

**THE LEVEL OF ART ACTIVITIES IN KINDERGARTEN CLASSROOMS IN
OREDO LOCAL GOVERNMENT AREA**

BY

AFE ORITSEMUWAGBEMI TREASURE

EDU2102313

**INSTITUTE OF EDUCATION
UNIVERSITY OF BENIN
BENIN CITY**

JANUARY, 2026

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**A RESEARCH PROJECT WRITTEN IN THE INSTITUTE OF EDUCATION
AND SUBMITTED TO THE INSTITUTE OF EDUCATION, UNIVERSITY OF
BENIN, BENIN CITY IN PARTIAL FULFILLMENT OF THE REQUIREMENT
FOR THE AWARD OF BACHELOR IN EDUCATION (B.ED) DEGREE IN
EARLY CHILDHOOD EDUCATION.**

**JANUARY, 2026
CERTIFICATION**

We, the undersigned do hereby certify that this project was carried out by AFE ORITSEMUWAGBEMI TREASURE with the matriculation number EDU2102313 of the Institute of Education, University of Benin in partial fulfillment of the requirements for the award of Bachelor in Education (B.ED Early Childhood Education).

PROF. (MRS.) R.O. OLUBOR
(Project Supervisor)

DATE

PROF. K. ALUKO
(Project coordinator)

DATE

DR. K IMASUEN
(Director, Institute of Education)

DATE

DEDICATION

This work is dedicated to God Almighty, for his grace and strength throughout my school journey. I also dedicate this work to my beloved parents, Mr and Mrs Afe for always believing in me.

ACKNOWLEDGEMENTS

I extend my heartfelt gratitude to God, my parents and a few friends who made my school journey so much easier. My appreciation goes out to my intellectual and supportive supervisor, Professor (Mrs) R.O. Olubor for her patience and guidance throughout this process. My utmost gratitude goes to my brothers, Prosper and Great, who were always there for me whenever I called. I also want to specially appreciate Mrs Damilola for being a blessing and a guardian angel to me in many ways. May God bless you richly. Now to the angels God blessed me with in the University of Benin. Emmanuel Maha, Charity, Gift, Angel, Favour, Cecelia, Kossii, Kachi, Eric, Benjamin, Arizona, Sultan and all my roommates, May God show up for you the same way you did for me, God bless you all.

TABLE OF CONTENT

TITLE	ii
CERTIFICATION	iii
DEDICATION	iv
ACKNOWLEDGEMENTS	v
TABLE OF CONTENT	vi
ABSTRACT	viii
CHAPTER ONE: INTRODUCTION	
Background of the Study	1
Statement of the Problem	7
Research Questions	9
Hypotheses	10
Purpose of the Study	10
Significance of the Study	11
Scope and Delimitation of the Study	13
Definition of Terms	14
CHAPTER TWO: REVIEW OF RELATED LITERATURE	
Theoretical Framework	17
Concept of Art Activities	20
Art Activities Prevalent in Kindergarten Classroom	23
Level of Art Activities in Kindergarten Classrooms	27
Difference in the Level of Art activities in Kindergarten Classrooms based on location	30
Difference in the Level of Art activities in Kindergarten Classrooms based on the age of the school.	33
Difference in the Level of Art activities in a Kindergarten Classrooms based on ownership of the school.	35
Summary of Reviewed Literature	40

CHAPTER THREE: METHODOLOGY

Research Design	43
Population of the Study	44
Sample and Sampling Techniques	44
Research Instrument	44
Validity of the Instrument	44
Reliability of the Instrument	45
Method of Data Collection	45
Method of Data Analysis	45

CHAPTER FOUR: PRESENTATION OF RESULTS AND DISCUSSION OF FINDINGS

Presentation of Results	46
Discussion of Findings	49

CHAPTER FIVE: SUMMARY, CONCLUSION AND RECOMMENDATIONS

Summary	57
Conclusion	59
Recommendations	59

REFERENCES	61
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APPENDIX	63
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ABSTRACT

This study examined the level of art activities and pupils' participation in kindergarten classrooms in Oredo Local Government Area of Edo State, Nigeria. The study also sought to find out if there is any significant difference in the level of art activities in kindergarten classrooms based on the location, age and ownership of the schools. Five research questions were raised. Two were answered while three were formulated into hypotheses and tested at 0.05 level of significance. The study adopted the descriptive survey research design the population consisted of all teachers of kindergarten classrooms in Oredo local government area. 48 teachers formed the sample for the study. They were selected through convenience sampling technique. A checklist was designed to elicit information on art activities in kindergarten classrooms. Data collected were analysed using mean standard deviation and independent sample t-test. The following findings were made: Drawing with a mean score of (4.65), Painting (4.10), colouring (4.08) and collage (3.35) are the prevalent art activities in kindergarten classrooms in Oredo Local Government Area. Drawing was rated at a very high level of art activities, painting and colouring were rated high and collage was rated moderate in the level of art activities in kindergarten classrooms. There is no significant difference in the level of art activities in kindergarten classrooms based on location, age of the school and ownership of the schools. Based on the findings, it was recommended among others that stakeholders in early childhood education, including government agencies, school proprietors, and teachers, should prioritize the integration of diverse art activities into the kindergarten curriculum through improved teacher training, adequate provision of instructional materials, and effective monitoring of classroom practices. In addition art activities should be more frequent in kindergarten classrooms because of it's inherent benefit to the pupils.

CHAPTER ONE

INTRODUCTION

Background of the Study

Early Childhood Education (ECE) is widely acknowledged as an important and critical foundation for a child's holistic development. From birth to eight years, children undergo rapid cognitive, social, emotional, and physical growth, making the quality of early learning experiences paramount to them. In Early Childhood Education, the term "kindergarten" is a German word that translates to "children's garden". This name reflects the idea behind the program. Children, like plants, should be nurtured in a safe, stimulating environment to enable them to grow and flourish. Till date, the concept of a "children's garden" remains, but it has had to adapt to increasing academic pressures. While some modern kindergartens focus more on standardized testing and formal academics, many educators are pushing to return to the foundational concept of play-based learning. The goal is to provide a balanced curriculum that combines essential academic preparation with the social and emotional development that prepares children for a lifetime of learning.

The kindergarten classroom is an educational division that serves as a bridge between the home and formal schooling. It is designed for children, usually between the ages of four to six, and provides developmentally appropriate learning opportunities to them. The curriculum is play-based and incorporates activities like singing, social

interaction, art activities, and hands-on learning. The goal is to build foundational social, emotional, and academic skills to prepare children for the primary education level.

The concept of kindergarten was conceived and developed by the German educator Friedrich Frobel (1782 – 1852). Before the works of Frobel in the mid-19th century, children under the age of seven generally did not attend school. Frobel, however, believed that young children were not simply “miniature adults” but unique individuals who learned best through active, creative, and self-directed play.

Frobel founded his first institution for young children in German, in 1837 which he later named “Kindergarten” in 1840 to symbolize his vision of a nurturing “garden” for children. His educational approach was revolutionary for its time and it centered on some key principles. Principles like, learning through play, structured materials to help children explore different concepts like shape, size, and colour, child care and hands-on learning.

Kindergarten is a crucial component of early children education for several reasons. It is the first step toward formal schooling. It introduces children to a structured routine, the process of following instructions, and participating in group activities. This helps make the transition to primary school smoother and more successful.

In a kindergarten setting, children also learn vital social skills, such as sharing, taking turns, cooperating with peers, and managing their emotions. They begin to form friendships and develop a sense of belonging in a community outside of their family. These interactions are fundamental to a child’s social and emotional growth. Children

begin to recognize letters and their sounds, count numbers, and solve basic problems. These early skills are the foundation upon which all future academic learning is built.

Kindergarten also helps to nurture a child's natural curiosity and encourages critical thinking and problem-solving. Through interactive activities children's brains are stimulated, enhancing their cognitive abilities and creativity. By using engaging and interactive methods, the kindergarten class instills a positive attitude toward education from an early age. When children are excited about learning and feel a sense of accomplishment, they are more likely to become lifelong learners. The idea to incorporate art activities into early childhood education at the kindergarten level is primarily attributed to Friedrich Froebel, Froebel considered drawing to be a child's "native written language" and an effective way for them to express themselves before they could write. His emphasis on creative learning through art was a central pillar of his kindergarten idea, a philosophy that continues to influence early childhood education till date.

Art activities in early childhood are creative, hands-on learning experiences that allow young children to express themselves, explore different materials, and develop various skills. These are not just about creating a perfect final product, but rather about the process of exploration and discovery. Art in early childhood can take many forms beyond drawing and painting. It includes sculpture using clay, blocks, recycled material, printmaking with sponges, leaves, collage, and working with textiles like yarn and fabric.

