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Participatory Lyrics with Vikke the Jungle Mouse

Fifth Dimension and Music Workshops with 3-5 -year-olds

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<p>For this functional thesis, we held music workshops with 3-5 -year-old children. The workshops were held in the Ankkalampi Duckies kindergarten in Kauniainen. The aim of the workshops was to support the children's participation in the kindergarten by making lyrics with them.</p> <p>The basis for the project was a child oriented approach. We used a storyline of a Fifth Dimension character to make the project more interesting and exciting for the children. At the beginning of the project children were introduced a character called Vikke the Jungle Mouse. During the seven workshops, children were asked to help the character by making lyrics to the songs.</p> <p>The goal was to find out how and on what level the project including music and Fifth Dimension character would support the participation of the children. We also wanted to find ways to implement the new National Curriculum on Early Childhood Education and Care in practice. Evaluation of the goal was done based on ongoing observation and by asking feedback from the children and the working life partner.</p> <p>Based on our observation, the children were eager to take part in the workshops. The project brought the children together to work towards a common goal as a peer group. The children got to express their ideas through play, verbal expression and drawing. The ideas were taken into consideration in the planning of upcoming workshops. Moreover, the children showed interest towards the Fifth Dimension character and the story seemed to increase the children's motivation to participate. The children had the opportunity to come up with lyrics which were used in the songs.</p> <p>However, comparing to the Shier's model of participation, the highest level of participation was not met. At best, the level of participation reached the point where the children's views were taken into account. We found that the planned content and the structure of the workshops decreased the level of participation. The impact of the children's ideas should have been made visible to a larger extent. Involving the children in the planning process would have increased the participation and strengthened their understanding of their opportunities to influence. To reach the highest level of participation the whole project should have been planned together with the children based on their wishes and interests.</p>	
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<p>Tekijät Otsikko</p> <p>Sivumäärä Aika</p>	<p>Marja Peltonen, Timi Taipale Osallistavia lyriikoita Vikke Viidakkohiiren kanssa - Viidennen dimension mallin ja musiikin toimintatuokiot 3-5 vuotiaiden kanssa 32 sivua + 3 liitettä Huhtikuu 2018</p>
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<p>Tätä toiminnallista opinnäytetyötä varten järjestimme musiikkityöpajoja 3-5-vuotiaiden lasten kanssa. Työpajat pidettiin Kauniaisten Ankkalampi Duckies -päiväkodissa. Tavoitteena oli tukea lasten osallisuutta päiväkodissa tekemällä laulujen sanoituksia yhdessä heidän kanssaan.</p> <p>Projektin taustalla oli lapsilähtöinen näkökulma. Käytimme Viidennen dimension malliin pohjautuvaa tarinaa ja hahmoa luodaksemme mielenkiintoisen ja jännittävän projektin lapsille. Lapsille esiteltiin hahmo nimeltä Vikke Viidakkohiiri, jota he autoivat sanoittamalla lauluja seitsemän työpajan aikana.</p> <p>Tavoitteenamme oli tutkia miten ja millä tasolla musiikkia ja Viidennen dimension mallia yhdistelevä projekti tukisi lasten osallisuutta. Halusimme myös löytää tapoja toteuttaa uuden valtakunnallisen varhaiskasvatussuunnitelman perusteita käytännössä. Tavoitteen saavuttamista arvioitiin jatkuvalla havainnoinnilla ja kysymällä palautetta lapsilta sekä työelämän yhteistyökumppanilta.</p> <p>Havainnointimme perusteella lapset osallistuivat työpajoihin mielellään. Lapset työskentelivät vertaisryhmässä yhteisen tavoitteen saavuttamiseksi. Lapset ilmaisivat ideoitaan leikin, kielellisen ilmaisun ja piirtämisen kautta. Ideat otettiin huomioon seuraavien työpajojen suunnittelussa. Lapset osoittivat mielenkiintoa Viidennen dimension mallin hahmoa kohtaan ja tarina näytti lisäävän lasten motivaatiota osallistua projektiin. Lapset saivat keksiä sanoja lauluihin.</p> <p>Shierin osallisuusmalliin verraten, korkeinta osallisuuden tasoa ei kuitenkaan saavutettu. Osallisuus oli parhaimmillaan tasolla, jossa lasten näkemykset otettiin huomioon. Projektin suunniteltu sisältö ja rakenne alensivat osallisuuden tasoa. Lasten ideoiden vaikutus projektin kulkuun olisi pitänyt tehdä näkyvämmäksi. Lasten osallistaminen projektin suunnitteluun olisi nostanut osallisuuden tasoa ja vahvistanut heidän ymmärrystään omista vaikutusmahdollisuuksistaan. Korkeimman osallisuustason saavuttamiseksi projekti olisi täytynyt suunnitella yhdessä lasten kanssa heidän toiveidensa ja kiinnostuksen kohteidensa pohjalta.</p>	
<p>Asiasanat</p>	<p>Varhaiskasvatus, osallisuus, musiikki, viidennen dimension malli, sanoitukset, työpaja</p>

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1 Introduction

There is an increasing emphasis on children's participation. This is seen on an international as well as on a national level. Participation is defined as a right. It is obligatory for kindergartens to arrange the Early Childhood Education and Care in a way which supports children's participation. However, participation as a term is multidimensional and it can be interpreted in multiple ways. It can be analysed for example from the perspective of a society, a community or an individual. In this functional thesis, the focus is on the participation of the children taking part in the project. There are different models to evaluate participation and the model of Harry Shier was chosen for this thesis.

In the project we created lyrics with 3-5-year-old children to support their participation in the kindergarten. As promotion, we used a Fifth dimension character and a narrative approach to make the process interesting. The project was implemented in the form of seven workshops which also included music, play and drawing. A group of children from Ankkalampi Duckies Kauniainen kindergarten took part in the story of Vikke the Jungle Mouse and helped him by making lyrics to songs. The goal of this thesis was to examine how and on what level participation can be supported in a project like this and how the chosen methods supported this goal.

2 Participation

Stenvall and Seppälä (2008, p. 38) define participation as communal peer culture, in which children have a sensation of belonging to a community where they can take part according to their own abilities and desires. A participatory environment ensures that children's decision making opportunities are supported. This means that children are involved in creating the kindergarten, its policies, and its paths of learning. In this light, participation also covers equality, democracy, and responsibility. (Stenvall & Seppälä 2008, p. 38; Turja 2011, p. 26.)

Participation is always reciprocal. Children's knowledge and adults' expertise should go hand in hand. The aim of participation is to create a space where democracy and discussions can flourish. The feeling and experience of being an important part of an activity are essential prerequisites for participation. This means that even with younger children, interactions between children and adults should signal that children are mean-

ingful in their own community. (Stenvall & Seppälä 2008, p. 3; Turja 2011, p. 32; Venninen, Leinonen, Ojala 2010, p. 6.)

2.1 Participation as a right

There are different motives for promoting participation, and they vary between researchers, politicians, and service providers. The UN Convention of the Rights of Child is a legal requirement, drawing attention to the societal value that children are citizens and service users who have the same basic rights as all humans. If children are involved in the decision-making process, participation allows us to enhance early childhood education services. These factors are closely linked to improving the democratic process. From children's point of view, participation strengthens their communication skills, self-confidence, and decision-making abilities. (Turja 2011, pp. 25-26.) Finally, participation has been closely linked to well being. In order for an individual to enjoy their life, they need to be able to have influence over it. (Stenvall & Seppälä 2008, p. 3.)

In Finland, participation started gaining popularity in the late 20th century, and it has become increasingly more important over the years. Traditionally childhood has been seen as a stage of becoming someone. Sociology has expanded on these old views, portraying childhood as an important life stage. As a result, children are seen as active and competent agents who are capable of and entitled to managing their own lives. On a large scale this means that children have an independent place in the society, and that they have rights. (Virkki 2015, p. 3; Roos 2016, pp. 19-21.)

