

**Abstract:** The purpose of the study was to examine the uses of play songs in the kindergarten education and factors confronting teachers in the use of play songs in kindergarten teaching in the Sefwi Wiawso Municipality of the Western Region of Ghana. Convenience and Purposive sampling techniques were used to select the participants for the study. In all, twelve (12) teachers from six (6) kindergarten schools in the municipality were sampled and used for the study. Using interview and observation as the main instruments for data collection, it was revealed that a child’s language, cognitive, physical, social, moral and emotional developments are usually enhanced through the use of play songs and its constituent music and movement experiences. It was realized that kindergarten teachers are not conscious of the significance of play songs as an integral part of nurturing their pupils’ total development. It was recommended among other things that the use of play songs in the kindergarten classroom cannot be overlooked, therefore, pre-service training courses for early childhood teachers in the various teaching institutions should include portfolio building of play songs as teaching materials and resources.

**Keywords:** Play songs, Kindergarten, Sefwi Wiawso, curriculum, pre-service

I. INTRODUCTION

Kindergarten education has developed over time from the ideas of a philosopher such as Friedrich Wilhelm August Froebel (1782-1852). He describes the word Kindergarten as “children's garden”. The name kindergarten as chosen by Friedrich Froebel, who is also regarded as the father of kindergarten, was hinged on his development of curriculum and educational methodology for young children and thought of young children as tender plants rather than as miniature adults. In this regard, Froebel felt that a school for young children should be different from a school for older children. He planned many children's activities which are still persistent in our current trend of kindergarten education. Some of these activities include: the study of animals and plants, fingerplays (poems and rhymes which were acted out with the hands), stories, music and art work. In Ghana, Kindergarten schools were first established by the missionary bodies, notably, the British Basel Mission, which attached Kindergartens to some of their primary schools and later by other missions such as the Wesleyan mission. Later, the government joined in the establishment and operation of kindergarten education (Rivera, 2009).

Kindergartens are publicly and privately-operated programmes for children from the ages of 4–6 years. The first formal declaration to address early childhood education came in the form of the Gold Coast Colony Education Department Schedule of 1930’s which included a syllabus for infant classes as a part of the primary schedule. This syllabus included instruction based on games, physical exercises, spoken English, singing and Arithmetic (Morrison, 2000, cited by Rivera, 2009).

In 1954, the Convention Peoples Party Women's Association under the leadership of the late Helena Cudjoe established six day-care centres to commemorate the ascension of the Queen Elizabeth II to the British throne. However, those day care centres were meant to be custodian of the children of working mothers, and were therefore, registered by the Department of Social Welfare (Ampadu & Ofosu, 2007).

Similarly, the educational act of 1961 in Ghana placed all centres under the care of the Ministry of Education (MOE), so in 1965, a nursery unit was established in the MOE to facilitate registration, control and evaluation of nurseries and kindergartens and train personnel for the sector. Still, recognizing the importance of the early years in the life of the child, in 1969, a National Nursery Training Centre with a model nursery/kindergarten was established with technical and financial assistance from the Danish Government to take charge of the training of early childhood personnel (Morrison, 2000 as cited by Rivera, 2009). Apart from this, there were some educational reforms and reports that significantly made kindergarten schools inevitable in the Ghanaian society. One of them is the Djobo Educational Report of 1974 which emphasized kindergarten education as being desirable, not only for children in the cities and urban centres, but also throughout the country for all children (4-6) before formal schooling. Subsequently, model nursery and kindergarten schools were opened for three-year old in the regional and district headquarters of the Ghana Education Service. This was done primarily to offer the pupils at the Nursery Training Department of the unit some practical experience for their child-study programmes. The main aims of the establishment of the kindergarten were:

