ASSISTING IN-SERVICE GRADE R TEACHERS TO NURTURE THE HOLISTIC DEVELOPMENT OF THE FIVE TO SEVEN YEAR OLD CHILD THROUGH MUSIC: A PARTICIPATORY APPROACH

E.P.CLOETE

2015

Assisting in-service grade R teachers to nurture the holistic development of the five to seven year old child through music: a participatory approach

By

Erna Cloete

Submitted in fulfilment of the requirements for the degree of Doctorate Philosophae (Musicology) in the Faculty of Arts at the Nelson Mandela Metropolitan University

December 2015

Promotor: Dr A.C. De Villiers

DECLARATION

I, Erna, Petronella Cloete, 178044650, hereby declare that the thesis for DPhil (Musicology) is my own work and that it has not previously been submitted for assessment or completion of any postgraduate qualification to another University or for another qualification.

Erna Cloete

This study is dedicated to my late mother,

LIZ TERBLANCHE,

who believed in me from the first day I started my journey with music

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Acknowledgements

Without my Heavenly Father I would never have embarked on this journey. He is my best friend, my comfort and my rock through all the trials and tribulations of doing such a study.

To my supervisor, Dr Alethea de Villiers; you performed a miracle and helped me through this final phase with great insight, support and valuable contributions.

To Prof Aletta Delport who initially assisted me with the thesis; Thank you so much for advice, teaching me about endurance and hard work, and mentoring me for a great deal of this study. It is much appreciated.

To wonderful colleagues, Prof Zelda Potgieter and Sulani Heunis; thank you for support with inputs on academic writing and technical issues. You unconditionally helped me and made me aware of the value and blessings of having supporting colleagues.

To my friend Jean-Pierre Basson who never lacked patience to assist me with the graphical side of this thesis. It was a great encouragement and thank you.

To my husband, Johan, and three children, Stefan, Leendert and Carli; you were the support system anyone only dreams about. You allowed me space to sit and work for hours without complaining about anything. I will never forget that.

To Gloria, my domestic worker; without you this, thesis would never have seen the light. You took the responsibility for our home and meals upon you, blessing me with tea and coffee while I was working. I salute you, dear Gloria!

Abstract

Music's significant contribution to the holistic development of the young learner is uncontested and confirmed by views of seminal scholars, such as Nzewi 2003, Reimer 2003, Nussbaum 2001, Elliot 1994 and Merriam 1964, amongst others. As such, music education supports basic values of self-growth, self-knowledge and enjoyment. This study argues for the vital importance of music education in Grade R in the South African schooling system where teachers can successfully implement the curriculum. In post-apartheid multicultural and multi-musical South Africa music education in Grade R is the sole responsibility of the generalist Grade R teacher. However, due to inadequate training and minimal, unproductive in-service initiatives, the vast majority of Reception Year teachers assumingly do not have the required competences to teach music in a way that maximally enhances the holistic development of their learners. Findings revealed that teachers exhibited limited, if any, musical knowledge and per se, they are insufficiently skilled in the effective delivery of the curriculum in terms of music.

This study acknowledges the need to equip in-service Grade R teachers with the required competences to effectively implement the national school and teach music with confidence. The lack of successful and effective continuing professional teacher development initiatives from the Department of Education and Department of Basic Education to assist Grade R teachers in teaching music, was a serious concern to me. This concern reinforced the motivation to embark on this project.

In this thesis, I report on an intervention strategy aimed at enabling three Grade R practitioners at one peri- urban township school in the Eastern Cape to improve their music education competencies. These three Coloured ladies only held a Certificate in Early Childhood Development, rating at an NQF level 4 and 5. None of these practitioners had any prior music experience in music training, music making or music teaching.

I utilised a Participatory Action Learning and Action Research (PALAR). PALAR combines research with development and is thus highly suitable when addressing multifaceted problems in rapidly changing environments, such as South Africa. In my study, the participants were thus actively involved in identifying problems and creating

solutions. A number of collaborative interactions and qualitative data generation strategies such as Focus Group Interviews, Observations, Drawing, Interviews, Narrative Inquiry, Case Study and Reflective Journals were implemented. Findings indicated that the practitioners experienced transformation on both a professional and personal level as they discovered and tapped into their own innate musical competences. This enabled them to explore ways to teach music that enhanced the holistic development of their learners, developing them physically, cognitively emotionally, socially, and musically. Learners likewise benefitted from the intervention as they experienced social cohesion in a multicultural classroom and gained the fruits of music's remedial impact and therapeutic value in their lives.

Keywords: music education, Continuing Professional Teacher Development (CPTD), Grade R, Early Childhood Development (ECD), Participatory Action Learning and Action Research (PALAR), transformation.

Acronyms

ALAR	Action Learning and Action Research
AL	Action Learning
AR	Action Research
CAPS	Curriculum and Assessment Policy Statement
CBCI	Content-based Collaborative Inquiry
CGI	Cognitively Guided Instruction
CK	Content Knowledge
COLP	Community of Learning and Practice
CoP	Community of Practice
CPD	Continuous Professional Development
CPTD	Continuing Professional Teacher Development
C2005	Curriculum 2005
DHET	Department of Higher Education and Training
DoBE	Department of Basic Education
DoE	Department of Education
GPK	General Pedagogical Knowledge
INSET	In-service training
IE	Invitational Education
LTSM	Learning and Teaching Support Materials
MRTEQ	Minimum Requirements for Teacher Education Qualifications
NAYEC	National Association for the Education of Young Children

NCS	National Curriculum Statement
NGO	Non-Governmental Organisations
NSE	Norms and Standards for Educators
OBE	Outcomes-based Education
PALAR	Participatory Action Learning and Action Research
PAR	Participatory Action Research
PCK	Pedagogical Content Knowledge
POPS	Power of Positive Students
PR	Participatory Research
PVRM	Participatory Visual Research Methodologies
RNCS	Revised National Curriculum Statement
SACE	South African Council of Educators
SADTU	South African Democratic Teacher Union
SAOU	Suid-Afrikaanse Onderwysersunie
UNICEF	United Nations International Children's' Emergency Fund
WSoE	Wits School of Education

CHAPTER 1: ORIENTATION TO THE STUDY

1.1 Introduction

Incessant transformation in educational practices is a world-wide tendency and as such South Africa was not excluded in this journey. With transformation comes the need to adapt to changes and to develop in a new direction. Subsequently several new policies and school curricula appeared. The on-going changes in education urged the Department of Education (DoE) to embark on a journey of professional teacher development, in order to ensure teachers' advancement in educational practices and filling possible gaps in the changing educational milieu.

Simultaneously with the implementation of numerous new curricula in South Africa came the legislation of formal schooling for Grade R (Reception year) learners from 2012 onwards (DoE 2002). To enable teachers to develop the necessary skills to contribute to Grade R learners' skill development, Continuing Professional Teacher Development programmes were developed to create a platform to extend teacher knowledge. (Singh 2011; Du Preez & Roux 2008; Morrow, Samuel & Jiya 2004).

In my own journey and experience as a music teacher for thirty two years, I concur with numerous scholars' views on music's significant contribution to the holistic development of a young child (McTamaney 2005; De Witt 2009; Joseph & Van Niekerk 2007; Delport 2006; Gardner 2006; 1993; 1983; Hyson 2004; Nussbaum 2001, Campbell & Scot-Kassner 1995; Nye, Nye, Martin & van Rysselberge 1992). Literature however reveals that the state of music education in South African schools is unsatisfactory and a matter of concern. Adding to this predicament is the fact that the national Grade R curriculum is taught by generalist, non-music specialist teachers. The assumption that music teaching in Grade R is often not what it should be can be justified due to teachers' lack of training, skill and confidence.

The motivation for this study accordingly is based on three pillars. The value music adds to a child's holistic development; the responsibility of the generalist Grade R teacher to teach music effectively and the failure of the Department of Basic Education (DoBE) to provide effective in-service development for Grade R teachers with the

objective to enable them to interpret the whole curriculum and efficiently teach all subjects, including music.

1.2 Background

In South Africa, Grade R (Reception Year) constitutes the first official school year and forms part of the Foundation Phase, the first four years of schooling. The South African government's decision to legislate formal schooling for Grade R learners from 2012 onwards is a direct outcome of a long history of attempts to address more effectively the education of young children who are in the ECD[1] phase of their lives. The national Department of Education's stance is that,

> [A]ll children are equal and deserve to reach their full potential; all children are entitled to well-planned and well-organised learning opportunities; all children should be accepted unreservedly; all children should be equipped for membership in a multi-cultural, non-racial and multi-bilingual society (DoE 1996, 35 -38).

The credence thus is that all young South African children are equally entitled to quality education that will cultivate their physical, emotional, social, intellectual, spiritual, creative and moral development and enable them to reach their full potential. Grade R learning programmes in particular, should focus on the development of essential life skills, such as critical thinking and problem-solving (DoE 2002). These programmes should furthermore include experiences and activities that promote enjoyment and a love for learning through play and educational games (De Witt 2009). In essence, programmes should ultimately be designed to facilitate and enable the holistic development of the young five to seven year old learner.

Music's significant contribution to the holistic development of the young child has repeatedly been emphasised and researched by numerous scholars. Music, for example, activates both sides of the child's brain (Röscher 2002; Le Roux 2000). Engagement in music activities contributes to the social development of the child (De Witt 2009; Joseph & Van Niekerk 2007; Delport 2006; Hyson 2004; Röscher 2002; Campbell & Scott-Kassner 1995). Music also enables children to express emotions

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[1] Early Childhood Development (ECD) is generally used as a collective term to describe the holistic developmental processes of the young child from birth to nine years (DoE 2001a, 9; DoE 1995, 53).

and develop the abilities to organise and express their feelings (Johnston & Nahmad-Williams 2009; Lim & Chung 2008; Cornett 2003; Röscher 2002; Nussbaum 2001; Campbell & Scott-Kassner 1995; Nye *et al* 1992; Merriam 1964). In addition, research confirms the impact of music on the development of the learner's mathematical and linguistic skills (McTamaney 2005; Bolduc 2009; Röscher 2002; Nye & Nye 1992). Campbell and Scott-Kassner (1995), as well as Nye and Nye (1992) hold that children's physical growth and in particular, their sensory-motor skills, are stimulated through music and dance. Music also develops the child's character and contributes to her[2] moral development (Röscher 2002; Nye & Nye 1992).

Of particular significance for a multi-cultural society like South Africa, is music's role as primary stimulus for the expression of unique cultural values. According to Merriam (1964) music is central in helping children to understand their culture and a way to transmit cultural history and literature. Music enables the distinction, identification and expression of unique cultural attributes, whilst also enabling intercultural connections, and in so-doing reconciling and uniting people (Vermeulen 2009; Delport 2006; Nzewi 2003; Reimer 2003; Röscher 2002). As such, music reinforces the child's cultural identity and acts as a medium through which she can form new identities and shift existing ones (McTamaney 2005; McDonald, Hargreaves & Miell 2002; Röscher 2002).