A child's right to participate is strongly protected by the Finnish legislation. The basis for the legislation is rooted in the 12th article in the UN Convention of the Rights of the Child. (Terveyden ja hyvinvoinnin laitos 2016.) The convention is based on three main principles: protection, provision and participation (Roos 2016, p. 22). Protection stands for safety and security that the child deserves. Provision refers to the right to gain a fair amount of the society's resources. Finally, the right to express oneself and to take part in decision-making are central to participation. (Venninen, Leinonen & Ojala 2010, p. 5.) The Finnish constitution emphasises the individual's right to gain information relevant to their life, as well as the right to express an opinion on such information (Terveyden ja hyvinvoinnin laitos 2016). The constitution states that children are to be treated as individuals, and that they have the right to influence matters relevant to them according to their developmental level (Suomen perustuslaki 11.6.1999/731).

After the adoption of the new Act on Early Childhood Education in 2015, The Finnish National Agency for Education has been the guiding agency of Finnish Early Childhood Education and Care (ECEC). The way ECEC is arranged is specified in the National Curriculum of Early childhood education. The new National Core Curriculum for Pre-primary Education was put into operation in 2016 and the National Curriculum for Early Childhood Education will be implemented from 2017 onwards. (Finnish National Agency for Education n.d.) The new Act has increased emphasis on participation. The old Act on Early Childhood Education did not include actual regulations related to participation or possibility to influence (Ministry of Education n.d.). The National Curriculum of ECEC, as well as the Act, is a binding document for all those arranging ECEC in Finland. The curriculum emphasises the diversity and variety in education and gives guidelines on the planning and the implementation of ECEC. The National Core Curriculum for Early Childhood Education promotes an inclusive work culture that ensures participation and equality. Initiatives, views and opinions of the children, staff and guardians need to be respected. This is achieved by developing procedures and structures that support participation. Participation strengthens children's understanding of community, rights, responsibilities, and consequences of actions. Sensitive encountering with the children, and their experiences of being seen and heard support participation, too. (Finnish National Agency for Education 2016.)

2.2 Shier's participation model

According to Harry Shier (2001), participation can be divided into five levels. These levels of participation are, from the lowest to the highest:

1. Children are listened to
2. Children are supported in expressing their views
3. Children's views are taken into account
4. Children are involved in decision-making process
5. Children share power and responsibility for decision making

On the first level children are heard, but only to the extent children themselves feel comfortable expressing. Adults are only expected to listen, and no efforts to enhance the communication are made. There are no guarantees on a decision-making level that the views of children are taken into account. Moreover, a lack of contributions from children is not seen as a problem. Rather it is an expectation from adults, and empha-

sises a way of thinking that portrays children as passive individuals who would rather play than take part in decision-making. (Shier 2001.)

On the second level adults encourage children to express their opinions. This is based on the acknowledgement that there are multiple factors that influence the individual's willingness to speak out. Even when children would have something to say, they might not be able to talk to the adults. Reasons for this include previous experiences of neglect, lack of self-confidence, or knowledge that talking to the adults does not change anything. Methods for encouraging children to express their views include organising activities, diversifying work procedures, and preparing oneself to listen to children who have another mother tongue. (Shier 2001.)

On the third level children's views are taken into consideration in the decision-making process. This level actualises the first two levels. However, it should be noted that it is still up to the adult to make the final decision. In terms of the United Nations Convention on the Rights of the Child, this level of participation is the minimum requirement for the Convention's goals to be fulfilled. Because adults are in charge of the decision-making process, it is advised that children are given an explanation why their ideas were not implemented even when they voiced their opinion. Otherwise children might feel that they are not a part of the decision-making process after all, leading to problems faced in level two in this model. (Shier 2001.)

On level four children are included in the decision-making process. No longer are they merely consulted for decision-making. Shier (2001) notes that level three is already adequate enough for the requirements of the United Nations Convention on the Rights of the Child. However, when children take part in decision-making, their sense of belonging is greater, their self-esteem is improved, and both empathy and responsibility are strengthened. Additionally, children learn about democracy. What makes this level challenging is the fact that decision-making is often adult oriented in an organisation. The times, places and procedures for decision-making are designed with adults in mind, making it difficult for children to join. An alternative is to organise decision-making for playing and activities, since these are closer to the everyday life of children. However, it is recognised that it is challenging to involve children in decision-making in higher levels, such as regional or national. (Shier 2001.)

On the fifth and the final level children are on par with adults, gaining the same influencing power and accountability in decision-making. What differentiates the fifth level from the fourth is the fact that adults actively seek to share and give away their power. An example given by Shier (2001) states that while young people may be given equal decision-making power in an adult committee, the fact that there are more adults than children might be enough to hinder full participation, leading at best to results found in level four. It should be noted that children are also responsible for the decisions in this level. Here the responsibility is for the adults to evaluate and make sure no harm is done when a child-led decision is made. (Shier 2001.)

Shier (2001) differentiates between three categories of commitment to each level of participation: openings, opportunities and obligations. An opening stands for the worker's awakened willingness to increase participation. It is a personal dedication, and it might not be possible to execute without a proper setting or guidelines. An opportunity actualises the opening, either on an organisational level by adding more time for the staff, or on an individual level by increased skills and knowledge. Furthermore, commonly established practices strengthen organisational opportunities for participation. An obligation makes participation a requirement for the whole organisation. It is the highest form of commitment to participation according to this model. (Shier 2001.)

Similar tools to assess participation have been created as well. Hart (1992) coined an eight level ladder model called The Ladder of Participation. It spans from manipulation to child-initiated, shared decisions with adults. (Hart 1992.) Hart's model is based on how information is passed on to children, whose initiatives and plans are taken into account, and who is in charge of decision-making (Turja 2011, p. 27.)

Turja (2011) has created a participation model, combining children's empowerment, and the knowledge, actions and emotions related to participation. Empowerment process starts from taking part in an activity, and is at its highest when children and adults are negotiating together. The model ranges from personal to larger, communal participation. Finally, being involved in planning and assessment, as well as having access to information and material resources are tied together with the emotional level of participation. These practical aspects lead to the personal sensation of participation. (Turja 2011.)

2.3 Participation in kindergarten

At its core, participation in the kindergarten is about finding a balance between the adult world and the child world. It is an ongoing challenge to define when children should be given decision-making power, and when adults should take over in the decision-making process. (Stenvall & Seppälä 2008, p. 3; Turja 2011, p. 24.) There are varying views on participation in the kindergarten. On the one hand, kindergartens provide opportunities in practicing independence, decision-making and responsibility. When children are given the chance to influence collective matters, they experience how to produce common good. (Venninen, Leinonen, Rautavaara-Hämäläinen & Purola 2011, p. 7.) On the other hand, the adult working with the children controls the amount of participation, and the extent in which children have a say on matters relevant to them (Roos 2016, pp. 14-15).

As participation comes to life in communities, it is crucial in the kindergarten setting that the group as a whole is satisfied. This includes negotiating between conflicting needs, and listening to different kinds of opinions. Voting and negotiating are good methods to come to a mutual conclusion. This is also a practical way to practise democratic decision-making. (Turja 2011, p. 30.) All in all, children should experience that their needs are fulfilled. (Venninen, Leinonen, Rautavaara-Hämäläinen & Purola 2011, p. 7).

The challenge for educators working with children is how to make children's reality visible. Children's motives for acting differ from adults', and children have a unique way of thinking and giving meaning to life's different events. All in all, children might have perspectives the adults might not have even thought of. Roos' (2016) suggestion as a solution is to find comfortable ways for children to express themselves. Examples of this include drawing, interviewing and inviting children to take photographs. (Roos 2016, p. 19, p. 27.)