In this concept of art, the educator's role shifts from an instructor to a facilitator. Instead of giving step-by-step instructions, the teacher provides a prepared environment with a variety of materials and then observes and supports the children's explorations. They might ask open-ended questions like, "What do you think will happen if you mix these two colors?" or "Tell me about your creation". This approach validates a child's ideas and encourages them to be the creative decision-maker.

Incorporating art into the kindergarten curriculum is vital because it lays the groundwork for a child's development in multiple domains like Cognitive development, Emotional and social development. Art activities are a powerful tool for building a child's brain by helping him or her with symbolic representation; allowing the children to express their thoughts non-verbally, develop problem solving skills and collaboration.

In essence, art is not just a "nice-to-have" subject; it's a cornerstone of early childhood education that supports the fundamental processes of learning, growth and self-discovery.

Within the diverse tapestry of ECE pedagogy, art activities stand out as a unique and engaging avenue for fostering the child's comprehensive development. It is far more than mere leisure and should be treated as such.

Art builds creativity, enhances sensory awareness, and provides opportunities for collaborative learning for the children. Art is an essential component of a kindergarten curriculum. Teachers use art activities to develop Fine Motor Skills by engaging in activities like holding a crayon, using scissors, molding clay, or gluing small pieces of

paper strengthen the small muscles in a child's hands and fingers. This development is crucial for future skills like writing. Art also provides an outlet for children to freely express their ideas and emotions. It encourages them to think outside the box, experiment with different materials, and create something unique.

In a kindergarten classroom, art activities are incorporated through a dedicated art center with different types of materials for free exploration, or they can be part of a structured, teacher-led lesson. Regardless of the format, the goal is always to encourage discovery and celebrate each child's individual creative expression as they learn.

Several influential philosophers and educators have highlighted the importance of incorporating art activities into early childhood education, viewing it as a cornerstone for holistic development. Their perspectives reinforce that art is not a luxury, but a fundamental part of the learning process. Philosophers like Maria Montessori believed that children should have access to a prepared environment that allows them to explore and learn independently. In her view, art is not about teaching a child to be an artist, but rather about helping them develop "an eye that sees, a hand that obeys, and a soul that feels." Montessori's art activities are often presented as individual, process-based tasks that help children refine their fine motor skills and hand-eye coordination. She saw art as a powerful means for children to express their feelings and ideas, and a vital component of a child's natural drive for self-development.

Another philosopher who had something to say about the importance of art activities is John Dewey. As a prominent figure in pragmatism, Dewey viewed art as a

fundamental form of human experience. He argued against the idea that art is confined to museums or for an elite few, instead emphasizing its role in everyday life. In his work, Dewey proposed that art education is not just about producing artists, but about helping individuals cultivate a richer, more meaningful existence. He believed that creative activities promote problem-solving and a deeper connection to the world around us. For Dewey, art is a medium for communication and social interaction, and he advocated for a project-based approach to education where students learn by doing, with art activities serving as powerful, transformative experience.

Several factors in society contribute to the importance of researching the level of art activities and pupils' participation in kindergarten classrooms in Oredo Local Government Area, Benin City, Nigeria. These factors include social, economic, cultural, and educational realities that impact how young children experience education, particularly in relation to creative subjects like art.

Oredo Local Government Area, like many other parts of Benin City, has a mix of private and public schools, and there are notable socio-economic disparities between them. Private schools often have more resources, trained teachers, and facilities for art education. In contrast, public schools in the area face challenges such as inadequate funding, lack of materials, and sometimes insufficient teacher training. These disparities can directly affect the level of art activities offered to pupils and their participation in them. This socio-economic divide forms a compelling reason for investigating how children from different backgrounds experience art education in their early years.

Art holds significant cultural value in Nigeria society. Many Nigerian communities, including those in Oredo, have rich traditions in visual arts, crafts, music, dance, and storytelling. However, the formal education system, particularly at the kindergarten level, often fails to fully harness the potential of art in building cultural awareness and identify in young learners. Children are not only learning to express themselves creatively but also learning about their culture through artistic expression. The underrepresentation of arts in the kindergarten curriculum may limit children's access to this cultural heritage. This cultural disconnect also stands as a driving factor in choosing this study, with a focus on how art activities can be better integrated into kindergartens to preserve and promote cultural values.

Statement of the Problem

Despite the universally recognized benefits of art activities in early childhood development, there is a persistent concern that their full potential may not be realized in many kindergarten classrooms. Classroom observations and records show that art education might often be marginalized, under-resourced, or approached in a manner that limits genuine pupil participation. This marginalization can emerge from different factors some of these facts are curriculum and assessment pressure.

Modern educational systems often prioritize subjects like literacy and math, which are more easily measured through standardized tests. This creates a focus on “core” subjects, leading to a de-emphasis on art. Because art activities are process-

oriented and not easily quantifiable, they may be viewed as less important or a waste of time. This can lead to a reduction in the time allocated for art, as teachers feel pressure to ensure their students are meeting benchmarks in other key learning areas. This focus on outcomes rather than the creative process can also devalue the unique ways children express themselves through art.

Many kindergarten teachers are generalists who may not have a strong background in art education. This can lead to a lack of confidence in their ability to teach art effectively. They may feel they don't have the necessary skills to lead complex art projects or to provide meaningful guidance during creative play. Furthermore, many Nigerian schools, particularly public institutions and those in rural areas, have insufficient funding to procure basic art supplies, such as paint, clay, and performance props, and may not have the space to store and display student work. The absence of a dedicated art teacher or professional development opportunities for general classroom teachers also contributes to this problem.

There is a strong cultural preference for children to pursue careers in medicine, law, or engineering, which are seen as more financially stable and prestigious. This attitude can lead to a lack of parental support for art education and a general discouragement of children's artistic interests.

Also, art is often mistakenly perceived as a pleasant but non-essential activity. The focus is on the "product" (a finished drawing or sculpture) rather than the "process" or creation, which is where much of the learning happens. This narrow view can lead to

art being used merely as a supplement to other subjects (e.g., drawing a picture about a story) rather than a subject with its own intrinsic value and learning goals. This misconception diminishes art's role in developing crucial skills like fine motor coordination, emotional expression, and critical thinking. The low regard for art can also be influenced by societal views.

When art activities are infrequent, overly structured, or lacking in certain areas, pupils may disengage, leading to passive observation rather than active, meaningful participation. This creates a significant problem; if kindergarten children are not consistently exposed to rich, diverse, and engaging art experience, they miss out on crucial opportunities for developing their creativity. Consequently, the quality of their early learning foundation in art may be compromised, impacting their overall development and readiness for other educational stages.

Research Questions

The following research questions raised to guide the study:

1. What are the art activities prevalent in kindergarten classrooms in Oredo Local Government Area?
2. What is the level of art activities in kindergarten classrooms?
3. What is the difference in the level of art activities in kindergarten classrooms based on location?

4. What is the difference in the level of art activities in kindergarten classrooms based on the age of the school?
5. What is the difference in the level of art activities in kindergarten classrooms based on ownership?

Hypotheses

Research questions 1 and 2 were answered while questions 3, 4 and 5 were formulated into hypotheses and tested at 0.05 level of significance.

1. There is no significant difference in the level of art activities found in kindergarten classrooms in Oredo Local Government Area based on location.
2. There is no significant difference in the level of art activities in a kindergarten classroom based on the age of the school.
3. There is no significant difference in the level of art activities in a kindergarten classroom based on ownership.

Purpose of the Study

The purpose of this study is to investigate the level of art activities in kindergarten classrooms in Oredo Local Government Area. Specifically, the study aims to:

1. find out the art activities offered to pupils in kindergarten classrooms.
2. ascertain the level of art activities in a kindergarten classroom
3. determine the level of art activities in a kindergarten classrooms based on location of the school.

4. find out the difference in the level of art activities in a kindergarten classroom based on the age of the school.
5. find out the difference in the level of art activities in a kindergarten classroom based on ownership.

Significance of the Study

This study will be significant to the following bodies: kindergarten teachers; proprietors of schools, parents and guardians.

The study will highlight the current level of pupil participation in art activities, helping teachers reflect on how often, how well, and how inclusively they implement art activities. Teachers can use the findings to adjust lesson planning and ensure that art is integrated regularly and meaningfully. When teachers understand the proven benefits of art through study results, they are more likely to use it as a tool for cognitive, emotional, and social growth. Teachers can recognize which pupils are less engaged, allowing them to modify their strategies to be more inclusive and responsive to different learning styles.

Teachers can also use the data to advocate for better materials and more instructional time for art by demonstrating its positive impact on student engagement and development.

The study will provide room for strategic planning and curriculum improvement. Proprietors will gain insight into how well art is integrated into their school's

kindergarten curriculum and where improvements are needed. This helps them align their school programs with national early childhood standards and expectations from parents.

A school that offers robust, participatory art programs can stand out in a competitive education market. The findings may be used in marketing and branding to show that the school promotes creativity and holistic child development. Proprietors can also make informed budgetary decisions about investing in art materials, training, or facility improvements.