However, apart from music's contribution to the holistic development of the child as explained above, music education also nurtures every individual's innate musical potential (Gardner 2006, 1993, 1983; Hodges 2000). In 1983, Gardner proposed his famous Multiple Intelligences Theory (MIT). According to this theory, each human's intellect constitutes eight distinct intelligences. These are the linguistic, musical, logical-mathematical, spatial, bodily-kinaesthetic, intra-personal, interpersonal and naturalistic intelligence. Although individuals' cognitive potentials and intellectual styles differ and some individuals may prove to be stronger in one or more intelligences, all human beings have the innate potential to develop all eight intelligences (Gardner 1993). Of particular relevance for this study is Gardner's assertion that the musical intelligence emerges first. As such, he also refers to a person's innate musical intelligence as her core musical talent (Gardner 1993). This

[2] Throughout this thesis, I will use the female form.

natural talent manifests itself in babies' spontaneous singing and babbling during infancy. It is also evidenced by a two month old baby's ability to match the pitch, tone intensity and melodic contour of her carers' voices and a four month old baby's ability to respond accurately to rhythmic structure. At the age of two and a half years, the young child is usually able to invent her own musical phrases. Soon afterwards, she can normally imitate small sections of familiar songs (Gardner 1993).

Gardner's claim, namely that all people are endowed with a musical intelligence, is strongly supported by neuroscientist Donald Hodges (2000:17) who also asserts that all human beings are innately musical. He regards the "musical brain as the birth right of all human beings". The nature of and degree to which the child's inborn musicality will emerge and be articulated overtly will however depend on the conduciveness of the young child's particular social, cultural and educational environment.

Also of particular relevance to this study, is Gardner's claim that artistic activities such as music enhance the cultivation of all the intelligences. Hence, the young child's involvement in art forms is an essential and imperative component of her overall development and should thus form part of her educational programme (Gardner 2006). Gardner's argument is strongly evidenced by the educational successes of, for example, several renowned music educationists within the Western music tradition, amongst others, Zoltan Kodály, Carl Orff and Emile-Jacques Dalcroze:

- The famous Hungarian composer, ethnomusicologist and music educationist, Zoltan Kodály (1882-1967) also maintained that music "belongs to everyone" (Campbell & Scott-Kassner 1995). During the 1930s, Kodály implemented a music education programme in Hungarian schools, which constituted a sequence of musical experiences progressing from rhythm through singing to instrumental playing. He promoted the well-known tonic sol-fa approach where, in any key, syllables are used as names for the notes of the major scale. This approach became the basis for teaching singing to all young children. The successes of Kodály's approach demonstrated that musical achievement is not limited to the so-called 'talented few', but that any young child's active involvement in music activities further enhances the development of her inborn music capacities (Campbell & Scott-Kassner 1995).

- Carl Orff (1895–1982), famous German composer and music educationist, held the belief that a young child's natural behaviours, like singing, dancing and playing, along with improvisation and creative movement are closely linked to her world of play and fantasy (Campbell & Scott-Kassner 1995). He used the cohesion between music, speech and movement to develop a music teaching strategy referred to as 'elemental music' or *Orff-Schulwerk.* Orff believed that this approach provides any child, regardless of age or social background, with the opportunity to explore and develop the ability to be creative and innovative in life (De Kock 1989).
- Èmile-Jacques Dalcroze (1850-1950) regarded the human body as any person's primary and natural instrument to interpret and express musical sound. His method comprises three areas of study, namely (1) *solfege,* a particular technique to develop the young child's musical pitch and tone relations; (2) improvisation, to nurture her creative and innovative capacities in music; and (3) eurhythmics, a specific method whereby rhythm, structure and expressive movement are taught to enhance the child's experience of musical rhythm through body movement (De Kock 1989:115).

The musical development of the young child is also not detached from her exposure to cultural stimulation and training. Social and cultural conventions and traditions have a significant influence on the musical development of children (Gardner 1993). For the African child in particular, music forms part of her social and spiritual being and is inseparable from her life experience (Nzewi 1999). In indigenous African traditions, music constitutes an essential form of self-expression, social interaction and human development. Music education normally occurs spontaneously in the form of storytelling, children's games and different cultural functions. Education in music, according to the African tradition, is thus largely an informal process where the prime focus is on the encouragement of mass musical cognition through active participation (Nzewi 1999). In order to develop the young child musically, movement, drama, poetry and visual art activities are integrated (Amoaku 1998). As part of their personal and social development, young children are encouraged to improvise, for example by making up their own songs to reflect their needs and purposes and communicate personal messages or problems through music (Primos 2001).

From the above it is clear that music has the potential to contribute significantly to the holistic development of young learners and enrich their lives in various ways. As such, it can be argued that the musical development of the young child should form an integral part of her educational program. Omission of music from the general Foundation Phase learning programme will clearly compromise the holistic development of the young child and hamper the cultivation of her inborn music potential.

1.3 Rationale for the study

Given the above, the critical role of the young child's music teacher is evident. Globally, there is however a general concern about teachers' ability to engage their learners in meaningful music activities. During 2010, a National Review of School Music Education (NRSME) was conducted in New South Wales (NSW) in Australia. This review revealed that the general status of music in Australian primary schools is poor. In essence, the researchers concluded that non-music specialist generalist teachers struggle to cultivate the musical potential of young learners (Bainger 2010). Recent studies conducted in several other countries, for example, Italy and Greece (2010), United Kingdom (2006), England (2005) and Brazil (2004) also confirmed that the majority of non-music specialist generalist teachers feel ill-equipped and insecure to teach music (Davies, Rodgers & Kokatsaki 2009; Seddon & Biasutti 2008; Hallam, Burnard, Robertson & Saleh 2005). Biasutti (2010) thus argues that non-music generalist teachers are inadequately trained and equipped to teach music effectively to their classes. Temmerman (2006) ascribes this to insufficient focus on music education during the initial training of these teachers. As a result, the vast majority of participants often mentioned in studies confessed to an alarming lack of confidence to teach music (Biasutti 2010; Seddon & Biasutti 2008; Hallam *et al.* 2005; Figueiredo 2004). Bainger (2010) thus concludes that, due to these teachers' insecurities, they simply refrain from engaging their learners in meaningful music activities.

The above confirms Chen and Chang's assertion (2006) that, in essence, a teacher equipped to cultivate the music potential of any young child, needs to have confidence in her own musical understanding. This will enable her to facilitate the child's playful

discovery of all the fundamentals of music in a meaningful manner. These authors' argument informed this study as it speaks directly to the unsatisfactory state of Grade R music education in the majority of South African schools, where generalist practitioners[3]without specialist musical training are required to teach music. These practitioners receive minimal, if any, pre-service and in-service music training (Nel 2007), despite the fact that the national school curriculum (CAPS) acknowledges music (included in the sub-section 'Creative Arts[4]) as integral to the Life Skills learning area in the Foundation Phase (DoBE 2011). Furthermore, due to the integrated nature of the Foundation Phase curriculum, music education in Grade R is seen as the responsibility of non-music specialist generalist Grade R teachers or practitioners, and not music specialists.

Acknowledging the need to equip in-service teachers and practitioners with the required competences to implement post-1994 new national school curriculums (C2005, RNCS, NCS, CAPS), the Department of Education embarked on several intervention strategies, mostly in the form of workshops. Unfortunately, the success of these workshops is questionable (Pudi 2006). In addition, Grade R music education receives little if any attention at these workshops. Subsequently, the state of music education in the majority of Grade R classrooms remains a serious matter of concern, much to the detriment of the five to seven year old learner's musical and holistic development.

The dire need for the continuing professional development (CPD) of non-music specialist generalist Grade R practitioners in order to address the above mentioned problems as stressed by Bainger (2010), Burton and Reynolds (2009), Hallam *et al*. (2005), Herbst, de Wet and Rijsdijk. (2005) and Figueirredo (2004) thus reinforced the motivation to embark on this project.

[3] Practitioners are under-qualified teachers.
[4] The sub-section Creative Arts includes Dance, Drama, Music and Visual Arts (CAPS 2011).

1.4 Research problem and question

As described above, the core concern that initiated this study relates to the South African in-service Grade R practitioner's assumed inability and lack of confidence, due to inadequate music education training, to engage her learners in meaningful music activities that will ultimately cultivate her learners' holistic and musical development. Converted into a question, this concern can be formulated as follows: *How can the in-service Grade R practitioner be enabled to engage her learners in meaningful music activities that will ultimately cultivate their holistic and musical development?*

The following sub-questions immediately arose and will be addressed in the study:

- What does the holistic and musical development of the Grade R learner imply?
- What does a philosophy of music education entail?
- What are the general characteristics of and requirements for a competent teacher?
- How is music education in the South African Grade R classroom conceptualised according to national policy (CAPS)?
- What are the music education needs of the in-service South African Grade R practitioner?
- How can these be met?

These sub-questions ultimately guided the unfolding of the research project and will be explained in more detail in subsequent chapters. Ultimately, it will enable me to answer the main research question.

1.5 Aims and objectives

The definitive aim of this study then is to enable the in-service Grade R practitioner to become competent in music teaching and consequently cultivate the holistic and musical development of the Grade R learner, by engaging her learners in meaningful music activities.

Therefore I intend to realise the following objectives. First, by consulting recent scholarly literature, I will study music's contribution to the holistic development of the

young child. The objective is to obtain an in-depth understanding of the holistic development of the learner, as well as music's contributory role. This is addressed in Chapter Two. Similarly, I will interrogate the musical development of the five to seven year old child by consulting seminal literature representing both the Western/Eurocentric as well as indigenous African music education philosophies. The objective here, is to obtain a thorough understanding of the music education of the young learner, as perceived by both traditions. This is likewise addressed in Chapter Two. I will then familiarise myself with the requirements of the current Grade R national school curriculum (CAPS), specifically in relation to music education, as explicated in the sub-section Creative Arts. The objective is to gain an informed understanding of policy expectations of teachers. This too, will be discussed in Chapter Two.

As educational practices are continuously in a process of transformation, ongoing Continuing Professional Teacher Development (CPTD) initiatives are essential in the life of in-service teachers. In chapter three I will evaluate and critically discuss existing models and South African CPTD initiatives. The ultimate goal of CPTD is to develop competent teachers who are able to implement the national curriculum successfully. As such I will explore the characteristics and requirements of a competent teacher. The Grade R learner situates herself in the Early Childhood phase of her life. Per se I will look into the early history of Early Childhood Development (ECD) in South Africa. Furthermore I intend to familiarise myself with government policies governing ECD in South Africa. This will be done in chapter three.

By implementing Participatory Action Learning and Action Research (PALAR) as my methodological framework (see Chapter five) I intend to work closely over an extended period of time with three in-service Grade R practitioners in an under-resourced school. The objective and intention is, collectively, to identify the practitioners' real needs and jointly, devise strategies that will enable them to become competent music teachers and to devise meaningful music activities that could cultivate the holistic and musical development of their learners. This process will be described in Chapter six.

1.6 Significance of the study

It is my contention that the data generated through this study are authentic, due to the participatory action research approach that is adopted. As such, the findings are trustworthy and valuable. I envisage that this project will ultimately inform policy makers, subject advisors, school leaders and above all, teacher educators with regard to effective and efficient pre-service as well as in-service training of non-music specialist Grade R practitioners.

1.7 Limitations and delimitations of the study

As mentioned earlier, this participatory study will be conducted in a particular geographical area in Port Elizabeth, with a maximum of three participants, representing a community-school in a poverty-stricken township area in the Nelson Mandela Bay Metropole. Although I cannot generalise the findings of the study, I do believe that these practitioners represent a 'typical unit' (Bless, Higson-Smith & Kagee 2006). I also concede that, by limiting my study to Grade R practitioners at a particular school, I will rely on my own subjective considerations, rather than on objective criteria. Hence, my statements will be mere probability statements, as they are made on grounds of what would be true for these participants and not all Grade R practitioners in South African schools (Bless *et al*. 2006).