Turja (2011) points out that age is an important factor in participation. Younger children are far more likely protected by adults, leading to reduced participation. As a result, their voices are filtered by the adult interpretations and interests. (Turja 2011, p. 24.) This view is also supported by Venninen, Leinonen, and Ojala (2010), who conducted a research about participation in metropolitan kindergartens in Finland. With over 300 kindergartens and over a 1000 work teams answering a questionnaire, the researchers found that over 6-year-old children have the most influencing opportunities, and the

amount decreases the younger children are. (Venninen, Leinonen & Ojala 2010, pp. 13-20.)

With regard to children's own choice, play is the area children feel they have the most influence over in kindergarten. During play children have more opportunities for self-expression and participation as active agents. However, kindergarten routines will likely act as an obstacle for this innate tendency. Not all situations are planned with play in mind, and playfulness can be seen as misbehaviour. (Bae 2009, pp. 396-401.)

Participation can be manifested in a multitude of ways. Whilst learning and taking part are important, there are other ways, too. Active and voluntary presence are equally valid, even if children do not actively take part in an activity. This highlights the importance of varying levels of participation, in which children should be allowed to take part according to their own feelings and emotions. This is especially important for younger children, and for those who need special support due to communication difficulties. This requires sensitivity from adults, so that children's various expression methods are taken into account. Furthermore, being able to decline taking part is also a form of participation. All in all, the feeling of belonging in a group is as valid as actively taking part in an activity. (Stenvall & Seppälä 2008, p. 38; Turja 2011, pp. 29-30; Venninen, Leinonen & Ojala, p. 6.)

Rules and routines in the kindergarten play a significant role in the actualisation of participation. For instance, if children need to choose a coloured slip of paper to determine their play activity, the routine prevents children from choosing to play with their friends. This kind of routine leaves little room for discussion or negotiation, and children do not have an opportunity to change their mind. (Bae 2009, p. 396.) It should be noted that routines and constant schedules in the kindergarten contribute to security, manageability, and predictability in children's life under the age of three (Vilén, Vihunen et al. 2006, p. 227). It can be generalised that this is also the case for older children in the kindergarten setting, justifying the need for rules and routines.

Rusanen, Malinen and Rintakorpi (2012) studied the connection between arts and participation, and how they impact children's wellbeing and development. The researchers' end result was a new fairy tale created by 14 four-year-old children in assistance with two early childhood educators. The story was acted out together, paintings and drawings of the highlights of the story were made, and the educators created a book from

the story, drawings, and photos related to the project. The researchers found that the project was unique, and that it supported the children's participation. However, they also concluded that it is more sustainable to strengthen participation through routines and everyday life in the kindergarten rather than through a single project. (Rusanen, Malinen & Rintakorpi 2012, pp. 409-410.)

2.4 Critique on participation

Polarised views over childhood participation have emerged in both scientific fields and in the working life. Childhood sociologists are promoting the idea that children are active agents, capable of making decision on their own. On the contrary, childhood sociologists see that developmental psychologists and specialists in the theory of education portray children as incapable, and mere objects of adult upbringing. However, the contemporary outlook provided by childhood sociologists has been criticised, too. Defining children as independent, adult-like characters has been disapproved of, and the focus should be shifted towards the needs of children. (Turja 2011, pp. 24-25; Bae 2009, p. 395.)

3 Music in Early Childhood

Music itself has both extrinsic and intrinsic values. Extrinsic values are diverse, related to social or individual aspects. Throughout the ages, music has been used to transfer cultural information from one generation to other. Music is social activity, interaction. Musical elements create a base for communication, so where there is communication, there is also music (Hongisto-Åberg & Lindeberg-Piiroinen & Mäkinen 1993, p. 19). Music's value for an individual is in supporting the holistic growth and development of a person. Music and participation to musical activities develop cognitive skills like speech, logical thinking, memory and imagination, as well as affect to one's identity, emotions, health and well-being, communication and social relationships. (Louhivuori 2011; Krokfors 1985; Ruokonen 2009.) Therefore, being an important piece of human life and communication, music also is an excellent way to support participation. Sinkkonen even speaks about music as the 'highest form of play' and being beyond words, as it is connected to the basic experiences of human being, like pulse and breathing, excitement, defusing tension, emptiness and fulfilment (Sinkkonen 2008).

According to the Finnish National Curriculum of Early Childhood Education and Care (ECEC), learning about music and experiencing music are part of the Areas of Learning implemented in the Finnish ECEC. The role of music as a supporter of the holistic growth of children is acknowledged. Creative methods, like music, have more emphasis in the new Curriculum than in the old one. According to the old Curriculum (2005), a child was eligible for artistic experiences, like singing, playing instruments, hearing and producing sounds, melodies and rhythms in a kindergarten setting. The new Curriculum guides the ECEC providers to offer the previously mentioned, and specifically defines that the purpose is to produce musical experiences for children and enhance their interest and relations towards music, describing also more specifically the means how music must be included in a setting. (Finnish National Agency for Education 2016; Stakes 2005.)

Music has a great role in ECEC and the ECEC teachers share a big responsibility of the music education of children. Implementing art education, like music education in a kindergarten, equalises the differences between children, who, for one reason or another, have different experiences about music. (Ruokonen 2001a,b; 2006; 2011.) Music and singing can be used to create and keep up the group spirit and help children to feel part of the group and community, which leads to increased participation (Hongisto-Åberg et al. 1993; Krokfors 1985; Finnish National Agency for Education 2016; Ruokonen 2009). In other words, well implemented music education prevents social exclusion, which is one key objective of social pedagogy.

Music is a way to express and release emotions. Music education in ECEC offers musical experiences for a child to learn about their emotions and feel the emotions of safety, joy and success. (Ruokonen 2001a,b; 2006; 2011.) Besides the positive emotions felt through music, music also is a way to deal with negative emotions (Krokfors 1985; Ruokonen 2001b; Saarikallio 2011). Singing can be a safe way for timid children to express themselves (Krokfors 1985).

Experiencing arts happens through trial, examination and doing (Finnish National Agency for Education 2016). Music can be easily integrated to many activities in a kindergarten: it can for example be part of daily routines, play, other arts and physical activities. Methods used in ECEC music education are rhyming, singing, movement, play, listening, painting and dramatisation. Play has a major part in children's development and music can be a part of many kind of play. From the perspective of music educa-

tion, it is vice versa: make-believe play and games with rules can be used as tools when implementing music pedagogy. Body playing helps in motoric development and the learning of rhythm. Discovering and problem solving also are essential in developing musical thinking. (Ruokonen 2001b; 2006: 2009.)

The musical activities for children should always be based on the previous, individual abilities and skills. For example, like playing, also singing is usually parallel with children under three years old. (Ruokonen 2001a.) In a kindergarten, an adult offers stimuli and triggers, to increase the interest towards music. The personal feeling of attachment and previous experiences effect the way how both, the educator and the child take part in the musical activities (Hongisto-Åberg et al. 1993, p. 17).

Involving music to a kindergarten is compulsory in Finland, but the will of an educator matters. The educator has an important role in creating an atmosphere where it is safe and comfortable to learn. Kari Uusikylä, Professor of Education, University of Helsinki, has said:

If you are brave as an educator, and creatively fulfilling yourself, you can give a good example for children. If your own creativity has been caned or put down with pointed remarks, you probably have the urge to stop the vortex repeating itself. You understand to provide children opportunities to fulfill themselves bravely and creatively. Like this, you as an educator, open the path for happy and meaningful life. (translated from Uusikylä 2001.)

