



Sound exploration as a small group activity in a Finnish daycare

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The objective of this bachelor's thesis was to create a small-group activity for 4-to-6-year-old children which was about exploring sounds and music with modern music equipment. The thesis is activity based and it was done in cooperation with working-life partner, a Finnish daycare. The activity was implemented in the daycare setting and it was aimed to create a joyful and exciting atmosphere for the children to explore the world of sounds.

The theoretical framework consists of Curriculum for Early Childhood Education and Care (ECEC), art education, sound and music education, development of 4-6-year-olds (which includes areas of emotional, motor, and musical skills), sound and music exploration, and small-group activity.

The thesis process consisted of designing the activity and implementing it in the daycare setting with having 6 separate sessions. The sessions consisted of recording, manipulating, and playing with recorded sounds. Parts of the sessions were captured into a video which was further edited into a summary. The summary was shown in the daycare as a premiere event, and it was sent to the guardians of the children.

The outcome of the activity was measured by observing the children and asking verbal feedback from them and the working-life partner, which was in this case a teacher of the daycare. The outcome seemed very positive and there was joy and excitement during the sessions. The children seemed to be inspired of exploring the recording, manipulation, and playing with the sounds and they seemed to be interested in the modern music equipment and technology.

Keywords: Sound exploration, Early childhood education, Small-group activity, Music education.

Contents

1	Introduction	5
2	Background	6
2.1	Activity-based thesis	6
2.2	Aim and purpose	7
2.3	Working-life partner	8
2.4	Collecting feedback	8
2.5	My personal background	9
2.6	Ethical review	9
3	Theoretical framework	11
3.1	Curriculum for early childhood education and care	11
3.2	Helsinki's curriculum for ECEC	12
3.3	Art education of children	13
3.4	Music and sound in early childhood education	14
3.5	Emotional and motor skills development of 4-6-year-old children	16
3.6	Musical skills of 4-6-year-olds	17
3.7	Exploring sound and music	18
3.8	Small-group activity	19
4	Implementation	20
4.1	Activity	20
4.2	Sessions	22
4.3	Preparations	23
4.4	Starting routines	24
4.5	Observations	25
4.6	Editing video summary	27
4.7	Video premiere	28
5	Feedback and evaluation	28
6	Conclusion and discussion	30
6.1	Goals and professional growth	30
6.2	Development ideas	31
	References	33
	Figures	35
	Appendices	35

1 Introduction

This thesis paper concludes my studies as a social services worker and early childhood educator in Laurea University of Applied Sciences. The thesis project is activity-based, and it was conducted in cooperation with a working-life partner: a Finnish daycare center.

The aim of the thesis was to create an experience that might bring joy to the participating children by offering them an opportunity to record, manipulate, and play with sounds by themselves, in their own ways. Furthermore, the aim was to help the children feel encouraged to participate in the group activity and potentially be inspired of it. In addition, this type of activity serves as an early opportunity to familiarize oneself with modern music technology and methods used in such fields as music, TV, cinema, and games. After all, sometimes it only takes a little bit of instruction and play to set foot in the vastly unexplored part of life, namely, that of sounds and music. The outcome of the project was measured by actively observing the children and collecting verbal feedback.

The project was designed in a theoretical framework, and the approach was based on the National Core Curriculum for Early Childhood Education and Care (ECEC) of the Finnish National Agency for Education as well as on the ECEC curriculum of the city of Helsinki. In addition to the ECECs, the theoretical framework consists of selected literature in art education, music and sound education, development of 4 to 6 years old children, sound and music exploration and small-group activity. My personal aim as a future early childhood educator was to further study and learn about creating small-group activities with music and sounds as the instrument.

In Finland and many other countries, music is a central part of the early childhood education, and the vast majority of methods are usually rooted in traditional music activities. In this project, however, creativity was pursued by approaching music and sounds from a fresh perspective, one in which the equipment is modern and differs from the traditional. Moreover, by using a novel approach, it is to be hoped that researchers in early childhood education and similar fields are encouraged to explore new ways of conducting research and designing children's education.

2 Background

In this chapter, I will go through the background of the thesis: the definition of an “activity-based” thesis, the aim and objective of the project, collecting feedback, introducing the working-life partner, and my own background in relation to the activity.

2.1 Activity-based thesis

My thesis is an activity-based functional thesis which is based on a small-group activity with children aged 4 to 6 in a daycare setting. An activity-based thesis differs from regular research-based theses simply in the way that the activity-based thesis contains an implementation of an activity as the central point of research. I chose functional thesis as a method because the main focus is designing an activity, implementing it and figuring out whether the designed activity works or not, by observing the participants of the activity and asking for a feedback. Designing the activity and implementing it makes the thesis functional and thus, made it the right method to use for this thesis.

The goal of an activity-based thesis often relates to improving the working life, aiming to develop, guide, or arrange a practical work setting. Activity-based theses usually involve a client to whom something is prepared, for example, a book, guide, movie, exhibition, development plan, or some other output, like a product or project. Hence, it can also involve planning and implementation of an activity. (Vilkka & Airaksinen 2003).

Cooperatives of the project agree to a common goal, and they aim to achieve it upon an appointed time and with the appointed resources. An important factor of managing the project is creating a project plan and staying true to it. (Vilkka & Airaksinen 2003).

The research part of an activity-based thesis usually involves steps such as defining the suited target group or collecting missing information to support the activity part of the thesis. Thus, an activity-based thesis consists of two parts. It consists of the activity part, as well as of the thesis report which purports to document and evaluate the process of the thesis so that it communicates to other professionals. An activity-based thesis should always be based on an existing theory, and the report of the thesis should always be written within theoretical framework. (Vilkka & Airaksinen 2003)

It is essential to elaborate what steps have been taken in different phases of the thesis and how, and why, et cetera, and what kind of results and conclusions have come out in the progress. The written text should speak to the target group of its readers, and the main focus of the report is explaining the process of the thesis. The report, or thesis paper, should also include an evaluation of one’s own work, output, and learning, all of which may be

considered factors of success in conducting research and in attaining professional skills. (Vilkka & Airaksinen 2003)

2.2 Aim and purpose

The aim of this thesis was to design and implement a small-group activity for the daycare setting where the focus is on exploring sounds and music with modern electronic music equipment (more about sound and music exploration in Section 3.7; for music equipment, see 4.1). My intention was to create a relaxed, joyful, and unifying atmosphere for the participating children so that they would have as few obstacles as possible to “get” everything they want and need out of the activity. Furthermore, the aim was to help everyone in the daycare group feel encouraged to participate in the activity and perhaps even be inspired of it. The activity was designed with a heavy orientation in early education theory and in the ECECs of both the Finnish National Agency for Education and the city of Helsinki. In both the professional literature and the ECECs, of notable importance are such elements as small group work, social interaction, motor skills, creativity, and art by way of sound and music. Those are all crucial areas in development of 4-6-year-old children. The theoretical framework is presented later (see Chapter 3).

My personal aim in addition of creating the thesis was to develop my skill as an early childhood educator and my skill to create and lead small-group activities. The modern sound manipulation methods used in the activity are the same used in movies, tv, music and games, which gives an early opportunity for the participating children to understand how the sound could be manipulated in their daily consumption of music and sounds. Additionally, the activity had an open possibility to encourage the children to explore more about sounds and music and the teachers to explore more about different ways of using sounds in daycare activities.