1. The need to enhance the development of the child: Early childhood is a crucial stage of life in terms of a child's physical, intellectual, emotional and social development. Growth of mental and physical abilities
progress at an astounding rate and a very high proportion of learning takes place from birth to age six (Kagan et al., 1995). It is a time when children particularly need high quality personal care and learning experiences (Expat Web Site Association Jakarta, 2010). According to UNICEF (2011), many children do not reach their full human potential because of their families' income status, geographic location, ethnicity, disability, religion or sexual orientation. They do not receive adequate nutrition, care and opportunities to learn. These children and their families can be helped. It is their right to develop as well as to survive. Good nutrition, health, consistent loving care and encouragement to learn in the early years of life help the children to do better in school, be healthier, have higher earnings and participate more in the society. This is especially for children in poverty. A good foundation in the early years makes a difference through adulthood and even gives the next generation a better start. Children have the right to grow up in an environment in which they are enabled to reach their full potential in life. It is the duty of parents, other caregivers and family members, communities, civil society and governments to ensure that these rights are respected, protected and fulfilled.

2. Socialization and enculturation: Socialization is the process of individual’s interaction with others in the human group. Hand in hand with the concept of socialization goes with the process of enculturation. Enculturation takes place within the socialization process, as the individual is fitted into his culture by accepting as his own norms, values, and attitudes of the group he interacts. This is to say that in Early Childhood Education children are taught to socialize with their peers and as a result learn to fit into the culture of their societies (Howe & Mercer, 2010).

3. Cognitive Development: Consistency in the preschool programme can significantly impact a child's cognitive development. High quality early childhood development programmes that provide developmentally appropriate curricula, enable children to develop specific cognitive skills at the appropriate age. Developmentally appropriate curricula help children develop cognitive skills through a developmental continuum. This is because the curricula build on children's existing skills and knowledge to help them acquire new skills. In addition, curriculum programmes that incorporate developmental objectives ensure children follow a scope and sequence of age-appropriate developmental milestones throughout their time in the programme.

4. Language development: According to Davis (2010) Language development occurs at a rapid pace in children between the ages of one and five years old. Children who are secure in their environment and with the people around them are more likely to engage in frequent, age-appropriate conversations. Davis continues that daily interactions such as these lead to more advanced language skills by promoting vocabulary development and conversational skills. Activities such as daily group discussions, finger plays, songs, and read-aloud, help children develop the fundamental language skills they will continue to build on throughout their lifetimes. Speech development is one of the first tools that a child will demonstrate in his/her lifelong education. Wordlessly at first, infants and toddlers begin to recognize familiar objects and to formulate the laws that systematically govern their properties. With encouragement through books and interaction, toddlers soon pick up vocabulary (Expat Web Site Association Jakarta, 2010).

In line with the above reasons, the curriculum, which recognizes the principle that children at this age learn by 'doing' is drawn. Children are therefore provided with activities that require their participation in all learning activities. In Ghana, the curriculum for the kindergarten is designed with important consideration of the curriculum and its relationship with methods. The method used to transmit the content has as much influence on what pupils learn as does the content. Candidly speaking, and generally known, educationists all over the world have realised that music and dance give educational experiences which the individual needs for his or her physical, mental and emotional development. This paper unravels the role of play songs in kindergarten education and highlights the factors confronting teachers in the use of play songs in kindergarten teaching in the Sefwi Wiawso Municipality of the Western Region of Ghana. This is because, in Sefwi Wiawso Municipality, where this research was conducted, it was pre-observed that the kindergarten teachers do not use play songs in their classrooms, thereby rendering their teaching and learning not dull. It was therefore important to find out the extent of their competencies in the use of play songs. The study also sought to investigate the methods employed by Sefwi Wiawso Municipality kindergarten teachers in their teaching and learning deliveries.

