’s art experiences meaningful through thoughtful dialogue. For example,

- Use descriptive rather than judgmental terms when talking about art.
- Encourage children to look at one another’s work and discuss after a small group activity.
- Introduce language to talk about the affect and aesthetics of art work.
- Ask children to reflect on artistic intentions and feeling.
This art talk will connect children’s natural desire to represent their experiences to comparable intention of the artist throughout the ages (Epstein, 2001).

1.5 DISADVANTAGED CHILDREN AND BALWADI EDUCATION

Inequality of distribution of personal and social resources has often been an important political and economic issue all over the world. In every society, there are groups of individuals who, for various reasons, do not enjoy the same share of wealth, social resources and recognition and, thus, are in a position of disadvantage. These individuals are typical in that they are more likely to be economically backward, to be discriminated against, to suffer from a sense of loss of pride and so on. If we spot children in the classrooms who are not doing well in terms of some set educational standard, we can observe that most of these children are likely to belong to these groups. These are also children who are more likely to be at the lower end of the distribution of scores on standard tests of cognitive functioning including the tests of intelligence. The question whether poor educational and cognitive performances are the cause or the effect of belonging to a certain disadvantaged segment of the society, needs to be answered (Panda, 1999).

Cole and Bruner (1971) have characterized these as deficit and difference positions. The deficit hypothesis rests on the assumption that a community under conditions of poverty is a disorganized community, and this disorganization expresses itself in various forms of deficits. In other words, a group of individuals, usually poor and belonging to disorganized community can be characterized as disadvantaged because it lacks something very vital to proper growth of the individual. Further, they opined that when the disorganized communities or the poorer segments of a population are characterized as disadvantaged, because they are deficient or disorganized one pertinent question to be asked is “Disorganized from whose point of view?” Recently, social scientists have become increasingly aware of the competence and performance distinction particularly relating to subgroups and cross cultural differences in cognitive abilities.

The poor child lives in a deprived home and social environment, detrimental to the development of his personality. The urban slum child grows up in a home without
stimulating cultural vistas and limited to learning a non-standard language. Impoverished material and social environment block the natural development of the individual. This is been supported by several studies. Enriched environment compensates for the detrimental effects of earlier deprivation.

Coleman and Brown (1972) have identified five conditions in the families of the socially disadvantaged children on the basis of several researches in this area. These conditions are: (i) lack of cultural artefacts such as books, magazines, toys etc. and lack of cultural experiences such as visits to library, museum, zoo etc. (ii) limited parent-child interaction and the inhibiting nature of interaction, (iii) physical and arbitrary punishment without any explanations, (iv) noise, overcrowding and disorganization and (v) ineffective models of parents as teachers. The consequences of these familiar conditions of the socially disadvantaged children are most marked in cognitive (perception, language, intelligence, learning and achievement), affective (personality, motivation) and physical skills.

Uninformed parents characterize the social world of the urban slum child, lack of parent-child interaction and identification and low self-esteem. The family of the culturally deprived child is traditional, patriarchal, superstitious and alienated. The socially disadvantaged children face economic deprivation, negative parental attitude to the child, inadequate and overcrowded housing, malnutrition, low, parental education, poor household management and social deprivation.

**Balwadi Education**

Preschooling is the foundation for later learning. Lack of preschooling affects a majority of children in their performance after school enrolment. Though a modicum of support for the urban poor does come from a small, ill organised, poorly attended network of I.C.D.S. facilities which are supposed to take care of the health of the child and childcare, need of preschooling has remained outside the government agenda. Parents do prefer a school with attached preschools and secondary schools, but repeatedly accessibility of such school and affordability has been a challenge.
The Municipal Corporation of Greater Mumbai (MCGM) takes care of the component of early childhood care and education through its Department of Social Development, which identifies volunteers for the Balwadi for the children in the age group of 0-3 years. Thereafter a NGO, which would support the honorarium of the volunteers and the other expenses, is identified. The play material and other equipment are collected through donations. There are hardly any arrangements for food and refreshments for children. With no specific budgetary allocation in the education budget of MCGM for a balwadi in particular and the ECCE in general, a significant number of Mumbai’s urban poor children are deprived of this facility.