To measure if I reached my goals, I observed the children during the activities and by asking verbal feedback. I observed their reactions and emotions expressed either verbally or non-verbally. I observed the reactions and emotions in relation to the activity, other children, and myself. Teachers from the working-life partner were asked verbal feedback which helped me to measure if I reached my goals.

2.3 Working-life partner

My working-life partner for the thesis is daycare “Hertta” which is located in West-Pasila in Helsinki Finland. The daycare consists of two different units which are both located in West-Pasila area. The other unit is named “Susanna”. The daycare “Hertta” has five groups of children, and they are in two different buildings which share the same inner yard. They have a music club which is taking during the everyday schedule. The daycares are located next to a central park of Helsinki, so they have great opportunities to experience nature.

I was on a practical work period in the daycare “Hertta” during spring 2020. My practical work period consisted of 10 weeks, but which was prolonged due to Covid-19 epidemic to a period of 5 months with 2 months break during the lockdown of Uusimaa and Helsinki. In the practical work period, I had an opportunity to get to be part of two different groups. First part of my practical work was with children aged 0-5 years old and the latter part with children aged 4-5 years old. During the practical work period I got my earliest idea about my activity-based thesis when I got to be part of their specific activity for children aged 5 years. That activity was about creating a story and recording the sounds of it. Everyone got to use their soft toy as a part of the story and afterwards we listened the story together.

I planned the first version of my activity during the practical work period, and I also tested the activity two times in the daycare in a small group setting. The children seemed to display feelings of joy and excitement when participating in the group activity. There were children who were shy or negative about joining other usual group activities in the daycare, but they also seemed to relax and enjoy it. I came to the development of the idea of the activity because I have long commitment to music and sound production and have a previous degree in that field. I thought about somehow merging my two professions together. Testing the activity in the practical work period and receiving the exceptionally positive feedback of the children and the daycare workers confirmed that I want to go along with this thesis.

2.4 Collecting feedback

Feedback was collected by observing the participating children and their reactions during the sessions. The feedback was asked verbally as well from the children and the working-life representatives. The collected feedback was used to measure if I reached my goals. Observing the children, I could measure if they were inspired of exploring the sounds and music and if they felt the activity joyful and exciting. Asking verbal feedback from the children I could get overall confirmation of the atmosphere. Discussing with the teacher I got feedback as leading the activity and we discussed of developing the activity as well. The importance of collecting the feedback in this thesis was a crucial factor because it was the only way to measure if the

designed activity works or is welcomed and received positively. I planned to collect the feedback by observing and asking verbal feedback, while giving more emphasis on the observing part. I chose to give more emphasis on observing because the activity sessions required good amount of concentration and the verbal feedback was asked after the activity sessions. Observation is considered the best tool to understand children and to know more about them and to assess what they feel, what they are interested in, and what they are paying attention to (Turupcu 2014, 18).

2.5 My personal background

The activity was natural choice for me since I have lifelong experience of creating sounds and music, having a degree, and having work experience as well. When I was a child myself, I began my journey of sound with recording different kind of sounds to a cassette and I figured out it is possible to change the speed of the recorded sounds by pressing certain buttons of the cassette recorder, thus altering the pitch of the sounds. Later on, I learned about music creating software, which was far less advanced back then than now, and then I got really deeply into creating my own music and sounds. I went then to have a degree of first ever game design school in Finland, where I focused on game design and sound design. After that I had some working life experience of sound design for released computer and mobile games. I have always wanted to pursue my own music though and I have self-taught sound engineering such as mixing, mastering and sound design on my free time. Since I have great interest also in the social services field and helping people, I thought it is a great idea to combine these both areas in this thesis which I found to be interesting and exciting.

2.6 Ethical review

Thorough the thesis I used the official Responsible Conduct of Research (RCR) promoted by Finnish National Board on Research Integrity (TENK). The Responsible Conduct of Research (RCR) is used in all scientific fields in Finland (TENK 2012). I have thoroughly written the thesis by integrity, being meticulous and take responsibility in every step of the process of the thesis. According to TENK (2012), integrity, meticulousness, and accuracy in conducting research belong to the premises of RCR-guidelines.

According to TENK (2012), when acquiring data for the research, it belongs in RCR-guidelines to conform to scientific criteria and respect the achievements of other researchers by citing their publications appropriately. References used in this thesis were carefully selected from

reliable and truthful sources. They are either from scientific or other official sources. The references are cited by the Laurea Guidelines for Referencing.

I had familiarized myself with the community of my working-life partner which is the place where my activity took its place, since I had been there in a practical work period last year. The TENK ethical guidelines support the familiarization of the community, and its history and culture, which may lead to avoiding unnecessary harm caused to the research participants (TENK 2019).

When I reported the observations of the activity, I did not relate to any identifiable participant or wrote any other information which is considered as a personal data.

Since I did my activity-based thesis in early childhood education, I applied for a research permit to The Education Division of the City of Helsinki, and I received a positive decision (see Appendix 1). Any personal data was not collected during the activity and was not used in the research or writing the thesis. Guardians of the participating children were sent an announcement letter of the activity. I used respectful language in the activity during all the sessions, which meant speaking and expressing myself with kindness and being thoughtful of the feelings of the participants and respecting the participants' opinions and decisions. All the participants were encountered without prejudices and my aim was to give every participating child their chance to be heard and to equally take part in the activity. The children had their right to not participate or stop participating in the activity, but they were encouraged to participate in it.

During the activity, sounds, for example the sound of a human voice, toys and instruments recorded by the participating children were temporarily in the memory of a sampler, but the memory was cleared out after each session. The sampler was used to record, store, manipulate and play the sounds. The children playing with the sampler were captured in video clips and the clips were used to create a summary. Any captured video material for the summary of the activity did not contain any personal data of the participants. In any case of accidental capturing of a participant talking about something considered as a personal data, the recording was deleted afterwards. The video clips which were used to create the summary, were temporarily stored in the capturing device, and furthermore moved to researcher's personal computer which is secured by a strong password. The video clips were edited on the computer to create the summary. The summary video was sent as a private YouTube video for the guardians of the children, as a way of giving them an opportunity to experience the memories of the activity, and it was deleted after 2 weeks. The guardians of the children were asked if they oppose showing the summary video in relation to my studies or work, and they were not against it.

Feedback collected during the activity did not contain any personal data and was not referred with identifiable personal data in the thesis. This thesis is publicly published in the Theseus database and the link to the ready-made thesis was sent to the working-life partner as an act of giving back to the community.

3 Theoretical framework

In this chapter I will go through the theoretical framework of the thesis. Firstly, there is an introduction to the Finnish curriculum for early childhood education and care (ECEC) -system, and what parts of it are directly in relation to my thesis. Rest of the theoretical framework, which is more directly in relation to the activity, consists of: art education, music and sound education, development of 4 to 6-years-old children, sound and music exploration, and small-group activity. The theoretical framework is collected from reliable sources, and they consist of book and online releases. All the used reference material are listed in the end part of the thesis paper (see page 33).

3.1 Curriculum for early childhood education and care

In this part I am first explaining what the curricula for the early childhood education and care (ECEC) are in the Finnish daycare system and how they affected my thesis project. I am first explaining the basics of what they contain and how they affect the early childhood educators or teachers work and there is further information on how they affected my thesis as well.