II. THEORETICAL FRAMEWORK

The crux of the paper was informed by Piaget's stages of development as used in the work of Feldman (2004), and which describes how children gather and process information. The stages are the Sensory-motor stage (0 to 2 years), Intuitive/Pre-operational stage (2 to 7 years), Concrete operational stage (7 to 11 years) and the Formal operational stage (11 to 16 years) (Neaum, 2010). Kindergarten children who were the participants of this study fell within the intuitive/pre-operational stage. According to Neaum (2010), the intuitive/pre-operational is the stage where children develop language and increasingly
use it to think and communicate. It is a time the child is maximally ready to learn language which can comfortably be done by engaging or teaching those songs and rhythmic rhymes (Sprinthall, 1994). Their learning at this stage is “intuitive and that frees them to be experimental regardless of reality” (p.107). In fact, teachers use their knowledge of child development and learning to identify the range of activities, materials and learning experiences that are appropriate for a group or individual (NAEYC, 2008). These developmental characteristics and music experiences of young children require teachers who are knowledgeable in children’s learning behaviour and can integrate this knowledge base to create the appropriate learning environment for children.

Furthermore, the study was also underpinned by the theory of how young children learn propounded by Vygotsky and used in the works of Berk (1994) and Neaum (2010) who explained the main theme of Vygotsky’s work as a social interaction that plays a fundamental role in the development of cognition. He explains that cognition is the mental processes involved in gaining knowledge and comprehension, including thinking, knowing, remembering, judging, and problem-solving. The theory clearly has the implications for the way in which one understands how children learn. It requires a learning context in which children and adults are active and involved in social interaction. Neaum noted that interaction needs to be based on a good understanding of both the learners’ current level of understanding and their next step in learning. “Vygotsky developed the idea of a zone of proximal development to explain this process. He suggested that a child has two stages of development: their present level of development; and the next step that can, as yet, only be achieved with a more knowledgeable other’s [an adult] help. The more knowledgeable other [often an adult] needs to support the child's learning until they can achieve the next step alone” (Neaum, 2010, p.100).

Based upon this same theory proposed by Vygotsky, Doolittle (1997) insisted that “...with appropriate adult help, children can often perform tasks that they are incapable of completing on their own” through “scaffolding-where the adult continually adjusts the level of his or her help in response to the child's level of performance” (p.3). The understanding of child development and learning during early childhood serves as a tool for early childhood educators and encourages them to provide the necessary help to children in their learning processes.

III. RELATED LITERATURE

Many researchers have reported the benefits of music to a child's development (Channon, 2004; Hsiao-Ching, 2015; Hallam, 2010). A child’s language, cognitive, physical, social and emotional development; all may be enhanced through music and movement experiences. This is commented by Dodge and Colker (2000) gave exposure on how scholars value music as a significant tool for developing the total wellbeing of a child:

Music is a valuable tool for helping children to acquire content knowledge and make sense of their experiences. Education scholars have noted that educational delivery should target the development of the totality of the individual including the cognitive, affective and psychomotor dimensions of the individual. Music educators have noted that music and movement enhance the development of the child’s cognitive ability as well as his/her affective and psychomotor domains. An early childhood programme that includes music and movement provides an outlet for children's energy and high spirits, and this benefits them to develop in a number of ways. (p.244)

From a very young age, children respond to a wide range of musical and rhythmic sounds they have sung and moved to songs at home before coming to school (Mayesky, 2002). This is because music education for young children involves a developed mentally appropriate programme of singing, creating, playing of instruments, moving, listening and responding to visual or verbal representations of sound. In this case, the content of such a programme should represent the music of various cultures in time and place. It is gainsaying that using music (play songs) in early childhood education creates a foundation upon which future music learning is built (Campbell, 1995). These experiences should be integrated into the daily routine of children. In this way, enduring attitudes regarding the joy of music-making and sharing are developed. Indeed, play songs are very important for the early development of children's co-ordination, and is important for their physical development since children sing while sitting, standing, moving, running, dancing and walking like soldiers. Many scholars link the child's development to music and music-making. For instance, Murphey, (1992) talks about music and language development:

Language development is viewed as one of the benefits of music by some researchers. Songs appears to precede and aid the development of language in young children. A growing body of research indicates that the musical babbling produced by infants, and returned by parents, is extremely important in the development of language in young children. (p.7)

