CHAPTER III

METHODOLOGY

The present study aims to investigate the impact of music on the creative output of disadvantaged children in art and language activities.

3.1 Objectives of the study

1) To investigate the impact of music on the creative output of disadvantaged children in art and language activities.
2) To study the differential influence of music on the creative output of disadvantaged children in art and language activities in relation to sex.
3) To explore the impact of music on the attention span of disadvantaged children, as they perform the activities.
4) To find out the differential influence of music on the attention span of children in relation to sex.

3.2 Hypotheses

The following null hypotheses were proposed.

1) Among disadvantaged children, there is no significant association for different aesthetic aspects of creative art and construction art in non musical and musical environments:
   a) In creative output of crayon drawing.
   b) In creative output of shapes collage.
   c) In creative output of block play

2) There is no significant association between boys and girls for different aesthetic aspects of creative art in non musical and musical environments:
   a) In creative output of crayon drawing.
   b) In creative output of shapes collage.

3) There is no significant difference between boys and girls for language in non musical and musical environments:
   a) In crayon drawing.
   b) In shapes collage.
4) Among disadvantaged children there is no significant difference for language in non musical and musical environments:
   a) In creative output of crayon drawing.
   b) In creative output of shapes collage.
   c) In creative output of block play.

5) Among disadvantaged children there is no significant difference for attention span in non musical and musical environments:
   a) In crayon drawing
   b) In shapes collage

6) There is no significant sex difference in the attention span of disadvantaged children in non musical and musical environments:
   a) In crayon drawing
   b) In shapes collage

3.3 Operational and conceptual definitions

A. Creative Output:

Operational definition: Creative output is the creative product, a tangible or finished result of artistic creation. Creative output in the present study is viewed as the finished creative art work of an individual child in (a) crayon drawing and (b) shapes collage. The finished sheets of children’s creative art work will be called ‘creative output sheets’ (COS). (c) Block play being a group activity, children’s finished result of creative art construction in block play is considered as creative output.

B. Art Activities: The following art activities were selected for the present study

1. Crayon drawing:

Operational definition: Crayon drawing is among the most popular two dimensional art activities. Crayons are the most basic, easiest tool to hold and can be used to make attractive coloured marks on the paper. It is an art medium familiar to all children. Children between 5 to 6 years of age comfortable with this medium. In the present study, each child is given a white sheet of paper (12 x 10 inches) and a box of crayon containing 12 colours. It is an individual activity. It is called Crayon drawing.
2. Shapes collage:

**Operational Definition:** Collage is a two-dimensional art activity involving selection, organization, arranging materials, and then attaching them to a flat surface. This kind of organization usually results in an interesting design or picture. This collage activity develops control over eye-hand coordination and a sense of balance, size, colour and proportion in children of 5 to 6 years of age. In this study, each child is given geometric and free hand shapes collage with shapes of coloured marble paper (squares, rounds, rectangles, triangles, oval, hexagon, heart and cloud shapes) and fevicol to stick and make composition/design on white sheet of paper in musical and non musical environments. It is an individual activity. The activity is called **shapes collage**.

3. Block play:

**Operational Definition:** Blocks are one of the timeless classic play materials that children have continued to play with concentration. It is a three dimensional construction art activity.

In this investigation, children are provided with various blocks of different shapes, sizes, and colours. Block play is a group activity. The children in the group are free to use their imagination and creativity to make various art constructions in block play. Their art constructions are recorded on video camera.

C. **Language Activities:**

**Operational Definition:** In this experiment, the language output included children’s articulations and speech responses about their art work in all three art activities namely, crayon drawing, shapes collage and block play. In two art activities, (crayon drawing and shapes collage) children were asked questions individually where as in block play; conversations of children about their constructions in group play were recorded on video camera and later transferred on to Digital Versatile Discs (DVDs).
D. **Attention span:**

**Operational Definition:**

The time in minutes for which the child engages himself/herself on a particular activity is referred to as attention span. In the present study, the maximum time required for each activity each day by each child for crayon drawing, shapes collage activity, and each group for block play at each centre is recorded in minutes by the investigator. The children are given freedom to use maximum time (30 minutes) without any restrictions for every activity in no music and music condition.

E. **Disadvantaged Children:**

**Operational definition:** A term to include children from socially and economic disadvantaged groups. All the children selected for the study are from different organizations, which run balwadis for socially and economically disadvantaged children i.e. children from rural and tribal areas, slums, rag pickers children, children of single mothers, fisher folks and construction workers.

