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**Erken Çocukluk Eğitiminde Reggio Emilia Yaklaşımı**

**Lütfiye COŞKUN\***

<b>Makale Bilgisi</b>	<b>ÖZET</b>
<i>Geliş Tarihi:</i> 03.12.2021	Bu makalede erken çocukluk eğitiminde uygulanan farklı yaklaşımlarından biri olan Reggio Emilia yaklaşımı ele alınmış bu yaklaşımda okulun fiziksel yapısı, sanat, öğretmen, atelierista, dökümantasyon ve projeler hakkında bilgi verilmiştir. Yapılan çalışmada Reggio Emilia yaklaşımını incelemeye yönelik oluşturulan gözlemsel çalışmalardan örnekler sunulmuştur. Yaklaşımın ele alınan bu özelliklerinin ve bu özelliklere ait prensiplerin incelenerek gerekli fiziksel düzenlemeler yapılmasının okul öncesi eğitim kurumlarında daha zengin bir eğitim ortamı oluşturacağı düşünülmektedir. Ayrıca bu özelliklerin program geliştiriciler, eğitimciler ve öğretmenler tarafından dikkate alınmasıyla okul öncesi eğitimin daha etkili ve nitelikli hale getirilebileceği önerilmiştir. Son olarak, bu yaklaşımın analizi üzerinden öğretmenlere, araştırmacılara ve program yöneticilerine yönelik bazı tavsiyelerde bulunulmuştur.
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**The Reggio Emilia Approach in Early Childhood Education**

<b>Article Info</b>	<b>ABSTRACT</b>
<i>Received:</i> 03.12.2021	This study presents a discussion of the Reggio Emilia approach, one of the unique approaches applied in early childhood education. Information was given about the physical structure, art, teacher, atelierista, documentation and projects conducted in the school implementing this approach. In the paper, examples of observational studies to examine the Reggio Emilia approach are presented. It was suggested that making necessary physical arrangements by examining the Reggio Emilia approach's features and the principles of these features, a richer educational environment in preschool education institutions could be created. It was also suggested that preschool education could be more effective and qualified if these features were recognized by the program developers, educators and teachers. Finally, based on the analysis of this approach, some suggestions for teachers, researchers, and program administrators are presented.
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**1. INTRODUCTION**

Reggio Emilia" is a small town in Northern Italy and has an important place in Italian history. In the 1960s, Reggio Emilia Municipality, under the leadership pedagogist Loris Malaguzzi created a model different from pre-school education and attracted attention across the world due to the considerable quality of education offered to young children (Nutbrown, 2006; 119-120). The

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Reggio Emilia approach has is an international example of high-quality early care and education programs (Dipti, Burton, McBride, Edwards, & Garcia, 2019). It is also important since it leads to other pre-school education approaches and methods. This approach has gained a worldwide reputation with international exhibitions in which children's work and pedagogical approaches are presented. Visitors from various countries across the world showed appreciation, attention and interest in the Reggio Emilia approach introduced in these exhibitions (Nutbrown, 2006; 119-120).

It was argued that almost all early childhood programs created for children are influenced by Reggio Emilia philosophy (Mitchell, 2001; 32). This approach, which was developed to provide a better future for children during World War II, emphasizes the importance of a supportive environment, the needs and abilities of educators trying to meet children's interests (Nutbrown, 2006; 120). According to Malaguzzi, the founder of the Reggio system, the environment should be considered as an important part of education. Moreover, the environment has various functions as it reflects the culture, attitude, and ethnic values of the people living in it (Malaguzzi, 1996: 40; as cited in Nutbrown, 2006; 120). It was stated that all children need to interact with their environment for successful development and learning (Mitchell, 2007; 32). In the Reggio Emilia approach teacher, child and environment are evaluated as three educators (Strong Wilson & Ellis, 2008; 40).

This approach helps children to be collaborative, understand social learning and gain an understanding of social science. Carlina Rinaldo, pedagogical director of the Reggio Emilia approach, created some key research questions regarding this approach. These are:

- What do we expect from children and what should we not expect?
- What is the relationship between school and studies?
- What is the relationship between school and society?
- What is the relationship between school, family and society?
- What is the relationship between school and life?
- Does school prepare for life? (Nutbrown, 2006; 122)

Many researchers have classified the principles of the Reggio Emilia approach similarly using the sub-dimensions such as child imaginations, learning through discussion, documentation, projects, workshops, atelieristas, collaboration, beautiful school, and social relations (Edwards, Gandini & Forman, 1998; Gandini 2005; Hendrick 1997). In this study, the physical structure of the school, art, teacher, atelierista, workshop, documentation, and project dimensions of this approach were analyzed.