Like Murphey, Hipwell (2011) explains that music helps the development of the brain's language skills, thus, singing can help young children to improve their vocabulary and pronunciation. In fact, anyone who can learn to speak has the potential to learn to sing. Learning to sing is a process and like learning to speak a language, that process is best nurtured in early childhood when the joy of singing motivates exploration without fear of failure (Heyge &
expressing emotions. Children can benefit from song writing exercises in which they express and process personal thoughts and emotions (Thurber et al., 2010). To Thurber et al., listening to and creating music can be an avenue for children to have fun and relieve stress. It can soothe, calm, excite, and inspire children. According to Maysky (2002) music gives children endless opportunities to express feelings and emotions. The way in which children express themselves through music reveals much about their feelings and thoughts. This is why Broman (1982) had pointed out that listening to soothing music allows children to respond rhythmically to relax emotionally and release tensions through appropriate behaviours. Children express thoughts and emotions through music in a fun and enjoyable way, otherwise, Manford (2007) would not have emphasized that music especially can reach the spirit of man as it relates to those feelings for which there can be no verbal description.

Musical performance fosters a child's self esteem, which in turn can have a positive impact on his social skills. According to Thurber et al. (2010), participating in music ensembles can help a child to know how to work as a team. Teachers can use music activities to encourage positive social interactions between children. Early childhood is the time when children learn a lot about their world primarily through the process of musical play. Music is a social activity that promotes togetherness between individuals and cultures, and also contributes significantly to the building of interpersonal relationships. Jackman, et al. (2014) stated that music and movement activities have the abilities to energize, soothe and enhance children's expression of feelings and sharpen their awareness for others. She further stated that as children develop their social competencies, they become very concerned about rules and fairness which enables them to enjoy singing games, playing musical instruments and work well in both small and large groups. Through music making, children learn to interact, cooperate with others, share, accept rules of both leader and follower and enjoy sense of community. Children singing collectively and the delight of holding hands and moving together promote a bonding with the community through music.

Developmentally appropriate music experiences have a positive moral impact on children.

Lee et al. (2008) argued that music can be used by adult to manage the children's behaviour. They made further statement that “music can be used to give kids an outlet for conflict, frustration or sadness. Singing songs that have sacred text or words have a positive moral development. Guth, (2006) highlighted on the fact that children who are mostly engaged in music making are less likely to become involved with inappropriate habits like drinking alcoholic beverages or drug abuse. In the same way, Nzewi (2003) also explained that education in the ethical behaviour and moral virtues of an African society is embedded in musical arts practices. He further emphasized on how ethics is explicitly transmitted in the stories and songs while codes of behaviour during performances impact moral responsibility.
Also, in terms of auditory discrimination, Barker (1999) commented:

One of the most important abilities music and singing stimulate is auditory discrimination. This is important for children, and vital for children with difficulties such as children with Down syndrome. Singing music is essential to the development of children's imaginations and their ability to express ideas in words, music, dance and gesture. (p. 17)

From about two (2) years of age, children begin to be able to imitate tunes more accurately and sing with other children (Moog, 1976). In this regard, with the selection of songs, teachers should be aware of the range of the songs and the difficulties of the songs so that they are within the reach of the children (Nketia, 1999). Macdonald (1979) emphasized why the range of the tones in the music must be one of the most important factors in choosing songs for children. According to him,

Children feel comfortable when they sing songs with wide ranges. The pitch of their spontaneous singing can be quite extensive from A flat below middle C to the C sharp an octave above middle C. As children mature, the ranges can be increased: children who are comfortable singing can be introduced to songs with greater range. Songs with descending intervals and few wide skips in the melody are more easily sung by young children. The repertoire chosen for singing should be progressive in its demands upon the voice, particularly in terms of voice range. It is best to concentrate on tunes of limited range and to avoid repertoire with wide leaps. (p. 11)

In Kindergarten education, play songs may be used to serve as a means for teachers to facilitate the accomplishments of nonmusical goals (using music to teach other subjects). In teaching of numerals and languages in kindergarten, a teacher can use a play song to teach the children. According to Batema (2011) music goes along well with movement activities, and songs can teach mathematics principles or other topics. Music is a creative and motivating activity, and it encourages children to participate and learn about a particular subject. A song brings the concepts of a lesson and helps students remember what they have learned. Music and song stimulate creativity and help provide a positive attitude towards school (Harris, 2002).