According to the 2001 Census, there were 13, 64,423 children in the age group of 0-6 years, half of whom are of 0 to 3 years. These are crucial years of a child’s growth and intellectual development, when adequate positive stimulus could instil in them the intent to learn. It is estimated that half this number would be from low socio economic strata but out of this only 1, 40,510 children have been enrolled in Balwadis which means that only some 41 per cent children have access to 2,491 Balwadis. Based on one Balwadi for every 40 children, at least 5,015 Balwadis would be needed for the remaining 2, 00,595 children. The number of children, it must be noted, continues to grow.

11.25 per cent of all children using this pre-primary facility are accommodated in the civic arrangement while the rest opt for private, expensive pre-schools where fees could go as high as Rs.40, 000 per year. The unorganised sectors, where housewives run crèche-cum-playschools, are cheaper and many, but are unregulated including in matters of safety requirements. (Human Development Report, 2010). Hence, balwadis run by NGOs try to do their best for the disadvantaged children by providing them early childhood care and education with their limited resources.
1.6 INTEGRATED CURRICULUM IN PRESCHOOL

The model in Figure 1.2 indicates that the curricular areas interact and influence each other. Children do not simply switch channels or change gears to move from mathematical to scientific thinking. Knowledge and skills are neatly compartmentalized according to subject area. This is why maths and science, communication and language art are depicted with overlapping circles. The children are holistic individuals who learn in holistic ways. Hence the integrated curriculum helps the child's the overall development.

Play provides learning in all domains of development. The concept of integrating curriculum comes in part from considering the integrated nature of development what
happens in aspect of development such as physical development, inevitably influences development in other domains such as social or emotional. Integrated curriculum includes the various subject matter disciplines, such as arts, language, maths, in common activities, rather than separate branches of knowledge (Bredekamp and Rosegrant, 1995).

The Indian scenario of preschool education reflects integration of curriculum. Mahatma Gandhi in his basic education system suggested the mother tongue as the medium of instruction because children understand better in the mother tongue. This curriculum was integrated in the sense that it was activity based and based on life situations. Different subjects of this curriculum were craft, music, drawing, maths, social studies, natural science and physical training. Major weightage in this curriculum was on craft followed by music and drawing. Craft was regarded as a source for experiences and activities. Ghosh’s (1872-1950) approach to education was a creative approach. He visualised education by helping children through many approaches to the same subject instead of teaching many subjects. Tagore’s (1861-1941) philosophy for education is comprehensive. He advocated free, spontaneous activity and play for children’s healthy and physical development. In his education system creative expression and child centered education was emphasised. Tagore further recommended a curriculum for the full man satisfying the spiritual, the creative, the aesthetic and the vocational aims of education. Modak (1952) brought preschool education to rural and tribal areas of India. These preschools were called balwadis and anganwadis. In a novel experiment at Bordi, Gram Bal Shikshan Kendra had comprehensive education which included songs, stories, dramatization, games, sensory training, free activities and field trips for nature study. She and her disciple Anutai Wagh used folk music as a teaching medium for young children in the balwadis in rural areas. Sahu (2004), writes about ‘integrated curriculum’ that in curriculum, though the activities are categorised, there should not be any compartmentalisation. Her definition of integrated curriculum refers to integration of conative, affective and cognitive activities. Pankajam, (2005) states that pre- primary curriculum should be an experienced curriculum. The preschool should take the responsibility of enriching its experiences.
According to Edwards (2002), “the arts” include literature, drama, music, dance and the visual arts. He provides sub categories for each of the five arts as follows:

**Literature:** poetry, illustrations, writing, books, story telling, reading and speaking.

**Drama:** Creative dramatics, pantomime, improvisation, and play production.

**Music:** Sound, pitch, rhythm, singing, playing musical instrument, musical games, listening and creative movement.

**Dance:** body awareness, movement and creative expression.

**Visual Arts:** self expression, visual and tactile art, print and craft media, artistic analysis and interpretation; both two dimensional (drawings, painting, printing), and three dimensional (modelling, sculpting, construction).

Wright (2003), states that the arts involve a unique type of knowing, thinking with the body that fuses thought, emotion, and action. Through the arts, children are involved in a special kind of literacy in which they turn action into representation, because artistic thinking involves meaning and understanding, therefore there is justification for recommending that ample time be allowed in the curriculum for young children to experience the arts, their specific modes of expression and related processes. This helps to develop an understanding of artistic components: processes, discipline-based forms of expression, elements and concepts. Integration of all the art activities helps in developing children into holistic individuals.