### **1.1. The Physical Structure of the School**

The physical areas in Reggio Emilia schools have quite remarkable properties. These areas have a strong impact on adults with their quality, effectiveness and teaching (Gandini, 1997; 17). Unlike other schools, Reggio Emilia schools have designated areas called "piazza" where children play, collaborate, share, chat, and eat (Nutbrown, 2006; 121). Piazzas are very useful for children to cooperate and communicate. There are also useful meeting locations for teachers in these areas. These schools are organized and built around piazzas, accordingly, reflects the characteristics of a city square. When entered inside, flowers from the floor to the ceiling grab

attention and transparent structures in the area support the concepts. There are moving lights and shadows falling on the floor (Tarr, 2001; 37). In these schools, colors and lights are important elements for children to produce different projects. Mirrors and lights are used for helping children to explore shapes and their bodies (Nutbrown, 2006; 121). Transparent collages made by children illuminated with the light coming through windows and doors. Mirrors, green and living plants exist everywhere and on shelves. The walls in these schools are full of painting, drawing, paperwork, transparent collage work, mobiles, and wired structures (Gandini, 1997; 18).

Reggio Emilia schools have a simple beauty. This beauty cannot be achieved with expensive furniture but everywhere in school is enriched with children's learning messages. Simple details such as the colors used on the walls, the arrangement of the objects on the shelves, furniture and tables attract attention all around (Gandini, 1997; 18). Reggio educators create a home-like environment within the school. In order to create visual and meaningful environments, the arrangement and design of the objects are important. Handmade and natural materials that can be considered as art projects are displayed in transparent boxes. Various materials are placed in front of mirrors to grab children's attention and support different perspectives (Tarr, 2001; 37). There are many examples of flat drawings and three-dimensional art work in Reggio Emilia classes. The exhibition places of these products can be easily changed in classrooms (Hertzog, 2001; 3).

The physical areas organized for dance and music are equipped with various technological devices and computer software. While children show their creativity by using all these areas, the most important word teachers use to support children is that they are very creative. Moreover, in these schools, children use technology in many projects where they produce artwork (Mitchell, 2007; 35-36).

Another principle in these schools is to respect the child's talent. This belief is related to supporting the child's abilities, that is, to promote productive creativity. Each work is considered valuable and worthy. Some works are used as decors in school, community and classroom centers. Besides, some three-dimensional works made within the scope of projects are displayed on the ceiling. Children also display their products on walls and documentation boards. Documentation boards are organized like museum brochures, where children's works and photographs are displayed. Some works are displayed framed on the front side of the classrooms or in transparent boxes. An exhibition created in this way enables children to appreciate and recognize their own work and also others' works (Kang, 2007; 48).

During his observations, Kang Balducci said that the Reggio Emilia school evoked the following feelings in him:

"I felt like I was in an art museum or a children's museum. What I saw was more than what is described in the books, the children's work was well combined by the adults. These works were displayed on the walls or hung from the ceilings, simply, they were placed everywhere in the school. At first sight, the school looks like a mini botanical garden. It was obvious that this garden was prepared by children, and clay works were placed between the flowers. The clay animals exhibited made me think about how much adults care about children's work"(Kang, 2007; 45).

## 1.2. Art

Reggio Emilia is an approach that stands out with artworks. Reggio Emilia teachers consider art as a serious task and it is stated that art programs have certain rules (Henniger, 2005). It is known that the artistic training of future preschool teachers is focused on teaching and learning (Merce & Maria 2017). For early childhood education, it is important for educators to understand the Reggio Emilia approach. According to this approach, art is considered as a tool for structuring knowledge. In Reggio Emilia approach, which was developed as a great model in early childhood education, reading, writing and mathematics are not considered as priority areas, instead, all the elements that children use with art to express their ideas and thoughts are considered as prominent languages (Danko Mcghee & Slutsky, 2003; 18). Malaguzzi, the director of Reggio Emilia schools, defines visual arts as one of the 100 languages of the child (Griebing, 2011; 6).