IV. METHODOLOGY AND PROCESS

The paper which was rooted in the qualitative research paradigm used case study as the design. There are a number of kindergarten schools in Sefwi Wiawso municipality but six schools were conveniently and purposively sampled in order to obtain a manageable sample of the study participants. The six kindergarten schools from the municipality selected for the study were, WATICO Demonstration Kindergarten, Dwenase Methodist Kindergarten, Asawinso Methodist Kindergarten, Boako R/C Kindergarten, Bedii M/A Kindergarten and Ntrentreso M/A Kindergarten. Each of these schools was selected based on their location. Both rural and urban profiles were used in the selection. For instance, Watico Demonstration Kindergarten is located at Wiawso College of Education Compound Sefwi Wiawso town while Dwenase Methodist kindergarten is at Dwenase Methodist Church compound, which is about 400 meters to River Tano bridge constructed on Wiawso-Asawinso road. Dwenase is a suburb of Wiawso and is a central business centre of Sefwi Wiawso and its surrounding towns and villages. Asawinso Methodist Kindergarten is a semi-urban setting school which is located on Asawinso Methodist primary school compound. Asawinso is described as central business town in Sefwi because of its location and large market centre. About seventy percent (70%) of the people in the community are traders. It is located about twenty five (25) kilometres to the North West of Sefwi Wiawso. Boako Roman Catholic Kindergarten is also a semi-urban setting school which is located on Boako Roman Catholic Church Compound and is behind Bank of Ghana Sub Office. Boako is a big farming community in Sefwi Wiawso Municipality. It is about 18 kilometres from Sefwi Wiawso and lays midway on Wiawso-Asawinso road. Also, Bedii Municipal Assembly Kindergarten is a rural setting school. It is located on Bedii Municipal Assembly Primary School compound. Bedii is a small farming community in Sefwi Wiawso municipality. It is about 12 kilometres from Sefwi Wiawso. Ntrentreso Municipal Assembly Kindergarten is also a rural setting school which is located on Ntrenteso Municipal Assembly Primary School compound. It is also a small farming community in the Sefwi Wiawso Municipality. It is about 12 kilometres from Sefwi Wiawso and lays midway on Wiawso-Bekwai road. Participants were a total of 12 teachers drawn from six conveniently selected schools in the municipality. In order to get the needed data for the objectives, interview and observation were used as the main instruments. All the teachers in the schools were interviewed to elicit information on the factors confronting them on the use of play songs in their classroom. This interview was done according to schools. The two teachers from each school were interviewed together as scheduled with them. Their interactions with the pupils in the class were observed consistently over a period of six months. Each school was visited five times within the period in order to observe and examine how play songs are used in the classes. Pupils were also observed at playgrounds in order to see how they use play songs during recreation.

V. DISCUSSION OF FINDINGS

In trying to examine the uses of play songs in the kindergarten classroom, the researchers sought to find out how often they use play songs in teaching of Mathematics (Numeracy), Languages (Literacy), Environmental Studies and also during
recreational periods. It became clear from the observation that respondents lacked the repertoire of play songs to teach the various disciplines that involved language acquisition and cognitive development. Teachers indicated in the interview that they have few play songs involving parts of the human body which assist them to teach the names of the body parts but they have none for teaching Mathematics. However, they agreed that play songs for Mathematics will be helpful to make the pupils develop their numeracy skills with ease. This supports what Campbell (2002) suggested that mathematics can be taught through music. Children can chant or sing to solve addition, subtraction, multiplication, or division problems with familiar tunes. According to Ampadu and Ofosu (2007), children encounter mathematics very early in their lives as they interact with their environment. These encounters build in them great enthusiasm and curiosity. The early childhood educators can get children to learn rapidly and develop understanding when mathematics lessons are made enjoyable and interesting. Mathematics at this level is “doing” or activity oriented. Whilst the children sort, match, pair, order, count, compare, measure and draw conclusions through games, rhymes and songs, they are laying a solid foundation for more exciting encounter with further mathematics in later years (p. 147).