The system of the curriculum for early childhood education and care (ECEC) in Finland consist of three separate levels. Firstly, there is the National Core Curriculum for ECEC, which is followed by local ECEC curricula (Helsinki's curriculum for ECEC in the case of this thesis), and then there is an ECEC plan for each individual child who are involved in a Finnish daycare. (Varhaiskasvatussuunnitelman perusteet 2018, 7.)

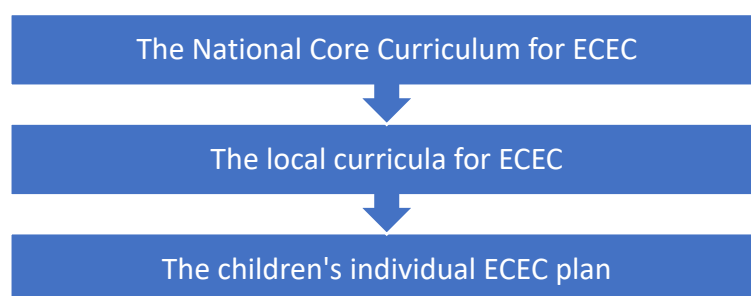


Figure 1: Three levels of ECEC curricula

The children's individual ECEC plans are not directly affecting my thesis. The children's individual ECEC plans, which are made in cooperation with the guardians of the children, are used by teachers in the daycare to apply in their daily work to support each individual child's specific developmental needs. (Varhaiskasvatussuunnitelman perusteet 2018, 10).

The National Core Curriculum for ECEC is the base guideline for everyone working in Finnish daycare system, and it is based on the Finland's Act on Early Childhood Education and Care (540/2018). The Finland's Act on Early Childhood Education and Care consists of the rights of the children for early childhood education and the aims of the early childhood education in Finland. The point behind the national-wide guidelines is to provide equal conditions of holistic growth, development and learning for the participating children in the daycare system. (Varhaiskasvatussuunnitelman perusteet 2018, 7.)

In the local curricula for ECEC, there are guidelines which are based on the national core curriculum for ECEC, but which are made more specific to be used in the local areas, divided by municipalities. (Varhaiskasvatussuunnitelman perusteet 2018, 8). The local area daycare, in the case of my thesis and the working-life partner, is under the Helsinki's curriculum for early childhood education and care.

3.2 Helsinki's curriculum for ECEC

The Helsinki's curriculum for ECEC is based on the National Core Curriculum for ECEC 2018 and the Act on Early Childhood Education and Care (540/2018). It is used in all daycares across the Helsinki city, including the private daycares. (Helsingin varhaiskasvatussuunnitelma 2019, 3). I have collected information of the Helsinki's curriculum for ECEC which is in relation to my thesis, and the information consists of topics such as creating positive atmosphere for learning, supporting creative learning, importance of activities, creating digital material like recording sounds, art and music education, and cooperation with the guardians of the children.

The learning environments in the daycares are designed and structured in cooperation with the children. The children are encouraged to make questions and the questions are answered. The cooperation of adults and the children makes sure that the children's opinions and ideas are taken into account and their inclusion is strengthened. The positive attitudes and interactions of the daycare staff strengthen the safe and diversity-accepting atmosphere. (Helsingin varhaiskasvatussuunnitelma 2019, 12.)

Children are encouraged to create their own digital material for example by recording sounds and other creative methods such as drawing. Digital tools are used to support creativity and

to express oneself. The possibility to experiment and create material by oneself or in cooperation with other children, enhance the creative thinking, cooperation skills and reading skills of the children. All children are offered a possibility to get familiar with digital tools and services in a safe environment with the staff of a daycare. The tools and skills of the cooperation partners of a daycare are encouraged to be utilized. The staff makes sure that every child has an opportunity to participate and have influence on an activity, which further improves self-confidence, self-awareness, and communal social skills of the children. (Helsingin varhaiskasvatussuunnitelma 2019, 19.)

The art education of the children is enriched by utilizing the specialty of the early childhood educators, children, and cooperation partners. The art education should include spontaneous and planned activities. Experimenting, exploring, practicing, and documenting are crucial factors in learning and expressive activities. Every child's self-expression is to be supported and children's collective creative activities are to be given enough time and space. When children are exploring and creating via practicing different expressive skills, their thinking and learning skills are developed. It is crucial for the child's development of ethical thinking to be able to imagine and create with their own visions. The inspiring and aesthetically pleasing learning environment, diverse tools and materials, and appropriate guidance are significant factors when getting familiar with different expressive methods. The aims of the music education in the early childhood education are to inspire the children in their musical path and they should be provided with experiential active listening experiences and observation of the surrounding sound environments. (Helsingin varhaiskasvatussuunnitelma 2019, 33.)

Networking and cooperation with the guardians of the children who are participating in the daycare is to be cherished. In Helsinki's early childhood education there are inclusion promoting models, which are aimed to make the guardians as a part of the daycare community and to increase the trust between the early childhood educators and the guardians. The procedures which increase the cooperative elements with the guardians are described in each daycare unit's operation plans. (Helsingin varhaiskasvatussuunnitelma 2019, 10.)

3.3 Art education of children

I have searched answers to questions about why art activities are a necessity in a daycare. Different forms of art are stated as a necessary part of early childhood education in the ECECs. Creating in the world of sounds and music which this activity and thesis is about, is considered art, and it is important for the adult to be sensitive enough to try to understand the child's point of view when they are creating any kind of art.

Children are born into the world openly interested in using all their senses about the world and other people around them. Art education is needed so we can understand our own culture. The goal of the art education is not just in educating new artists, but it must provide tools for everyone to express themselves and be able to receive experiences and excitement. Children are truly exploring life and creating new, not just copying, and repeating. (Hakkola et al. 1991, 8-9.)

It is easier to identify with the state of other person via experiencing art. Art is making oneself sensitive to receive and observe the beauty and wakes an interest to protect something which is experienced as worthwhile and beautiful. The experiences of art strengthen the ability to experience emotions, aesthetics, and empathy. If children's experiences and feelings are underappreciated and disinterest is being shown towards environment, it is nearly impossible to reach sensitivity. Adult must appreciate the child as an expert in their own life and appreciate their opinions and decisions. It is one of the most important abilities as an adult to be able to create questions which encourage thinking. It is usually more difficult skill than giving ready answers. (Hakkola et al. 1991, 10-11.)

Children are playing when they are doing art with tools. They are collecting experiences of the tools and at the same time they are expressing their feelings. It is not primarily just passing time or entertainment for the child. It can still be very entertaining and exciting activity though. (Hakkola et al. 1991, 13.) Adult is usually observing the art which child has created through their own adulthood and attitude. To understand child's creations, adult must be able to get involved in and understand the reality from the child's point of view. (Hakkola et al. 1991, 16-18.)

Art education of the children is in its most active state when children are creating the art by themselves and least active when they are just receiving the experience when listening or watching an art performance. Neither has the value of being better in the sense of pedagogy. Both are equally needed and useful in education and development of the children. (Karppinen et al. 2001, 172.)

3.4 Music and sound in early childhood education

In this part of the theory, I have searched answers to questions about what role music and sound education have in the early childhood education. Sounds and music are a vast world to explore, where young children are starting their path early on. Music education is an essential part of the early childhood education in the Finnish daycares as stated in the ECECs.