G. **Balwadi**

**Operational definition:** Balwadi is defined as a rural pre-primary school which runs economically but scientifically using educational aids, prepared from locally available material. Pre-primary schools in urban slums are also called balwadis. In the presents study all the children were from organisations which run balwadis for socially and economically disadvantaged children.

3.4 **Research Design**

This research will be designed to study the art and language creative output of preschool children from disadvantaged groups vis—a- vis a musical environment while they are involved in activities. The participants will be selected balwadi children (41 boys and 41 girls) between the age group 5 to 6 years from 7 balwadis for disadvantaged children situated in 3 locales of Maharashtra. (5 balwadis in Mumbai and 1 balwadi at Lonavala and 1 balwadi at Talasari).
The researcher will urge the subjects (children) to perform in three activities i.e. crayon drawing and shapes collage and block play in non-musical and musical environments. Musical environment will be created by playing selected music in the background. Data collection will be done during three sessions of two days each, where on the first day; creative output of children in non-musical environment will be collected. This will be followed by musical environment on the second day. Such two-day sessions will be held a week apart for three weeks at each balwadi. All together there will be six sessions per subject. Three different themes will be given each week. First week ‘myself’, second week ‘myself at home’ and third week ‘myself in the garden’. For shape collage activity, variety of coloured marble papers of different shapes will be given. The Creative Output Sheets (COS) will be used to elicit/stimulate language from the children. The maximum time taken by each child for each activity will be recorded in minutes. The COS and the block play (video recordings) will be rated on a predetermined rating scale comprising selected aesthetic aspects of art to denote differential quality of output in two environments. The qualitative and quantitative data will be tabulated, coded and statistically analyzed.

3.5 Schematic Representation of Method of Procedure of Research

The procedural details of the research are represented in Figure 3.1. The research was conducted in three phases. The representation depicts the primary and secondary tasks for the preparation of research, monitoring during data collection, how data was collected and data analysis. Figure 3.1 also shows the other tasks as supportive tasks performed during research.

3.6 Procedural Details of the Research

The elaborated details of the procedure of the research are given in Table 3.1 to give comprehensive picture of the research. As the research was conducted in three phases, in the first phase, pilot study was conducted in which certain tasks were accomplished such as selection of music, selection of art activities, formulation of tools, modification, validation and reliability of tools. The second phase comprised of selection of sample and during last phase data was collected by administration of art
activities, recording attention span and eliciting language from creative output. Other tasks involved were rating the creative outputs of children in creative and constructive activities and coding and analysis of data.
**Phase I**  
**Preparatory Phase**
- Selection of music to create musical environment
- Formulation of tools for art and language activities
- Validation, Reliability, Pilot Testing, and Refining of Rating Scales/Checklist For art and language
- Recording of Attention span

**Monitoring**
- Maintaining record of attendance
- Sample attrition due to absenteeism

**Phase II and Phase III**  
**Data Collection and Analysis**
- Selection of Balwadis & Children
- Administration of art activities in Non musical and musical environment
- Crayon Shapes Block Drawing Collage Play (Individual) (Individual) (Group)
- Recording of attention span
- Recording of children talking about art work
- Organizing, arranging and scoring of data
- Categorizing, tabulating and coding of data
- Data analysis

**Supportive tasks for data collection and analysis**
- Training of teachers and assistants to assist the researcher during data collection
- Collection of performance art sheets
- Recording of block play on video camera and transcribed verbatim
- Asking questions to the children on prepared checklist for language activities
- Organizing and arranging art sheets in portfolios
- Rating the portfolios on scoring tools
- Rating the block play on rating scale
- Rating of language activity on check list
- Categorization, tabulation and coding of rating scores of art activities
- Categorization, tabulation and coding of checklist score of language activities
- Categorization and tabulation of observation