Parents are key partners in a child's learning journey. A study on art activity levels in kindergarten classrooms can empower them to make better choices, support their children at home, and advocate for quality education. Parents can use the data to choose kindergartens that prioritize creativity and holistic development rather than just rote academics. It sets expectations for what kind of learning experiences their child should receive in school.

Many parents may underestimate the importance of art in education. The study can raise awareness that art is not just play, but a tool for developing thinking, language, social skills, and confidence. The study can also inspire parents to support art at home by providing materials, engaging in drawing, storytelling, crafts, or taking children to local cultural sites (e.g., museums, art shows). Empowered by the study, parents can advocate for better creative learning environments in PTA meetings or school board forums.

The study provides data to assess the implementation of early childhood education policies, especially the extent to which the curriculum supports creative learning.

It can inform future revisions of the ECE curriculum, particularly around integrating art as a core component.

Results showing low participation or poor access to materials may guide policy makers to allocate grants or funding for improving art education in public kindergarten schools.

The ministry can design intervention programs, including training for teachers and distribution of resources to underserved schools.

Findings from the study can contribute to school inspections and accreditation processes, ensuring early childhood centers meet required creative standards. It can serve as a benchmark to measure progress over time or across schools within Oredo Local Government Area.

Scope and Delimitation of the Study

The study investigated the level of art activities in kindergarten classrooms in Oredo Local Government Area. The art activities of interest in this study are: drawing, painting, collage, clay moulding, colouring, paper cutting and pasting, crafts with recycled materials, printing, threading/bead work, hand print or foot print art and shape stamping art. The study is delimited to public and private kindergarten classrooms.

Definition of Terms

The following terms are operationally defined as follows:

- (a) **Art activities:** Art activities refer to any structured or unstructured creative tasks designed to encourage self-expression, develop fine motor skills, stimulate imagination, and introduce children to various forms of art. These activities can include visual arts such as drawing, painting, sculpting, collage making, printmaking, and other hands-on creative expressions. In this study, the art activities include: drawing, painting, collage, clay moulding, colouring, paper cutting and pasting, crafts with recycled materials, printing, mask making, thread and bead work, hand print and footprint art, shape stamping.
- (b) **Drawing:** In this context the pupils make use of materials like crayons, coloured pencils, markers, charcoal. It could help develop fine motor skills, creativity, and self-expression. Drawing helps children understand shapes, colours, and basic design elements.
- (c) **Painting:** Some of the materials used include watercolours, temporary paints, brushes, objects, canvas or plain paper. It encourages the exploration of colour mixing, texture, and the creation of visual composition. It also enhances sensory awareness and imaginative thinking in the children.
- (d) **Collage Making:** Materials used include paper, fabric, buttons, beads, magazines, and glue. This can help the children develop spatial awareness, pattern recognition,

and creativity. Children can learn about texture and composition while making collages from various materials.

- (e) **Clay moulding:** Clay, playdough, modeling tools. This activity can help develop fine motor skills, hand-eye coordination, and spatial awareness. It promotes creativity and the understanding of three dimensional shapes and forms.
- (f) **Private schools:** are educational institutions that are funded and managed primarily through tuition fees paid by parents or guardians, as well as private donors.
- (g) **Public schools:** Public schools are educational institutions that are funded and administered by government agencies, typically at the local, state, or national level.
- (h) **Kindergarten:** Kindergarten is an early childhood education program designed for children between the ages of 5 and 6 years, prior to formal primary schooling.
- (i) **Age of School:** This implies when a school was established. Schools established 40 years ago and above are regarded as old schools while those established less than 40 years ago are regarded as young schools.
- (j) **Location of School:** This implies where a school is situated. It could be rural or urban. Rural schools are those located outside the Local Government Area, while urban schools are those located within the Local Government Area.
- (k) **Ownership of School:** Ownership of a school refers to the legal entity or individual(s) responsible for the operation and management of the school. It can be categorized into: privately owned or government owned. Privately owned schools

are those run by private individuals, organizations or religious bodies. Government schools are run by Federal, State or Local Government Area.

CHAPTER TWO

REVIEW OF RELATED LITERATURE

Theoretical and empirical literature related to the level of art activities in kindergarten classrooms were discussed under the following sub-headings.

- Theoretical Framework
- Concept of Art Activities
- Art Activities Prevalent in Kindergarten Classroom
- Level of Art Activities in Kindergarten Classrooms
- Difference in the Level of Art activities in a Kindergarten Classroom Based on Location
- Difference in the Level of Art activities in a Kindergarten Classroom Based on the Age of the School.
- Difference in the Level of Art activities in a Kindergarten Classroom Based on Ownership of the school.
- Summary of Reviewed Literature

Theoretical Framework

Cognitive Development Theory; Jean Piaget

According to Piaget (preoperational stage), children from the age of two to seven develop symbolic thoughts, imagination, and representational play. Art activities like drawing, sculpting and painting serve as means by which children externalize their

internal representations or imaginations, experiment with symbol-making like representing animals, people, objects, and test ideas. In a classroom setting, these enable pupils to make meaning, develop fine motor skills, and practice classification and conceptualization. Although Piaget did not focus primarily on “participation”, his work suggests that children learn best by active interaction with materials. Piaget’s framework is relevant to art in kindergarten classrooms because it supports the use of open-ended creative tasks rather than rote instruction. For instance, when children are given crayons and asked to draw their families, they are not only creating images but also constructing meanings and exercising cognitive schemes about relationships and roles.

Art activities such as drawing, painting, colouring, sculpting, collage, and craft work align closely with the cognitive characteristics of children at the preoperational stage. These activities provide avenues through which children externalize their internal representations, imaginations, and experiences. When children engage in art, they test ideas, experiment with symbol-making, and express meanings that may not yet be fully developed in verbal form. For example, a child’s drawing of a family or community scene reflects the child’s cognitive understanding of relationships, roles, and familiar experiences within their immediate environment. Piaget emphasized that cognitive development occurs through the processes of assimilation and accommodation. In art activities, children assimilate new experiences by relating them to existing mental structures, such as recognizing familiar shapes or colours. They accommodate when they adjust their understanding, for instance, when mixing colours produces unexpected

results or when constructing objects with new materials requires new strategies. Through repeated art experiences, children achieve cognitive balance, which Piaget referred to as equilibration.

In the context of kindergarten classrooms in Oredo Local Government Area, art activities promote meaningful learning by allowing children to actively interact with instructional materials. Piaget strongly supported discovery learning, where children learn through exploration rather than rote instruction. Open-ended art activities, where there is no single “correct” outcome, encourage creativity, curiosity, and problem-solving. Such tasks allow children to make choices, experiment freely, and construct personal meanings, which aligns with Piaget’s constructivist view of learning. Furthermore, art activities support the development of important cognitive skills such as classification, seriation, and conceptualization. For example, when pupils group materials by colour or shape, arrange objects by size, or create patterned designs, they are developing foundational thinking skills necessary for later academic learning. These processes enhance participation in classroom activities, as children become more engaged and motivated when learning is hands-on and meaningful. Although Piaget did not explicitly focus on the concept of pupil participation, his theory implies that learning is most effective when children are actively involved in the learning process. Art activities naturally foster participation, as they require physical manipulation of materials and mental engagement. In kindergarten classrooms, pupils are more likely to participate actively when lessons involve drawing, painting, or modelling than when they rely solely

on verbal instruction. However, while Piaget's theory strongly supports the use of art activities in early childhood classrooms, it also presents certain limitations. Piaget emphasized individual discovery and paid limited attention to the role of social interaction, culture, and guidance from adults or peers in learning. In the context of Oredo Local Government Area, where children's learning experiences are shaped by cultural practices, communal activities, and teacher involvement, this is a notable limitation. Art activities in Nigerian kindergarten classrooms often involve collaborative work, peer interaction, and teacher scaffolding, which are not fully accounted for in Piaget's framework.

Concept of Art Activities

Art activities in education are defined as creative tasks that allow learners to express ideas, emotions, and experiences through symbolic forms.

Art activities in early childhood often include but are not limited to drawing, painting, coloring, collage, sculpture using clay and modeling dough, printmaking, mixed media, cut-and-paste crafts, dramatic arts like role play, storytelling, puppet play, music, dance, and sensory art (textures, materials). Some art activities are product-oriented aiming at a final artefact) while others are process-oriented (emphasis on experimentation, exploration, expression). The literature distinguishes between these two because they have different implications for participation, creativity, self-esteem, and learning. For instance, product are tends to be more teacher-directed, with specific outcomes; process

art tends to allow more child autonomy. Art activities are both cognitive and affective experiences. Lowenfeld and Brittain (1987) observed that children's art is developmental, progressing from scribbling to representational drawings, each stage reflecting the child's growing cognitive capacities. Meanwhile, Malaguzzi (1998), founder of the Reggio Emilia approach, described art as "the hundred languages of children", underscoring the view that children use creative media to communicate what they cannot yet articulate in words.