The art in the Reggio Emilia approach differs from others because the work here is not only result-oriented but also process-oriented. For example, children who walk in the autumn observe holes and scrapings in the soil during the walk and reflect them on their work when they return to their classes after the walk. During field trips and activities, children create many discussions about holes and animals that can live in these holes and all these happen in the same process (Schroeder Yu, 2008; 128). Creativity is a reflection of children's experiences in their daily lives because children constantly explore and question the world around them. In Reggio Emilia centers, creative activities of children are blended as art. If a trip to these schools is organized, it is seen that there are excellent works of art both inside and outside the building (Mitchell, 2007; 35).

Another purpose of art is to enrich the classroom environment with the products created by paintings and other artworks (Griebing, 2011; 9). Kang (2007: 46) described a study created with waste materials during his observations saying, "I saw a car structure elaborately formed using different materials in the piazza of a school. A highchair was used as a car seat, a video game joystick as a gear, and bottles as an exhaust; the computer screen, fax machine, and other computer parts were also used as other parts of the car." Kang explained this work as an activity that motivates children to create original structures rather than the traditional use of materials.

In a study conducted by Kim and Darling (2009), how 4-year-olds use art as learning and science presentation tools and how social interaction plays an important role in children's learning processes were analyzed. That study was carried out in a 4-grade class in which the Reggio Emilia approach was adapted. The group discussions and interactions that the children made during the drawing activity were examined and an in-depth study was conducted with 6 children. The study started by examining the children's answers to a question formed by the teacher about an artwork. During that study, small and large groups tried to persuade each other in discussions. According to the results obtained in that study, children are active participants in structuring knowledge and in their own learning processes, and discussions play a fundamental role in knowledge structuring.

### **1.3. Workshops**

The main difference between the Reggio Emilia approach and others is that there are special study rooms for children, called workshops. Moreover, there are special personnel in these rooms to support the process (Hendrick, 1997; 44). Workshops are places enriched with tools and materials and where professional people are present, contributing to the documentation of the work (Malaguzzi, 1997; 73). Besides the workshops, there are also areas for various activities in each classroom (Gandini, 1997; 18).

In Reggio Emilia schools, the materials used for painting are generally in workshops where ideas deepen and important art designs are made. Workshops in Reggio Emilia schools include a variety of art materials including graphics, building, and painting materials. Transparent bottles of different sizes are used in the workshops so that children can search and create new colors and try different sized brushes (Yeun Lim, 2004; 115). There are waste (straws, socks, glasses, ceramic pieces) and natural (rock, stone, dried flower) materials in the workshops. All materials are placed in color order in open boxes and shelves. The furniture equipment in the workshops is good-quality and these furnitures are placed aesthetically in a way that allows children to sit or stand (Hertzog, 2001; 4).

Various pipes, fishing lines, bicycle wires, fishing nets, small metal parts, computer parts, fax machines, computer keyboards, discs, plastic bottles, glass cups, and cleaning hose are important recycling materials that are used for artworks. Children experience these materials in a variety of settings. They use these materials to tell their stories and thoughts in an artistic way (Kang, 2007; 46). Children are guided to use their different senses effectively and gain new knowledge and experiences. Many tools are placed as easily accessible to all children. Thus, children can produce original and new pieces about art by asking fewer questions (Philips, 2001; cited in Mitchell, 2007; 32). In Reggio Emilia schools, during science studies, children are encouraged to draw images of various dead insects, which are reflected through lenses and machines, using a paper and pencil. The workshops where these studies are carried out are critical places necessary for the approach to achieve its goals (Hertzog, 2001; 5).

In an observational study conducted by Kang (2007), it was observed that some children examined the photographs and physical structures of birds in mini-workshops and another group in another table drew wings on paper, created a decor with feathers on large paper, that is, children did different activities in the same period.

### **1.4. Teachers**

Piaget states that learning is based on discoveries. Programs inspired by the Reggio Emilia approach have adopted an attitude in line with this belief (Mitchell, 2007; 34). Teachers have a supportive role in this approach. Instead of directly giving information, teachers make observations and create studies in line with the opinions of children (Schroeder Yu, 2008; 129). Reggio Emilia teachers allow children to hypothesize on facts that arouse their curiosity and support children to make presentations about their own experiences. For example, the hypothesis that a 5-year-old child form about rain develops during the process of questioning his thoughts (Houk, 1997; 30). Reggio Emilia teachers focus on children's thinking and learning (Hertzog, 2001; 3). It is stated that Reggio Emilia teachers do not teach directly, do not answer

children's questions instead, they arouse the curiosity of the children and enable them to reach information by establishing connections (Kang, 2007). Moreover, Reggio Emilia teachers not only listen to the students' discussions but also record these discussions for future analysis (Hendrick, 2007; 45).