1.8 Research design and methodology

In order to answer the main research question that guides the study, it is imperative to adopt an emic, qualitative design since such a design enables the researcher to view the research from the participant's perspective (Babbie & Mouton 2006). In this study, differences of rank, language, race, and culture are apparent. As a white Afrikaans-speaking music educationist who represents the Western/Eurocentric musical tradition, I will interact with three Coloured participants with no prior music learning or formal music background. As such, the emic perspective proves to be highly appropriate. A qualitative design will also be selected due to its critical and subjective

nature and since it deals with data that are primarily verbal (Leedy & Ormrod 2005). It focuses on a phenomenon in its natural situation and studies it in its complexity, as was the case in this study (Rossouw 2005). Henning (2004) furthermore explains that the ultimate objective of qualitative researchers is to aim for depth rather than focussing on the quality of the understanding of the phenomena. As explained above, the ultimate aim of this study is not to explain and predict human behaviour, but rather to describe, understand and ultimately enable the participants, hence the appropriateness of a qualitative design.

Since I aim to collaborate closely with the participants, I will adopt a collaborative methodology, rooted in Chen and Chang's (2006) 'whole teacher approach'. With this approach, the researcher as associate 'expert' has to gain understanding of the context, attitudes, beliefs and existing skill levels of the participants, as well as their specific needs. Only then can support, feedback and guidance be offered to the participants. Emphasis is thus placed on specific data generation and analysis strategies that will enable the researcher to 'stay close to' the research participants. In essence, the participants' own experience and perspectives, in combination with the researcher's observations of the participants' practice, provide those insights that influence the collaboration as it progresses (Bainger 2010). In this study, I will collaborate closely with the participants.

In an attempt to address the core research question that guides this study, namely, *How can the in-service Grade R practitioner be enabled to engage her learners in meaningful music activities that will ultimately cultivate their holistic and musical development?* Action research as methodology will be implemented due to its cyclical nature of reflection, intervention, action, reflection and so forth. More particularly, a participatory action research methodology, namely PALAR (Participatory Action Learning and Action Research) will be implemented (Zuber-Skerritt 2011). PALAR is suitable for research projects that focus primarily on community development, improvement of participants' practice, as well as development of their critical dispositions through observing, reflecting and re-doing in a cyclical manner (Zuber-Skerritt, 2011). In PALAR projects, the researcher co-researches with the participants. The participants are regarded as active co-researchers. Participatory research thus shifts the research power from the researcher to the research participants. It focuses on maximum participation and facilitation of expressions of various opinions within the

research context. Through interactive and collaborative processes, participants are enabled to articulate, extend and analyse their local knowledge (Van der Riet 2008).

This leads to more effective and sustainable change not only for the participants but also for the researcher. As such, the research study becomes meaningful in that it promotes learning and generates data through a process of guided discovery (Bless *et al* 2006; Mouton 2006). In the context of this study, the in-service Grade R practitioners who will participate will play an active role during the research process and are not regarded as mere 'subjects' from whom data could be 'gathered'.

Participatory research generally positions itself within the interpretive paradigm. Researchers who operate in this paradigm aim to understand and interpret the meanings and intentions that prompt everyday human action. Creswell (2013) is of the opinion that research studies conducted within this paradigm indicate receptivity and transparency on the part of the researcher. However, in addition to the interpretive paradigm, this study also positions itself in the critical paradigm. Researchers with this philosophical stance endeavour not only to understand or explain society but also aim to transform and improve it (Babbie & Mouton 2006). Since this study's ultimate focus is on 'enabling' the participants, it facilitates their emancipation. As a result of their engagement in this project and their subsequent enabled ability to cultivate the holistic and musical development of their learners through meaningful music activities, it is envisaged that the participants will also develop agency and adopt transformative roles in their classes.

1.9 Data generation strategies

Data generation strategies will include initial and on-going needs analyses exercises, conducted via Focus Group (FG) discussions, Nominal Group Technique (NGT), Drawing and Narrative Inquiry and Interviews. I will also conduct non-interventionist, regular observations to ascertain interaction between participants and learners in the classroom. In addition, as co-researchers, the participants and I will keep reflective journals during the course of our collective journey.

Throughout the study, the focus will be on the participants' transforming beliefs about the value of music for children, their own musical competences, and their ability to engage young learners in meaningful music activities. The diverse data generation strategies will enrich my understanding of the issues by equally valuing the participants' perspectives to validate information (Yardley 2008). My observations and interpretations of the participants' experiences will thus be triangulated with the data generated by the participants themselves, when they share their own perspectives on their work and their feelings at the time (Bainger 2010).

1.10 Data analysis

This study will adopt principles of data analysis suggested by De Vos *et al* (2011) and Miles, Huberman and Saldanha (2014), where data will be labelled which gives symbolic meaning to any descriptive information. Open coding and descriptive coding in addition to axial coding will be used to interpret data. Concepts will then be grouped together in order to determine themes, sub-themes, categories and sub-categories (De Vos *et al* 2011; Flick 2014; Miles *et al* 2014). This will be discussed fully in Chapter five.

1.10.1 The participants

Since an interactive methodology will be used it is essential to ensure that participants would be able to contribute to the generation of information that could be utilised to contribute to the study (De Vos *et al* 2011; Flick 2009). The participants in this study are three in-service, Coloured, Afrikaans-speaking ladies. In order to select participants, I met with the school principal at the selected school. I explained the rationale, aim and nature of the study. He identified the relevant Grade R practitioners employed at the school. Participants to this project were selected through the purposive sampling method. This sampling method relies on the judgement of the researcher to determine a perfect sample. It was my contention that these three practitioners represented the most characteristic, typical and distinctive features of

Grade R practitioners responsible for music education at under-resourced township schools.

1.10.2 Site description

The three participants are employed at an under-resourced community school, in a poverty-stricken area, in the Nelson Mandela Bay area. This school forms part of the Manyano school network, an initiative to enhance collaboration between selected Port Elizabeth and Uitenhage schools towards improving education at their schools[5]. The school comprises Black and Coloured learners. The official language medium of the school is allegedly IsiXhosa but the infrastructure of the school does not allow for this to be adhered to, especially in Grade R. The three teachers who form part of this research teach in English and are assisted by volunteers who act as interpreters to Xhosa learners.

1.10.3 Ethical considerations

I attended to all ethical requirements expected of researchers who conduct research where human beings are involved (De Vos *et al* 2011). Permission to conduct the research was also obtained from the NMMU Ethics committee (REC-H), prior to the commencement of the project[6]. Written, informed consent was obtained from the school principal, practitioner-participants and the Eastern Cape Department of Education. All participants were ensured of their anonymity. In this thesis, pseudonyms are being used when reference is made to particular participants.

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[5] The Manyano network comprises two school clusters whose activities are coordinated by a school in each area. The ultimate aim of the network is to improve the quality of teaching and learning in general in and around Port Elizabeth. While each cluster implements its own set of school improvement activities, the network meets on a regular basis with faculty members from NMMU's Centre for the Community School (CCS). The aim of these meetings is to share best practices, problem-solve around the challenges that may emerge during these school improvement activities, and plan future activities (conversation with Paul Blake, coordinator of the Project, June 2012).

[6] The Ethics approval number is H12-EDU-CPD-020.

1.11 Outline of chapters

Chapter 1: Orientation to the study

Chapter 2: Literature review: Philosophies and approaches to music education

Chapter 3: Literature review: The Grade R learner

Chapter 4: Continuing Professional Teacher Development and the competent teacher

Chapter 5: Research Design and Methodology

Chapter 6: Data Presentation

Chapter 7: Data findings and interpretation

Chapter 8: Conclusion to the study

1.12 Conclusion

As part of educational transformation in post-apartheid South Africa, a new national school curriculum, Curriculum 2005 (C2005) was implemented in 1998. This curriculum has since been revised twice. It was replaced by a more streamlined Revised National Curriculum Statement (RNCS) in 2002, which, in turn, was replaced by the Curriculum and Assessment Policy Statement (CAPS) (2010). This curriculum is currently in use. Yet, despite these and several other attempts to improve the quality of schooling in South Africa since 1994, the vast majority of South African children are still deprived of proper schooling (Bloch 2009; Nel 2007). Many learners grow up in poverty-stricken areas and are still attending under-resourced schools. Furthermore, due to the fast-spreading HIV and Aids pandemic, the number of child-headed households is increasing, leaving numerous children without any parental supervision, guidance and care. Schools, in essence, become these children's primary and sole sites for education.

The need for teachers, including Grade R practitioners, to adopt a comprehensive understanding of their roles, thus focussing on the holistic development of their learners is urgent. In this chapter, I alluded to the importance of music education in

this regard. I also emphasised the predicament of Grade R practitioners who have not been adequately equipped to do so. Subsequently, I justified the rationale for this study and provided a brief overview of the research journey.

In the next chapter the theoretical framework of this study will be discussed. I will also engage with scholarly literature related to key aspects of the study such as the influence of seminal western educationists in addition to late 20th century philosophies of music education on Grade R music teaching. As South Africa comprises a multi-cultural community the next chapter also acknowledges an African music philosophy and includes a comparative analysis between all the above mentioned philosophies and approaches of music teaching.

CHAPTER 2

LITERATURE REVIEW: PHILOSOPHIES AND APPROACHES TO MUSIC EDUCATION

2.1 Introduction

This chapter provides a historical overview of selected philosophies of music education against which context the approach taken in this study may be located and understood. It begins by discussing the approaches of renowned Western music educators whose work has had a global impact in the field, follows with an overview of seminal writers in the field of the philosophy of African music education, and then considers the impact of all of these writings on the history and current state of the philosophy of music education in South Africa.

2.2 Defining a philosophy of music education

A 'philosophy of music education' thus defines a particular thinking or viewpoint on music education. An 'approach to music education' describes a certain way of implementing plans and designs. When the word 'method' is used in music education, it alludes to a specific technique or procedure that is followed to obtain envisaged outcomes.

In this study, a philosophy of music education is thus used as an overarching term to define specific doctrines in the field of music education. Methods and approaches are all rooted in a particular philosophy, so that when these terms are used, specific clarification will be given of the relevant educationalists' way of designing and doing in order to illustrate how their respective music philosophies are applied in their teaching.

2.3 Towards a philosophy of music education

Several renowned scholars in the past voiced their views on a philosophy of music education.

In 1959, Leonard and House offered the following description of a philosophy of music education:

> A philosophy of music education refers to a system of beliefs, which underlies and provides a basis for operation of the musical enterprise in an educational setting (1959: 83).

Leonard and House (1959) perceived the foundation of any musical initiative as based upon a sets of belief which informs the specific philosophy of music education. In this regard, they describe a philosophy of music education as a set of interrelated and interdependent elements, which form the foundation of musical engagements in education.

The late Bennett Reimer (1991:20), renowned music educationist from the United States of America, regarded a philosophy of music education as "… an explanation of the nature and value of music and of the teaching and learning of music". Reimer thus views a philosophy of music education as revealing music's character and its means, and as clarifying what the teaching and learning of music entails.

Barker-Reinecke (2007) believes that a philosophy of music education is not a set of policy recommendations. A philosophy of music is rather a reflection and critical thinking on matters of importance and relevance on ontological, epistemological, aesthetic, developmental, political and axiological grounds. Furthermore a philosophy of music pertains to a variety of ideas relevant to the particular teaching and learning milieu.