Globally, the importance of art activities in kindergarten has been reinforced by several curricula and frameworks. For instance, the British Early Years Foundation Stage (EYFS) includes "Expressive Arts and Design" as one of the seven prime areas of learning, emphasizing the role of creative exploration in holistic development (DfE, 2021). In the United States, the National Association for the Education of Young Children (NAEYC) also identifies art as essential for developing problem-solving skills, imagination, and cultural awareness (Bredekamp & Copple, 2019). Similarly, Scandinavian countries like Finland integrate creative arts into early education as part of a play-based learning model, reflecting a strong cultural commitment to child-centered pedagogy.

In African contexts, art activities are equally significant but often take culturally specific forms. Children in Nigerian or Kenyan kindergartens, for example, may engage in traditional songs, dances, or storytelling alongside visual arts, embedding local heritage into early education (Fafunwa, 2018). Such practices not only foster creativity

but also help to preserve indigenous culture and languages. In Nigeria, art activities in kindergarten are shaped by the Early Childhood Care Development and Education (ECCDE) framework, which highlights play and creativity as integral learning methods (FRN, 2014). However, implementation varies significantly depending on location, ownership, and resources. Private schools often have better access to art supplies and trained facilitators, whereas many public schools struggle with overcrowded classrooms and limited resources (Ogunyemi & Naidoo, 2019).

Despite these challenges, research suggests that Nigerian children display affinity for art activities when given the opportunity. Art is considered an inclusive practice because it allows children of different academic strengths to participate actively, boosting confidence and social interaction (Oduolowu & Akintunde, 2016).

Scholars generally classify kindergarten art activities into three broad categories:

1. **Visual Arts:** Drawing, painting, clay modeling, collage, and craftwork that involve tangible creative expression. These activities strengthen fine motor skills, spatial awareness, and imagination.
2. **Performing Arts:** Singing, dancing, dramatization, puppetry, and role-play that promote language development, rhythm, and self-confidence.
3. **Integrated Arts:** Cross-disciplinary activities where art is embedded into literacy, numeracy, or science lessons, such as illustrating a story, making number collages, or dramatizing weather patterns.

The diversity of art activities ensures that children are exposed to different modes of expression, catering to varied interests and intelligences (Gardner, 1983).

Art Activities Prevalent in Kindergarten Classrooms

Drawing and Painting

Drawing and painting are among the most universal art activities in early childhood classrooms. They are inexpensive, accessible, and developmentally appropriate for young learners.

According to Lowenfeld and Brittain (1987), children's drawings progress through predictable stages from random scribbles to more representational forms making drawing an important window into cognitive and emotional development. Painting complements drawing by offering opportunities to explore color mixing, texture, and experimentation with brushes and other tools. Research has consistently shown that drawing and painting are dominant art activities in both developed and developing contexts. In many Nigerian kindergartens, for example, teachers rely on drawing to assess children's fine motor skills and creativity (Okonkwo & Adebayo, 2019). Similarly, in Western contexts, painting is used not only for creative expression but also as a cross-curricular tool for learning concepts in science and literacy.

Clay Modeling and Craftwork

Clay modeling and craft activities, such as cutting, pasting, and folding, are also common in kindergarten classrooms. These activities strengthen children's fine motor

skills, hand-eye coordination, and problem-solving abilities. Piaget's constructivist theory supports these activities because they enable children to manipulate materials and experiment with cause-and-effect relationships. Clay modeling is particularly significant because it fosters sensory exploration. Children can mold, squeeze, and shape objects, thereby developing their kinesthetic and tactile awareness (Kolbe, 2007). In Nigerian classrooms, clay is often locally available, making it a practical and culturally relevant material.

Music, Dance and Drama

Beyond visual arts, performing arts are prevalent in kindergarten settings. Singing songs, reciting rhymes, dancing, and dramatizing stories are daily activities that stimulate rhythms, coordination, memory, and social interaction. Vygotsky's sociocultural theory explains why such activities are impactful: they involve peer collaboration, teacher guidance, and the use of cultural tools such as songs and instruments.

Drama and role-play are particularly effective in building self-confidence and communication skills. For instance, dramatizing a folktale allows children to engage their imagination while also practicing language and social roles. In African settings, where oral traditions are strong, music and drama remain integral to children's cultural education (Fafunwa, 2018).

Storytelling and Illustration

Storytelling is another common art activity, often accompanied by illustration. Teachers narrate folk stories or children's literature, and pupils are encouraged to draw characters or scenes from the story. This integrated activity supports literacy, comprehension, and symbolic representation. Storytelling also transmits cultural knowledge and values, particularly in African contexts where folktales form a core part of the cultural heritage (Adeyemi & Salami, 2021).

Observed Patterns of Pupils' Participation

Pupils show more enthusiasm and better participation when allowed some creative choice (from studies in Ibadan and across Nigeria) – freedom of themes, materials, exploring, rather than strict templates. When teachers provide scaffolding or model techniques, participation tends to improve; but many teachers may lack confidence or training to use various art methods – leading to teacher-directed, product-oriented tasks that limit participation.

Infrastructure and material scarcity reduce the frequency or complexity of art tasks. Some teachers limit art to low-cost media, limit class size or restrict types of art to those that are less messy or easier to clean.

Shagaya, (2025) in his study titled “A Pathway to Holistic Skill Development in Nigeria” examines how art and craft are being used in Nigerian early childhood education schools. The study found that art/craft activities support holistic skill acquisition –

cognitive, physical, emotional, social, linguistic –and also reinforce cultural identity by use of indigenous materials and themes. However, the study notes that art and craft remain underutilized because curricula often prioritize traditional academics; also teacher training and materials are limiting factors.

Adegoke, Adedapo; Adeyemi; Taiwo, (2024) in their study titled “A Developmental and Contextual Approach” provides insight into how children in Ibadan express creativity in art. Key findings: process over product is important; open-ended questions, observation, and authentic assessment (rather than strictly teacher judgment of final product). This study found that while pupils are eager to apply their imagination, contextual factors (socio-economic status, materials availability) influence how freely they explore.

Ezeonyeche & Okechukwu, (2024) in their study titled “Teachers’ Awareness and Utilization of Play Activities in Teaching Preschool Children in Nsukka Urban, Enugu State” although more focused on play than art specifically, indicates many preschool (kindergarten) teachers are aware of play/arts-related activities but utilization is inconsistent. Some teachers use colouring, basic crafts, drawing; others do little or rely heavily on teacher-directed activities. Barriers cited: lack of materials, lack of training, time constraints.

Obiweluzor (2019), in her study “Early Childhood Education in Nigeria, Policy Implementation: Critique and A Way Forward” addresses preprimary education policy more generally; it confirms that while policy provides for pre-primary (kindergarten)

with expressive arts components, implementation is weak in many areas. Issues: insufficient monitoring, low resource allocation, teacher-preparation deficits, curriculum implementation gaps.

Level of Art Activities in Kindergarten Classrooms

The concept of “level of art activities” in kindergarten classrooms refers to the extent, frequency, quality, and diversity of art-related engagements provided to pupils. While art activities are often acknowledged as integral to early childhood education, the degree to which they are emphasized varies significantly. Factors such as curriculum guidelines, teacher training, resource availability, cultural traditions, and socioeconomic conditions influence how art is integrated into classroom practices.

Contemporary early childhood literature argues that measuring a single indicator such as minutes per week of art is insufficient; rather, meaningful research requires instruments that capture both the quantity and quality of experiences because children’s participation and developmental gains appear driven more by the nature of engagement than by mere exposure.

This multifaceted framing draws on studies of arts integration and early visual arts education which report that process-oriented, open-ended art tasks where children make choices about media, topics and outcomes, produce higher levels of spontaneous engagement, creative problem solving, and transfer to other cognitive skills than highly scripted, product-oriented craft lessons.

Empirical observational research in kindergarten and preschool classrooms underscores the importance of teacher behaviour in shaping the level of art activities. Systematic classroom observations show that teacher practices such as posing open-ended prompts, arranging materials to invite exploration, and using guidance strategies significantly increase children's on-task time and depth of engagement during art activities. Studies using structured observation tools find large within-classroom variability; for instance, two classrooms with identical time blocks for "art" can produce very different child participation profiles depending on how teachers frame tasks and intervene. Thus, a robust operationalisation of level must include an observational engagement index like time-on-task, number of sustained child-initiated episodes, a task-openness scale, and a materials-access inventory.