### 1.7 INTEGRATION OF MUSIC WITH CREATIVE ARTS AND CONSTRUCTION ARTS IN PRESCHOOL

Art and music have been termed “the creative arts”. They offer innumerable opportunities to express individuality and imagination. Being creative and experiencing creativity is enjoyable. Learning is more fun in classrooms where the process of creative thinking is recognized and understood by both teachers and children. Incorporating creative thinking into all areas of curriculum contributes to a positive attitude toward learning.
Landeck (1958) rightly states that “music and arts are both activities which serve the purpose of self expression.” Expression in any of the arts is recognized as a stabilizing force which balances the appreciation and acceptance of social values.

A number of great artists actually paint to music (Beaty, 1992). On the morning of January, 26th 1988, M. F. Hussain, a well known Indian artist painted music at the Tata Theatre, Mumbai. He painted to the music of Pandit Bhimsen Joshi. Composition or ‘bandish’ is to classical music what discernible image is to painting. When Hussain reacted – it was not an instant reaction but the accumulated understanding of Indian classical music. He did so to music’s absoluteness, its abstractness. He used colours to convey the density of Bhimsen Joshi’s notes, the brilliance of their purity. In his bold expression he tried to capture the boldness of Bhimsenji’s delineation of raag (Pal, 1988).

The investigator met many artists. In conversation with Mr. Sohoni, a professional architect and artist, the investigator found that music is Mr. Sohoni’s passion and he works on his projects with music in the background. Another professional artist, Mr. Hate, said that without music he cannot do any creative work and he also added that he believes that music influences human beings. Mrs. Shirgaonkar, a commercial artist and theatre personality firmly said that she has observed impact of music on children’s capacity to complete and sustain various tasks.

Children use all the avenues of their senses simultaneously to understand the world in which they live. Music makes more sense if it is treated as part of their lives, rather than as an isolated experience. As long as music is kept separate from academic subjects, it will be considered a “frill” and will remain neglected. By integrating music into all curricular areas, teachers provide richer music and movement experiences for young children (Isernberg and Jalengo, 1993).

It is adults who make an arbitrary distinction between music and art. Music and arts “belong” to each other and each can assist and enrich the other in the learning process. It is impossible to separate arts and music. Music played throughout the day in the preschool environment provides a background for play and activities. Children can be exposed to the masterpieces in music directly through listening experiences. These
masterpieces can provide a musical background for free play, for art activities, for science activities or for other desired projects. All these associations with music assist the children in developing appreciation for music.

Beggs (1985) recollects, “I remember how much I enjoyed my music lessons as a child not only because I enjoyed the actual lesson, but because my teacher’s room contained many beautiful objects that she had collected in her travels. Her pictures were modern and to me exciting and there was a sense of uncluttered beauty about the whole room which I found very restful”. There is no question that children’s behaviour is influenced by their surroundings.

Music, visual art and movement are closely related forms. Each provides the opportunity to assist children in developing self awareness, creative expression and the capacity to aesthetically experience their own being and their environment.

Art is merely one mode of creative expression. Music and movement are two other expressive arts that are vital to early childhood. Both art and movement involve nonverbal expression. What children represent in art can also be represented through movement. As music can foster artistic expression through a certain mood, tone, tempo, or beat, it can also trigger spontaneous movement.

Combining music with other areas of the classroom such as the story centre or the art centre promotes creativity. Maurice Sendank a well known children’s book artist paints his illustrations to classical music. Beaty (1982) suggests that since some of his stories take place at night it can be a magical experience for children to listen to the stories being read while “night music” is played. Later, allow them to manipulate ‘night’ related kinds of arts materials such as moon, stars etc, while the same “night music” is played.

Music and art lend themselves to several types of correlation. Background music is often valuable to children while they are drawing, painting or sticking. The music often appears in the subtle fashion to influence the children’s visual output (Gaitskell 1958).
The integration of music with arts needs an inspirational leadership on the part of the teacher because an emotional response in children is indispensable to both arts for creative work. Children may illustrate descriptive music as they may interpret mood in music. They may develop designs when music has sharply defined rhythmic pattern. For a gratifying integration of music and art, the children should know and like the music, and hear it performed well. A scratchy or imperfect record will distort rhythm and melody, greatly confuse the children and hinder an artistic result.