Musical objectives in early childhood education are to get musical experiences, strengthen interest and relation to music, develop skills to recognize length, level, color and amplitude of sounds, gain experiences of making music together, gain experiences of joy in practicing and playing musical act and to get the basic knowledge of rhythm.

(Varhaiskasvatussuunnitelman perusteet 2018, 43.)

Teacher's objectives are to guide children to experiential listening experiences and observing sounds of the environment, carry out musical activities which consist of singing, rhyming, playing, listening, and moving, encourage children to use imagination and encourage children to express their feelings and thoughts related to musical experiences.

(Varhaiskasvatussuunnitelman perusteet 2018, 43.)

Supporting the development of children's musical, linguistical, visual and bodily ways of expression and introducing them to different ways of art are crucial missions of early childhood education. (Helsingin varhaiskasvatussuunnitelma 2019, 33.)

Children committed in music-based activities are exercising their brains in ways they don't usually do. Muscles, senses, and intellect of young children are engaged simultaneously when they participate in music-based activities. Active music making processes engage the brain's synapses and long-term musical training re-organizes the brain. (Barry 2010.) Music has a way of keeping the mind sharp and increase creativity. It is serving as a challenging cognitive exercise. (Price-Mitcell 2011.)

Educator has a great responsibility and opportunity to support the musical development of the children. Even though it is impossible to affect the music culture around us, it is possible to provide the required tools for the children to create their own decisions related to their musical path. Music education in the early childhood affect the shaping of the children's whole personalities while developing their musical skills and knowledge. Music education is a lifelong process where the earliest experiences have an important effect. The primary goal of the early music education is awakening the love for the music itself. Using the methods suitable for the children, it is possible to affect the development and growth via the aid of music. (Hongisto-Åberg et al. 1993, 8-9.)

It is important to notice the level of development related to the age of the children, but musical skills develop individually in their own pace. To be able to plan and fit the music education, which is suitable for different aged children, it is important to know the overall level of development of the child and development of their musical abilities in relation.

(Hongisto-Åberg et al. 1993, 9.)

Music can prevent and balance out differences in development and improve the development of nervous system. Family plays a big role in the children's continuous musical development.

Many families do not practice any kind of music at home or bring children to music play school. An educator in daycare, music club, pre-school and school have a crucial role in supporting the children to find their musical identity and develop it further. Music is fundamental part of early childhood education and pre-school education. They provide the foundation for the music education. Early childhood educators have therefore important responsibility in the music education. Music which is tied to the ordinary day activities in the daycare may give indispensable feelings of joy and safety for the children. Musical learning is a process where thinking, feeling, and acting are connected directly to children's conscious and unconscious world of experiences which influence the development of their whole personality. Musically rich environment helps in encouraging children to spontaneous and creative musical activity. (Karppinen et al. 2001, 120-121.)

Exploring and recognizing the fundamental properties of sound create foundation for learning musical language. Plays, sport activities, visual art and inventive activities which are tied to musical experiences improve children's musical thinking. Explorative musical plays and self-expression in a sense of composing own music and experimenting with sound which are tied to soundscapes develop problem solving and creative skills of the children. In this kind of activities children learn musical and aural interactive skills and they get familiar with sound as a way of communication. (Hujala & Turja 2011, 132.)

Music is an art form. People have always created art even before the definition of art itself existed. Expression of art belongs to humanity in every culture. Art has always been a channel for human expression and feelings. It has always been an origin of pleasure and joy. The need for aesthetic expression and individual interpretation of music is one of the most crucial starting points of the music education. The children are giving their feelings and thoughts a channel when they are exercising musical expression. Expression and musical interpretation either together or solely equal as making aesthetic choices which further means decisions how to interpret a song or how to deliver a certain atmosphere to a listener. The children's own composing projects are great ways to give options for pondering aesthetic interpretations. (Hujala & Turja 2011, 133.)

3.5 Emotional and motor skills development of 4-6-year-old children

In this part of the theory, I have searched answers to questions about what made me choose an age group of 4-6 years old to the activity. The theory of the development of emotional and motor skills seemed to fit my designed activity very well and this age group seemed to be the most suitable from the age groups in the daycare world.

Children are motorically and linguistically reached nearly their final level. From this point on, the most important factor is practice. Most crucial factor while educating this age group is how to get the one who is capable of learning to learn and stay motivated. Children of this age are more aware of space, size, time, and directions. They are more aware of causation. They are observing their environment more in structural way, as in how something is made or what something is capable of. Children should be allowed to participate in activities and explained what and why things are being done in certain way. They should be allowed to take care of things which they can handle by themselves. Children are creating an image of what are expected of them and how they are being supervised. When the children suggest that they want to do something in their own way, it should be considered. (Hongisto-Åberg et al. 1993, 48.)

Children are learning to take others desires in consideration and the roles of others when playing together. They enjoy group activities, and they can experience and create the feeling of unity. Children are consciously eager to learn and practice new skills. They like to learn games and play by the rules. Children are evaluating their environment from the aesthetic point of view in a way that what is considered beautiful and what is not and why. They might have difficulties in losing in games. It is important to teach the rules of games and for example the rules of navigating in traffic. Children should be explained to why everything is being done in certain way. They should have their own peer group where they have their own world. The group itself is acting as an educator, because children find it easier to understand the distance of time related to someone in their own age. The group can have even stronger role in the education than the educator itself, because in the children's sense of time the adult is so far away. Even though the children already seem to be well developed and can manage a lot of things by themselves, they still need a safe lap and trusted conversations. Adults are needed in solving for example ethical and religious questions which the child may confront. (Hongisto-Åberg et al. 1993, 49.)

Children are practicing their ability to exercise and do sport activities. They are in control of their body and balance. Children are enjoying group activities related to movement, like exercise which is combined to music and sport games. It is important to develop the skill in controlling coordination, big and small movements. They are developing their hand-eye coordination and fine motor skills. (Hongisto-Åberg et al. 1993, 49-50.)

3.6 Musical skills of 4-6-year-olds

Children know the opposites related to qualities of the sound, such as high-low, long-short and fast-slow. They make observations of sounds. For example, they can recognize many instruments by their sound. Children can remember and sing full songs from memory, even

though with small inaccuracies. They sing spontaneously and enjoy singing a song in a group, which they have recently learned. They listen to different kinds of music from recordings with guidance. They can tap word rhythms. Movements are more dynamic, and they can react on the tempo of the music. (Karppinen et al. 2001, 126.)

They understand the existence of pitch, rhythm, and melody. They can explain or demonstrate some musical concepts. They can sing learned songs with greater accuracy. Children understand the existence of harmony and chords. They can use their hands and legs separately. For example, tap to word-rhythm and walk on the beat at the same time. They are developing their accuracy of tempo and beat in musical play. Children enjoy music dance group activities and plays, and they can learn them. They are excited to start learning an instrument. (Karppinen et al. 2001, 126.)

3.7 Exploring sound and music

There is significant effect of how adults reflect on the sound exploration of the children. Supporting the children on their sound exploration path can lead them to grow up as composers. Often the world of sounds is behind locked doors, since usually adults perceive children's sound exploration tolerable as best, and not acceptable at worst. Children should be allowed to an environment where they can freely explore different kind of instruments and objects which make sound. Their experiment should be observed, and their musical ideas should be given a label, for example, "you are making such a high or low sound". Adults or early childhood educators should join the exploration activity with the children, and they should encourage the children for development of musical ideas. The musical ideas should be recorded which allows further description of the sounds and musical ideas. (Kenney 2007.)