One teacher for instance said this:

_When the songs involve actions, the pupils are able to participate fully. It will therefore be very significant if we get more play songs on Mathematics, because we need to remove the fear of Mathematics from the pupils (Respondent A)._  

According to respondents, play songs are great way to teach new language to youngsters. This corroborates what Devon (2011) postulated about songs of children that when children do not understand all the lyrics in a given song, they will still be excited to sing, when you have songs with simple lyrics that kids can dance and do gestures to, children sing and learn so quickly. It became very clear that kindergarten teachers do not have an idea of what play songs could do to enable them use it in their teaching. One teacher for instance retorted:

_I am happy you have explained what play songs are, and their impact on children’s learning. We actually don’t have any idea. We just choose any song where necessary but we have not been much particular in terms of what we do in the class. We have never used any play songs in the teaching of environmental studies and science; we have never used songs in most of our teaching. It is our wish that we get such teaching materials available to help us. (Respondent B)._  

Another respondent said:

_There are many songs we use but it seems we are not focused on whether the songs are teaching particular skill or not. I usually use songs; some about animals, some about parenting and some about food but they are all geared towards learning names of objects and animals but if it is a play song at all, it comes out unconsciously (Respondent C)._  

Indeed, some scholars talk about songs that teach names of animals. For example, Batema (2011) postulated that there are many songs that teach about animals and the sound they make or action they do. According to him, these songs are used to introduce the lesson about different animals, where they live and how they sound or act. Similarly, Anderson and Lawrence (1998) are of the view that a song titled “Six Little Ducks” can be used to teach a topic like animals found around water. An example is_Afrafrantɔ ketewa fɛɛfɛ_ (A beautiful butterfly) in the Akan language of Ghana.

### Song 1: Afrafrantɔ ketewa

<table>
<thead>
<tr>
<th>Akan Text</th>
<th>English Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Afrafrantɔ ketewa fɛɛfɛ</td>
<td>A beautiful butterfly</td>
</tr>
<tr>
<td>Obetu akɔ soro</td>
<td>It is about to fly up</td>
</tr>
<tr>
<td>Otukɔ na otuba</td>
<td>It flies to and fro</td>
</tr>
<tr>
<td>Aboa ketwa fisfis</td>
<td>A beautiful insect you are.</td>
</tr>
</tbody>
</table>

It was also noted that teachers are not given refresher courses or in-service training to update their knowledge on new trends of teaching kindergarten pupils. Of course, this is one of the factors that make teachers ignorant. It was also noted that teachers always encourage their pupils to use musical games or play songs at the playground during recreational period. This assertion supports what MENC (1999) had observed. According to MENC (1999), every child has the potential for
clearly, it emerged from the study that the teachers do not address specific concepts in the classroom. This is because, early childhood teachers. Teachers equipped with those texts.