**Figure 3.1 Schematic Representation of Method of Procedure of Research**
Table 3.1 Procedure of Research

<table>
<thead>
<tr>
<th>Time Frame</th>
<th>S. No.</th>
<th>Task</th>
<th>Procedure</th>
</tr>
</thead>
</table>
| Phase I: Preparation     | 1.     | Selection of Music Pilot study| To organise the type of musical environment for the present study, pilot study was conducted in balwadis a and b. 20 children (10 girls and 10 boys) between the age group 5 to 6 years from two balwadis (Appendix A-a) for disadvantaged children were given art activities. A variety of music CDs were played in the background while children performed activities like, drawing, sticking, clay, and block play.  
• The CDs included classical instrumental music, western instrumental, fusion music, vocal music and film music.  
• On the basis of children’s response, 2 CDs of thirty minutes each were prepared.  
  1) Indian Instrumental- CD I.  
  2) Western Instrumental – CD II.  
• For fusion music Fusion Odyssey Vol. one and two were selected. CD III.  |
|                          | 2.     | Selection of art Activities   | To check the feasibility of various art activities and then to standardize the art activities and procedure, during pilot study same group of children were given clay work, collage and crayon drawing, activities in musical and non musical environments. (Appendix A-a).  
• In Crayon drawing each child was given a set of twelve crayons and a white sheet of paper.  
• In collage activity children were given indigenous materials, like cotton, twigs, flowers, seeds, pieces of wool, chocolate wrappers, bindi, chamakis etc. and a white sheet of paper and gum.  
• In collage activity the indigenous material would come out and fall off and was difficult to store and further assess. Hence geometric shapes of different colored marble paper were used for collage.  
• In clay activity each child was given small mass of clay.  
• The artwork of children for clay activity was found to be brittle and breakable. As the assessment of artwork and language would be difficult, so this art activity was not |
selected for the present research.
- So block play activity was given to balwadi children instead of clay activity. in non musical and musical environments.
- Blocks of different colours, shapes and sizes were given to the children to play and construct. Number of blocks included four dozen cubes, two dozen hollow rectangular and square blocks, two dozen rectangular big blocks, two dozen square blocks, four big triangular blocks, two dozen cylindrical, two dozen long block and half dozen archs.
- Block play was recorded on video so it could be viewed for the preparation of scoring tool (rating scale) for assessment.
- Time given was maximum 30 minutes. (refer to fig. 3.2 for schedule for pilot study pg 75).

3. **Final selection**

- For the actual research study 3 art activities were selected:
  1) Crayon Drawing (individual activity).
  2) Shapes Collage (individual activity).
  3) Block Play (group activity).
- It was also decided that the art sheets of children in crayon drawing and shapes collage activity will be called ‘creative output sheets’ (COS).

4. **Development, formulation and Pilot testing of Rating Scales for Art activities**

- Creative output sheets (COS) of children in crayon drawing and shapes collage were given to three professional artists.
- The researcher had devised five point rating scale (Vyavaharkar, 1993). This scale was further tested in the present context and based on their suggestions the researcher revised the five point rating scale to three point rating scale on the basis of aesthetic aspects of art like organization, balance, rhythm, colors and movement these aesthetic aspects of art were operationally defined (Appendix B). This rating scale was considered as final scoring tool for crayon drawing and shapes collage activities. (Appendix C).
- For block play video shooting of children’s play was taken and construction made by the children was photographed.
- The video cassettes were transferred on to DVD’s and were given to three professionals artists to view and help to devise a rating scale for block play.
Based on their suggestions, the researcher devised a three point of rating scale on the basis of five aesthetic aspects of construction art: utilization of space, co-ordination and movement, title suitability, rhythm, and balance and organization. (Appendix C).

Each scale for all three activities was pilot tested, revised and modified. The reliability of rating scale for crayon drawing was, on Cronbach’s Alpha 0.910, on Spearman-Brown Coefficient 0.891 and on Guttman Split-Half Coefficient 0.816 and the reliability for shapes collage was on Cronbach’s Alpha 0.919, on Spearman-Brown Coefficient 0.905 and on Guttman Split-Half Coefficient 0.875. The reliability of rating scale for block play was, on Cronbach’s Alpha 0.941, on Spearman-Brown Coefficient 0.947 and on Guttman Split-Half Coefficient 0.936.

When children were asked questions about their art work on a prepared checklist for language children from balwadi a. were not able to speak and did not respond. Children from balwadi b responded with enthusiasm.

The investigator observed that children were restless during six sessions in non musical and musical environments.

To avoid monotony the art activities were revised as follow: 10 Children were given three themes in three sequences,
1. Flower, flower in a pot, flower in the garden.
2. Vehicle, My vehicle, Vehicle on the road.