Children should be given an opportunity to properly play with the sound, they should be encouraged to experiment with the sound which would lead them to learn significant amount of music. They should be allowed to manipulate and explore different kind of ways to create sounds and they should be supported while doing so. This rarely happens in a daycare setting though, and when there is a situation where children are allowed to manipulate sounds by their own will, they are not expected to come up with any kind of musical composition, and thus, are not properly supported. (Bartel & Cameron 2007, 8-9)

Sound exploration is musical learning. (Hujala & Turja 2011, 129). Children will learn to understand music in much deeper level when they are allowed to freely explore and experiment instead of just replicating ready-made songs. It is for example a possibility to try to figure out how to create any kind of melodies when freely connecting different pitches together. It is possible to change the melodies of ready-made songs, the rhythm of the

melodies can be changed, sounds can be found from many different sources, and they can be connected to familiar songs. (Bartel & Cameron 2007, 26)

Early childhood education should encourage for more creative musical possibilities and free exploration than just learning how to perform a ready-made song in the correct way. The ready-made song could be used to create a new version of it with any kind of musical tools available in the daycare. For more creative possibilities, a whole song could be composed and recorded, acting as a band for a favorite song, rapping about a list of rules, storytelling via music, or exploring the sounds of glass bottles varyingly filled with water. Priority in early childhood education is to develop questions in relation to music. The questions could be thought in creative inspiring manner instead of for example only talking about basic information, like who composed a specific song. Questions could be asked like for example, how to create music which sounds like some kind of visual action, like ringing bells, or what kind of music is sang or composed in some other country? Or what kind of sound a specific movement would make, or how some kind of ordinary object could be played musically, like for example, a comb? (Bartel & Cameron 2007, 27)

The main idea and atmosphere in my thesis and the activity was to explore with sounds in addition to recording them to digital format, and furthermore, the idea was to provide the children something different from traditional music education. There was no right or wrong way to experiment with the recording and playing of the recorded sounds. The sounds were manipulated by pitch, rhythm, they were played melodically, and they were created to a sound effect. The sounds were played in some cases calmly and in other cases there would be accelerating tension made. The sounds were described in vivid manner, and they were stimulating the imagination of the participating children.

3.8 Small-group activity

In this part I have selected several theories related to small-group activity, because I implemented the activity part of the thesis in a small-group setting. I chose to do the activity in a small group setting, because it is convenient for an activity this size, and it is common in daycare to have specific activities in small groups.

It is most beneficial for young children to be taught in small groups or as individuals. In a small group setting every child has an opportunity to express themselves and receive feedback from the teacher. Teacher has an opportunity to focus more on listening the children. (Wasik 2008.)

When compared to larger groups, benefits of a small-group activity can be seen as children not having to compete for the teacher's time and teacher's opportunity to assess children's individual needs and abilities. There are less distractions, there is more time for peaceful interaction, turn taking skills are developed, builds children's confidence to speak in front of a group setting, opportunity for friendship skills, conversation skills can be developed, possible to reflect on children's social and emotional skills. (Wyndham 2017.)

If there are more than five children in a group of 3-to-5-year-old children, individualized instructions are not possible to make. The teacher has an opportunity to focus their attention on individual children when the group consists of five or less children and the teacher can make sure that each child has an opportunity to participate in the group. (Wasik 2008.)

I discussed beforehand with the teacher of the daycare that how many participants would there be and what would the possible group sizes be. We agreed on having small groups of five children which seemed to be suitable already a year ago in my practice period in the daycare when testing the early version of the activity.

4 Implementation

In this section I will explain the activity and its sessions thoroughly, what they contain, why, and how everything went and observations. The implementation is written in different parts which are activity and sessions and is followed by the feedback part in Chapter 5. The activity consists of explanation of the structure of the activity and has theory relations included. The sessions are first explained as a whole and then contain reports divided in different parts, which are preparations, starting routines and observations.

4.1 Activity

This activity-based thesis consists of arranging a small group music and sound activity for 4-6-year-old children. The activity consists of recording sounds and manipulating them in different ways of using modern music technology. As Hongisto-Åberg et al. (1993) mentioned, the 4-6-year-old children are very interested in learning new things and how everything works, so I think the equipment used can be exciting to use for the children.

The group consists of five participants who are 4-6-year-old children. I decided to have five participants, because according to Wasik (2008), five children is ideal amount for small group activity, because it allows the opportunity for individual instructions. Wyndham (2017) states

that in small group there is more time for peaceful interaction and opportunity for the teacher to assess children's individual needs and abilities.

This activity requires fine motor skills when playing with the sampler, as in hitting the pads and manipulating the effects. As Hongisto-Åberg et al. (1993) mentioned, practices of controlling coordination are important for the development of 4-6-year-old children, because they are developing their hand-eye coordination and fine motor skills.

The activity consists of playing the recorded sounds in varying pitches, rhythms and they can be used to create melodies. According to Karppinen et al. (2001), children aged 5-6-years understand the existence of pitch, rhythm, and melody.

The equipment used are a sampler, microphone, and loudspeakers. The sampler used is Akai MPC Live which is standalone and works without a computer. It is used in this activity to record sounds into it, prepare and edit the sounds to be played, allow playing and manipulation of the sounds by its soft rubber pads. Microphone used is Shure PG58 which is necessary to be able to record sounds into the sampler. The type of the microphone is dynamic cardioid, so it records mostly from the front side, so it helps to lessen the room's background noise reflections. The loudspeakers used are iLoud Micro Monitors which are active loudspeakers, which means that no additional amplifier is needed for them, and they are small enough to easily carry around and they provide clean and powerful enough sound for the activity.

The sampler is used to record as in "to sample" which can be further translated to take or record a sample of a sound source. The microphone is connected to an input of the sampler's pre-amplifier. When recording, the sampler is set to a recording mode and ready to record the sounds. The recording of a sound is then done. The recorded sound is edited by removing any silent part of the start of the recording, and the sound is also "normalized" to 0dBFS to provide equal (peak) volume for all the recorded sounds during the activity.

After the recorded sound is prepared, it is possible to play it by hitting the pads of the sampler. Possible basic manipulations of the sound can be playing it in different pitches, through effects, and in reverse.



Figure 2: The equipment.

4.2 Sessions

The activity consisted of 6 separate sessions which were held on separate days. The sessions were divided by 2 themes and 3 groups of children aged 4-6-year-old. Each session had maximum of 5 participants and the number of participants in the sessions were 5, with the exception of one session consisting of 3 children.

Before each session, the rooms were cleaned of unnecessary items unrelated to the activity. Every child who participated in the activity had a chance to experience the recording, manipulating, and playing the recorded sounds on their own turn. The children who were waiting for their turn, observed the child in turn doing the activity. The sessions were completed during their reserved time of 30 minutes. In the following chapters I have reported my observations during the sessions. I have divided the reports in parts which consist of preparations, starting routines, observations, and feedback. The parts are further divided by each day except starting routines include an overall report, because the routines went almost exactly the same each session. I planned beforehand with the working-life partner that they help me to capture a video of the sessions when the children are playing with the sampler. I

edited and made a summary video of the sessions for the guardians of the participating children. The video summary doesn't contain any personal information of the children.