In South Africa, Elizabeth Oehrle (1993, 1992) advocates a philosophy of music education rooted in her belief that music education is for everyone. She asserts that all people should be entitled to musical learning. For this reason a philosophy of music education in South Africa must embrace the notion of 'musics' rather than 'music', and must be sensitive to the variety of social contexts in which these are made and understood. Not only does this require a multi-cultural approach to music education,

but an underlying belief system or philosophy that draws from both Eurocentric and African models.

The sections of this chapter that follow consider relevant seminal critical thinkers from both of these traditions in greater detail.

2.4 Seminal Western music educationists [7]

The discussion that follows on Dalcroze, Kodǻly, Orff and Laban aim to inform the reader of the many western methods of teaching music to children. Likewise, it stimulated my own creative approach towards music teaching in Grade R.

2.4.1 Èmile Jacques-Dalcroze

Èmile Jacques-Dalcroze (1865–1950), a Swiss musician and lecturer at the Geneva Conservatory, developed the so-called Dalcroze approach to music instruction in the early twentieth century, in response to prevailing strategies in music education present during his life time, which were, namely, strategies focused primarily on intellectual development of children at the expense of their sensory development. According to Dalcroze, such strategies do not provide children with valuable early experiences of music's rudimentary elements. Dalcroze's approach to music teaching was rooted in his philosophy that children should acquire their music learning in an experiential way and through active participation in music activities, so conceptualising the various elements of music (De Kock 1989). Dalcroze's aim was to unite intellectual and sensory experiences in music education, thus focusing on the intellectualising and re-theorising of music development. Active participation in music activities enables children to conceptualise the various elements of music (De Kock 1989).

[7] As my study pertains to both educationalists and educators, I will distinguish between the two words. An educationalist is a specialist in the theory and methods of education. An educator is a person that educates, especially a teacher, principal or other person involved in planning or directing education(Dictionary.com)

Dalcroze believed that the most secure musical foundation could be established if children first learnt to experience their own bodies as musical instruments. The Dalcroze method of instruction was essentially based on the assumption that auditory training and rhythmic movement should form the basis of a child's earliest musical experience (De Kock 1989). Through these early experiences, a child becomes aware of her physical body. She also experiences music through all her basic senses. Dalcroze's approach encourages the young child to explore the expressive potential of her body. Using the body to express oneself, develops self-understanding and stimulates individuality.

Dalcroze's teaching integrates three equally important elements, namely, solfège, improvisation and eurhythmics. These elements form the foundation of a complete musician. Solfège refers to the developing of pitch and tone relations as well as the ability to distinguish between tone qualities. Improvisation requires the understanding of musical form and meaning by creatively using movement, the voice and instruments. Eurhythmics constitutes learning through physical movement to music, which Campbell and Scott-Kassner (1995) refer to as 'movement with a mission'.

Dalcroze's approach to musical development coincides with Maslow's theory of self-actualisation in terms of discovering music through all their senses, and exploring the full potential of the body (De Kock 1989). Self-actualisation is the final level of psychological development achieved when all basic and mental needs are fulfilled. Self-actualisation is similar to discovery, self-reflection, self-realisation and self-exploration.

Dalcroze's approach to music education also corresponds to Bruner's philosophy of pre-verbal learning or thinking (De Kock 1989). Both Dalcroze and Bruner believe that a child develops cognitive abilities through active participation and interaction. Bruner (1966) identifies three ways of thinking. These are the enactive mode, the iconic mode and the symbolic mode of learning. The enactive mode or action-based mode of learning, appears first and happens from birth to one year of age. This assumes learning through action and manipulation. The iconic mode, also referred to as the image-based mode, occurs between the ages of one to six years. During the iconic mode learning takes place through perceptual organisation and metaphors. Information is stored in the form of images. The symbolic mode of learning occurs from

seven years onwards, where learning takes place through the use of symbols such as the words of a language (Bruner 1996).

Bruner's philosophy clearly correlates with Dalcroze's notion of 'sound before symbol'. Although Dalcroze regards the development of intellectual understanding, technique, reading and interpretation as vitally important goals of music education, all of which develop as iconic and symbolic modes of learning, he steadfastly maintains his belief that these modes of learning can only be successfully implemented after the child's active involvement in a musical experience, thus after an initial enactive mode of musical learning (Aranoff 1983).

At the time Dalcroze's approach was met with some scepticism due to its revolutionary, 'avant-garde' nature. However, the merits of this approach soon made themselves evident. Today the advantages of Dalroze's approach for the musical development of the young learner are widely recognised (Barnhill 2007; Zachopoulou 2003; Faber & Parker, 1987; Mead 1986; Willour 1969). Such advantages include the general physical development of the child through eurhythmics (Willour 1969). Eurhythmics develops larger muscle movements, coordination and balance (Faber & Faber 1987). It also improves eye-hand coordination and fosters good listening skills. It cultivates a child's analytical skills and enhances concentration and focus. It develops and improves hearing and stimulates the senses (Faber & Parker 1987). As the child develops a muscular sense and nerve responsiveness, she develops the ability to discriminate between slight degrees of duration, time, intensity and phrasing. Although Dalcroze's approach was developed more than a century ago and in a Eurocentric context, it remains relevant today, also in South Africa. Dalcroze's underlying principles are not limited to a particular cultural perspective or musical style, but foster universal educational aims such as the development of bodily skills, self-confidence, a well-developed imagination and the ability to express oneself freely through music. Dalcroze's approach has particular significance for this study, especially with regard to music's contribution to the holistic development of the young Grade R South African learner. Two of the three core components, namely improvisation and eurhythmics, form an integral part of the current South African music curriculum in the CAPS (DoE 2011) document, the latter having been discussed in the previous chapter of this thesis.

Dalcroze's approach to music teaching is relevant for Grade R music education in South Africa today. There are similarities between the goals of Creative Arts in the Life Section area of the CAPS document. Similarities are the development of creativity especially in active participation in musical activities, experiential learning, and creative thinking, experiencing music through a child's senses and using the body as a musical instrument through the use of rhythmic patterns. The question however still remains: Is Dalcroze's approach relevant to Grade R music teaching in a multi-cultural society today with limited resources, overcrowded classrooms and ill-equipped teachers? The fact that rhythm is a basic natural ability in all children and that the body can be used to perform musical activities makes this approach viable for use in South African schools providing that teachers explore their own creativity in terms of musical activities.

2.4.2 Zoltan Kodάly

Zoltan Kodạ́ly (1882-1967) was a Hungarian composer and ethnomusicologist. He developed an interest in the music education of children in 1925, after hearing students performing songs of low quality at schools. His dissatisfaction with the mediocre quality of music used in schools inspired him to improve the music education system in Hungary. He was also concerned about the fact that music was only taught in secondary schools (Choksy 1999). Kodάly's singing movement for children in the 1930s was significant in the musical education of children in elementary schools in Hungary, and challenged teachers to lift their expectations of their students' musical potential.

Kodạ́ly's philosophy of music education is rooted in his belief that "music belongs to everyone" (Campbell & Scott-Kassner 1995:51). In 1935, he embarked on several projects to realise this dream. His objective was to reform music education in lower and middle schools by designing a new music education curriculum and innovative teaching approaches. He also composed music pieces for children.

Kodạ́ly's approach to music education is based in singing, since he regards the human voice as the most personal and direct way of conveying personal feelings in music.

Kodạ́ly uses child-centred approach, proposing a systematic development programme of musical experiences through listening, singing and movement. These experiences included rhythmic development and singing development, thereafter culminating in the playing of musical instruments (Campbell & Scott-Kassner 1995). This method includes an initial reliance on unaccompanied pentatonic folk songs, the tonic-solfa approach with hand signs, and a rhythmic system of mnemonic syllables. (a method of learning and experiencing music through movement).

Kodạ́ly's ideas have not been limited to the music education system in Hungary, but have also had a powerful impact on music education worldwide. These ideas endorse the generally-held belief that early childhood is the key period for musical development (De Kock 1989), promotes the facilitation of auditory memory development as an important principle of music education, and gives preference to the natural singing voice in early musical development, all of which resonate well with the approach of Dalcroze. .

Kodάly's approach to music education for children has numerous musical advantages, including the improvement of intonation, rhythmic skills, and the ability to sing intricate melodic parts. This approach also holds advantages beyond music itself, such as the development of perceptual thinking, structuring concepts, motor skills and cognitive skills in reading and athematics (Robinson 2001; Campbell & Scott-Kassner 1995; De Kock 1989). The importance of the development of these basic skills and competencies in the Grade R learner was discussed earlier in this chapter.

Kodάly's approach to music teaching can be partially relevant for Grade R music education in South Africa today. His approach correlates with CAPS in terms of developing the human voice through singing, experiencing music through movement and the development of perceptual skills. Consequently one can assume the success of the Kodạ́ly approach in moderation in South African schools. The emphasis on the tonic-solfa approach with hand signs and listening could cause possible difficulties due to inadequate teacher training in tonic-solfa, but not relevant yet in Grade R. Resources with regard to CD players or sound systems and good recordings are a

real concern in previously disadvantaged schools, although not necessarily impossible.

2.4.3 Carl Orff

2.4.3.1 Introduction

Carl Orff (1895-1982), a German composer and music educator, developed an approach to music education rooted in his philosophy that all children have a natural musical ability. Orff's approach is child-centred and focuses on the holistic development of the child. Music lessons are designed as learning experiences that engage with the child's world of play and imagination, combining music, movement, drama and speech into a cohesive whole (Campbell 2008).

Orff's contribution to the musical development of the young child is not a 'method', since it does not prescribe methodical and stepwise processes for the musical education of the young child. Instead, it constitutes principles, clear representations and basic procedures (De Kock 1989). Orff's 'gentle and pleasant' approach deals with music as an elementary system (*Elementare Musik*), whereby the material used to teach children is 'simple' and 'basic' (De Kock 1989:35). As a pedagogy, 'Elemental music' relates closely to the play-oriented and imaginative nature of a child's world (Campbell & Scott-Kassner 1995).

Orff's principles of music education were strongly influenced by the educational philosophies of pioneering writers on the education of young children, such as Jean-Jacques Rousseau (1712-1778), Johann Heinrich Pestalozzi (1746-1827), Friedrich Froebel (1782-1852) and John Dewey (1859-1952).These philosophers agreed on the importance of music education for the holistic development of the young child, and also acknowledged that children have unique needs and aptitudes which their education should cater for. The holistically developed child is better able to reach her full musical potential. A further shared priority was for learning through experience, self-activity and sensory perception.

Together with the dancer Dorothy Gűnther, Carl Orff established the Gűntherschule for the performing arts in Műnich in 1924. Orff's daily contact with children at the

Gűntherschule enabled him to develop his theories of music education. Regrettably, the Gűnterschule was destroyed during World War II, but Orff set out to regain this loss in his subsequent collaborations with music teacher Gunild Keetman, reaching children by means of radio broadcasts. This initiative resulted in the development of the Orff Schulwerk method of music education.

2.4.3.2 Orff-Schulwerk

Orff Schulwerk is rooted in the natural tendencies of children to sing, play, dance, improvise and move creatively, and these tendencies provided the foundation of the *Orff-Schulwerk*. The educational material developed for Orff's approach was collated into five volumes of songs and instrumental pieces, entitled *Musik fűr Kinder*.