One of the things the researchers found out was the status of musical training the teachers had during their pre-service programme. The essence was to document some of the factors that have made it difficult for teachers to use the play songs. The study revealed that most of the teacher respondents had no training on early childhood curriculum during their pre-service training. The response of the majority supports what Ghana National Education Campaign Coalition (GNECC, 2012) observed. GNECC (2012) stated that early childhood education faces many challenges including lack of trained teachers, poor infrastructure, poorly developed teaching and learning materials and issues regarding the implementation of language policies and others. The teachers did not know the required method that would make significant impact on kindergarten children’s learning. One respondent said that

The early childhood curriculum they studied at the training college during the Untrained Teachers Basic Education (U.T.D.B.E.) programme was only one semester course and it was one of the courses in educational studies and the course title was Methods of Teaching Early Childhood Curriculum (Respondent D)

It was clear that what they received at their training was not enough for them to handle kindergarten children. The finding is consistent with the observation of Bainger (2007). Bainger had observed that teachers do not feel confident in teaching of music in early childhood settings because the curricula frameworks for early childhood music education are deliberately broad, and in many cases are nothing short of vague, with little in the way of practical suggestions to guide teachers. This has resulted in unsatisfactory provision of music education in early childhood settings in Australia. Amanah and Adum-Atta (2007) also support what Bainger had reported earlier within the same year that one of the problems confronting the teaching of music is the lack of skills required for the teaching of materials in the music and dance syllabus for the basic school by teachers. Additional discussions with the teachers revealed that they do not have enough rhyme books that contain some tunes that are credible to be used to teach pupils. Nketia (1999) had observed some of the problems teachers face in selection of songs and suggested that songs should be drawn from traditional and contemporary repertoires. We agree with S. Nketia because the pupils already know the songs that relate to their environment as well as their daily activities. Tapping what they already know will be significant as they will know the meaning of the song and the texts.

According to Schippers and Grant (2016), Odena and Welch (2009) made music training a requirement for all early childhood teachers. Teachers equipped with those songs. The study revealed that most of the teacher respondents had no training on early childhood curriculum during their pre-service training. The response of the majority supports what Ghana National Education Campaign Coalition (GNECC, 2012) observed. GNECC (2012) stated that early childhood education faces many challenges including lack of trained teachers, poor infrastructure, poorly developed teaching and learning materials and issues regarding the implementation of language policies and others. The teachers did not know the required method that would make significant impact on kindergarten children’s learning. One respondent said that

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skills would be bound to bring them to the children in Early Childhood Education because both teachers and children love and benefit from music making. Adequate time should be allocated to music in pre-service training courses so that early childhood teachers gain knowledge, skill and understanding to implement quality music education in early childhood settings. Early childhood teachers can also use their musical knowledge to accomplish nonmusical goals when music is used across the curriculum through singing of play songs or musical games.

The following sample plans for playsongs can be adopted by kindergarten teachers to facilitate learning of specific concepts as pupils learn to perform musical games and playsongs.

**Sample Plan 1**

**(a) Playsong Text**

<table>
<thead>
<tr>
<th>Ewe Text</th>
<th>English Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Atukpa deka ele akpata me 2x</td>
<td>There is one bottle in the room 2x</td>
</tr>
<tr>
<td>Atukpa deka wo ga tso deka kpi</td>
<td>If there is one bottle and one is added to it</td>
</tr>
<tr>
<td>Ele atukpa eve ele akpata me</td>
<td>They become two bottles in the room</td>
</tr>
<tr>
<td>Atukpa eve ele akpata me 2x</td>
<td>There are two bottles in the room 2x</td>
</tr>
<tr>
<td>Atukpa eve wo ga tso deka kpi</td>
<td>If there are two bottles and one is added</td>
</tr>
<tr>
<td>Ele atukpa eto ele akpata me</td>
<td>They become three bottles in the room</td>
</tr>
<tr>
<td>Atukpa eto ele akpata me</td>
<td>There are three bottles in the room</td>
</tr>
</tbody>
</table>

**(b) Musical Score**

**(c) Teaching and Learning Sample Plan**

**Objectives:**

1. The pupil will sing the song titled *Atukpa de ka*.
2. The pupil will exhibit the skill of counting numerals.

**Teaching/Learning Materials (TLMs):** plastic water bottles, clappers, shakers, drums

**Introduction:** Sing the song through paying attention to good singing, posture, diction and phrasing.

**Activities**

1. Lead pupils to go through the pronunciation of the words of the song.
2. Discuss the meaning of the song through questioning.
3. Sing the entire song through to the end for pupils to listen.
4. Sing the song in phrases and ask pupils to repeat it three or four times.
5. Sing the entire song through again and ask pupils to repeat it.
6. Accompany the song with the available percussion instruments.
7. Place about ten plastic water bottles on a desk and ask pupils to sing the song as the bottles are added on.
8. Call some of the pupils to individually pick the bottles as the song is being sung by the whole class.