We are all musical in our own way and it is possible for adults as well as children, to learn about music and our own musical potential. (Hongisto-Åberg et al. 1993, p. 16.)

4 Fifth Dimension

Children are naturally curious and learn holistically by doing, moving, sensing and thinking. Play is important for a child's development and it is widely known that children develop their social and cognitive skills through play. For example, in Vygotsky's and Piaget's theories the meaning of play and social activity in learning is stressed (Hännikäinen & Rasku-Puttonen 2001; Meadows 1995). With the Fifth Dimension system, children learn by doing problem solving tasks and acting as a members of a peer group. Learning in Fifth Dimension system is always culture related. (Nicolopoulou & Cole 1993.) From the Vygotskian perspective, adult scaffolding is needed to improve the problem solving and learning through make-believe play (Bodrova 2008; Meadows

1995). Adult scaffolding means the support fit the child's current level of performance offered by an adult: breaking a task into manageable units, giving verbal instructions, pointing out problems and encouraging the child (Berk 2007). The emphasis of adult scaffolding should be on guiding the children rather than in helping them (Hakkarainen 2002). The Fifth Dimension system is rooted to the turn of the 1980-1990's and it has evolved and taken different forms since then.

The idea of Fifth Dimension is originated from psychology, where the human ability to give a meaning to things represents the Fifth Dimension. The Fifth Dimension operational system for children was designed by Michael Cole. (Hakkarainen 2002.) Cole studied the use of Fifth Dimension with children in a form of a computer games for 6-12 year-olds. The Fifth Dimension character in the Fifth Dimension world of computer games is a wizard who gives problem solving tasks for children and whom the children are in contact with. The children proceed through a maze, which is a little different for each child according to their choice and expertise level. The aim in the use of Fifth Dimension is to develop children's cognitive skills in a social learning environment using elements of problem solving and make-believe play. The Vygotskian aspect of play and the Zone of Proximal Development is well present in Fifth Dimension activities. The context where learning happens is constructed in the form of play, which is voluntary as well as governed by rules. Learning and development happens in an environment where children are challenged with problem solving and they are working on their Zone of Proximal Development. (Nicolopoulou & Cole 1993.)

Hakkarainen (2004) has studied Narrative Learning in Fifth Dimension. The meaning of narrative is to increase motivation towards the problem solving and it considered as the "transitory activity system" between play and learning. (Hakkarainen 2004.) This is the idea found in play pedagogy. Gunilla Lindqvist has researched play pedagogy in the form of narrative play including elements of drama pedagogy. In this method, drama pedagogy is used to create suitable learning environments for children. According to Lindqvist (1998), the role of adults is to dramatise the activities and make the children work on their Zone of Proximal Development. In order to make the play long lasting, a dramatic text must be created, including a form of a play, plan or course of events. Besides that a text enables long lasting play, it makes it possible to bring different themes and areas of development into the play. (Lindqvist 1998.)

In the Fifth Dimension, children are given problem solving tasks, which are challenges within play instead of tasks given by a teacher. The traditional way of didactics and a teacher's role as an authority are challenged. (Hakkarainen 2002.) In a Fifth Dimension context, children are active participants instead of just receiving information from others. Teachers are there to explore together with the children, to guide and give advice, not as an authorities. The authorities are rather the Fifth Dimension character and the world of Fifth Dimension with its own rules. (Nicolopoulou & Cole 1993.) A problem introduced by a imaginal character within a frame story, helps children to make sense of the problem solving process compared to that the problem would be introduced by an adult without a narrative approach (Hakkarainen 2004). The differences between traditional learning environment and the Fifth Dimension learning environment have been listed in the chart by Hakkarainen (2004) (Chart 1.).

Settings	Object of learning	Learning community	Type of interaction	Power relations	Basis of didactics
5d environment	Defined by children	Peer community, inter-generational community	Guided participation in local culture/site	Adults as mediators, make-believe authority	Meaningful activities, sense creation
Traditional school environment	Defined by teacher, curriculum, textbooks	School class of individual pupils	Instructional interaction led by teacher	Teacher as authority	Adult explanation, linear model

Table 1 Differences of learning environments at school and in the fifth dimension

Chart 1. 'Differences of learning environments at school and in the fifth dimension' (Hakkarainen 2004).

The Fifth Dimension context has been tested for example in the turn of the millennium in a pre-school group in Finland, where the play area was set in a kindergarten and the Fifth Dimension character, The Wizard, was in contact to the children via mail. The project was adjusted to suit the development level of pre-school aged children. (Hakkarainen 2002.) Other narrative learning environments with a fairytale frame story and imaginary characters have also been tested in kindergartens in Finland (Hakkarainen 2004, Laitinen & Lounassalo & Pursi & Salonen 2017). A recent study about narrative learning environments was carried out in an Erasmus+ project 'Narrative environments for play and learning' (2017), where the method of Narrative Learning in kindergarten

was tested in the participant countries. As a conclusion, a guide book for implementing Narrative Learning in ECEC was released. In the participant kindergarten in Vantaa, Finland, the frame story was originated from a fairytale and the fictional characters of the story were acted out by the staff members of the kindergarten. In this method of Narrative Learning, adults have three roles: as the characters of the story, as observers and as co-adventurers. The role of an co-adventurer is to experience the play and story with the children and taking the responsibility of a responsible adult when the characters leave the scene. The goal is to create a learning environment, where children react to the initiatives of the play and are active participants by making suggestions and solving problems. The adults have an important role in experiencing the narrative play with the children, being and observing in close to the sensitive process of developing a child's identity. (Laitinen et al. 2017.)

Bachelor's theses related to Fifth Dimension projects in kindergarten have been released for example by Nevander, Riekkö and Walden (2013), and Hyvärinen, Sotkasiira and Tikkala (2017). Nevander, Riekkö and Walden (2013) organised workshops related to Fifth dimension and participation. They also measured the level of participation according to Harry Shier's model of levels of participation. Nevander, Riekkö and Walden used a storyline with a character in a need of help and a villain-like character. According to their own evaluation, the fifth level of participation was reached during the workshops. Music was used to offer children a chance to participate, but it had a minor role in Nevander, Riekkö and Walden's workshops.

5 Planning of the workshops

In this thesis, the music elements and the participatory lyric making will be introduced to children in workshops, which will have the element of Fifth Dimension character and a frame story. The reason the Fifth Dimension was chosen, is the idea of making the songs and the lyric making more interesting for the target group. The activities during the workshops will be planned beforehand, keeping in mind the needs and the developmental level of our target group. The evaluation of the workshops will be done based on observation during the workshops, discussion with the children and the feedback from the teacher. Also, reflection will be done after each workshop. From the perspective of a single project, Shier's model of participation was chosen, for it offers concrete tools to evaluate the participation related to activities in the workshops which will have

a beginning and an end. Other models (Hart and Turja) seem better for analysing long lasting or ongoing activities and larger ensembles.

5.1 Child oriented approach

The conception of learning in the National curriculum of ECEC rests upon the idea that children grow, develop and learn in interaction with other people and the environment. A child is seen as a naturally curious and active being. Learning occurs when a child observes, explores and imitates others, as well as, when playing, moving and expressing himself through various ways. (Finnish National Agency for Education 2016.) In this thesis, we define these natural ways for children to learn and develop as a child oriented approach.

5.2 Ethical questions

The workshops will be held in a kindergarten so a permission from the kindergarten as well as from the parents of the children participating in the workshops is needed. The permission form for the parents (Appendix 2.) will be sent two weeks before the beginning of the workshops, so the parents have time to think about the participation and return the form.

Safety issues related to the workshops must be considered. The space for the workshops is a large room in the kindergarten, so the physical safety of the children will be quite easy to guarantee with pre-arrangements and observation during the workshops. Besides the physical safety, the mental safety must also be considered. If the level of excitement is too high, it can have a negative effect, such as a fear (Kokljuschkin 1999, 54). For this reason, for example the songs or the frame story must not be too scary.