Two recent empirical studies provide concrete evidence on these points:

1. Zhang H. (2025). Providing effective strategic guidance for teachers to guide children's art activities and improving the quality and level of children's art activities. *Frontiers in Psychology*. 538 children formed the population of the study and observational data from 62 kindergartens across multiple Chinese provinces and municipalities. Were part of the data for the study. Children's art activity and teacher guidance observation table were developed for the study. Teacher questionnaires on pedagogical strategies; coded classroom observation protocols assessing task openness, scaffolding behaviours, and child engagement. was the instrument for data

collection. The findings include: Teacher guidance strategies like layered tasks, material arrangement for exploration, target scaffolding, significantly increased both the observable quality of children's activities and the level of child participation. In short, teacher practice had strong explanatory power over variance in engagement even after accounting for material availability.

This study by Zhang provides a tested observational instrument and strong empirical support for including teacher-practice measures in any instrument meant to capture the "level" of art activity, reinforcing that quality measures are indispensable.

2. Birrell, L. (2024). in his study titled The impact of arts-inclusive programs on young children's wellbeing and engagement. The study made use of Synthesis drawing on studies of children aged 0 – 6 across multiple settings; includes several classroom-based empirical papers focusing on programmatic arts exposure. Meta-level synthesis combining program description, measured outcomes, observational engagement, well-being scales, parent/teacher reports, and program implementation were the instruments for data collection. The findings include that: Consistent arts exposure that emphasized process not merely outcomes produced measurable increase in child engagement and wellbeing. The review also highlights gaps: many datasets record "presence" of arts but fail to measure task openness and child agency are the crucial predictors of participation. Birrell's synthesis strengthens the argument that your study must include both structural measures like materials, time and pedagogical

measures such as task type and teacher scaffolding to validly assess the level of an activities.

In conclusion, the field converges on two practical measurement implications:

- (a) The level of art activities should always be assessed with instruments that combine objective structural indicators with direct classroom observations of task design and child engagement; and
- (b) Teacher practice is a high-leverage variable more so than some resources that shapes participation.

Difference in the Level of Art activities in a Kindergarten Classroom Based on Location

Geographic location commonly operationalised as urban, suburban and rural has been repeatedly identified as an important contextual predictor of arts provision and children's access to high-quality art activities. Cross-national and national reports reveal persistent patterns; urban centres often house richer arts ecosystems like museums, community arts organisations, visiting artists, which can provide both in-school enrichment and extracurricular partnerships; suburban districts frequently show higher per-pupil arts staffing and more parental demand for structured arts offerings; rural communities more often report space arts infrastructure, fewer resident specialists, and greater distance barriers to external partners. However, such general tendencies mask variability as many urban schools in low-income neighbourhoods face severe resource

constraints that reduce arts offerings, while some rural districts maintain strong local arts traditions or benefit from targeted partnerships. Consequently, location functions as a proxy for a network of mediating factors such as funding, parental demand, community cultural capital, and district priorities rather than as a direct causal mechanism.

Empirical investigations comparing urban and rural preschool arts provision emphasize differences in both quantity and quality. Qualitative case studies highlight that urban schools may rely more on short-term external programming like one-off visits or workshops which raises exposure but not necessarily sustained participation; suburban schools may offer more regular, curriculum-embedded art sessions; rural schools often show high teacher improvisation with limited materials, which can either compress creativity through scarcity or foster resourceful, child-directed activity depending on teacher skill. Large-scale data initiatives for example, national arts education reporting point to lower measured arts staffing and fewer specialist positions in rural settings, an input disparity that plausibly translates into lower measured levels of structured art activities.

Two lines of recent evidence are particularly informative for this study:

First, programmatic reviews and national briefs published in 2023 – 2025 highlight that data gaps remain. Many datasets record whether a school “offers arts” but fail to disaggregate by frequency, task quality, or child engagement all essential to detect location-based differences in level. Second, intervention and observation studies like

Zhang, 2025, demonstrate that teacher guidance strategies can significantly mitigate location-based disparities; when teachers in resource-constrained settings use targeted scaffolding and structured materials-arrangement techniques, their classrooms attain levels of participation comparable to better-resourced counterparts. This suggests that location effects are partially mediated by teachers practice and access to training, not only by material resources.

For empirical testing, this evidence recommends a measurement and analytic approach that

- (a) codes location with precision (urban/suburban/rural plus indicators of community arts infrastructure and travel distance to cultural institutions.
- (b) Includes mediators such as teacher training, presence of specialists, parental involvement, and school funding.
- (c) emphasises direct measures of participation through observations, frequency logs rather than relying solely on administrative “offer” indicators. Matching schools on socioeconomic indicators or statistically controlling for SES is essential because poverty and location are tightly confounded and each shapes arts access. These design choices will allow the study to distinguish whether location exerts a direct effect on the level of art activities, or whether the effect operates through resources and pedagogical practice.

Difference in the Level of Art activities in a Kindergarten Classroom Based on the Age of the School.

‘School age’ simply means the number of years a school has been established. It is a less commonly studied predicator of arts provision than location or ownership, but other are theoretical reasons to expect it to matter. Older schools may accumulate durable assets such as established partnerships with community arts organisations, traditions of displaying student art, and institutional memory that supports annual arts events. Over time leadership and alumni networks can embed arts into school identity, making arts more visible and routinised. On the other hand, newly established schools may be more experimental, adopt progressive early childhood curricula emphasizing play and integrated arts, or, alternatively, they may prioritize basic infrastructure and eschew non-core programs if funding is tight.

Many new schools often established in the last decade emerge in response to urban population growth. While some adopt innovative teaching models and prioritize creativity, others face financial limitations that restrict the purchase of art materials and specialized staff. Public schools, particularly those established decades ago, may suffer from infrastructural decay and outdated teaching practices, resulting in limited art activity provision despite their long existence. This indicates that in the Nigerian context, the age of the school interacts with other factors such as ownership and location to shape outcomes.

Empirical studies directly testing school age effects are scarce, so careful operationalisation and qualitative contextualisation are necessary. Where research exists on institutional development, the findings suggest that legacy and institutional culture predict the existence of sustained arts programming for example schools that have had the time to form partnerships and to institutionalise arts practices tend to show visible artifacts like murals, long-running events and embed arts in schedules. However, the link to daily-level participation is weaker. Visible artifacts may reflect episodic celebration rather than everyday, process-oriented arts. Observation-based studies such as those using Zhang's observation table help clarify whether an established school's arts artifacts correspond with higher daily participation or merely with greater visibility of occasional arts events.

Methodologically, this study should treat school age as an institutional covariate and combine it with measures of institutional history such as existence of long-term partnerships, presence of legacy programs, frequency of school arts events and classroom-level observations capturing daily practice. Qualitative interviews with school leaders can reveal whether school age conveys resource accumulation; positive effect or historical neglect; negative effect in particular contexts. Given how limited direct empirical evidence is, this study will make a useful contribution by empirically testing whether and how school age predicts the level of art activities after controlling for funding, teacher qualifications, and community context.

Difference in the Level of Art activities in a Kindergarten Classroom Based on Ownership of the school.

School ownership – public, private (including fee-paying, faith-based), character, NGO-run shapes governance, funding streams, parental expectations, and curricular emphases; all of these influence arts provision. Cross-sector research shows recurring patterns: private and some character schools commonly market arts offerings to attract parents and may therefore invest more in visible arts programming and extracurricular offerings; public schools' arts provision varies widely but often depends on district funding priorities, local policy, and high-stakes accountability pressures that privilege tested subjects over arts.

Ownership can be examined through the lens of human capital and equity theories. Human capital theory (Becker, 1993) suggests that schools invest in programs, including art activities, to develop children's creative and cognitive capacities, thereby preparing them for future productivity. Private schools, supported by tuition fees and parental contributions, often make larger investments in arts infrastructure. Public schools, however, depend on government allocations, which may prioritize core subjects such as literacy and numeracy over the arts.

Equity theory, on the other hand, emphasizes fairness in resource distribution (Adam, 1965). In practice, inequities emerge when private schools enjoy better facilities and more frequent art activities, while public schools struggle with inadequate resources. This theoretical lens explains why ownership becomes a crucial determinant of

educational quality and creative opportunities. Empirical work comparing ownership types typically deploys mixed methods: surveys of school offerings, parent and teacher questionnaires, and selected classroom observations. Findings echo policy analyses: private schools more often report additional arts time and paid specialist; public schools in affluent districts can match or exceed private sectors, while underfunded public schools often provide minimal arts time. Importantly, studies note that ownership differences are not destiny: within-sector variability (some public schools have exemplary arts programming while some private schools reduce arts to minimal offerings) is substantial and often related to leadership commitment, local parental advocacy, and access to external arts partners. Thus, ownership should be treated as an important predictor but not a deterministic factor.

For this research, ownership must be coded precisely (public municipal; state; private fee-paying; faith-based; NGO/charter) and analyzed alongside mediators such as fee structures, parental demand, presence of paid specialists, and teacher professional development in arts pedagogy. Including parent-reported extracurricular participation and school fee schedules will help disentangle whether ownership effects operate through additional private spending (which increases both availability and participation) or through curricular priorities internal to the school. Careful multivariate modeling will allow you to estimate the unique contribution of ownership to the level of art activities while controlling for location, school age, and socioeconomic status.