Mood in music stimulates many children to do effective creative work. The emotional feelings expressed by the composer in his music are often translated into vivid abstractions of line, form and colour by children, who are sensitive and responsive to quality and pattern in music. Mood in music is an auditory and transitory experience. It may stimulate a child to find its echo in equally expressive visual forms of line, colour and value, which they will instinctively choose.

Children also like to develop designs that are representative of the rhythm of the music. They also become proficient with repeated playing of the music. The music must be clearly defined and with a simple pattern or beat; it should stimulate response in children. Older children return to the basic rhythm after the music has stopped and embellish it with more colour or design, yet never break the fundamental musical pattern. It is helpful for all children to have previously experienced the music kinaesthetically in such ways as dancing, playing rhythm instruments, or marching.

Love and Burns (2006), studied sustaining attention and successfully engaging with others in collaborative play as important accomplishments focused on in preschool classrooms and childcare centers. In addition, they also studied effect of music in early childhood classrooms, and recommended it as an environmental feature to motivate and regulate children's behaviour. Although pretend play provides appealing opportunities for developing these social abilities, no studies to date have explored the use of music as a tool to motivate and sustain constructive and social pretend play. Results from their study indicated that within one preschool classroom, more sustained play (with fewer interruptions) occurred when music was played as compared to when no music was played in the background. In addition, significantly more
dyadic play occurred when slower music was played in the background, than when no music was played.

1.8 INTEGRATION OF MUSIC WITH LANGUAGE ARTS IN PRESCHOOL

Music helps young children to synthesize experiences, transit into new activities, calm down during naptime, share cultural traditions, and build self-esteem and a sense of community. It also can improve academic performance in language and math (Gardiner et al. 1996, Gardiner 2000, Deasy 2002).

In 2000 the National Association for Music Education (MENC), Texaco Foundation, NAEYC, and the U.S. Department of Education developed ‘Start the Music’, a series of projects and event to help bring appropriate music education to all U.S. children (Humpal and Wolf 2003). The organization recommends that adults should

- Immerse children in musical conversations while singing, speaking rhythmically, moving expressively, and playing musical instruments;
- Encourage children’s musical responses by smiling, nodding, and expressive sounds and movements; and
- Find way to encourage and motivate children’s playful exploration, interpretation, and understanding of musical sound (Humpal and Wolf 2003).

An ideal music curriculum for the early years would begin with developmental listening. Children should get opportunities to hear the sound of nature and as much of complex language as possible.

Music can add much joy to an early childhood program. Teachers should include it at every opportunity throughout the day, particularly during group meetings and transition time. Singing along with every activity reinforces routine while creating a sense of belonging and community within the classroom. When singing with young children, teachers should pitch their voices high and light, similar to “motheresa” or
baby talk, because children’s voices are physiologically higher and voices are physiologically higher and lighter and we don’t want to damage them (Neelly 2002).

Clark (2002), an internationally known expert on gifted children, so aptly states, “By the environment we provide, we change not just the behaviour of children; we change them at the cellular level”. Children need music every day and every year of their learning lives, and the more complex, the better. Continuing to listen to complex music throughout childhood is as important for brain development as learning to read letters and words. Music has much to offer in the educational settings, even beyond simply touching our feelings. Music can touch minds.

**Musical conversations and learning connections**

Children’s musical conversations may occur naturally throughout their daily routines: in a music center, in a housekeeping center, at transitions, or within a group’s circle time. Adults who nod, smile, encourage, and sing expressively with children stimulate musical conversations. Adult’s musical conversations that foster children’s musical “talk” send the message that music making is an important and valued behavior. In this way music as a critical cultural and developmentally appropriate practice becomes incorporated in children’s routines. Musical conversations include processes that are similar to those in language development. For example, facilitating children’s language development involves communicating with words and facial expressions that are meaningful to the child. (Neelly 2001)

Early childhood education has long been perceived as a vehicle for integrating various development capacities. (Figure 1.3 and Figure 1.4)
Figure 1.3 Developmental characteristics of five to six year old children in music, art, block play and language experiences

**Music**
- Like to play records over and over.
- Able to sit longer.
- Can follow specific rhythm patterns.
- Make dramatic movements.
- Children have a good sense of pitch, rhythm and melody.
- Children are active listeners of music.
- They can match movement of the beat of music.