According to Houk (1997; 32), Reggio Emilia teachers are:

- A document collector that memorizes discussions and activities.
- Child's friend in learning processes.
- A facilitator for constructive curriculums.
- A provocateur who challenges children to make them solve problems.
- A feeder for the sense of belonging in children.
- A mediator that supports discussions.
- A researcher and student sharing his/her observations with colleagues.

Reggio Emilia teachers know that the child has many expressive languages and help children to participate in the same subject through different methods (painting, clay, pattern) (Hendrick, 2007; 45). In the Reggio Emilia approach, teachers provide children with tools to express their ideas and teach them art techniques (Hertzog, 2001; 4). Reggio Emilia teachers offer children opportunities to make close observations, support children in this regard and enable them to make drawings on life by themselves. While the children design the first poppy they drew with their thoughts, for future drawing activities, they see a real poppy during field trips, see the flowers themselves and begin to draw more detailed drawings. Thus, the observation skills of children are developed (Hendrick, 2007; 45).

Reggio Emilia teachers also emphasize listening to children. It is possible to see this in the sentences formed by children and in all the works they make and create. Moreover, teachers of this approach know the importance of providing opportunities for children to express their thoughts and encourage children to use symbolic languages such as paint, collage, clay, etc. for their performances (Houk, 1997; 33). Reggio Emilia teachers organize and present materials in a way that children can choose. Thus, some children make a painting in one part of the class while others make clay. In other words, in these schools, children are offered many opportunities to learn the techniques and practices related to visual arts (Hertzog, 2001; 4). Teachers prepare an environment for children to enable them to use different expressions and interact with materials (Kang 2007; 46).

Reggio Emilia teachers use overhead and normal projectors, mirrors and lighted tables to help children explore different perspectives. Especially, projectors are used when introducing different materials. Large images allow children to examine the details of objects, for example, while the pores in a leaf are almost impossible to see with the naked eye, they can be easily examined with a tool. Such experiences improve children's material perception (Kang, 2007; 47). During his trip, Mitchell (2007) examined the children who were educated in these centers and saw that two boys wanted to bring the leaves they found outside of the classroom with great enthusiasm, put them on the projector and examine them. He reported that after the examination, children talked about why not all leaves are alike and that they can find an answer using the internet.

### **1.5. Atelieristas**

Teachers studying visual arts are called atelierista. An atelierista uses special studios with a variety of tools and materials called workshops with other teachers and children. Atelieristas can walk around throughout the school and work together with children and teachers in all areas of the school (Gandini, 1997; 18).

Atelieristas are people who are interested in arts and early childhood education. Atelieristas are very effective in making projects useful and motivating the child to achieve his goal. They act flexibly to give appropriate developmental feedback to children and support them in creating solutions for children to be successful in using multiple languages in projects. Under the guidance of atelieristas, children discover a variety of languages to express themselves. Atelieristas oversee workshops that provide opportunities for children to explore different issues related to the project and ensure that the materials in the workshops are organized in an aesthetically natural way (Danko Mcghee & Slutsky, 2003; 14).

Atelieristas' task is to accompany teachers. Moreover, these educators encourage children to visualize their ideas, design the environment to develop conceptual awareness, support children to express their ideas, and make them curious about the environment (Tarr, 2001; 39). The great role of art in Italian culture is clearly seen in the workshops. Mini workshops in classrooms are placed side by side. The role of atelieristas as art teachers is to ensure that children and teachers act together while working (Tarr, 2001; 37). The transcript of children's thoughts and discussions, their placements in activities and their learning are carefully edited by atelieristas (Gandini, 1997; 19). It is highlighted that factors such as the atelieristas exist in an effective environment with children, determine the topics through brainstorming and not make time constraints are effective for children to devote themselves to study longer (Hertzog, 2001; 6).

Atelieristas collaborate with early childhood educators to support children's aesthetic and artistic development and explain to teachers how to create creative environments. The teacher and atelierista examine the image of a child together and determine how the environment and learning experiences should be carried out together. By working together, they reveal that the school is not just about lessons, but how to integrate the outside world with school and classroom activities (Tarr, 2001; 38-39). In general, although teachers seem to be responsible for the main subjects and atelieristas for arts education, changes and cooperation between these roles are important in terms of supporting children's learning by determining the content of time in the classroom and school (Tarr, 2001; 38-39).