Figure 3: Chart of the structure of the implementation reports

4.3 Preparations

First week

At the first session on 7.4.2021, before going to the daycare and starting my first session I had some worries of wearing a face mask, which I decided to wear, due to the covid situation and due to the daycare's workers' policy of using the masks during their daily work. My worries were related to possible added difficulties of connecting with the children and connecting with the children whom I knew beforehand from my practice period in the same daycare previous year spring 2020. Otherwise, I was very excited to begin the sessions and the journey to the exploration of sounds with the children. I did not expect anything, but I had positive memory of the experience of testing the activity few times during my practice period.

I had planned with the working-life partner, in this case, a teacher of the daycare, that I would come a bit earlier to get familiar with the environment before beginning the activity and the first session. I came to the daycare already at 8:00 AM, even though the activity was supposed to start at 9:30. At first, it felt a bit difficult to connect with the children and some of the children whom I knew from my practice period didn't seem to recognize me. I would guess wearing the face mask made it more challenging. However, after spending some time with the children, one child came to me and said that "now I remember you, we used to play this game together!". I spent some time more to get familiar with the children and the daycare environment before it was time to have a morning circle. I couldn't setup the equipment before the activity like I had planned because the morning circle was in the same room as the activity was supposed to be.

We formed a morning circle at around 9:00 to discuss about what is going to happen today and in the following days. We were there with some of the teachers and around 15 children. I got to introduce myself to everyone and talk about the activity we were going to do with the children aged 4-6-year-old during the next 2 weeks. To my surprise, some of the children yelled by excitement something like "yeahhh!", "yess!" or "jee!" and "jess!" in Finnish.

Right away after deciding and dividing the small groups for the day's activities, the group which was supposed to be with me, stayed in the same room and other groups went to do their things. It was a bit of a hassle at first, because I began to setup the equipment when the children were already waiting there at the same room. It slightly worried me that how much is it going to affect their concentration and interest of the activity itself. I setup a chair for the children to sit on and connected all the equipment. I made sure that every child had an equal view to the equipment. I got to setup everything eventually and we could begin the activity.

At the second session on 8.4.2021, we agreed with the teacher that I arrive a bit closer to the beginning of the activity and I will setup the equipment beforehand and I will call the children to participate when everything is set ready. This time I decided to put the sampler on higher ground, on top of a chair, so it would not be so easy to press forcefully. Mattresses were set for the children to sit on. The children were called to form a line in front of the door to the room where the activity happened. I felt more relaxed already because I didn't have the same worries than the first time and especially having time to setup the equipment helped the beginning. I was also more familiar with the environment already.

At the third session on 9.4.2021, I came to the daycare around the same time than previous day. I went to setup the equipment beforehand and then the children were called to form a line to enter the room where the activity took place. There was one child who didn't want to participate first, but then came to join right after I had shown an example that what we are supposed to do in the activity.

Second week

On the second week the preparations went mostly the same way as how I had finetuned them on the first week. This week we were supposed to record either traditional instruments, toys or other objects found in the daycare or voice. I collected some traditional instruments for the children to choose from which they want to experiment playing with the sampler. Instruments such as tambourine, shaker, guiro, hand drum and wooden xylophone. At the fifth session there was bench to sit on for the children, but I decided to use mattress again at the sixth session because I thought it would help the children to concentrate better.

4.4 Starting routines

Since the starting routines of each session were almost exactly the same, I will go through them in this chapter as a whole instead of dividing day by day. I began the activity in every session by introducing myself and welcoming everyone to participate. I then asked the

children to introduce their selves so I could personally greet everyone, and it is also common way in the daycare to make the children more aware of the fact that we are a group and who are participating in the group and what their roles are.

Next, I explained briefly what the equipment are and how we are going to use them. The equipment included were the loudspeakers, which are there to allow the listening and amplification of the recorded sounds. Then there was the microphone which is used to record the sounds which go inside the sampler. The sampler was used to prepare the recorded sounds and allow the sounds to be manipulated and played by its soft rubber pads.

Then I made an example recording of my own voice and played it with the sampler myself. After that, I explained that this is what we are going to do. I explained that only fingertips should be used to press the pads, and it is okay to press many pads at once. I gave my phone for the teacher to capture video clips of children playing with the sampler.

I asked the first child on the line closest to me to begin the activity. I explained that I will say when it is okay to make a sound to be recorded. Then I trimmed and normalized the sound and set it to be played by varying pitches and subtle reverb effect. The child could then start experimenting with the sampler by playing the pads. Same was repeated with all the participating children during the activity.

There were differences in the starting routine on the fourth session when I made an example recording of a ruler instead of my own voice, because the session was about recording objects or voice and on the first week we had experimented only with the voice. At the fifth and sixth session I did an example recording of my own voice, because there were new children in the groups on both days who hadn't experienced the recording of the voice, so I decided to show them an example of voice recording as well.

4.5 Observations

First week

At the first session, the children seemed to enjoy going through the different pitches of the sounds. They experienced excitement and joy while playing and listening others doing it. I found out about their excitement and joy by their facial and vocal expressions. Expressions of smile, laughter and comments which were said in an excited tone. One child did not want to participate first on their turn but agreed to try it out later when offered a possibility to record an instrument and play the sound of it with the sampler. Some children started to forcefully press the pads of the sampler by the palms of their hands, even though I had explained to use their fingertips. I allowed that to happen to not interrupt the playing and

commented afterwards between the turns that you should use fingertips. I felt it somewhat difficult to interfere the playing sessions because of the ongoing video capturing.

At the second session, there were reactions of joy and excitement. Children asked what is the “0:00” on the screen of the sampler and I explained that it is to measure the duration of the recording. Some children liked to describe the sounds such as a sound of a match or scary movie. I explained to the children that sounds in movies or games can be made like this. Some children figured out that if the sound is small, then the microphone must be closer to the source which is being recorded, such as mouth or an object like instrument. Atmosphere in this session was a bit more curious and calmer than first time. It could be due to group dynamics partially and the properly set beginning probably helped the children to concentrate.



Figure 4: Ready to sample from “0:00”.

At the third session there were bursts of excitement when playing with the sampler and the theme for the children seemed to be playing with the pads rapidly. One child commented during other child’s turn that “it’s a game, get scores!”. This time there were only three participants and the smaller group seemed to raise their similar way to approach the playing. There were some “showing off” between some of the children in a way of increased emphasis on focusing the other children’s reactions.

Second week

At the fourth session, children were quite focused this time. Recording and playing the sounds of the instruments didn’t involve so many expressions of laughter than the experiments with

recording a human voice. Some children seemed to really enjoy playing the recordings of the traditional instruments in a melodic way.

At the fifth session, one child resisted joining the session before the beginning to the teacher. Verbally saying that they will not participate, but then they came to join the activity anyway. There was some disturbance from the same child who did not want to join the activity before the beginning, in a way of hitting the other traditional instruments during the turns of the other children. The problem seemed to be directly related to not being so interested in watching other children to play with the sampler. I pointed out to the child that they should stop that and that helped to solve the disturbance. The sounds were listened in a concentrated atmosphere, and it seemed that a human voice was funnier than the other recorded objects. This time we used a bench for the children to sit on. It caused probably some additional restlessness to the atmosphere because it is easier to move and push with your feet on the floor when you sit on a bench. There were differences of the methods of playing with the sampler. Some were very focused and carefully pressed the pads and paid attention to listening the sound. Some wanted to rapidly press the sounds and try all the pads.