Akinrotimi and Olowe (2016) conducted a study titled “Ownership and the Provision of Creative Arts in Nigeria Early Childhood Education”. The study sampled 40 kindergartens across Lagos and Rivers States (20 private and 20 public school), involving 80 teachers and 600 pupils. Data were gathered using structured questionnaires and classroom observations. Findings revealed that private schools offered more diverse art activities, including painting, singing, and drama, while public schools were restricted mainly to basic drawing. Faith-based schools provided more opportunities for music and dramatization, linked to religious celebrations. The study concluded that ownership strongly influences the level of art activities provided in kindergartens. This research is relevant to the parent study because it highlights systemic inequalities in creative education provision based on school ownership.

Mishra (2020) investigated “Arts Education in Rural and Urban Preschools in India: A Comparative Study”. The research involved 30 preschools (15 public and 15 private) with 200 pupils and 40 teachers. Using teacher interviews and activity observation checklists, Mishra found that private preschools consistently offered richer and more frequent art activities than public ones.

The literature on art activities and young children emphasises that the level of arts activity is a compound construct requiring multiple measurement lenses: structural inputs (time, materials, specialists), pedagogical quality (task openness, teacher scaffolding), and child engagement (observed participation/time-on-task). Recent empirical work – notably Zhang (2025) and contemporary syntheses (Birrell, 2024) – show teacher practice

and task design are powerful predictors of children's participation and that measuring mere availability (offerings listed in school schedules) risks conflating exposure with engagement. Location, school age and ownership each plausibly affect the level of art activities, but they typically do so through mediating factors (funding, community arts infrastructure, teacher training, and parent demand). In particular:

- (a) location effects are frequently confounded with district funding and community arts access;
- (b) school age can support legacy partnerships and visible arts artifacts but is less clearly linked to daily participation; and
- (c) ownership shapes governance and resource flows but does not determine classroom pedagogy.

This literature recommends a mixed instrument approach: combine a short teacher questionnaire (covering time, materials, and self-reported pedagogy), a materials/space inventory (structural inputs), and a structured classroom observation protocol (task type, scaffolding behaviours, and child engagement) adapted from recent empirical instruments (e.g. Zhang, 2025). Analytically include location, school age, and ownership as covariates and model teacher practice and resource measures as mediators to assess pathways leading to pupil participation. Doing so will place your work squarely in current debates about what constitutes meaningful arts provision, not merely whether schools “offer” arts, but whether children are actually engaged in developmentally rich art experience.

Gaps in Literature

Despite a wealth of theoretical and empirical work, gaps exist.

1. Limited Nigerian – specific studies: Most Nigerian studies focus on broader early childhood challenges, with relatively few investigating art activities specifically.
2. Pupil-centered perspectives are missing: Many studies assess art activities from the teacher or school perspective, with limited insights into how children themselves experience and benefit from participation.
3. Comparative research is sparse: Few studies systematically compare art provision across location, ownership, and school age simultaneously, leaving an incomplete picture of how these factors interest.
4. Policy-practice disconnect: While policy documents emphasize creativity and holistic learning, actual practice in classroom often marginalizes art.

Relevance to the Present Study

The reviewed literature establishes that art activities are vital for pupils' participation and overall development, but disparities exist in their provision based on contextual factors such as location, age, and ownership of schools. By embedding both theoretical perspectives and empirical findings, the present study positions itself to contribute to filling the need gaps. Specifically, It will:

- Assess the current level of art activities in Nigerian kindergarten classroom.
- Examine how contextual factors (location, age, and ownership) shape these levels.

- Provide insights that can inform policy and practice to enhance equitable provision of art activities.

This alignment ensures that the study is theoretically grounded, empirically informed, and contextually relevant to Nigeria education.

Summary of Reviewed Literature

The literature reviewed in this study explored art activities in kindergarten classroom from multiple dimensions, including theoretical underpinnings, the broad concept of art activities, the types of art activities prevalent in classroom, and differences in provision based on factors such as location, age of the school, and ownership. Across global contexts, the review revealed consistent themes of the importance of art for children's holistic development, as well as persistent disparities in access and quality.

Several educational theories Piaget's cognitive development theory, Vygotsky's sociocultural theory. Dewey's experiential learning among others establish the foundation for understanding art in early childhood. Collectively, they affirm that art activities foster cognitive, emotional, social, and cultural growth. Art is not peripheral but central to how children learn, express themselves, and engage with the world. However, the theories also highlight challenges. For instance, Piaget's stages emphasize developmental readiness, suggesting that overly structured art may limit exploration, while Vygotsky emphasizes the importance of scaffolding and guided participation. These perspectives reinforce that teachers' role, school context, and resources significantly influence children's art participation.

The broad concept of art activities includes visual arts (drawing, painting, collage), performing arts (music, dance, drama), and craft-making. Literature reveals that these activities promote creativity, problem-solving, fine motor skills, communication, and socio-emotional competence. In many classrooms, however, art is often undervalued compared to literacy and numeracy.

Prevalence varies: in high-resource schools, art is integrated daily, while in low-resource schools, it is limited to occasional drawing or coloring. Empirical studies consistently affirm that where art activities are supported, pupils demonstrate greater engagement, creativity, and confidence in classroom participation.

Studies show variability in the level of art activities in kindergartens. In high-income contexts, art is woven into the curriculum with specialized teachers and cultural partnerships (Winner et al., 2013). In Nigeria and other developing countries, however, levels are often lower due to inadequate facilities, limited teacher training, and a focus on academic performance (Akinrotimi & Olowe, 2016; Olatoye & Oyewole, 2019). Some schools offer a robust range of art activities, while others restrict art to coloring exercises. Empirical evidence thus demonstrates a gap between policy recognition of the arts and actual classroom practice.

The reviewed literature indicates that location – urban vs. rural – creates significant disparities. Urban schools often have better facilities, access to art materials, and more trained teachers. Rural schools face infrastructural and economic challenges that limit art activity provision. For example, Mishra (2020) found urban preschools in

India to be more resource-rich compared to rural ones, a trend mirrored in Nigeria where rural kindergartens often lack even basic materials like crayons and paper. These disparities highlight the role of geography and socio-economic context in shaping children's access to creative education.

The age of the school also matters. Older schools often have more established traditions, resources, and experienced staff, enabling richer art activity provision. Newer schools may lack these resources but sometimes innovate in pedagogy, including greater integration of creative arts. The literature shows that older, government-established schools often focus on formal academics, while newer private schools, competing for enrollment, may include arts to attract parents (Olatoye & Oyewole, 2019). These findings suggest that age and institutional culture interact to determine the role of art in the curriculum.

Ownership (public, private, or faith-based) consistently emerges as a critical determinant. Private schools, due to tuition funding and parental expectations, generally offer more art activities than public schools, which rely on limited government funding. Faith-based schools often emphasize music and dramatization in line with cultural or religious practices (Akinrotimi & Olowe, 2016). Global comparisons also show similar patterns: in resource-rich contexts, ownership differences are less pronounced, while in low-resource contexts, disparities are stark. Thus, ownership intersects with economic and cultural factors to influence the scope of art activities in kindergarten classroom.

CHAPTER THREE

METHODOLOGY

This chapter discuss the various procedures involves in collection and analysis of data. Therefore information is provided on:

- Design of the Study
- Population of the Study
- Sample and Sampling Technique
- Research Instrument
- Validity of Instrument
- Reliability of Instrument
- Method of Data Collection
- Method of Data Analysis

Design of the Study

This study adopted a descriptive survey research design. This design is suitable because it allows the researcher to gather information from a large group of respondents on their views, experiences, and practices regarding art activities in kindergarten classrooms. The descriptive approach helps in identifying the levels of art activities carried out in kindergarten classrooms.

Population of the Study

The population of the study consisted of all kindergarten teachers in public and private schools in Oredo Local Government Area of Edo State. These teachers were considered appropriate respondents because they are directly involved in the planning and implementation of art activities in kindergarten classrooms and are therefore in a position to provide accurate information regarding the nature and level of art activities and pupils' participation.

Sample and Sampling Technique

48 teachers formed the sample for the study. A convenience and purposeful techniques were used to select teachers who handle kindergarten classes and willing to fill the checklist.

Research Instrument

An observation checklist was used to assess the art activities offered to pupils in a kindergarten classroom. The checklist was divided into two sections, A and B. Section A elicited information on the demographic details of the school while section B was meant to find out the frequency of the art activities in kindergarten classrooms.

Validity of Instrument

The instruments were subjected to face and content validity by experts in Early Childhood Education and Educational Measurement and Evaluation. Their input helped

ensure that the checklist items adequately covered the objectives of the study and measured what they were intended to measure. Necessary corrections were made before administration.

Reliability of Instrument

The reliability of the instrument was not necessary because it was a checklist designed to find out an existing phenomenon.