Interaction between the adults and the children will also be thought of in an ECEC setting. There is always an unequal power relationship between adults and children. An educator should use positive educational authority to support the growth and development of children (Kalliala 2008). According to Sinkkonen (2008), sensitivity towards a child's initiatives is needed, as well as the ability to adjust the interaction with the emotional level and intentions of a child. A child seeks attention from an adult in a kindergarten for multiple reasons, for example to get answers and instructions or to feel safe or accepted (Holkeri-Rinkinen 2009). It should also be noted, that communication is mostly non-verbal (Sinkkonen, 2008). As one acknowledged factor related to the feel-

ing of safety and interaction is that the other student is known to the children so she is in a different position related to the children than the other student. For this reason, the first workshops will be lead by the familiar student so there is time for the children to get to know the other student.

5.3 Working life partner

Ankkalampi Duckies Kauniainen is a bilingual kindergarten and part of the private kindergarten group Ankkalampi - Duckies. The children in Ankkalampi Duckies learn English with *CLIL - Content and Language Integrated Learning method*, where a language is brought to the children through functional activities in everyday life. In Ankkalampi Duckies Kauniainen, this means following variety of teaching methods such as word-play and rhymes. (Ankkalampi n.d.) The aim in CLIL method is not to develop to master two languages, but that another language is heard and explored along with the native tongue (Gyekye & Nikkilä 2014). The kindergarten also was the 3rd internship place of the other author of this thesis.

The Ankkalampi Duckies Kauniainen had 23 children between the ages one to six at the time when the workshops took place. The kindergarten was in the need of a "Song Pouch", which could be used with the children in various situations. Making a song pouch alone is not an aim of a thesis, and a suggestion was made by us to create the songs in participatory workshops. This suited the partner well.

5.4 Target group

The target group is 3-5 -year-old children of Duckies Kauniainen kindergarten. The age was chosen based on the expectation that that will most probably be the age of the children we will work with in the future. The amount of children participating in the workshops will limited to ten. With two adults leading, ten will be still manageable amount in the room where the workshops will be held.

5.4.1 Development of a 3-5 -year-old children

Around the age of three and four children are generally speaking active explorers, and equipped with a wild imagination. As their play might involve rough characteristics, children often need adult help to manage disappointment and failure. Adults can also support children of this age by setting limits, and at times calming down play. (Mannerheimin Lastensuojeluliitto n.d.a)

Three-year-old children enjoy nursery rhymes and listening to stories. Their imagination flourishes, and thus they enjoy telling stories to others. In terms of producing speech, sentences start to become longer and progress can be seen in the ability to conjugate verbs. At this age children are curious and are eager to ask about different phenomena, and reasons behind them. Children also mature in their capabilities in categorising objects, and counting. (Mannerheimin Lastensuojeluliitto 2017a.)

Between the ages four and five children start taking others more into consideration. While this age period is characterised by increased independence, children benefit from adult encouragement towards independence and initiative-taking. Moreover, boundaries create safety, and assist development and growth at this age. (Mannerheimin Lastensuojeluliitto n.d.b.)

Four-year-old children are keen on playing with words, listening and creating poetry, and telling stories. Through sharing long stories jumping from topic to topic, the linguistic and logical abilities of the child mature. At this age children enjoy listening to stories, and are able to listen to longer stories as well. (Mannerheimin Lastensuojeluliitto 2017b.)

It is important to also remember that children are different personalities with different kind of temperaments. For example, activeness, adaptability, sociality, persistence or thrill-seeking nature are parts of different temperaments. Temperament is something that is given in birth while personality is rather the behaviour and skills a person decides to express. (Keltikangas-Järvinen 2004; 2010.)

5.4.2 Musical development of a child

In terms of lifelong music development, the time period from birth to age five has long lasting effects in later periods of life. Children should be engaged in musical encounters during that time period to prepare them for later musical development. (The Gordon Institute for Music Learning 2008-2016.) The musical development of children during the first year is about enforcing a baby's sense of basic security through music. Learning music and learning a language are similar processes, in which the first steps are always imitation and experimentation (The Gordon Institute for Music Learning 2008-2016). During the second year(1-2 years old), a toddler starts to learn language and produces sounds and words. It is natural for a toddler to move with music. During

the third year (2-3 years old), singing, dancing, playing and listening become part of daily life. During the fourth year (3-4 years old), musical development can be enforced by introducing some working methods. During the fifth and sixth year (4-5-6 years old), a child is able to combine previously learned and implement different methods. Children starts understand instructions better and better. Children enjoy operating with adults and in a group. At this age, it is important to get feelings of success. It is essential to realise that children are individuals and develop in individual pace and this should also be taken into account when arranging activities. (Hongisto-Åberg et al. 1993.)

5.5 Teaching songs to children

One thing to consider when creating lyrics with children is what kind of songs should be used and how the melody of a song is introduced to the children. According to Ruokonen (2009), singalong songs can be used with children from three years onwards. Krokfors (1985) reminds that in that age, the short time memory of a child is still limited. Krokfors suggests that 4-5 five year olds are more or less capable of singing singalong songs. Nevertheless, there is a common agreement on the fact that only easy songs with little leaps in melody should be used (Hongisto-Åberg at al. 1993; Krokfors 1985; Ruokonen 2009). Greata (2006) and Krokfors (1985) explain more detailed that all in all it is only necessary to use songs with two or three notes with children. It is important that the educator gives easy directions for the children so they know what should be done and that they are able to follow (Ruokonen 2009).

Krokfors (1985) stresses that there is not only one right way of teaching a new song to children. In most of the cases, the learning is basically done by hearing (Ruokonen 2006). One most of the common way is the Echo-method where the children learn a song in bits. In the Echo-method the educator sings a verse of a song and children repeat it. (Greata 2006; Hongisto-Åberg at al. 1993; Krokfors 1985; Ruokonen 2009.) Other methods can be for example listening to the song beforehand with the children, learning the lyrics first or learning the rhythm first (Krokfors 1985). It is important to find songs that are interesting for both, the educator and the children. Also, the educator must know the song well. Movement, play or different related objects can be used as a starting point in learning a new song and to keep the interest up. (Hongisto-Åberg at al. 1993; Krokfors 1985.)

5.6 Workshops for children

Seven workshops will be held for this Bachelor's Thesis. The theme of the workshops is jungle and the workshops will be advertised as a "Jungle Adventure" to the children. As the Fifth Dimension character, Vikke the Jungle Mouse, will be a small toy mouse (Figure 1.). From the perspective of music education, the educational situations need to be planned in a way where the amount of activities and rest, as well as tasks which need concentration and relaxation are in balance. In addition, the developmental level of children needs to be thought of. Using play and movement is natural when working with children. (Marjanen 2009.) These are good guidelines for planning the workshops for this thesis, where music is just one part of the activities. Guiding points for the planning will also be factors which support the functionality of a group. According to Kaukila & Lehtonen (2007), actions supporting the functionality of a group are for example building a trust by encouraging to take risks, active listening, tension releasing activities and supporting participation through praise.



Figure 1. Vikke the Jungle Mouse

The overall goals of the workshops are to create lyrics with the children and support their participation in the kindergarten with the chosen methods. The adventurous experience for the children also is one goal, which will be executed through the Fifth dimension story. To enable the introduction of new songs and making the story go forward, sub goals for each workshop will be set.