Orff's approach to music for children was characterised by a strong nationalistic flavour, deriving many of its songs from the folksong tradition of their national (German) heritage, in addition to which it included nursery rhymes or children's own invented songs. These simple songs and song games all rely heavily on the natural falling third (Soh-me) to which other tones of the pentatonic scale (lah, re and doh) are gradually added. Pentatonic melodic structures are particularly notable in the first album of *Musik fűr Kinder*, since Orff considered its simplicity to be ideally suited to his elementary approach as a basis for encouraging improvisation (De Kock 1989).

Orff perceived percussive rhythm as a natural form of human expression and the most vital element in music. Rhythm was also the common denominator in his approach to speech, movement, singing and improvisation. He required children to clap, pat and snap fingers along to melodies, employing rhythmic patterns that were simple, but forceful. Orff favoured the use of a drone or bordun as an 'elemental' groundbass or ostinato to introduce experiences of metric and harmonic support for melody, also serving to add energy and colour to instrumental playing (Goodkin 1994).

Instrumental play forms an integral part of Orff's teaching approach. Orff's utilisation of instruments with a full, rich, warm and gentle timbre resembles the types of instruments typically encountered in non-Western music cultures (De Kock, 1989; Landis & Carder 1972). Melodic instruments comprise recorders, glockenspiels, xylophones, marimbas and metallophones, the latter all played with hammers,

comprising resonating columns to project the sound, with removable bars that make it easy to transport and store the instruments. To these, various non-pitched instruments and different sized drums are added.

The underlying philosophy of Orff's approach is that children go through specific stages in their musical development. The first stage is rhythmic development. Thereafter melodic and harmonic development follows.

- Children experience rhythmic development through speech patterns and eventually proceed to clapping and stamping. In the final stages of rhythmic development, children are able to represent taught rhythms on musical instruments.
- Melodic development comprises the singing of simple chants and songs to begin with, but to which a greater variety of pitches and intervals are gradually added.
- Harmonic development begins with elementary ground bass ostinato patterns, becoming gradually more complex over time, where children learn to participate in and personally experience the extent to which harmony supports and enriches the experience of melody.

The Orff approach comprises four stages of development, namely imitation, exploration, improvisation and composition (Campbell 2008). Imitation requires the leader or teacher to perform for the class. In turn, children repeat what they hear. Exploration takes place when children discover and explore for themselves the musical potential the Orff instruments have to offer, or develop their aural skills and their bodies' potential to move and express itself (Campbell 2008). Improvisation nurtures a sense of confidence and awareness of creative thinking and leads to new compositions, thus achieving the ultimate aim of the various stages of musical development, namely, that children learn to create their own melodies without the fear of failure.

2.4.3.3 Benefits of the Orff approach

The Orff approach develops children holistically, focussing on their physical, cognitive, social and musical growth. *Orff-Schulwerk*, with its emphasis on instrumental playing and group work, develops physical abilities whilst nurturing social cohesion and social development. At the same time their cognitive growth is advanced with the development of praxial concepts such as rhythm, tempo and the aesthetic qualities of music. Banks (1982:42) expounds on these benefits as follows:

Orff activities awaken the child's total awareness and sensitize the child's awareness of space, time, form, line, colour, design and mood - aesthetics data that musicians are acutely aware of, yet find it hard to explain to musical novices.

The Orff approach also provides an environment wherein children may improvise and experiment with their personal abilities, whilst encouraging them to aspire to tonal beauty. Musically, *Orff-Schulwerk* develops children's listening skills (insofar as group work requires collaborative listening), auditory memory (through active involvement in the performance of ostinato patterns) – a necessary skill in the development of reading - as well as aural synthesis and analytical skills (insofar as they are required to hear multiple lines of music within the group). Further important aspects of Orff's approach – in the context of the present study in particular - are its emphasis on the combination of music, movement and speech into a cohesive whole, and its accessibility to every child, engaging her as an active participant rather than a passive listener.

In all of the benefits of this approach, outlined above, the *Orff-Schulwerk* system resonates well with the goals of South Africa's educational system. In the case of the Grade R learner it promotes learning through structured play and the holistic development of the child. *Orff-Schulwerk* combines music, movement and speech, addressing the requirements of the national school curriculum (CAPS, DoE 2011) pertaining to interdisciplinary learning between music, movement and speech and the other subjects like Literacy and Numeracy.

Orff's approach for Grade R music education in South Africa today resonates well specifically with the traditional African aim of music-making and including children as young as possible in collaborative musicing. One major problem though in the South African schooling system, is the lack of instruments, especially melodic instruments in

most under-resourced schools. The outcome of collective playing on instruments can be achieved, provided that teachers are encouraged to take ownership of the process of teaching music to the learners and in making instruments. Assisting teachers to think creatively regarding making instruments was one of the main goals of this study.

2.4.4 Rudolf Laban

Rudolf Laban (1879-1958) was a Hungarian architect, dance artist, theorist and painter. Dancing, art, folklore and mythology interested and fascinated Laban. He viewed life as an active movement experience and established numerous dance and movement schools in Germany. His objective was to reform the role of dance education and declared that dance education should be made available to everyone. One of Laban's influential contributions was his 1928 publication, *Kinetographie,* where he proposed a dance notation system also referred to as Labanotation. The theories of choreography and movement encapsulated in *Kinetographie* form the foundation of modern dance, and dance educators still view it as one of the key movement systems (Laban 1980)

Laban's theories of movement respond to three questions: what moves, how do we move, and where do we move? In responding to the first of these questions - 'what moves?' - Laban refers to the whole body creating different shapes as it stretches and twists, thus emphasising movement principles that explore the freedom of 'whole body movement'. He compares the human body to a symphony orchestra working together as a harmonious whole, where some instruments may temporarily have more significance than other instruments, depending on the movement in question. The second question - 'how do we move?' – he answers by identifying four qualities, namely movement flow, weight, time, and space, having studied the working of each of these qualities in human movement, and concluding that the different ways in which each individual manifests these qualities reveals something of their inner world. Laban (1980:40) thus writes:

> The astonishing structure of the body and the amazing actions it can perform are some of the greatest miracles of existence. Each phase of a movement, every small transference of weight, every single gesture of any part of the body reveals some feature of our inner life.

A response to the final question - Where do we move? – requires that we be conscious of the moving body in the environment of space around us. We can move in our own personal space or in a general space (Laban 1980).

Laban perceives movement as a 'two-way language process' where the body communicates through the giving and receiving of messages. To him movement is a result of the "interdependence of mind, body and spirit" (Laban 1980:43).

Laban's 'freedom of whole body movement' has been particularly influential in education (De Kock 1989:108). In his book Modern Educational Dance (1948), he lists a set of standardised exercises based on specific movement themes. These movement themes are body awareness, awareness of weight and time, awareness of space, flow of the body in space and time, adaptation to a partner and instrumental use of the body. With Modern Educational Dance Laban anticipates the use of his dance principles in education, and designs his exercises to assist the teacher in the planning of dance lessons.

These exercises encourage children to experience both asymmetric movement, where one side of the body is more active than the other side, and symmetric movement, with equal tension on both sides of the body (De Kock 1989). Both isolated movements and movements in sequence are stressed, with the latter designed either as teacher-centred (where the teacher decides on the sequence) or child-centred (where the child dictates the sequence) (De Kock 1989).

Dance is one of the four art forms included in the Creative Arts study area in the CAPS document and organised in two parallel and complementary streams namely Creative Arts and Performing Arts which includes Dance (DoBE 2011). As such, movement is regarded a vital part of a young child's physical development. Laban's approach is thus relevant for Grade R music education in South Africa today, in as much as movement is explored, building self-confidence and self-discipline in young children (CAPS, DoBE 2011).

2.4.5 Conclusion

From the brief overview provided above, distinct similarities in the underlying philosophies, approaches and methods of Dalcroze, Kodάly, Orff and Laban are clearly evident. These include the significance of music education for the young child and the general aim to develop the young child musically, the importance of auditory and rhythmic training, the significance of movement in the kinaesthetic development of the child, and the impact of a positive environment. In addition, all of these approaches place high value on the holistic development of the young child, addressing her physical, social, emotional and cognitive development.

In terms of musical development in particular, the following was noted: All five approaches emphasise children's innate abilities, best nurtured and developed from a young age. Rhythmic development and movement is a core component of Dalcroze, Kodάly and Laban's approaches to teaching. In this respect, the body is perceived as a natural way of expressing rhythm and is emphasised by Dalcroze, Orff and Laban. Later, rhythmic experiences progress from using the body to playing instruments. Instrumental play is key in Orff's approach and he developed a systematic program for music. Auditory development receives priority in the teachings of Dalcroze and Kodą́ly. The interrelations between aspects of music (rhythm, pitch, instrumental play, auditory development, listening skills) and aspects of movement, drama and speech are strongly foregrounded in all four of these approaches. Dalcroze proposes the experience of music making before learning to read musical notation. Folk music and styles of music with a strong national character are preferred in the approaches of Dalcroze, Kodą́ly and Orff. Dalcroze and Kodą́ly's approaches were rooted in the Hungarian tradition and Orff in the German tradition. In addition, it is interesting to note that all four of these educationalists hold strongly to a praxial approach, where the focus is on music making and performing, rather than to a reflective or aesthetic approach. The merits of the praxial versus the aesthetic approach to music education will be discussed in greater detail in the forthcoming section of this chapter.

Similarities between the CAPS document and the approaches of the above-mentioned music educationists were also noticed. These were addressing the child's holistic development with regard to the physical, cognitive and social development. The significance of music education to children as young as possible is recognised in the

CAPS document. Reference is made to rhythmic development, developing pitch and instrumental play in addition to dance (movement).

This study examined the philosophies and approaches of seminal music educationalists and the National School Curriculum (CAPS). Acknowledging the lack of practical inputs from the DoE and DoBE to Grade R teachers' teaching and learning of music to Grade R learners, this research constructed a practical music program. This music program aims to add to the modern trend of organising a curriculum (CAPS) in an integrated and interdisciplinary way (Russell-Bowie 2006; Klopper 2004; Hauptfleisch 1997). This program will be presented in detail in the Chapter 5. At this point, however, it is important to draw on the similarities of this program and the ones already discussed. It is entirely play-based and purposes to develop the child physically, socially, cognitively and musically.

In closing, some consideration should be given to the relevance of the approaches to music education of Dalcroze, Orff, Kodάly and Laban within the context of the present study. All five approaches date from the early 20th century and originate from within a Western European social and educational context. The question may therefore well be asked how they apply to the South African education system of the 21st –century, with its particular set of challenges and the clear guidelines informing its current curriculum. In this regard the brief overviews provided above have highlighted numerous key areas whereby these four approaches resonate remarkably well with the integrated learning outcomes for Grade R as set out in the current CAPS document (DoBE 2011), in addition to suggesting useful means by which the Grade R teacher can achieve these outcomes through music.

2.5 Late 20th century philosophies of music education

In addition to the seminal figures of the early 20th century, discussed above, whose philosophies of music education have long been influential on a global scale, including in South Africa, more recent debates in music education in the West – in Britain and the USA in particular - have been equally influential.

In the United States the search for a fundamental philosophy of music education started around 1950 (Hauptfleish 1993), initiated by two seminal publications: the 1958 Yearbook of the National Society for the Study of Education (NSSE), Basic Concepts in Music Education and Leonard and House's Foundations and Principles of Music Education (1959). These two publications paved the way for numerous changes of thought within the field, changing music education perspectives. The perception that music only serves and fulfils the needs of the community was fundamentally challenged.

2.5.1 Aesthetic education

In the United States of America, Bennet Reimer's (1932-2013) *Basic Concepts in Music Education* 1958) and *Foundations and Principles of Music Education* (Reimer 1991) first introduced the notion of 'aesthetic education', challenging music educators to reflect on their teaching methods and to consider a new approach (Reimer 1991).