At the sixth session, there were problems with concentration, because we experienced a bit longer recording and playing times. There were both recordings of instruments and voice as well. I noticed that some of the playing turns went too long but decided to allow them to go a bit longer just to find out how it affects the atmosphere. Some of the recorded samples were a bit too long and I decided to wait the sounds finish, but it wasn't a very good idea in the end. It increased frustration in some of the children and it became more challenging for them to concentrate on the activity. The problem was in relation to me not planning to give instructions to record shorter sounds and I felt it challenging to interrupt the sound because there was an atmosphere that we listen all the sounds till the end. There was a bit of added challenge to interfere because the playing was being captured on a video. There was one new child in the group as well who wanted to play with the sampler a bit longer, which I thought was fair and I explained that to the other children too when they seemed to start being a little bit bored. I sensed them being bored of their body language and facial expressions. However, there was still joyful experiences, and the experiments with sampling a human voice was found to be the funniest again.

4.6 Editing video summary

I was editing the captured videos during 20.-22.4.2021 to create the video summary. There was definitely more than enough material. It was challenging task to edit the video clips and go through the "best" ones to include in the summary, especially since I hadn't edited videos

in a long time. Figuring out the fitting transitions and rotations and fixing the video to fit the screen was also to be done. I edited the summary in a way that there is material of every session of every child playing the sampler. The duration of the summary is 10 minutes.

4.7 Video premiere

We had a video premiere at the daycare at 23.4.2021. I had edited the video summary of all the sessions we did in two previous weeks. I asked the children who participated in the sessions to describe what we did to other children who did not participate. The children said that we sampled, we used microphone, and they remembered the name of the equipment. One child was very interested in how the loudspeakers work. The daycare offered the children to have popcorn while watching the video. They were quite focused when watching the video and they were very interested in spotting their selves in the video and their friends. There was some laughter as well and excitement among the children. In the end I thanked everyone and asked what they thought of everything. Some of the children answered that “it was really fun!”.

5 Feedback and evaluation

Observations

Some of the children focused better, some went through pitches step by step, some liked to smash the pads very fast, some with force, some were more careful. Almost everyone seemed to find the manipulated human voice funny. The sounds were played melodically and in different rhythms, they were made as sound effects and the sounds were described vividly.

It was difficult to operate the sampler during the action and when capturing the video, because that meant to interrupting the session and video capturing for a moment. Operating the sampler in such manners as adjusting the volume or changing the settings while the child is playing, so they could explore new possibilities. I think in a regular session without the video capturing, it would be more convenient.

One session was a bit too long regarding the play times. It would've been good idea to inform them or make it a rule to record only short sounds. I should have probably told them to wait for the sound to come out fully, because I had the sampler set on monophonic mode. Monophonic mode means that playing the sounds one after another, the next sound cuts away the previous sound. I think using probably 2 notes of polyphony (2 sounds at a time) would have been fine. I set it to monophonic originally to avoid the high chance of turning

everything into chaotic experience. But there was a problem, because some children recorded long sounds and they pressed the pads in a very rapid manner, so the sounds didn't have time to play fully. Some of the longer sounds could play fully only in the end, when the children stopped their playing with the pads.

There were very few disturbances during the sessions, but the few which occurred, were mostly in relation to the children finding it difficult to concentrate on the other children's turns, when they had already done the recording and playing part by themselves. Overall, I think it worked fine for this kind of introduction to the modern music technology, but it could be developed into a different kind of activity, where the children waiting their turn, could do something else meanwhile.

Verbal feedback, weekly observations and closing the sessions

First week

On the first day 7.4.2021, after every child had a chance to record and play with the sounds, I thanked them for participating and asked for a feedback. I asked them "How did you like it?". Some children said, "it was very fun!" and some said that they want to go to play already. I asked feedback from the teacher as well and I got told that I had improved on especially contacting the children while explaining what to do with the sampler.

On the second day 8.4.2021, after asked, children said that "it was fun and there were funny sounds!". Teacher said that now the atmosphere seemed to be more joyful, they were more focused and interested. We thought of the importance of entering the room in beginning, where the activity takes place, to help the children stay more focused than being already in the room and waiting for the activity to start.

On the third day 9.4.2021, children said that "it was pretty good, let's do it again". Teacher said it went well. We thought of and agreed to capture videos of the sources of sounds which we were going to record in the next week's sessions.

When closing the first week's sessions, which were 3 separate sessions from 7.4.2021 to 9.4.2021, I explained the children that what will happen on the second week. I explained to them that we can try to record any kind of sound that is possible to create with available objects from the daycare. As an example, they could record traditional instruments, toys, body sounds or voice.

Second week

On the fourth day 14.4.2021, the children said that "it was fun", and some children said "It was more fun with the instruments". On the fifth day 15.4.2021, the children said "it was

fun!” One child said that they have a rock guitar at home, and one has a tambourine. On the sixth day 16.4.2021, There were mixed feedback, some children thought it was fun and some thought it was too long.

When closing the second week’s sessions, which were 3 separate sessions from 14.4.2021 to 16.4.2021, I explained the children that what will happen on the third week. I explained to them that we will have a premiere event of the video summary of all the sessions. They can have popcorn meanwhile watching the video.

Overall

Overall, from the teacher whom I worked with and the other teachers, I got very positive feedback. The activity was found fun, and I got told that it went very well and that the children were interested and experienced joy. The sampling sessions were warmly welcomed. One teacher said that they want to have this kind of sampler as well.

6 Conclusion and discussion

Firstly, I think it was very interesting to try out how the children aged 4-to-6-year-old find this kind of activity. They seemed to be very curious how everything works and seemed to enjoy the activity. Almost everything went as how I had planned in the activity, but there were some improvements added during the sessions. The preparations before each session changed more on the first week, but there was much less to stress about later on when I had figured out what works the best. The routines to start the activity went almost exactly the same each session. We decided together with the teacher of the daycare to capture a video of every playing session and to capture videos of all the objects used in the sampling sessions. We decided as well to add a premiere event as a follow-up to the sessions, where we watched the summary video of the sessions which I had edited.

6.1 Goals and professional growth

Overall, I think I reached my thesis’ goals. The first goal was to inspire the children to open their interest in different ways of exploring sound and music. I think that I reached that goal, because several children were interested how the equipment works, they were describing the manipulated sounds that what they resemble, and they were inspired to tell that they have some musical instruments at their home too. In addition, I explained to them that it is possible to create sounds for example to movies or games by this method.

Furthermore, a goal was to provide a small-group activity for the children, which would make them feel joyful and excited. There were many cases of joyful and excited reactions, as reported in the sessions part of this thesis. I think the excited and joyful atmosphere helped the children to really learn about the activity. The activity seemed to work as a unifying experience for the group, because the children seemed to be excited as a group and some of the children planned what they will record together as well. I got positive verbal feedback from the children and the working-life partner which further helped to confirm the goals reached.