Implementation Plans (Appendix 1.) are made for each workshop, which will be used as the guiding documents to reach our goals and to support our preparation. The workshops are planned ahead from beginning to the end, but changes can be made to the content and structure along the way based on observation and feedback from the children. As a structural basis of the workshops we will use the Didactic Steps, which are:

1. Introduction
2. Examination of the subject
3. Working with the new subject
4. Practice and application
5. Evaluation
6. Ending the activity and transition to next subject

In the introduction phase, children's motivation towards the subject is stimulated. In the second phase, the educator supplies new information and the subject is inspected more in depth. In the third phase, children are working with the new subject by testing and doing. This phase requires sufficient time. In the next phase, learned subject is implemented in practise. Evaluation can be done either at the same time than the activity, or separately. It is also possible, that the didactic steps don't always happen during all session. (Brotherus & Hytönen & Krokfors 2002, pp.209-210.) Following these steps, a repetitive structure will be planned for each workshop. This gives clarity to both the educators and the children, and the steps indicate where the participatory lyrics should be made.

As an expectation, the phases three and four, *Working with the new subject* and *Practise and application* will be the parts where new lyrics are created with the children. The workshops will be held in the same building where the children usually spend their kindergarten days, but on the other side of it which is not in regular use. The time reserved for each workshop is 45 to 60 minutes. The workshops will be held in the morning around nine to ten or in the afternoon after snack time.

6 Implementation of the workshops

The workshops started with a welcome song, which was sung with the children. The welcome song was held in a circle and the children's names who were participating were included to the song. As an energy releasing game related to the theme, the song *Walking in the jungle* (Super Simple Learning 2011) was used, where each child could come up with an animal, which was then acted out by all. In the next phase, a new element was introduced to the Fifth dimension story of Vikke the Jungle Mouse, which

included either a story or an activity, or both. This phase had a problem-solving element, which led to the next phase, where a new song was introduced related to the story of Vikke the Jungle Mouse and it was processed with the children as the answer to the problem. This was the part, where the participation related to music was expected to be the highest. Familiar tunes were used, but the lyrics were changed to fit the story. The songs had parts which had no predefined lyrics and which could be filled with the ideas coming from the children. As the last thing, the children had a calming down moment, where they were asked to find their "own nests" and listen to the beat of an energy chime. Feedback was asked from the children before transition back to their own side of the kindergarten. Workshops were led by both of us and sometimes a worker from Ankkalampi was present to observe.

The first workshop was an introduction to the jungle theme. The welcome song and the *Walking in the Jungle* -song were new to the six participants. The children adopted both of the songs well. *Walking in the jungle* was implemented so, that the children walked in line behind an adult and the line curled around the room while all were singing. All the children got their turn to choose an animal which was then acted out by all. Fifth dimension part was combined with the last relaxation, as an introduction story of Vikke the Jungle Mouse. The children listened it in their "own nest", which was a comfortable spot they were asked to choose in the room.

The second workshop started with the two familiar songs and play. Then it was time to remember the story of Vikke from last time. Children got to search the "nest" of Vikke, where they found a pouch, Vikke's "sleeping bag". The sleeping bag was empty, but it had a note from Vikke. Vikke presented his story, that he had been washed away from his family during a flood and he would need the children's help to feel safe and find a new home. The first song was about the feelings of Vikke. A traditional Finnish song *Sinisiä, punaisia ruusunkukkia* was used as the melody. The mouse let the children know, that it was lonely and sad, which were the first lyrics of the song. The lyrics were sung together with the children. The children were asked to come up with feelings that would be encouraging and make Vikke feel better. The children came up with emotions like "strong" and "brave" which were then added to the song.

Five children were present during the third workshop. The workshop was held on Friday and one of the children came up with the idea that the welcome song should be a "Happy weekend" -song. The other children were asked whether they wanted to wish

happy weekend, and they agreed. After the jungle song and play, the children were asked to search the nest of Vikke. Children were excited to do the search. Vikke was found in his sleeping bag. The feeling song of Vikke from last time was sung again and lyrics about Vikke's qualities were added to the song.

On the fourth time, ten children were present in the workshop. The structure of the fourth workshop was a bit different compared to the previous ones. After the welcome song and the jungle-warm up, children were asked to find Vikke. A note from Vikke was found from the sleeping bag, which included his message about jungle life and about his family. He concluded the note by saying that the songs encouraged him to keep on searching his family. As the last activity, given by Vikke the Jungle Mouse, children were asked to draw a picture of people close to them, doing something they enjoy.

On the fifth time, nine children were present. The jungle warm-up after the welcome song was held in a circle, which made it more structured and children were concentrating better than the last time. On their turn, children could go to the middle of the circle to play the animal they wanted and others followed in the circle. A new song was introduced related to the things one can do with special people (*Monta kivaa asiaa* with the *Twinkle, twinkle, little star* -melody). The drawings from last time were presented in the circle and each child could tell who was in the picture and what they were doing. These people and activities were then added to the song that was presented beforehand in the circle. As the relaxation, children listened a story of Vikke in their own nests. The story combined the themes of the fifth workshop to the workshop to become.

On the sixth time, the theme was to send Vikke the Jungle Mouse on his way to search for his loved ones. The children were asked to come up with and draw things that Vikke could need on his journey. The items drawn were then cut and collected together and examined in a circle. The items were included into the next song *Mukaan matkalle / When I travel*, using the melody of *If you're happy and you know it*.

The seventh and the last workshop was held right before the summer holiday. The anxiety related to the last day before holiday was present in the workshop. The beginning of the workshop went well and also when Vikke was found with his brother, the children were excited. After this, children were asked to draw things they enjoyed during the Jungle Adventure. As the last activity, a jungle party was held to celebrate the recovery of the family member. Children were introduced simple "Bye, Bye" song and

they could choose an animal and make the sounds and movements of that animal. These sounds were added to the Bye Bye -song. The end party and the song were over quite quickly, for the children started to get restless. The children said goodbye to Vikke and the story of Vikke the Jungle Mouse came to end. A song pouch for the kindergarten was made including all of the songs. Apart from one, the songs used with the children are in the Appendix 3.

7 Evaluation of the workshops

Evaluation was done during the whole project. The evaluation is mainly based on our observations during the workshops. In addition, the children were asked feedback after the workshops and the working life partner was asked to evaluate the project afterwards. The final evaluation was done from the perspective of participation, the lyric making process and the Fifth dimension story.

The goal of the project was to support the children's participation in the kindergarten by making lyrics with them. The project reached level three on Shier's (2001) participation model, meaning that the children's views were taken into account. In the lyric making process the children had the opportunity to fill empty spots in the lyrics of the predefined songs. The children also had chances to give ideas how to help the main character in the story. This was done both sitting down in a circle and during playful situations. The content of the workshops was also modified according to the views of the children.

During the energy releasing game "Walking in the jungle" each child had the opportunity to choose an animal to use in the play. When a child chose an animal which everyone else would pretend to be, the child could see the impact of their choice in action. In the relaxation part, children could choose their own comfortable place as their "nest".

Children were asked to fill in empty spots in the lyrics which were sung together in a group for Vikke. Still, we felt that the predefined songs limited the participation of the children. The level of participation related to music could have been increased by letting the children choose the songs in the workshops. Moreover, we could have included musical instruments according to the children's wishes. With better planning, more space could have been created for children to decide different means to help Vikke in his journey.

The fourth and fifth levels in Shier's (2001) model were not reached. Even though the children's ideas and wishes were taken into account, the children did not actively take part in the planning. Moreover, it was not made clear enough that their ideas would impact the content of the workshops. There were playful initiatives which could have been used as guiding elements for the upcoming workshops. For example, the children wanted to stay and play in Vikke's temporary nest and by following this the story could have taken a more child led direction.