These challenges emerged from Reimer's earlier publication*, A Philosophy of Music Education,* published in 1970. Music, Reimer maintains, should be taught in the broader context of 'general aesthetic education', which he defines as follows (Reimer 1991:15)

> Aesthetic education is sometimes viewed as a set of dogmas incapable of being breached and doctrines incapable of being changed. I want to argue that there are no such dogmas or doctrines…I will propose that aesthetic education is not a body of immutable laws but instead provides guidelines for a process that, by its very nature, must be ongoing and open-ended.

His book *Advancing the vision* (2003) further expounds on the manner in which general aesthetic education should find manifestation in an approach to music education.

Aesthetic education in music attempts to enhance learning related to the distinctive capacity of musical sounds (as various cultures construe what these consist of) to create and share meanings only sounds structured to do so can yield. Creating such meanings, and partaking of them, requires an amalgam of mind, body and feeling. Musical meanings incorporate within them a variety of individual/ cultural meanings transformed by musical sounds. Gaining its special meanings requires direct

experience with music in any of the ways cultures provide, supported by skill, knowledge, understandings and sensitivities education can cultivate (Reimer 2003:

Reimer (2003) thus holds that aesthetic music education is changeable and flexible, founded on a belief that 'truth' develops through changing and growing perceptions of what music in essence is and does.

Aesthetic education is based on the application of two essential principles (Reimer 1991). First, aesthetic educators (in the case of music, music educators) should engage the deepest values of their art as understood by professional scholars (Reimer 1991), and aspire to become more deeply involved in its teaching. Second, emphasis should be placed on authenticity and inclusiveness, with educators constantly reflecting on their teaching, with a view to improve and change it for the better.

Reimer's aesthetic philosophy is the underlying philosophy of Music Education as Aesthetic Education (MEAE). For Reimer, the fundamental value of music education lies in music's ability and power to "offer an education of feeling". Feeling in this context implies a great deal more than the mere experience of emotions (Reimer 1991: 22). Reimer explains:

> The qualities of feeling mediated through music, are those connected to our consciousness of ourselves as sentient creatures undergoing life as being meaningful (Reimer 1991:23).

Consciousness is a fluctuating and active process of self-awareness, and music offers the opportunity to participate in a shared conscious mindful awareness, enacted in the dynamic inter-relationships between musical sounds. Musical experience constitutes a combination of feelings, opinions and creative imagination and these ultimately construct musical meanings (Reimer 2003).

In *Advancing the vision* (2003:24) Reimer argues as follows for the value of musical experience as the foundation of his philosophy of music education:

> …the experience of music itself… is the cornerstone of a viable philosophy of music education and of an effective and valid program of music learning. My philosophy is founded now, as it has always been, on my belief in the power of musical experience, in its many manifestations, to deepen, broaden and enhance human life.

The aesthetic or expressive elements of music - rhythm, melody, harmony, tone colour, dynamics, texture and form work together as musical sound and when the

listener experiences such sound as organised in a meaningful way, a musical experience results (Reimer 2003).

Reimer describes the “selfness” (2003: 40) of music in order to emphasise aesthetic experience as one that creates its own particular world, enjoyed for “what it is” rather than for any other reason, such as who the composer is, or whether the music is performed or not. In this sense, musical works become valued as a mere “collection of objects”.

2.5.1.1 Opposing views on aesthetic music education

Although numerous authors have come out in support of Reimer’s philosophy of MEAE, education as aesthetic education - including Hauptfleisch (1991), Colwell (1997) and Swanwick (1995) - Reimer has also gained a considerable number of detractors, the most notable of which has been David Elliott, music educator and philosopher. Elliott (1995) highlights three major concerns he has with MEAE, namely, Reimer’s notion of music as an object, the details of his understanding of the nature of musical perception and his idea of musical experience. Because MEAE predominantly focuses on the product rather than the process of music, Elliott argues that its subsequent understanding of the musical work as an object conveys a narrow view of music and a constricted and questionable philosophy of music education.

Eliott’s objection to Reimer’s focus on aesthetic perception is based upon his belief that general musical understanding and experiences are restricted by the aesthetic concept of music. In Elliott’s view, other dimensions of musical works are neglected when the focus is only on the design of the musical works (Koopman 1998) since music’s function extends far beyond provision of mere basic pleasure (Elliott 1995).

Elliot’s main concern, however, has been with the fundamental conflation of and confusion between feeling and affect in Reimer’s notion of aesthetic experience, two subtly yet fundamentally different perceptions, with feeling based for the most part on personal experience where music connects us “to our consciousness of ourselves as sentient creatures undergoing life as being meaningful” (Reimer 1991:23), and affect being a socially-conditioned response requiring so-called “stylistic competence”. Whereas the former derives from philosopher Susanne K. Langer’s understanding of

music as the "source of a special kind of knowledge" (Langer in Koopman 1998:3) requiring personal contemplation and analysis, the latter attempts to describe supposedly universal human responses of closure or non-closure to particular kinds of tonal gestures. Whilst Reimer purports to ground his aesthetic "education of feeling" (Reimer 1991), however, he ends up prescribing affect as imparted through particular musical sound patterns, thus in effect aligning his approach more strongly with that of Leonard B Meyer (Koopman 1998).

In addition to Elliott, authors such as Jorgensen (1992) and Alperson (1991) have also expressed their reservations about Reimer's philosophy of aesthetic music education. Estelle Jorgensen (1992), American music education philosopher, is critical of Reimer's philosophy of music education for two reasons: insofar as it bases itself on Meyer's (1956) taxonomy of musical meaning and the eliciting of musical affect, it limits itself, as does Meyer's theory, to a taxonomy of Western classical music and does not take other styles of music into account; insofar as it bases itself on Langer's (1942) view of artistic symbolism (Barker-Reinecke 2007:86), on the other hand, it fails to acknowledge the different contexts in which individuals are socialised into specific understandings of music.

In summary, Reimer's philosophy of music education is product oriented which implies that the process of music making is not regarded as essential. In Grade R, basic concepts of music are yet to be introduced to learners and expounded on. This process of elementary music making is key to music education in Grade R and as such MEAE may not succeed in Grade R in South African schools.

2.5.2 Elliott's "new" philosophy

For a long time Reimer's philosophy of music education as aesthetic education (MEAE) dominated music education in North America (Koopman 1998). However, Elliott's opposition to Reimer's view eventually led to his development of an entirely new philosophy of music education, namely music education as performance education (MEPE), proposed in 1995. Elliott's conceptual framework is based on the idea of music as practice, referred to as 'praxialism' (1995:14), which he describes as follows:

> ….informed and deliberative ‘doing-action’ in which doers (as ethical practitioners) are not merely concerned with completing tasks correctly (techne) but with ‘right action’: enlightened, critical, and ’situated’ action. Praxis means action committed to achieving goals *(telos*) in relation to standards, traditions, images and purposes *(eidos*) viewed as ideals that are themselves open to renewal, reformulations and improvement.

Elliott argues that music is an intentional human action, something ‘people do’ (1995:60) thus requiring a focus on music making, which he defines as a “multiple form of working understanding” (Elliott 1995:70). To Elliott musical practices are fundamentally cognitive, and the goal of music education is to motivate learners to experience musicianship that involves both covert listening and overt musicing, simultaneously manifest as thinking-in-action and knowing-in-action.

Another prominent music educationist from Canada and currently professor of music education at New York State University, David Elliott (1995:5) asserts that critical thinking ‘lies at the heart’ of a philosophy. Music and music education thus demand critical thinking.

In his turn, Reimer has offered his own critique, objecting in principle to Elliott’s reference to a ‘new’ philosophy (Reimer 1996), and to the notion that musical performance should be the ‘essential good and essential goal’ of music education (Reimer 1996:60), since in Reimer’s view performance may well be a vital part of the vision of music education but not the goal itself.

Although both MEAE and MEPE are philosophies of music education that originated in the United States of America in the 1970’s, their influence has not been limited to that continent, having been taken up and equally vehemently debated in countries such as the United Kingdom and the Netherlands. In the case of the latter country, Koopman (1998:16) provides a voice of reason in this debate by arguing that it is unnecessary to choose between an aesthetic or a praxial view of music education, as music education benefits from the ‘”best ideas originating from both”.

In the South African context and in the context of this study, it is essential to determine how the CAPS document relates to the above opposing views on a philosophy of music education. With regard to Koopman’s (1998) comment on the relevance and implementation of both the aesthetic and praxial approach, I propose that both philosophies are included in the outcomes outlined in the CAPS document specifically

in terms of the Grade R syllabus. The play-based learning nature of the Grade R syllabus leans perfectly towards the praxial approach of music education. In the music program that I followed, my approach was very practical in terms of providing Grade R practitioners with relevant, practical and feasible skills in the attempt to teach music concepts. This is in congruence with Orff's notion of the elementary nature of these skills. As such, it was relatively easy to accomplish. Moreover in my approach, I implemented well-known, typical and culture-specific folk melodies. The use of folk-songs furthermore relates to Orff's approach of using folk melodies in his teaching.

In summary thus, this study implemented the praxial approach to music teaching which also resonates well with the African philosophy of music teaching which will be discussed in the next section of this chapter.

South Africa comprises a multi-cultural community and necessitates the acknowledgement and contribution of African music in music education in this study.

2.5.3 African music and music education

The notion of a philosophy of African music education is a problematical one, since traditionally musical learning is not a formal; school-based form of learning in Africa, but an informal, community-based form, one integral to all other aspects of learning rooted in African community life. Whereas one may more readily argue for the existence of an African philosophy of life or perhaps an African philosophy of music, therefore, little or no formal theorisations of African origin exist that separate music from other aspects of African life, or that separate school-based musical learning from all other forms of learning. Each is fashioned upon its own philosophy or belief system, and each presents a distinct and structured learning programme for young children in the manner of educationalists in the West, such as Dalcroze, Orff, Reimer, Elliott, and so forth. What follows in this section is therefore an attempt to extract from the writings of scholars on African music and African modes of community learning that which may be deemed applicable to the notion of a philosophy of music education, and which may ultimately be usefully applied in a philosophy of music education suited to the multi-cultural South African educational environment.

2.5.3.1 Characteristics of African music

As African music was not as such a key feature of this study and due to my own Euro-centric musical upbringing and background, I did not engage with detailed characteristics of African music, but merely provided a short summary.

- **Rhythm**

African music displays several prominent features all of which must be taken into account in attempting to formulate both a philosophy of music education and a teaching approach applicable in the context of the South African educational environment (Agawu 2001; Kongo 1978; Amoaku 1971). Rhythm and beat are essential elements of African music. In African or indigenous music no mono-rhythms are performed. Different rhythmic patterns are always performed simultaneously and in contrast with one another. A repertoire of rhythms provides the basis for improvisation and composition (Campbell 1991).

- **Melody**

Melody is merely the 'path' of a song along which much poetic license is permitted, thus one in which every participant sings his own melody and in which no two persons perform a song identically (Nketia 2006).

Nketia (1974) emphasises the importance of singing in African music making, The song becomes the 'language' in which communication occurs, whereby the delicate interplay of meaning created between language and music engages many African languages as 'tone languages', that is, as languages in which verbal meanings can be fundamentally altered through changes in pitch levels. A typical vocal design for African melody involves the so-called 'call and response' structure, wherein a leader sings a phrase to which the remainder of the community respond.