My personal goals were to develop as an early childhood educator, designing small-group activities and leading them. I find designing activities, especially this kind of sound and music related activities very interesting for me. I learned more of designing small-group activities which are appropriate for 4-6-year-old children and designing a logical structure for them. As a leader of the activity, I like to be very logical and not “waste time” when introducing what the activity is about and when going through the activity. I learned that in my practical work periods in the daycares during my studies, that it is very important to stay aware of the tempo how the group of the children want to move in the activity. If there is any time wasted, as found out in some of these sessions too, younger children start to lose their concentration. I try to give every child an equal opportunity to participate and to get equal amount of guidance during the activities. During these sessions I think it went fairly well, but in reality, it usually isn't perfectly equal because some children may get more interested of the activity and some children may not like being the centre of attention for too long and vice versa.

I learned to plan and implement an activity-based thesis. I learned about writing the report of my designed activity and the observations of the activity in an articulate manner. I gave great emphasis on staying on point with the theoretical framework and writing everything coherently, which I feel gave me better tools to write academic texts. Leading the activity sessions increased my self-trust as a leader and that gave me more confidence into the direction of being an early childhood educator in the future.

6.2 Development ideas

I have had several thoughts on how to develop the activity further, but I think the ideas require a bit longer implementation time period. The activities with a sampler or other modern music equipment should still include an introduction period to the equipment first. One of my first thoughts were that it could be possible to record and play the sounds for a storytelling session or theatre. That would be a bit bigger project overall. There are possibilities to advance further with the sampler as well, for example with more complex manipulations of the sounds, or to create a collection of different sounds which can be played

and manipulated at the same time. The sampling and the sampler itself could be a part of a musical project where singing and traditional instruments are used as well. The sampler could be accompanied with other modern musical equipment, such as synthesizers or separate effect devices. The separate effect devices with physical easy-to-use interface would give the children a convenient opportunity to further experience the manipulation of the sounds. However, the sampler itself has many effects too and I see that they could be set to be operated easily by the children. Considering the recorded sounds and the manipulation of them, granular synthesis comes to my mind which lets the user to dive quite deeply in the waveform of the sound. It is a bit more complex phenomenon, but I think that could be simplified to be explored and played by the young children as well. Recording and collecting sounds could be part of an environmental project, where sounds of the nature would be recorded and explored later with the sampler, for example just to go through as a memory or to create a story with using the recorded sounds.

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Figures

Figure 1: Three levels of ECEC curricula	11
Figure 2: The equipment.....	22
Figure 3: Chart of the structure of the implementation reports	23
Figure 4: Ready to sample from “0:00”.	26

Appendices

Appendix 1: Research permit	36
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Appendix 1: Research permit



Helsingin kaupunki
Kasvatuksen ja koulutuksen toimiala
Varhaiskasvatuksen ja esiopetuksen
palvelukokonaisuus

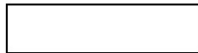
Pöytäkirjanote

1 (3)

26.3.2021

Varhaiskasvatusjohtaja

Tuomas Raninen



36 §

Päätös tutkimusluvan myöntämisestä HEL 2021-003018

HEL 2021-003018 T 13 02 01

Päätös

Varhaiskasvatusjohtaja päätti myöntää tutkimusluvan Tuomas Ranisen amk-opinnäytetyölle "Sound exploration small group activity in a day-care" päätöksen perusteluista tarkemmin ilmenevillä ehdoilla. Tutkimuslupapäätös on voimassa 30.5.2021 saakka.

Päätöksen perustelut

Tuomas Raninen on hakenut tutkimuslupaa amk-opinnäytetyölle. Ta-voite on toteuttaa pienryhmätoimintaa 4-6-vuotiaille päiväkodissa, mikä sisältää seikkailun äänien käsittelyn maailmaan modernilla musiikkilaitteistolla. Tarkoitus on selvittää kuinka toiminta otetaan vastaan lapsiryhmässä ja samalla mahdollistaa heille modernia musiikkikasvatusta sekä kehittyä itse pienryhmätoimintojen luoja.

Tutkimusaineisto kerätään ajalla 29.3.2021-30.5.2021. Tutkimusaineisto kerätään toimintatutkimuksella, joka kohdistuu 4-6-vuotiaisiin lapsiin. Tutkimus tapahtuu yhdessä päiväkodissa. Kyseessä on toimintatutkimus.

Tutkimus toteutetaan päiväkodissa noudattaen Helsingin kaupungin korona-ohjeistusta. Tutkija on laatinut toimenpidesuunnitelman (liite 3), jolla varmistetaan terveysturvallisuus sekä minimoidaan koronavirustartunta- ja altistumistilanteet tutkijan suorittaessa aineiston keruuta päiväkodin tiloissa.

Tutkimukseen osallistuminen on vapaaehtoista. Alle 15-vuotiaiden lasten huoltajilta pyydetään kirjallinen suostumus lapsen tutkimukseen osallistumiselle. Tutkimusaineistoa käsitellään ja säilytetään tutkimuksen ajan hyvää tieteellistä käytäntöä noudattaen. Aineisto hävitetään tutkimuksen valmistuttua, viimeistään 1.8.2021.

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Helsingin kaupunki
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Varhaiskasvatuksen ja esiopetuksen
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Pöytäkirjanote

2 (3)

26.3.2021

Varhaiskasvatusjohtaja

Tutkimusaineisto ei sisällä henkilöiden tunnistetietoja.

Tutkimuslupaan sovelletaan seuraavia ehtoja:

Päätös antaa mahdollisuuden tutkimusaineiston keräämiseen ajalla 29.3.2021-30.5.2021 päiväkotien toiminta-ajat huomioiden.

Päätös ei anna oikeutta saada tietoja Helsingin kaupungin asiakirja- ja rekisteriaineistoista.

Tutkimukseen osallistuneiden yksittäisten henkilöiden tunnistetietoja ei saa ilmaista tutkimusraportissa tai muulla tavoin.

Kasvatuksen ja koulutuksen toimiala ei osallistu tutkimuksen toteuttamiseen.

Tutkimuksesta ei tule koitua kustannuksia kasvatuksen ja koulutuksen toimialalle.

Tutkimusraportin sähköinen osoite toimitetaan kasvatuksen ja koulutuksen toimialan käyttöön sähköpostiosoitteeseen:
kasko.tutkimusluvut@hel.fi

Lisätiedot

Jukka Orava, arviointiasiantuntija, puhelin: 310 78018
jukka.orava(a)hel.fi

Liitteet

- 1 Tutkimuslupahakemus 4.3.2021 (Salassa pidettävä, JulKL (621/1999) 24.1 § 21 k)
- 2 Tutkimuslupahakemus 4.3.2021, liite, tutkimussuunnitelma (Salassa pidettävä, JulKL (621/1999) 24.1 § 21 k)
- 3 Tutkimuslupahakemus 4.3.2021, liitteet (Salassa pidettävä, JulKL (621/1999) 24.1 § 21 k)

Muutoksenhaku

Oikaisuvaatimusohje, kasvatus- ja koulutuslautakunta

Pöytäkirjanote on lähetetty asianosaiselle 29.03.2021.

Varhaiskasvatusjohtaja

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**Helsingin kaupunki**

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Pöytäkirjanote

3 (3)

26.3.2021

Varhaiskasvatusjohtaja

Satu Järvenkallas
varhaiskasvatusjohtaja

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