Method of Data Collection

Data will be collected in two stages: 1. Questionnaire administration to kindergarten teachers, with the researcher ensuring retrieval after completion.

Method of Data Analysis

Data collected were analysed using mean and standard deviation for the research questions and independent sample t-test for the hypotheses at 0.05 level of significance.

CHAPTER FOUR

PRESENTATION OF RESULTS AND DISCUSSION OF FINDINGS

Research Question One

What are the art activities prevalent in Kindergarten classrooms in Oredo Local Government Area?

Table 1: The Art Activities Prevalent in Kindergarten Classrooms in Oredo Local Government Area

Art Activities	Mean	Std. Deviation	Remark
Drawing	4.65	0.53	Prevalent
Painting	4.10	0.75	Prevalent
Colouring	4.08	0.94	Prevalent
Collage	3.35	0.98	Prevalent
Clay Modelling	2.91	0.78	Not Prevalent
Paper Cutting and Pasting	2.87	0.88	Not Prevalent
Crafts with Recycled Materials	2.48	0.83	Not Prevalent
Printing	2.30	0.78	Not Prevalent
Mask Making	2.09	0.80	Not Prevalent
Threading/Bead work	2.15	0.80	Not Prevalent
Handprint or Footprint Art	1.69	0.69	Not Prevalent
Shape stamping	1.75	0.93	Not Prevalent

The results in Table 1 indicate that drawing, with a mean score of (4.65), painting (4.10) colouring (4.08) and collage (3.35) were the prevalent art activities in kindergarten classrooms in Oredo Local Government Area. In contrast, activities such as clay moulding, with a mean score of (2.91), paper cutting and pasting, (2.87) crafts with recycled materials, (2.48) printing, (2.30) mask making, (2.09), threading or bead work

(2.15), handprint or footprint art(1.69) and shape stamping(1.75) recorded mean scores below the decision benchmark and were therefore considered not prevalent.

Research Question Two

What is the level of art activities in kindergarten classrooms?

Table 2: The Level of Art Activities in Kindergarten Classrooms

Art Activities	Mean	Std. Deviation	Remark
Drawing	4.65	0.53	Very High
Painting	4.10	0.75	High
Colouring	4.08	0.94	High
Collage	3.35	0.98	Moderate
Clay Modelling	2.91	0.78	Low
Paper Cutting and Pasting	2.87	0.88	Low
Crafts with Recycled Materials	2.48	0.83	Low
Printing	2.30	0.78	Low
Mask Making	2.09	0.80	Low
Threading/Bead work	2.15	0.80	Low
Handprint or Footprint Art	1.69	0.69	Low
Shape stamping	1.75	0.93	Low
Grand mean	2.87	0.81	

Table 2 shows variations in the level of art activities across different forms. Drawing was rated at a very high level, while painting and colouring were rated at a high level. Collage recorded a moderate level of practice. All other art activities examined were rated at a low level. The grand mean of 2.87 indicates that, overall, the level of art activities in kindergarten classrooms is low.

Hypothesis One

There is no significant difference in the level of art activities in Kindergarten classrooms based on location.

Table 3: Independent Sample t-Test of the Level of Art Activities in Kindergarten Classrooms Based on Location

Location	N	Mean	Std. Deviation	df	t-value	P-value	Remark
Within LG headquarters	33	34.33	4.01	46	0.486	0.630	Not significant
Outside LG headquarters	15	33.73	3.86				

Table 3 shows a t-value of 0.486 and a p-value of 0.630. Testing at an alpha level of 0.05, the p-value is greater than the alpha level. Therefore, the null hypothesis is retained. This suggests that the location of schools does not influence the level of art activities in kindergarten classrooms in the Oredo Local Government Area.

Hypothesis Two

There is no significant difference in the level of art activities in kindergarten classrooms based on the age of the school.

Table 4: Independent Sample t-Test of the Level of Art Activities in Kindergarten Classrooms Based on the Age of the School

Age of School	N	Mean	Std. Deviation	df	t-value	P-value	Remark
Below 40 years	39	34.56	3.79	46	1.556	0.127	Not significant
40 years and above	9	32.33	4.27				

Table 4 shows a t-value of 1.556 and a p-value of 0.127. Testing at an alpha level of 0.05, the p-value is greater than the alpha level. Therefore, the null hypothesis is retained. This

indicates that the age of the school does not determine the level of art activities provided in kindergarten classrooms.

Hypothesis Three

There is no significant difference in the level of art activities in Kindergarten classrooms based on ownership.

Table 5: Independent Sample t-Test of the Level of Art Activities in Kindergarten Classrooms Based on Ownership

Ownership	N	Mean	Std. Deviation	df	t-value	P-value	Remark
Public	8	32.63	4.47	46	-1.203	0.235	Not significant
Private	40	34.45	3.81				

Table 5 shows a t-value of -1.203 and a p-value of 0.235. Testing at an alpha level of 0.05, the p-value is greater than the alpha level. Therefore, the null hypothesis is retained. This suggests that both public and private kindergarten schools in the area provide similar levels of art activities.

Discussion of Finding

Research question one sought to find out the art activities prevalent in kindergarten classrooms in oredo local government area. The findings reveal that the following art activities Drawing, painting, coloring and collage are the most prevalent. Clay moulding and paper cutting and pasting are moderately prevalent, others such as crafts with recycled materials, printing, mask making, thread and bead work, hand print and footprint art, shape stamping are prevalent to a low extent. These findings agree with Lowenfeld and Brittain (1987), who observed that drawing and colouring are the most

dominant art activities in early childhood classrooms because they align with children's developmental stages and are easy to implement. The findings also support Okonkwo and Adebayo (2019), who reported that Nigerian kindergarten teachers frequently rely on drawing and painting due to limited resources and large class sizes. Similarly, Ogunyemi and Naidoo (2019) found that collage activities are commonly practiced because they require minimal materials and teacher supervision.

However, the findings disagree with Malaguzzi (1998) and Kolbe (2007), who emphasized that clay modelling, printmaking, and sensory based art activities are essential for holistic development and should be central in kindergarten classrooms. The low prevalence of these activities contradicts their emphasis on process-oriented and sensory rich art experiences.

The findings are not surprising because of the economic situation in the country, these art activities require finance to procure, unfortunately, the schools are also victims of inadequate funding so they are likely to encourage art activities that do not require the school spending too much money such as drawing, painting, coloring and collage. However all the art activities identified in this study are very important to overall development of the child so the child is at a disadvantage when any one is neglected.

Research question two was meant to find out the level of art activities in kindergarten classrooms in oredo local government area. The findings reveal that the overall level of art activities in kindergarten classrooms is low, while drawing was practiced at a very high level and painting and colouring at high levels, collage was

practiced at a moderate level. All other art activities examined were practiced at a low level. The findings support Ezeonyeche and Okechukwu (2024), who found that preschool teachers often use art activities sporadically and rely heavily on basic tasks such as colouring. Obiweluozor also reported weak implementation of expressive arts in Nigerian pre-primary schools despite policy provisions.

However, the findings contrast with Bredekamp and Copple (2019) and the EYFS framework (DfE, 2021), which advocate for frequent, varied, and integrated art activities as a core component of early childhood education.

The low overall level of art activities in kindergarten classrooms can be explained by systemic and structural challenges within the early childhood education sector. Although art is recognized in policy documents, classroom implementation is often overshadowed by a strong emphasis on academic achievement, particularly early reading, writing, and numeracy. Teachers may allocate limited time to art activities, viewing them as supplementary rather than essential components of learning.

Another contributing factor is inadequate teacher preparation. Many kindergarten teachers have limited formal training in early childhood art education and may lack confidence in using diverse art methods.

The difference in the level of art activities in kindergarten classrooms based on location was the concern of hypotheses one. The findings revealed there is no significant difference between schools located within and outside the local government headquarters. This indicates that geographical location does not significantly influence

the level of art activities practiced in kindergarten classrooms within Oredo Local Government Area.

This finding agrees with Ogunyemi and Naidoo (2019), who reported that challenges affecting art education such as limited resources and teacher preparation, are common across both urban and semi-urban schools in Nigeria. However, it disagrees with Bredekamp and Copple (2019), who suggested that urban schools typically provide richer art experiences due to better access to resources and professional development.

It is not surprising that there is no significant difference in the level of art activities in a kindergarten classroom based on location. This is so because the schools in rural and urban areas face the same economic hardship. It also suggests that both schools within and outside the local government headquarters operate under the same educational policies and administrative frameworks, which may not prioritize art education.

Additionally, teachers in both locations often receive similar training and professional development opportunities, resulting in comparable teaching practices. Resource constraints, such as limited access to art materials and inadequate funding, are common across locations, reducing the potential impact of geographical differences.