### **1.6. Documentation**

Teachers place great care on how to collect and display children's works. Various works are always displayed on billboards in classrooms or other convenient places of the school (Schroeder Yu, 2008; 126). Documentation is an important part of Reggio Emilia schools and plays a key role in arts education (Schroeder Yu, 2008). Parents are very curious and interested in knowing what their children are doing at school (Lim & Cho, 2019). The aesthetic display of

documentation is an important element in the school environment. Documentation is used as decorative objects on the walls of Reggio Emilia schools. These documents reveal how the children work, how they plan, and how they produce works. Documentation shows not only what children learn, but also how they learn (Schroeder Yu, 2008; 128).

In the Reggio Emilia approach, the children, teachers, families and atelieristas are the basic elements of learning. Documentation in Reggio Emilia enables dialogue and collaboration between these groups. Teachers and children are participants, each has equal rights. Documentation consists of photographs, transcribed speeches, graphic arts and video recordings. Teachers also write in these documents the children's comments about a painting, various explanations, dialogues between them and the answers given by the families. Children often discuss, analyze and talk about their drawings and projects through documentation (Schroeder Yu, 2008; 128).

Documentation is very important in Reggio Emilia schools. Documentations:

- makes parents aware of their children's experiences and commitments;
- enables teachers to better understand and evaluate children;
- enables teachers to recognize the professional development of children;
- provides the exchange of ideas among educators;
- allows children to see that their efforts are valued and cared for;
- and provides an archive for the school (Gandini, 1997; 21).

### **1.7. Projects**

In the Reggio Emilia approach, children are strong, talented, curious and ambitious participants. In this context, the child is a curious and voluntary natural researcher who researches and acts independently. Within the scope of the projects, the role of the child is a researcher. The projects support children to construct scientific perspectives by their own choices and by collaborating with their peers. While working on projects, children discover different ideas and thoughts by discussing with their peers and teachers and develop their scientific intelligence. Besides, projects provide many opportunities for children to share and solve problems (Rankin, 1992).

John Dewey based his project approach on the desire of children to create a curriculum (Griebing, 2011; 6). Planning future activities plays an important role in the Reggio Emilia curriculum. Children cover a mixed topic in small or large groups over weeks. Teachers provide children with various documents and materials to make them think about the project process (Schroeder Yu, 2008; 128).

In projects work, the emphasis on introduction is important, and the primary goal is to engage and direct children in the subject. Here, Reggio Emilia teachers change the emphasis on 'I' to the emphasis on 'we'. Teachers, as a primary task, ensure that the child participates in group work and make research (Rankin, 1997; 219). Reggio educators always emphasize the importance of discussions and collaborative work on the topic (Sun Kim & Darling, 2009). When children are alone, they cannot test their perspectives or argue. However, in-group discussions enable children to work together and gain experience (Rogof, 1990).



Some examples of projects created under the Reggio Emilia approach are presented below:

In a study conducted by Kim and Darling (2009), 6 children were examined in-depth regarding the project titled "Shadows of the Penguin". It was determined that the children came to a conclusion by discussing whether the items on Monet's painting are human or not.

Griebing (2011), in his study conducted to determine the goals of creative art activities for children, found that children argued among themselves about dinosaurs (their length, weight, where they lived and what they ate). After the discussion, the teacher asked the children about the colors of the dinosaurs and got their ideas. It was stated that the information about the colors of dinosaurs is still not fully explained and certain assumptions have been made. Some of the dialogues recorded in that study are as follows:

The teacher: How can we know what color dinosaurs are?

Christine: It is tan because it has to match with the ground.

Anna: All should be different, we're not there, how can we now?

Maggie: It is green and black. They were crocodiles, today, crocodiles are still hiding in waters of these colors. They also hid in the waters.

Harry: Brown for camouflage.

Ellen: It's a mix of green and black because I've seen it in a book.

The teacher: So how do people know their color and write it in books?

Ellen: Because archaeologists find their bones.

The teacher: Can we know their colors by looking at their bones?

Ellen: I don't know.

Billy: When people dug up, maybe they found a piece of its skin.

Chris: The colors must match the ground for them to attack.

Some details about another dinosaur project "About Dinosaurs" reviewed by Rankin (1997) are as follows:

As the dinosaur project started, children aged 5–6 years came together at the workshop and the atelierista announced that they will study dinosaurs. From that moment on, children who started drawing have asked each other various questions and commented on the four-legged dinosaurs. After the drawings were completed, the atelierista talked to the children about their drawings and asked the children whether the dinosaurs lived or not, where they lived, how they fed their babies, how they gave birth to their babies by allowing the children to discuss and record this process.