**Art**
- Create symbols to represent feeling and ideas, represent what is known.
- Create more realistic and detailed work with definite forms and shapes.
- Preplan and than works with care.
- Name drawings as a form of true communication.

**Block play**
- Connect blocks to create structures.
- Can make enclosures, builds bridges and designs decorative patterns and design.
- Create complex buildings, often with many parts using curved and straight lines, around or over obstacles.
- Frequently associate with pretend play.

**Language**
- Children use complex sentences quite frequently.
- They use correct pronouns and words in the present and past tense.
- The average no of words per oral sentence is 6.8.
- The child understands approximately 6000 words.
Figure 1.4 Integration of Music with creative and construction art and language in Balwadi Curriculum

Figure 1.3 and 1.4 gives developmental characteristics of children between five to six years in music, art, block play and language experiences and integrated curriculum of preschool with background music, language, visual and construction art respectively. If these experiences are integrated it gives children the opportunity to think about what they are learning, as they create representation and products that reflect their new understanding. As children manipulate the art material, they learn about the characteristic of the art materials. Integration of music with art and language can foster artistic and linguistic expression through a certain mood, tone, tempo or beat. It can also trigger spontaneous movement. Music and art are forms of non verbal expression. Music time and art time provide good opportunities for children who do not speak. Art talk, art words, musical painting, collage work and take a chalk for a walk with background music helps in all over development of the child. Integration of music with creative art,
construction art and language helps children to express themselves, dramatize, enjoy, experiment, create and have sensory experiences which help to enhance physical, motor, social, emotional, language, creative, cognitive and intellectual development. It makes the child holistic individual.

1.9 SIGNIFICANCE OF THE STUDY

As the scientific study of human development matures, it is not only natural but equally it is necessary to reach beyond understanding the ways humans develop capacities, to study the ways emerging capacities fit into the layer sphere of human undertakings. Music is one of the most significant of those capacities.

Children should listen to music. Parents must understand intuitively that children benefit and their lives are enriched, when music and music training influences them. Yet the systematic study of how music weaves into the fabric of our progress through life is only beginning among both human development specialists and educators (Peery, Peery and Draper, 1987).

Considerable research related to children and music has been conducted in western countries. In India, however very little research has been conducted to see the impact of music in relation to areas of preschool curriculum.

In Indian preschools the use of music as an aid to teaching is a common phenomenon. Music and movement is an essential aspect of Indian preschool curriculum. Research to view and observe the impact of background music on children in preschool is a rare phenomenon. With recent changes in the field of human development and with extra efforts on the part of early childhood educators to apprise the administrators of schools, this scenario is slowly changing. The school authorities have started realizing the value of integrated curriculum in the preschools. Urban preschools have started adapting integrated curriculum but in the balwadis/preschools in urban slums, tribal and rural areas, formal education still is considered important. It is a downward extension of primary education.

In the thirty years of her preschool teaching career, the investigator has had the opportunity to work and experiment with children from urban slums, as well as tribal and rural children who are considered disadvantaged children. While working with these children the investigator has used different approaches and techniques of teaching children. Teaching children between the ages two to eight years has always being a challenge to the investigator. Planning, implementing and evaluating the integrated approach in balwadis/preschools for disadvantaged children with more interesting, stimulating and motivating activities to fulfill
the need of the children is the most challenging job. During the course of experience with balwadi children, it was observed that all children have an ear for music and a definite liking for all musical activities.

The investigator has observed that background music has brought forth the best creative talent and increased the attention span in children when they played with blocks, indulged in indoor and outdoor play and in various other creative activities. Children, by nature are curious and hence are easily distracted from the activity in hand. The investigator has observed that background music has increased the attention span of children to the activity in hand. Children need to be able to focus attention on the specific instructional task. The span indicates the length of time before any distractions interfere with their ability to attend. Thus, attention span indicates the length of time for which a child can focus her\his thoughts on, listen to, or concentrate on a given activity.

While working with children from various economically and deprived groups the researcher felt that, if music is a liked aspect of learning for all children, and if it is enhancing enjoyment, self expression, dramatization, experimentation, sensory interaction and creativity, music can be used as a reinforcer for the all activities of preschool. With this view in mind, the present investigation- *The Impact of Music on Creative Outputs of Children from Disadvantaged Groups in Art and Language Activities* - was undertaken.