**Evaluation:** Ask pupils to sing the song with the percussions through to end the lesson.

**Sample Plan 2**

**(a) Playsong Text**

<table>
<thead>
<tr>
<th>Ewe Text</th>
<th>English Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>A zanno Noma</em></td>
<td>Learning is interesting</td>
</tr>
<tr>
<td>Zanno nomaa</td>
<td>Learning is interesting</td>
</tr>
<tr>
<td>Ye zaa ye waa, keti zanii</td>
<td>All of you come for us to learn</td>
</tr>
<tr>
<td>Zanno nomaa yee</td>
<td>Learning is interesting</td>
</tr>
</tbody>
</table>

**Song 6: A zanno Noma**

**Ewe Text**

- *A zanno Noma* yee
- Zanno nomaa
- Ye zaa ye waa, keti zanii
- Zanno nomaa yee
Zanno nomaa

<table>
<thead>
<tr>
<th>Ye zaa ye w  ke ti zanni wa lie</th>
<th>Learning is interesting</th>
</tr>
</thead>
<tbody>
<tr>
<td>Teacher, doctor, nurse, manager</td>
<td>Teacher, doctor, nurse, manager</td>
</tr>
</tbody>
</table>

(b) Musical Score

(c) Teaching and Learning Sample Plan

Objectives:

1. Pupils will understand the concept of repetition in music.
2. Roleplay the professions mentioned in the song.

Teaching/Learning Materials: Drums, Bells, Clappers, Costume for various Professions e.g. Nurse, Doctor, Manager, Banker, Trader.

Introduction: Lead pupils to sing through the song with the available musical instruments.

Activities

1. Discuss the various Professions to be adopted in the song.
2. Discuss the roles to be played by selected pupils.
3. Discuss the costumes to be used.
4. Guide pupils on how they would play the roles they have chosen.

1. Ask pupils to sing the song through while the selected individuals dramatize.

Evaluation: Ask questions on the importance of the various professions dramatized.

VI. CONCLUSIONS AND RECOMMENDATIONS

The results of the study showed that kindergarten educators find it difficult to use play songs in teaching due to the type of training they had during their pre-service period. It is obvious that most of the teachers who are handling the children at the kindergarten level were ignorant about the use of play songs in enhancing the total development of the kindergarten children. They lack musical knowledge that could help them to incorporate music into other subjects in the kindergarten curriculum. Indeed, there is lack of in-service training or refresher courses for these teachers to update their knowledge on the current trend of kindergarten teaching. Kindergarten teachers in Sefwi Wiawso municipality do not have enough play songs that characterize concept teaching in all the disciplines in the early childhood curriculum. We recommend that training of early childhood teachers at the pre-service level should include music repertoire or music portfolio building. This portfolio will include a variety of play songs that will equip the teacher trainees to apply them appropriately. This seems to suggest that the training of early childhood educators should include divergent approach to the delivery of musical learning experiences for children. According to Odena and Welch (2009), music training should be a requirement for all early childhood teachers. Teachers equipped with those skills would exhibit and use them to nurture the children in the Early Childhood Education because both teachers and children love and benefit from music-making (singing and movement). It is also recommended that workshops, seminars and in-service training are organized regularly on school, circuits and district bases for teachers in early kindergarten to update them on current development in early childhood education. All workshops and seminars organised by the Ghana Education Service (GES) for early childhood educators should include how to incorporate play songs in teaching and learning in their classroom.
REFERENCES