A sample conversation:

Federricco: There are no more dinosaurs, they were born and lived long ago.

Francesca: But they all died and burned.

Michele: No, they didn't burn, they died normally.

Fabio: It's not true, the ancient people died then dinosaurs died. But mankind was born after dinosaurs.

Federico: People came and dinosaurs died.

Fabio: While the dinosaurs live, the others were always small. When the dinosaurs died, other animals grew up, the elephants were already big.

The teacher told the children that there are people who knew a lot about dinosaurs and that these people went to schools and to the libraries, and thus, provided the children do research on dinosaurs. The children returned to the classroom after performing various research, discussed what they found and created dinosaur models with clay studies. It was observed that girls made a more detailed study, while boys tried to create a bigger model. In the following stage, the children discussed the dimensions of the dinosaurs, tried to calculate with the sticks given by the teacher, and tried to draw the size of a dinosaur on the ground of the garden using the rolls. The children were allowed to lie down in various positions in the space drawn, so they compared the size of the dinosaurs. After the project, an exhibition including all works of children was prepared (Rankin, 1997; 219).

## **2. RESULTS, DISCUSSION AND RECOMMENDATIONS**

The It was seen that the Reggio Emilia approach has a point of view that focuses on art and adopts art as a distinguished language. In the Reggio Emilia method, the scientific development of children is carried out through art activities. In this approach, it is emphasized that teachers should enable children to produce artworks in order to reveal what children know and what they have learned. Certain themes have been emphasized in different studies created to examine this approach. For example, Kang (2007), based on his observations in these schools, emphasized three factors in order to enable children to reveal their different languages. These; the combination of various materials, respect for children's abilities and belief in working together. It is emphasized that these three factors are important in terms of valuing children's ideas and thoughts and increasing child development positively.

Artistry and creativity are stated to be valuable in the school culture of Reggio Emilia. In these schools, many large areas are divided into art studios and these areas are called workshops. There are art materials in the workshops that children can reach and use. It is seen that many researchers describe the workshops and centers in Reggio Emilia schools as effective places where children can study for a long time. It appears that teachers can support creative art activities in early childhood classrooms in many ways.

Many studies on this approach focused on the physical structure of these schools and stated that this structure was designed with artworks created by children. The researchers who visited the schools where the Reggio Emilia approach was adopted, stated that the Italian culture was very influential in these schools and they emphasized that this approach was linked to the Italian culture. It was highlighted that program studies should be carried out to realize this approach and adapt it to different cultures.

In the Reggio Emilia approach, it is stated that the cooperation between atelieristas and early childhood educators has strong effects on the learning of the children. The educators of the Reggio approach give children opportunities and environments to use their own creativity, support the cognitive development of children with the right questions, guide children to construct science together, and collaborate with other educators.

In the Reggio Emilia approach, project works are very important and essential. These studies provide opportunities both for the participation of the family and for the children to research and collaborate. It is stated that while planning art activities, teachers should create activities that will enable children to work together and increase cooperation between them.

Documentation is very important for the Reggio Emilia approach; documentation is a part of the school and the learning process and also communication with the family. In this approach, the documentation principle is at the forefront, not product-oriented but process-oriented, and it can be said that it is about the analysis dimension of the learning stages. Products created in Reggio schools are evaluated in the process. The physical facilities and documentation technique of the school enables implementing this situation.

In line with the principles of this approach that examined in the present paper, some suggestions for teachers, researchers, and program administrators are as follows:

- Teachers can act as a guide for children to structure knowledge by bringing the educational environment to a level that minimizing the children's need for teachers;
- Teachers might constantly renew and change the materials in the environment and organize them to allow collaborative work;
- Children's products might be given importance and used to enrich the school environment;
- Waste materials might be used frequently in studies and handmade materials can be used in classrooms;
- Boards might be used effectively to inform and involve parents;
- Technological tools such as projectors, overheads, scanners, and cameras might be used more effectively;
- Teachers might consider themselves as art educators and improve themselves in art activities and
- Teachers might enrich the art centers in classrooms and make these centers serve as small workshops;
- Researchers might train teachers on Reggio Emilia Approach;
- Researchers might determine to what extent teachers apply this approach;
- Researchers might develop training programs that modeled on this approach;
- The cultural unit might be integrated with the school community.

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