The children responded enthusiastically for the theme on myself. So it was decided that theme on myself in the first week, myself at home in the second week and myself in the garden in the third week will be given to children to draw with crayons. In shapes collage activity children were given four geometric shapes: round, rectangle, square and triangle in the 1st week. Hexagon and star in the second week and heart and cloud shapes in the third week.

Children from balwadi b. who took part in pilot study were not considered for the final study.
The art sheets of children were collected and questions were asked.

The checklists were prepared to see if children could spontaneously make a story or a narrative for crayon drawing activity according to the themes.

The responses of children on the checklist showed that they were unable to make story on their art work but they were able to talk about their art work for crayon drawing activity. On the basis of verbal responses of children checklists were modified on the themes ‘myself’, ‘myself at home’ and ‘myself in the garden’.

A checklist was also prepared for shapes collage.

The checklists for crayon drawing and shapes collage were validated. Face validity was established by a panel of six experts in the field and pilot tested. (Appendix D and E).

The method used for the language output of children in the present study for third performance activity, block play was direct observation method in which the researcher was a participant observer. The videocassettes were transferred on DVDs and the investigator and two more experts from human development field viewed these DVDs. The observations of children’s behaviour, the constructions created and their conversations while performing block play in week I, II and III in non musical and musical environment was transcribed by the experts and the researcher to ensure that all details of each session was taken into account. These verbatim were put together and summary of the observation reports was made.

<table>
<thead>
<tr>
<th>6.</th>
<th>Recording of attention span</th>
<th>Attention span was recorded in time in minutes as the children performed the activities on each COS and data recording protocol, the time was indicated.</th>
</tr>
</thead>
</table>
| Phase II (Appendix G-b) | Enlisting Co-operation of Balwadis and selection of balwadis and the sample for the study | Letters of request for co-operation were sent to the authorities of non profit, non governmental organizations run seven balwadis (A,B,C,D,E, F, and G) for disadvantaged children.
Discussions with the person in charge for schedule of research.
Orientation and training of two teachers for assistance from each balwadi.
Meeting with parents to inform purpose of the research.
Two trained research assistants helped the researcher to conduct the study. |
- Totally 94 children between the age group 5 to 6 years from seven balwadis were selected randomly for the study.
- Due to absenteeism, there was sample attrition. Out of 94 children 12 children were not considered for the study as they were absent for more than three times during six sessions.
- The final total sample was 82 children. 41 girls and 41 boys (fig. 3.3 pg 76).

<table>
<thead>
<tr>
<th>Phase III (Appendix G-c)</th>
<th>1. Administration of art activities and data collection at each balwadis in two environments: Non Musical and Musical</th>
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<tbody>
<tr>
<td></td>
<td>• Data collection was carried out at balwadis A,B,C,D,E,F,G for four months.</td>
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<td>• The researcher carried tape recorder, music CDs, blocks, camera, video camera, video cassettes, crayons, and other art material in a vehicle to five balwadis in Mumbai and two balwadis outside Mumbai twice a week for three weeks over a period of four months. (Appendix G-b Locales of research. pg 195)</td>
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<tr>
<td></td>
<td>• At each center for crayon drawing activity each child was given a blank sheet of white color paper and a set of twelve color crayons.</td>
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<tr>
<td></td>
<td>• Three themes were given to draw each week. First week ‘myself’, second week ‘myself at home’ and third week ‘myself in the garden’.</td>
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<td></td>
<td>• After completion of crayon drawing children were given another white sheet of paper for shapes collage activity. (Appendix F-a)</td>
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<td></td>
<td>• A variety of colored marbled paper shapes like squares, circles, rectangles and triangles were given in the first week.</td>
</tr>
<tr>
<td></td>
<td>• To avoid monotony and to aid variety two more shapes hexagon and star and heart and cloud were added in the second and third week respectively.</td>
</tr>
<tr>
<td></td>
<td>• Each child was provided with fevicol to make a collage.</td>
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<tr>
<td></td>
<td>• Final products or the creative output were called Creative Output Sheets, COS.</td>
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<tr>
<td></td>
<td>• After each session, children were asked questions about their COS and their verbal responses were recorded on a prepared checklist for language output.</td>
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<tr>
<td></td>
<td>• Third activity was block play, a group activity.</td>
</tr>
<tr>
<td></td>
<td>• The children were given blocks of different sizes, shapes and color to play. Number of blocks included four dozen cubes, two dozen hollow rectangular and square blocks, two dozen rectangular big blocks, two dozen square blocks, four big triangular blocks, two</td>
</tr>
</tbody>
</table>
dozen cylindrical, two dozen long block and half dozen archs (Appendix F-b)

- Their play, block constructions and conversation during play were recorded on video camera. was transcribed by the experts and the researcher to ensure that all details of each session was taken into account. These verbatim were put together and summary of the observation reports was made.