- **Harmony**

Harmony in African music often involves a repetitive ostinato pattern, and often a combination of more than one such pattern at a time. These multi-patterns are often combined with contrasting instrumental sounds that bring timbre richness to the performance whilst lending a polyphonic character that adds to the conversational quality of African music (Agawu 2001; Kongo 1978).

- **Improvisation**

Vocal or instrumental improvisation is another vital element of indigenous music, spontaneously created during performance. Usually, a musical leader introduces a standard pattern, to which development of the music occurs within set parameters, determined by the chosen style, the social systems of the music practiced and the technique of playing or singing in question. To this the choir (the community) invariably responds with a repeating chorus, so that a ‘ritornello’ design for the musical performance results (Agawu 2003; Nzewi 1999).

2.5.3.2 Advantages of participation in African music

There are several educational advantages for young children who learn to participate in African music-making (Nompula 2011; Nzewi 2003; Sloboda 1995; Campbell 1991; Nketia 1988, 1974). Participation in group activities such as clapping, drumming, and music interpretation through dance, develop children’s rhythmic skills, confidence and self-esteem, with the latter especially providing a valuable outlet for their expression of feeling (Nompula 2011). In addition, such activities enhance the joy of music-making whilst learning through play (Nompula 2011).

When children learn intricate rhythms such as cross-rhythms and syncopated rhythms through repetition, they memorise and internalise them, which later manifests as enhanced creative skills in performance (Nompula 2011).

Creative ability is further stimulated and developed through improvisation, since improvisation leads to increased and improved confidence, self-esteem, co-operative skills, spontaneity, imagination, aural skills, memory and general cognitive functioning (Sloboda 1995, Campbell 1991).

Melody in African music - the call and response mode of performance especially - fosters a spirit of co-operation. Its benefit in education, according to Nketia (1974), is that it encourages children to learn to listen and to respect the leader, thus teaching them about order in society.

Oral learning, the traditional mode of musical learning in Africa, has the educational benefit of developing children’s aural skills, through which means their listening and

memory skills in general are improved. Repetition of repertoire learnt in this manner teaches them to internalise this musical information in far more effective terms than had this learning been book-based (Nompula 2000; Agawu 1988; Anku 1997).

It is however important to note that societies in contemporary South Africa have changed (Vermeulen 2008). Previously the family, extended family and cultural leaders took responsibility for young children's musical education in the form of cultural and arts practices. Children in 21st-century urban societies however are no longer necessarily raised by mothers in their own homes due to job responsibilities of both parents (Pavlicevic 2001). Consequently the natural phenomena of music making receive less time in communal and music activities. It was assumed that young Black children learn the basic skills of singing, dancing and all other cultural activities at home. This inevitably is no longer the case. Large scale urbanisation and the predisposition to adopt a Western way of living, also impacts negatively on the cultural experiences of Black children (Woodward 2007). Taking cognisance of the above confirms the need of a multicultural society to expose learners to their own musical culture in the form of an inclusive curriculum. The NCS (CAPS 2011:5) state as a goal "the valuing of indigenous knowledge systems in acknowledging the rich history and heritage of this country as important contributors to nurturing the values contained in the institution". The question however remains: Does CAPS succeed in achieving this goal?

2.5.4 Comparison between Western and African forms of musical learning

In this regard, an important distinction to be noted from the very outset is the chronology of events through which learning takes place in the case of the Western and African traditions. Dargie (1991) argues that In Western forms of musical learning, the steps of development taken towards becoming a musician require theory and book-learning first, then learning technique and learning to play an instrument, finally experiencing the joy of 'performance' only when all of these steps have been successfully mastered. In the African music-learning process, this chronology is reversed. Here the 'performance' incentive happens first, sharing in the musical life of

the village. Secondly, songs are learned. This happens through observation, focussed attention, intense listening, development of musical memory, and practising the songs until every variation of the rhythm is felt (Amegago 2007; Nzewi 2003; Agawu 2001).

Re-inscribing the inseparability of a 'philosophy of music education' from a 'philosophy of music' or indeed from a 'philosophy of life', renowned African philosopher Onyewuenyi (1998:397) holds that any philosophy starts with 'life', suggesting thus that any such attempts as this chapter makes must begin with an understanding of African life:

One function of the arts is to make explicit the images by which a society recognises its own values, and thus offer a means by which members of a community may express and evaluate new elements in their lives. Furthermore, the arts offer a perspective on human experiences as they are created to channel or express the powers of a super-human world- a world upon which people recognise their own dependence.

An African philosophy of music offers an inclusive model of living and of making music. Music is part of everyday life, so that music and culture are inseparable (Barker–Reinecke 2007; Nzewi 2003; Emeka 2002; Nketia 1974). Fundamental to this model of living is that African people regard music as playing 'with' someone and not 'for' someone, as is commonly understood in the Western tradition.

In African works of art, visual, kinetic, musical and poetic expressions are integrated, reclaiming a sense of social unity and harmony, and reinforcing a belief that each is an interconnected part that contributes to the whole (Amegago 2007). African music, furthermore, engages the whole community, from the youngest to the oldest, so that the entire community is 'inside' the musical experience, simultaneously as participant and viewer/audience. Thus, as Nzewi (2003) notes, traditional African musical learning is the ultimate praxial and holistic form of learning, a factor no structured, school–based African musical learning programme can disregard.

A further important distinction between Western music and African music to be factored into a philosophy of music education applicable to South Africa is that traditional African music has long existed as an oral tradition, transmitting cultures,

beliefs, history and values from generation to generation through a process of learning through listening (Kwami 1996; Campbell 1991).

Although musical learning in Africa is traditionally informal, it is by no means devoid of its own underlying philosophy - its own rationale - and its own methods of learning (Nzewi 2003). In this regard, two principles of African music education are significant. The first of these is the encouragement of mass musical understanding through active participation, which in turn permits the emergence and identification of distinct abilities and competences in certain individuals. The second of these emerges from the first, namely, to produce specialised or specialist musicians, whose responsibility it becomes to uphold and add to African standards and repertoire of performance on behalf of the entire community (Nzewi 2003).

2.6 Successes and shortcomings of the CAPS document

The aims of the Life Skills subject in the South African national curriculum, CAPS are set out as follows (DoBE 2011:8):

> The life Skills subject is aimed at guiding and preparing learners for life and its possibilities, including equipping learners for meaningful and successful living in a rapidly changing and transforming society. Through Life Skills learners are exposed to a range of knowledge, skills and values that strengthen their
>
> - Physical, social , personal, emotional and cognitive development;
> - creative and aesthetic skills and knowledge through engaging in dance, music, drama and visual art activities
> - knowledge of personal health and safety;
> - understanding of the relationship between people and the environment;
> - awareness of social relationships, technological processes and elementary science.

On face value, the aims of the Life Skills subject seem reasonable and suitable to the South African context. The problem however is not the intention of a curriculum or the theory behind it. The practical implementation determines the success thereof. In the course of this study, concerns surfaced as to the successful implementation of CAPS, due to the inexperienced, under-qualified, unmotivated, uncreative and incompetent teacher corps. In summary, the connection between theory and practice in terms of implementing the curriculum should be addressed. In terms of applying indigenous music to the curriculum, the only reference was the singing of indigenous songs. Is CAPS representative of the multi-cultural society in South Africa in terms of its Life Skills Subject, and more particularly the Creative Arts? Frankly, I doubt it.

How does the music program of this study then resonate with the views of the African philosophy of music teaching? In my defence, I have to state clearly that I come from a Eurocentric musical background. Even though I have familiarised myself with the African view of teaching music, I did not succeed in including its features in this program. The participants involved in the research were also three Coloured ladies, although learners included the wide spectrum of the rainbow nation of South Africa. However, I took from the African tradition the following tenets and applied it to the music program. Participation in all activities were uncompromised and all children were included in activities. All musical aspects were transmitted orally whether it included singing, performing rhythms or playing instruments. An attempt was also made to include indigenous songs.

2.7 Conclusion

Having taken the views of seminal writers in the field of the philosophy of music education into account, both in the Western and African traditions of music education, in the course of which several areas have been suggested whereby these views and approaches may usefully be applied in the context of current (CAPS) school learning programmes in South Africa, it remains for this chapter to draw from these and formulate an underlying philosophy of music education and a music educational approach applicable in the particular case of this study. Before doing so, however, the context in which a philosophical underpinning and educational approach is formulated

for the purposes of this study needs also to be enlightened by an understanding of the philosophical underpinnings that have thus far moulded the history of music education in South Africa, so that the extent to which this study suggests a response to this history and its most recent debates may be understood as an aspect of its underlying rationale.

In this chapter I deliberated on the two mainstream Western philosophies of music education by Reimer and Elliot and discussed the application of such philosophies in a South African schooling context. Lastly I surveyed the African philosophy of music teaching and referred to inputs made by seminal African scholars, for example Nzewi, Agawu, Nompula and Nketi amongst other. As before, I compared the African philosophy of music teaching to the existing CAPS document, the music program of this study and the relevance of the African approach in terms of the current South African educational system.

From the above an awareness of the different views on a philosophy for music education world-wide developed in me as researcher. It also compelled me to reflect on my own opinion on what I perceive as a philosophy of music in the context of this study. As music was not the primary focus of this research but rather a tool in the development of competence in Grade R practitioners, a philosophy of music in my opinion and in the context of this study is the following: music is the binding factor in social interaction between all people. Music teaching should include the cultural musical diversity of a nation. Music should be taught in such a way that it adds value to the lives of all people engaging in music activities. Music should not be valued only for its aesthetic value but also not seen as an activity done by an elite few. However, my focus was inclined towards a more praxial approach of music teaching where I intended to improve Grade R practitioners' ability to teach music effectively and creatively to their Grade R learners. The next chapter elaborates on the importance of music education in the life of the young child.

CHAPTER 3

LITERATURE REVIEW: THE GRADE R LEARNER

3.1 INTRODUCTION

This chapter introduces the reader to the importance of music education in the life of the young child, with particular reference to music's role in the holistic development of the child. The reader will be familiarised with the Grade R learner in terms of her holistic development, including the physical, cognitive, emotional, social and musical development.

3.2 GRADE R: A FOUNDATION FOR HOLISTIC DEVELOPMENT IN THE SOUTH AFRICAN SCHOOLING SYSTEM

In South Africa, Grade R (Reception Year) is seen as the first official school year. In a research project completed in March 2010, the South African Institute for Distance Education (SAIDE) recognised the potential bridging role of Grade R into formal schooling, with a central need for emphasis on the developmental domains and play. However, the unfortunate lack of status given to Grade R in the schooling system in general was noted, as was the lack of status of Grade R teachers and practitioners in particular. Debates were ongoing as to the qualifications that should be set for Grade R teachers in South Africa, and the general lack of access to appropriate further education opportunities for such teachers was noted as a cause for concern (SAIDE 2010).

Since 2001 and the issuing of the White Paper 5 (DoE 2001c), concerted efforts have been made to incorporate Grade R into the formal public and private schooling system in South Africa, but these efforts have not been informed by a common national vision. Calls for the importance of acknowledging Grade R as part of the Foundation Phase, rather than as a separate grade, have been repeatedly made.

At that time there was still much confusion as to what a quality Grade R education entailed. The onus rested on the Department of Basic Education (DoBE) to provide

clear guidelines in this regard, whereby the importance of structured play for this age group as well as expected methodologies to achieve Grade R learning outcomes is made explicit. Indicators for the evaluation of the quality of provision in Grade R also need to be provided.