Related to the openings, opportunities and obligations on each level of participation, we had to ponder the idea of these from the perspective of a single project instead of an organisation. On the levels two and three on Shier's Model, which were reached, openings and opportunities were seen. The project was planned from a child oriented perspective, choosing the kind of elements children would find compelling. The elements in the project, especially the repetitive play and Vikke's story, made the project interesting for the children and offered openings for participation. We planned sections to the workshops where we gave children opportunities to tell their opinions and wishes, which were then taken into consideration. Children had opportunities to tell their opinions in the energy releasing game, during lyric making by using both verbal expression and drawing, and during the relaxation at the end of each session.

All in all, the children seemed to take part in the workshops actively and voluntarily. Because the project was carried out as a group, the level of participation varied between the children according to our observations. Some children felt comfortable expressing their views when being asked, whereas others took time to think or did not answer at all. Similarly, drawing as a method to let children express their opinions yielded varying results. During the workshops we observed that play offered most opportunities for all children to take part freely.

The lyric making process had some challenges and showed varying results. The first song about Vikke was not a great success. When the feelings were asked for the song, the children were quite far led towards the outcome. Feelings as a subject seemed a bit too abstract for the children of that age. The next session was easier, as the physical qualities of the toy mouse were added to the song. The mouse was present so children could connect to the qualities on view. The melody of the first song had more than two different notes and the time spent to practise it was too short. There was neither any movement or play included in the song, which could have increased their interest. Chil-

dren's previous musical experiences could have been utilised when choosing the songs.

The songs tied to the Fifth dimension character, which seemed to interest the children the most, were *Kaikenlaista mukavaa* and *Mukaan matkalle / When I travel*. The former included the children's drawings which portrayed the connection to their own family members. The latter was also done based on drawings by the children and had a problem-solving element included in the preparation. These two songs offered more opportunities for children to participate, as they could use their own experiences in the creative process. The melodies for the songs were also more familiar which made it easier for children to take part.

One shortcoming of the project was that there were too many songs in our workshops. The need for many songs was related to the request from the kindergarten to make a song pouch, which would include songs in Finnish and English. Within the time frame of seven workshops, the project would have benefitted from fewer songs. The songs we had supported the storyline, but the time reserved for learning the songs and the lyric making was not sufficient enough. As a result, the children seemed unable to fully adopt the songs. If there had been more workshops or less songs, the songs could have been supplemented with play, dance or drumming.

The story and the character based on the Fifth dimension system was a functional educational method to be used with children. The children got interested about the Fifth dimension character through the storytelling and the letter. They asked about the character and pondered its whereabouts during their normal kindergarten day and wanted to know when the Jungle Adventure would be held again. The existence of Vikke the Jungle Mouse was questioned by some of the children after it had appeared the first time. After all, the children questioning the existence seemed interested about the Jungle Adventure and Vikke's story. All in all, the use of a Fifth dimension character added excitement to the project.

The way the project was planned highlighted our role as an authority, as we had chosen to fit the songs into the story. We felt the need to lead the story towards the songs. If we had given children more chances to lead the story to a different direction, we could have used Vikke more as an authority and obviously increased the participation

at the same time. However, this could have made the lyric making process more difficult.

The children's thoughts on the workshops were asked after the project. When the children were asked whether they enjoyed the project, all of them answered "yes". This was align with our observation that the children were eager to take part in the workshops. The children mentioned the searching of Vikke the Jungle Mouse as the most fun activity. Next, the *Walking in the Jungle* song and play were mentioned. Two children also mentioned the relaxation moments in their "nests" and one mentioned the drawing. Children were asked a few weeks later, what they remembered from the Jungle Adventure. Many remembered the searching of Vikke and also the *Walking in the Jungle* song and play. As our conclusion, the most successful elements in the workshops were the excitement of searching the Fifth dimension character Vikke and the repetitive song including play.

Feedback about the workshops was asked from the kindergarten teacher in charge in Duckies Kauniainen. She was present in one of our workshops and participated in couple of our reflection discussions. Five questions were asked in Finnish and the answers have been translated here. The first questions was: *In your opinion, was The Jungle Adventure a success?* The answer was "yes" and when asked how, the teacher answered that the children clearly liked it and they were excited when there was something extraordinary happening. She wrote, that the workshops were planned well and the activities were modified according to the feedback and the reflection along the way.

The second question was: *Did the children talk about the adventure during their normal day?* According to the teacher, the children spoke about the adventure every now and then, especially when asked about it. The third was a double-barrelled question : *What is your opinion about the songs? Will they be used?* The teacher answered, that at least those which the workers know without practise can be used. The songs were quite good according to her, but she appointed that they were not gone through with the whole kindergarten group.

The fourth question was: *Were the songs what you needed?* The teacher's answer was 'yes and no'. According to her some of the songs are usable, but she would have wanted better guidance how to use them. The songs could have been used in circle time or in other situations. The fifth question was: *Did the songs used in the workshops,*

where children could come up with some of the lyrics, increase the participation of children in the kindergarten? According to the teacher, the workshops represented participation, where children can influence and participate in making and implementing the workshops.

The physical and mental safety were acknowledged as prerequisites for participation. In our opinion, the children were safe and well during the workshops. The venue where the project was held suited quite well for the project. The project was held indoors and did not include the kind of physical activities which would have had a threat of harming oneself. The restlessness during couple of the workshops indicated that more physical activity could have been used. The goal was to keep the story exciting, but not too scary. As the end result of the story, Vikke the Jungle Mouse found a family member, which secured a happy ending.

8 Discussion

Overall, the whole project gave us insight to many important aspects in ECEC. The project combined music, participation, a narrative approach, play, and self-expression. It was pleasant to execute the project with children and explore how the project would reach its goals. The goal to support the participation of the children by making songs was fulfilled to a certain extent.

Clear structure in the workshops enabled children to anticipate the activities. Our aim was that this would act as a prerequisite for participation, as the structure would support familiarity and security of the environment. Thus, the children would feel more comfortable expressing their own thoughts and ideas. The structure of the workshops was kept the same throughout the project.

Still, the detailed manner of the planning was an obstacle to reaching the higher levels of participation. The steps in Vikke's story and the songs were decided beforehand. The didactic steps felt like a straightforward tool to plan the workshops and find the sections where it would be possible to offer the children chances to participate. Even though the didactic steps was a clarifying tool for us, it restricted the participation of the children along with the predefined songs and the frame story.

Concerning the evaluation of the project, we could have focused more on the children's own experiences of participation. With better feedback and evaluation methods we could have given more specific information about children's own experiences. This would have allowed us to evaluate the level of participation to a larger extent. The evaluation based on our observations and interviews emphasised our own interpretations.

In terms of modifying the whole project, there could have been more play in the workshops. As we concluded in our evaluation and as supported by research, play offers more opportunities for children's self-expression and participation (Bae 2009, pp 396-401). Most likely this would have made the structure of the workshops less organised, but promoted creativity in the project. In addition, creating an environment where children could choose freely between different types of methods of self-expression would have benefitted the project. In the implementation of the project we promoted a variety of self-expression methods, but only during predefined moments.

The project could have extended more into the daily routine of the kindergarten. That way we would have gained a better understanding on how the children's participation opportunities were supported after the project as well. The songs stayed connected to the Fifth dimension character, but only the songs were transitioned into the kindergarten routine. With clear guidance for the kindergarten staff, the songs could have been implemented more strongly into the kindergarten routine. This way the children would have seen the impact of their work more profoundly.

Despite of the shortcomings of the project, we are pleased with our work. We planned, executed and evaluated a project based on theoretical framework. As a result of the thesis process we have grown professionally and gained expertise to work on the ECEC field in Finland.