<table>
<thead>
<tr>
<th>2.</th>
<th>Recording of attention span</th>
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<tbody>
<tr>
<td></td>
<td>- The maximum time required for each activity for each day by each child for crayon and shapes collage activity was recorded by the investigator.</td>
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<tr>
<td></td>
<td>- Start and finish time for each and every child was recorded.</td>
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<tr>
<td></td>
<td>- Maximum time for each group for block play at each center was recorded in minutes by the investigator. It was observed that children played for more than thirty minutes in both environments.</td>
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<td></td>
<td>- For observation and recording of activities, help of two trained research assistants was taken.</td>
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<td></td>
<td>- The children were given freedom to use maximum time for each activity in musical and non musical environments.</td>
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<td>- CD-I, II and III were played interchangeably during musical environments.</td>
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</table>

<table>
<thead>
<tr>
<th>3.</th>
<th>Data collection schedule</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>- Specimen schedule Table 3.2 pg 77.</td>
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<tr>
<td></td>
<td>- Data collection schedule Table 3.3 pg 78.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>4.</th>
<th>Monitoring the data collection procedure</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>- Record of attendance of each child.</td>
</tr>
<tr>
<td></td>
<td>- Two teachers and trained research assistants helped the researcher in distributing art material and blocks in six sessions and also helped in video recording and photo taking.</td>
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<tr>
<td></td>
<td>- The in charge of the Balwadis supervised and helped the researcher to conduct research smoothly.</td>
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<tr>
<td></td>
<td>- Time in minutes was recorded.</td>
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</tbody>
</table>

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<tr>
<th>5.</th>
<th>Organizing and arranging data</th>
</tr>
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<tbody>
<tr>
<td></td>
<td>- The Creative Output Sheets (COS) of children in non musical and musical environment for crayon drawing and shapes collage were arranged in separate portfolios.</td>
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<tr>
<td></td>
<td>- For all seven centres similar portfolios were prepared for each activity. The performance are sheets were arranged according to the themes.</td>
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</tr>
</tbody>
</table>
|   | Wk 1: Myself  
   - Wk 2: Myself at home  
   - Wk 3: Myself in the garden  
   in non musical and musical environments. |   |
| 6. | **Rating the COS on scoring tools** | - The COS were given to three professionals artists for scoring on a prepared rating scale.  
   - In each portfolio the COS for non musical and musical environments were labeled with orange and yellow tags respectively, for the subsequent identification by the investigator. |
| 7. | **Rating the block play on rating scale** | - Block play activities in all centres were recorded on video camera in non musical and musical environments.  
   - Separate video cassettes were used for both environments. Photographs were also taken.  
   - Block play, block construction and conversation during play were recorded by video camera.  
   - The video cassettes were transferred on DVDs and given to three artists for rating on a prepared rating scale.  
   - The investigator and other two experts noted observation and duration of block play and transcribed verbatim.  
   - Maximum time given was 30 minutes. |
| 8. | **Rating of language output on checklist** | - The children were asked questions about their art work in crayon drawing and shapes collage activity on a prepared checklist. |
| 9. | **Coding and Statistical Analysis** | - After three professional artists rated the COS, the scores were they were tabulated and coded according to the aesthetic aspects of art in non musical and musical environments for all children of seven balwadis by the researcher.  
   - The rating of DVDs of block play was done by three artists on prepared rating scale. Data was tabulated and coded.  
   - The language checklist scores and verbal responses of children were also categorized, tabulated and coded. |
Data was subjected to statistical analysis to facilitate interpretations.
Data was analyzed qualitatively for children art work.
The rating scale used for qualitative analysis was three point scales for each aspect of art which depicted children’s art work in Organization, balance, rhythm, colour and movement.
The averages of the scores of aesthetic aspects in three week sessions in non musical and musical environments were taken.
Further averages of three artists’ rating were taken. ‘Paired t’ test was applied to test association of music with each aspect of art in crayon drawing and shapes collage.
Comparison of ‘t’ scores of boys and girls was done to find out impact of music on aesthetic aspects in crayon drawing and shapes collage in relation to sex.
Data was also analyzed qualitative for children’s block play the rating scale consisted of five aesthetic aspect of constructive art: utilization of space, co-ordination and movement, title suitability, rhythm and balance and organization. The averages of the aspects in three week sessions in non musical and musical environments were taken.
Further averages of three artists’ rating were taken. ‘Paired t’ test was applied to test association of music with each aspect of art in block play.
Data for impact of music on language was available from verbal responses in crayon drawing and shapes collage of children of their creative output on checklists.
The test used was ‘Paired t’ test for number of pictures drawn, as reported by the children and word count.
The gender difference was also found out by using same test.
For other verbal responses of children on the questions on checklists frequency of responses in nonmusical and musical environments were reported.
The observation of block play was recorded and reported and categorized and tabulated.
The effect of music on children attention span was analyzed by applying ‘Paired t’ test.
The significance difference between boys and girls for impact of music on attention.
SPSS package no. 12 was used for statistical analysis.
Figure 3.2 Pilot study schedule for: Activity: Crayon Drawing + Collage Work + Block Play