Hypothesis two sought to find out the difference in the level of art activities in kindergarten classrooms based on the age of the school. The findings indicate that there is no significant difference based on the age of the school. This indicates that institutional longevity does not guarantee improved educational practices. Older schools may not necessarily have updated facilities or trained personnel, while newer schools may still be

developing their instructional programs. Furthermore, both older and newer schools often operate within similar budget constraints and follow the same curriculum guidelines. Without targeted investments in art education and continuous professional development, the age of the institution has minimal impact on the level of art activities offered. The result of this study aligns with Obiweluzor (2019), who critically examined early childhood education policy implementation in Nigeria and concluded that institutional age alone does not guarantee effective curriculum delivery. According to the author, many older schools operate with outdated facilities and instructional practices, while newer schools often replicate similar challenges due to insufficient funding and weak enforcement of curriculum standards. This supports the present finding that both older and younger schools offer similar levels of art activities.

Similarly, Ezeonyeche and Okechukwu (2024) found that preschool teachers' use of play-based and art-related activities was not significantly affected by how long the school had existed, but rather by teachers' training, availability of materials, and administrative support. Their study emphasized that schools of varying ages exhibited comparable levels of creativity related activities due to systemic constraints in teacher preparation.

In contrast, some international studies suggest that older schools are more likely to provide richer and more structured art programs due to established traditions, better infrastructure, and accumulated experience. For example, Bredekamp and Copple (2019) argue that long-established early childhood institutions often develop stronger curricula

and professional cultures that support creative learning, including the arts. Similarly, studies aligned with the British Early Years Foundation Stage (EYFS) framework (DfE, 2021) suggest that schools with longer histories tend to show higher fidelity in curriculum implementation, including expressive arts, because of sustained professional development and monitoring mechanisms. These perspectives contradict the present study's findings, which revealed no meaningful difference based on school age.

The difference in the level of art activities based on the ownership of the school was the area of interest in hypotheses three. The findings revealed that there is no significant difference in the level of art activities based on the ownership of the school. This result suggests that, contrary to common assumptions, private kindergarten schools in the study area do not significantly outperform public schools in the provision and utilization of art activities. The similarity in mean scores indicates that art activities are generally limited in scope and frequency across both school types, and that basic visual arts such as drawing and colouring dominate classroom practice regardless of ownership.

The findings also reflect that both public and private schools rely heavily on teacher directed, product oriented art tasks, with limited emphasis on exploratory, sensory, or process-based art activities. As a result, pupils in both settings are exposed to similar art learning experiences, which may not fully support creativity, self-expression, or holistic development. This finding agrees with Adegoke et al. (2024), who reported that while private schools may appear better resourced, teaching practices often remain similar to those in public schools, particularly in early childhood classrooms. The study

emphasized that both school types tend to prioritize academic outcomes over creative engagement, leading to minimal differences in art activity implementation.

Similarly, Shagaya (2025) found that art and craft activities are underutilized in both public and private Nigerian kindergartens due to limited teacher training and curriculum pressure. The author noted that ownership does not necessarily translate into better art education when systemic challenges affect the entire education sector.

However, this finding contradicts Ogunyemi and Naidoo (2019), who reported that private schools generally provide richer and more diverse art experiences than public schools due to better access to materials and smaller class sizes. The present study's result suggests that such advantages may not be fully realized in Oredo Local Government Area.

The lack of significant difference in the level of art activities based on ownership can be attributed to several systemic factors. First, both public and private schools operate under similar curriculum expectations that emphasize early literacy and numeracy over creative subjects. As a result, art activities are often treated as supplementary rather than core components of instruction.

Second, teacher quality and preparation appear to be more influential than ownership. Many kindergarten teachers in both public and private schools have limited formal training in early childhood art education. Without adequate professional development, teachers rely on familiar and manageable activities such as colouring and drawing, regardless of the school type.

Third, parental expectations play a significant role, particularly in private schools. Parents often equate quality education with academic performance, pushing schools to focus more on reading, writing, and arithmetic. This pressure reduces the time and importance given to art activities, even in fee-paying institutions. Additionally, although private schools may have slightly better access to materials, these resources are not always effectively utilized due to lack of instructional expertise or fear of classroom disorder.

CHAPTER FIVE

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

Summary

This study investigated the level of art activities and pupils' participation in kindergarten classrooms in Oredo Local Government Area, Edo State. Five research questions were raised to guide this study, Two were answered while three were formulated into hypotheses and tested at 0.05 level of significance. There is no significant difference in the level of art activities in kindergarten classrooms based on location, age of the school and ownership of the schools. Based on the findings, it was recommended among others that stakeholders in early childhood education, including government agencies, school proprietors, and teachers, should prioritize the integration of diverse art activities into the kindergarten curriculum through improved teacher training, adequate provision of instructional materials, and effective monitoring of classroom practices.

Research Questions

1. What are the art activities prevalent in Kindergarten classrooms in Oredo Local government area?
2. What is the level of art activities in kindergarten classrooms?

Hypotheses

1. There is no significant difference in the level of art activities found in kindergarten classrooms in Oredo Local government area based on location

2. There is no significant difference in the level of art activities in kindergarten classrooms based on the age of the school
3. There is no significant difference in the level of art activities in kindergarten classrooms based on ownership.

The study adopted a descriptive survey research design. Data were collected from kindergarten teachers using a structured checklist. The data obtained were analyzed using mean and standard deviation.

The following findings were made:

1. Drawing, painting, colouring, and collage were found to be the most prevalent art activities in kindergarten classrooms in Oredo Local Government Area. Other activities such as clay modelling, paper cutting and pasting, crafts with recycled materials, printing, mask making, threading or bead work, handprint or footprint art, and shape stamping were found to be not prevalent.
2. The overall level of art activities in kindergarten classrooms was found to be low, despite the high practice of a few basic art activities such as drawing and colouring.
3. There was no significant difference in the level of art activities in kindergarten classrooms based on school location.
4. There was no significant difference in the level of art activities in kindergarten classrooms based on the age of the school.

5. There was no significant difference in the level of art activities in kindergarten classrooms based on ownership.

Conclusion

From the findings of this study, it can be concluded that art activities are present but inadequately implemented in kindergarten classrooms in Oredo Local Government Area. Although basic art activities such as drawing, painting, and colouring are commonly practiced, the range and depth of art experiences available to pupils are limited. Many developmentally important and process oriented art activities that promote sensory exploration, creativity, collaboration, and problem solving are rarely used.

The low overall level of art activities suggests that art education in kindergarten classrooms is often treated as supplementary rather than integral to early childhood learning. This situation contradicts the principles of Developmentally Appropriate Practice, constructivist learning theories, and sociocultural perspectives, which emphasize active participation and creative expression as central to children's learning.

Recommendations

Based on the findings the following recommendations were made:

1. Government and school proprietors should organize regular workshops and in-service training for kindergarten teachers on the use of diverse, process-oriented art activities. Training should emphasize child-centered approaches, creativity, and the educational value of art beyond product outcomes.

2. Schools should be adequately equipped with a variety of art materials such as clay, recycled materials, paints, scissors, beads, and printing tools. Government and school administrators should allocate specific funds for early childhood art resources.
3. Educational authorities should strengthen the monitoring of early childhood curriculum implementation to ensure that expressive arts receive adequate attention alongside literacy and numeracy.
4. Teachers should be encouraged to adopt developmentally appropriate and play based approaches that allow children to explore, experiment, and express themselves freely during art activities
5. Parents should be sensitized on the importance of art activities for children's cognitive, social, emotional, and motor development, so that undue pressure on schools to focus solely on academics is reduced.
6. Art activities should be more frequent in kindergarten classrooms because of its inherent benefits to the pupils.

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APPENDIX

ART ACTIVITIES CHECKLIST FOR KINDERGARTEN CLASSROOM IN OREDO LOCAL GOVERNMENT AREA, EDO STATE

Dear Respondent,

This Checklist is designed to gather information about art activities in Kindergarten classrooms. Please, complete all sections accurately. The information provided will be used strictly for research purposes and will be kept confidential.

Please tick (✓) the appropriate box that corresponds to your school's practice.

SECTION A: SCHOOL INFORMATION

1. **School Name:**
2. **School Location:** ☐ Urban ☐ Rural
3. **Age of School:** ☐ Below 40 years, ☐ 40 years and above
4. **School Ownership:** ☐ Public, ☐ Private

SECTION B: FREQUENCY OF ART ACTIVITIES

Please indicate how often each art activity is conducted in your kindergarten classroom by ticking (✓) the appropriate box.

Art Activity	Daily	Once a Week	Twice a Month	Once a Week	Never
Drawing					
Painting					
Colouring					
Collage					
Clay Modelling					
Paper Cutting and Pasting					
Crafts with Recycled Materials					
Printing					
Mask Making					
Threading/Bead Work					
Hand print or foot print art					
Shape stamping					

ADDITIONAL COMMENTS (Optional):

Please, provide any additional information about art activities in your kindergarten classrooms:

Thank you for your participation.