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Implementation Plans

1. Workshop - Meeting and introduction (45 minutes)

Setting: Big Play Room

Goal: introducing us to the children and get the children interested about the workshops

Methods: songs, play, storytelling

Equipment: phone for background music, energy chime, introduction story

Phases:

1. introduction and welcome song (5-10 minutes)
2. energy releasing game and Walking in the Jungle - game (10-15 minutes)
3. relaxation and the introduction story (10 minutes)
4. feedback (5 minutes)

2. Workshop - Searching Vikke and the First song (45 minutes)

Setting: Big Play Room

Goal: Deepening the interest towards Fifth dimension, introducing first song

Methods: songs, play, singing

Equipment: phone for background music, Vikke's nest, first song draft, energy chime

Phases:

1. Welcome song (5 minutes)
2. Walking in the Jungle (5 minutes)
3. Searching Vikke (10 minutes)
4. First song (10 minutes)
5. Relaxation (5 minutes)
6. Feedback (5 minutes)

3. Workshop - Finding Vikke and making lyrics (45 minutes)

Setting: Big Play Room

Goal: Adventure and making lyrics with the children

Methods: songs, play

Equipment: phone for background music, Vikke and the nest, paper and pen, energy chime

Phases:

1. Welcome song (5 minutes)

2. Walking in the Jungle (5 minutes)
3. Finding Vikke (5 minutes)
4. Singing and making lyrics (15 minutes)
5. Relaxation (5 minutes)
6. Feedback (5 minutes)

4. Workshop - Important people (45 minutes)

Setting: Big Play Room

Goal: Getting to know the character better, connecting the workshop to the children's lives

Methods: songs, play, story, drawing

Equipment: phone for background music, Vikke's nest, story about important people, paper and colour pencils

Phases:

1. Welcome song (5 minutes)
2. Walking in the Jungle (5 minutes)
3. Finding Vikke (5 minutes)
4. Story (5 minutes)
5. Drawing (15 minutes)
6. Feedback (5 minutes)

5. Workshop - Third Song (60 minutes)

Setting: Big Play Room

Goal: Children introduce the drawings, making third song

Methods: songs, play, singing

Equipment: phone for background music, children's drawings, pen and paper, third song draft

Phases:

1. Welcome song (5 minutes)
2. Walking in the Jungle (5 minutes)
3. Introducing the drawings in the circle (10 minutes)
4. Third song (15 minutes)
5. Relaxation + story (5 minutes)
6. Feedback (5 minutes)

6. Workshop - Fourth song (60 minutes)

Setting: Big Play Room

Goal: Give children a task to help Vikke, fourth song

Methods: songs, play, drawing, singing

Equipment: phone for background music, paper and colour pencils, fourth song draft

Phases:

1. Welcome song (5 minutes)
2. Walking in the Jungle (5 minutes)
3. Drawing items (15 minutes)
4. Fourth song (15 minutes)
5. Relaxation (5 minutes)
6. Feedback (5 minutes)

7. Workshop - Goodbyes (60 minutes)

Setting: Big Play Room

Goal: Giving a happy ending to the story, getting feedback from the children

Methods: songs, play, drawing, singing

Equipment: phone for background music, paper and colour pencils, goodbye-song draft

Phases:

1. Welcome song (5 minutes)
2. Walking in the Jungle (5 minutes)
3. Finding Vikke (5 minutes)
4. Story (5 minutes)
5. Feedback by drawing (15 minutes)
6. Goodbye song (15 minutes)

Research Permission

TUTKIMUSSUOSTUMUS

5.6.2017

Metropolian opinnäytetyö: musiikki ja osallisuus

Tekijät: sosionomiopiskelijat Marja Peltonen ja Timi Taipale

Toteutus: Ankkalampi Kauniainen, kesä 2017

Hyvät vanhemmat!

Teemme toiminnallisen opinnäytetyön liittyen musiikkiin ja osallisuuteen 3-5-vuotiaiden ryhmässä. Opinnäytetyön toiminnallinen osuus koostuu seitsemästä työpajasta, joissa teemme musiikillisia työkaluja Ankkalammen työntekijöiden käyttöön yhdessä lasten kanssa. Työpajat sisältävät musiikkia eri muodoissa, sekä leikkiä ja tarinallisuutta. Lopuksi teemme kyselyn toteutukseen osallistuneille lapsille ja Ankkalammen työntekijöille. Toivoisimme, että lapsenne voisivat osallistua opinnäytetyömme toteutukseen. Toteutuksen aikana dokumentoimme prosessia valokuvaamalla ja mahdollisesti videoimalla, jos saamme siihen lupanne. Tärkeintä on kuitenkin saada lapsia mukaan työpajoihin. Alla voitte ilmoittaa lapsenne osallisuudesta toteutukseen ja valita miten lapsenne osallisuutta voi dokumentoida ja julkaista. Olemme salassapitovelvollisia, mitä tulee lasten ja heidän perheidensä henkilötietoihin, joiden julkaisuun ei alla anneta lupaa. Osallistuvien lasten mielipiteitä voidaan julkaista opinnäytetyössä (ilman henkilötietoja). Opinnäytetyö julkaistaan verkossa ammattikorkeakoulujen julkaisupankissa Theseuksessa, osoitteessa <https://www.theseus.fi/>. Omaan käyttöömme tulevaa kuvamateriaalia käytetään vain toteutuksen analysoimisen tukena ja se tuhoetaan asianmukaisesti. Olkaa hyvä ja raskikaa alle teille sopivat vaihtoehdot lapsenne osallisuudesta toteutukseemme. Mikäli teillä on kysyttävää opinnäytetyöhön liittyen, voitte olla meihin yhteydessä tai kysyä lisää Laura Järviseltä.

- Lapseni saa/saavat osallistua opinnäytetyön toteutukseen ja häntä/heitä saa kuvata (opinnäytetyön tekijöiden käyttöön, ei julkaisua)
- Lapsestani otettuja kuvia / videota saa julkaista, kasvat saavat näkyä
- Lapsestani otettuja kuvia / videota saa julkaista, kasvat eivät saa näkyä
- Lapseni saa / saavat osallistua opinnäytetyön toteutukseen, mutta häntä / heitä ei saa kuvata
- Lapseni ei saa osallistua opinnäytetyön toteutukseen

Päiväys ja paikka

Allekirjoitus

Nimen selvennys

Kiittäen,

Marja Peltonen
sosionomiopiskelija, Metropolia

Timi Taipale
sosionomiopiskelija, Metropolia

Songs for the Song Pouch

VIKKE VIIDAKKOHIIRI - OLEN TÄLLAINEN

("Sinisiä, punaisia ruusunkukkia", muokattu Viidakkoseikkailuun)

Olen _____(rohkea jne.), olen _____, olen _____
Olen _____! x2

Pinkit korvat, vihreä turkki, karvainen häntä
karvainen häntä! x2

(tähän voi keksiä minkä tahansa asian, esim. lelun, jonka ominaisuuksia käydään läpi lasten kanssa ja lauletaan)

MONTA KIVAA ASIAA

("Tuiki tuiki tähtönen", muokattu Viidakkoseikkailuun)

Kun olen minun _____(esim. ystäväni/perheeni) kanssa
saan tehdä monta kivaa asiaa
_____ (esim. juosta), _____(esim. nauraa),
_____ (esim. pelata jalkapalloa)
_____ (esim. laulaa), _____ (esim. tutkia),
_____ (esim. hyppiä trampoliinilla)
Kun olen minun _____ kanssa,
saan tehdä monta kivaa asiaa

(täytetään yhdessä lasten kanssa, mitä tehdään ja kenen kanssa)

MUKAAN MATKALLE

("Jos sun lysti on", muokattu Viidakkoseikkailuun)

Mukaan matkalle otan _____
Mukaan matkalle otan _____
Mukaan matkalle _____, _____ ja _____
Mukaan matkalle otan _____!

*Täytetään tyhjät kohdat lasten ideoilla
Käytä apuna kuvia tms.*