20 children (10 boys and 10 girls) in non musical and musical environments

Week I
- Crayon Drawing
- Shapes Collage
- Block play

Week II

Week III

...
Figure 3.3 Sample Distribution

Total Sample
n=82

Girls=41
Boys=41
Age group 5 to 6 years

Balwadi A
n=10
Boys-6 Girls-4

Balwadi B
n=14
Boys-7 Girls-7

Balwadi C
n=10
Boys-5 Girls-5

Balwadi D
n=11
Boys-5 Girls-6

Balwadi E
n=11
Boys-6 Girls-5

Balwadi F
n=13
Boys-4 Girls-9

Balwadi G
n=13
Boys-8 Girls-5
Figure 3.3 Sample Distribution

Total Sample
n=82

Girls=41
Boys=41
Age group 5 to 6 years

Balwadi A
n=10
Boys-6
Girls-4

Balwadi B
n=14
Boys-7
Girls-7

Balwadi C
n=10
Boys-5
Girls-5

Balwadi D
n=11
Boys-5
Girls-6

Balwadi E
n=11
Boys-6
Girls-5

Balwadi F
n=13
Boys-4
Girls-9

Balwadi G
n=13
Boys-8
Girls-5
Table 3.2 Specimen schedule for each child

<table>
<thead>
<tr>
<th></th>
<th>1st Week</th>
<th>2nd Week</th>
<th>3rd Week</th>
<th>Time in Hrs.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Day I</td>
<td>Day II</td>
<td>Day I</td>
<td>Day II</td>
</tr>
<tr>
<td></td>
<td>Non Musical</td>
<td>Musical</td>
<td>Non Musical</td>
<td>Musical</td>
</tr>
<tr>
<td>Crayon drawing</td>
<td>1 1/2 Hrs</td>
<td>1 1/2 Hrs</td>
<td>1 1/2 Hrs</td>
<td>1 1/2 Hrs</td>
</tr>
<tr>
<td>Shapes collage</td>
<td>3 Hrs.</td>
<td>3 Hrs.</td>
<td>3 Hrs.</td>
<td>3 Hrs.</td>
</tr>
<tr>
<td>Block play</td>
<td>3 Hrs.</td>
<td>3 Hrs.</td>
<td>3 Hrs.</td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>1 1/2 Hrs</td>
<td>1 1/2 Hrs</td>
<td>1 1/2 Hrs</td>
<td>1 1/2 Hrs</td>
</tr>
</tbody>
</table>
## Table 3.3 Data Collection Schedule for Crayon Drawing and Shapes Collage and Block Play Activity

<table>
<thead>
<tr>
<th></th>
<th>Week I</th>
<th>Week II</th>
<th>Week III</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Day I</td>
<td>Day II</td>
<td>Day I</td>
</tr>
<tr>
<td></td>
<td>Non Musical</td>
<td>Musical</td>
<td>Non Musical</td>
</tr>
<tr>
<td>Balwadi A</td>
<td>2-1-09</td>
<td>4-1-09</td>
<td>8-1-09</td>
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