Following more recent conversations, interviews and reviews held over a number of months, a consensus has emerged around the following issues: Grade R is simultaneously the first year of a four year Foundation Phase of formal schooling, and the last year of pre-primary schooling. As such it must act as a bridge between pre-primary schooling and the formal Foundation Phase. The environment for Grade R has to be safe, hygienic and stimulating; with warm, caring and appropriately qualified teachers who are able to deliver an interactive, play-based programme focussing on the holistic development of the Grade R learner.

In terms of educational policy released in 2002, Grade R is officially recognised as part of the ten-year General Education and Training (GET) schooling band, compulsory for all South African children. The NCS (2002) proposed three learning programmes for its curriculum, namely Literacy, Numeracy and Life Skills (DoE 2002). In the interim, however, the NCS (National Curriculum Statement) has recommended that Foundation Phase Learning Programmes be changed to four subjects, namely Home Language, First Additional Language, Mathematics and General Studies (DoE, 2002), further exacerbating the need to clarify the curriculum for Grade R, specifically to accommodate a more integrated approach with an emphasis on play. The CAPS document (2011) proposed four subjects, specifically Home Language, First Additional Language, Mathematics and Life Skills. These four subjects replaced previous Subject statements, Learning Programme Guidelines and Subject Assessments in Gr R-12 (NCS, DoBE 2011).

This study was conducted at a township school in the Eastern Cape. Subsequently I was interested in the quality of learning and teaching in Grade R, particularly in the Eastern Cape in general. The Eastern Cape Education Department (ECED 2008) reported exceptionally low quality of learning and teaching in most Reception Year classrooms. It was also found that fully competent Early Childhood Development (ECD) programmes existed in only twelve of the two hundred and fifty schools visited in the first cycle of the research conducted by the Eastern Cape Department of

Education (SAIDE 2010). A concern resulted from the above and stimulated this study. Since Grade R was a partially new 'establishment,' with little intervention from the DoBE, this research aimed to capacitate Grade R teachers particularly in the field of music teaching. This study focussed on Life Skills and more explicitly the Creative Arts study area.

The CAPS document highlights the importance of an interactive and play-based programme aimed at the holistic development of each child (DoE 2002). In Grade R, children need to use all their senses to explore - through experimental and developmental play - and to develop concepts. Both unstructured and structured play is important. In the case of the latter, play should sometimes be structured by the teacher and sometimes by the children themselves. Through play, children should learn to accomplish problem solving, self-discipline, creativity, coordination, curiosity, confidence, concentration, independence, cooperation, perseverance and a sense of wonder.

In summary, children need to be active participants in their own learning, accompanied by the support and encouragement of their teacher. Therefore it is vital that teachers understand how ECD in Grade R is facilitated through play-based learning, and how to act as mediator in early childhood learning (SAIDE 2010). Knowledge and understanding of the developmental stages of young children is also fundamental to their success as practitioners. As the transition year to formal learning, Grade R requires the development of important concepts and skills, whilst relying on teaching methodologies suited to the pre-primary learning environment (Saide 2010).

3.3 EARLY CHILDHOOD DEVELOPMENT AND THE GRADE R LEARNER IN SOUTH AFRICA

3.3.1 Introduction

In this study I created a music program for implementation by Grade R practitioners. The aim of the program was twofold. First, to develop the Grade R learner musically, taking cognisance of her physical, cognitive, emotional, social, intellectual and musical

development between the ages five to seven. Second, to create confidence and stimulate latent music abilities in generalist Grade R practitioners with regard to music teaching. The Grade R learner finds herself in the Early Childhood Development (ECD) phase of her life. For the purposes of this study, it is thus essential to acquaint oneself with the detailed implications such a program has for a child's physical, cognitive, emotional, social, intellectual and musical development.

In its broadest sense, the term human development implies the series of constant changes a living being undergoes from conception until death, and may be defined as the "orderly appearance, over time, of physical structures, psychological traits, behaviours and ways of adapting to the demands of life" (De Witt 2009:4). It is widely acknowledged, however, that human development is never a homogeneous process. Human beings are multifaceted; each developing in diverse ways, at different rates and at different life stages (De Witt 2009). Notwithstanding this lack of homogeneity, certain generic traits in human development make possible the recognition of different developmental phases, of which that of early childhood is central to the subject matter of this thesis. Thus, for the purposes of this study, development is understood as on-going, evident changes in the young child as a totality on his or her way to adulthood (Papalia, Olds & Feldman 2006).

There is a significant, fundamental difference between maturation and growth. 'Maturation' refers to the changing process that occurs incessantly in the life of an individual and is seen as one of the major aspects of the development process. These changes are less affected by environmental influences such as exercise or nutrition. Standing and walking as well as the order in which teeth appear are examples of changes that are determined by maturation (Slater & Bremner 2003; Meyer 1990). The term 'growth', on the other hand, generally refers to physical development, most noticeable and dominant in the first years of life. It is related to the increase in the intricacy of the organs and the improvement in harmonisation between organs (Meyer 1990: 6). Growth implies increase in physical size and complexity, increase in capacity and function such as speech and mathematical skill, and increase in the person's psychological maturity (De Witt 2009).

3.3.2 Physical development

The Early Years Foundation Stage (EYFS) regard the physical development of children as one of the key areas of learning and development (Palaiologou 2013).

Physical development, strength and growth of the young child is shown in the appearance of growing mastery of operation, movement and negotiation of the surroundings, as well as the objects and people within it (Woodfield 2004; Slater & Bremner 2003; Meyer 1990). Physical growth thus indicates quantitative changes in length, structure and mass. Growth also indicates the manner in which physical and biological structures change in size and intricacy, together with all related adjustments in the body. These include muscle and bone growth, replacing milk teeth with permanent teeth and the development of the senses and nervous system De Witt 2009). The process of the appearance of permanent teeth can cause temporary speech disabilities, not uncommon in this phase (Fogel & Melson 1988) but needed information for the Grade R practitioner.

In general boys develop physically faster than girls. At the age of three, boys are taller and heavier than girls and have more muscle tissue whereas girls have more fatty tissue (Papalia *et al.* 2006; Papalia *et al* 2001). During the early childhood phase bodily proportions change from a top-heavy appearance to more balanced proportions. As the abdominal muscles develop, the child's potbelly tightens, although still remaining fairly prominent. Because long bones grow faster than other bones, the arms and legs begin to grow more rapidly. The head and face are still relatively large compared to other body parts (De Witt 2009; Botha, Van Ede & Piek 1990; Hurlock 1980).

Due to developments inside the body, external changes become visible. Children grow stronger as muscular and skeletal growth progresses. This leads to improved body control. Cartilage turns to bone at a faster pace. Bones harden, resulting in a firmer shape, protecting internal organs. Up to the age of four, muscular growth proportionally keeps pace with the general growth of the body. From age four onwards muscles tend to grow much faster so that more or less 75 % of a five-year old child's weight can be ascribed to muscular growth (De Witt 2009). As a result, a young child's physical strength increases by 65 % from the age of three to six years of age (Curtis 1982).

As a result of all the physiological changes in the young child, physical endurance increases and children are capable of more demanding activities. They also become more self-sufficient in eating and are able to undress and later dress themselves (Woodfield 2004; Botha *et al.* 1990). After the age of five manual skills develop swiftly and children begin to show inclinations to right- or left-handedness. Establishing the dominance of one hand over the other is important in further developing their motor skills. Bilateral skills are thus manifest, whereby the dominant hand carries out difficult operations, supported by the less dominant hand. Together with a preference in right- or left-handedness, the child will develop a favourite foot, which normally correlates with the dominant hand (Woodfield 2004).

The development of the brain is essential in a child's physical growth as the brain regulates all areas of development (Palaiologou 2013). The maturing of the brain and nervous system, allows the child to develop the capacity to perform a wide spectrum of gross motor and fine motor skills (Papalia *et al.* 2006). During the prenatal months as well as after birth and throughout life, brain development is shaped as much through genetics as through the environment. Recent research has focussed on the so-called plasticity of the child's brain, that is, its ability to change, and the extent to which such change can occur. As environmental changes impact upon the young child's brain, its workings are adjusted, and the child's behaviour will be altered. This alteration in behaviour will subsequently affect the child's interaction with his environment (McCartney & Phillips 2006).

Both gross and fine motor skills develop during early childhood years and impact on the child's ability to move (Palaiologou 2013). Gross motor skills relate to all spatial movement and include activities such as jumping and running. The development of the cortex allows better coordination between what children want to do and what they can do. Due to stronger bones and muscles as well as a greater lung capacity, a child now has the ability to run faster, climb higher and jump further. For this reason, Woodfield (2004) notes the delight young children take in exploring their newfound physical strength, so much so that they seem to be always full of "kinetic energy" (Woodfield 2004: 16). A five-year-old child should be able to start, turn and stop effectively in games, be able to descend a long stairway unaided, alter feet, and easily hop a good distance. She should be able to jump from the ground and from a step,

landing successfully on two feet. The first signs of balancing should also be evident in the ability to stand on one leg for a short period of time (Woodfield 2004).

Fine motor skills involve all the smaller and more complex movements such as small muscle and eye-hand coordination, enabling young children to draw pictures and dress themselves (Palaioulogou 2013). Refined fine motor skills enable young children to write in more structured ways, draw pictures and play musical instruments as well as manage video games (Fogel & Melson 1988).

Social surroundings may have a significant impact on the young child's normal development, whereby a loving and caring environment with sufficient stimulation is conducive to normal growth (Berk 2004). Physical development is dependent on factors such as genetics, nutrition, health, affection, stimulation, culture and the socio-economic environment. Normal physical development implies good health and the absence of disease conditions. Whereas body size and appearance may be determined by genetic factors, unless sufficient and balanced nutrition is provided, the normal process of bone structure development will be limited (De Witt 2009). Despite the presence of generic milestones for physical development in early childhood, it is important to note that differences in physical development are also to be expected. Development may well differ in the case of children from affluent families and children from underprivileged families. Differences in the physical development of boys and girls as well as in children from different cultural and ethnic groups are also likely (Palaioulogou 2013; De Witt 2009; Novak & Peláez 2004).

Although the physical development of the young child is separately discussed, it is important to note that physical growth should never be understood in isolation. Physical development forms part of the emotional, social and psychological growth of a person.

The physical development of the young learner has implications for this study. The music program created during this study requires the facilitation of both gross and fine motor skills, body control and balance in the form of dance and playing instruments. The above information enabled me as researcher to select appropriate and feasible activities in which learners could participate within their physical ability.

3.3.3 Cognitive development

Cognitive development generally refers to the development of cognition, conceptual knowledge and understanding, in other words, the development of functions relating to thoughts and abstract thinking (Johnston & Nahmad-Williams 2009; McCartney & Phillips 2006). Cognitive development encompasses all aspects of the child's perceptual ability. Aspects of cognition include memory, logic, intelligence, reasoning, abstraction (the ability to form a general concept), problem-solving, knowledge understanding (to grasp something with the mind), as well as metacognition (to be aware and understand one's own thought process) (Johnston & Nahmad-Williams 2009; Balter & Tamis-LeMonda 2000; Shonkoff & Meisels 2000). A child's cognitive development impacts aspects such as language and literacy.

In the context of this study, the work of the prominent developmental biologist and psychologist, Jean Piaget (1896-1980), is of particular significance. Piaget contributed to many aspects of a child's cognitive development such as the nervous system, symbolic functioning and logic reasoning, transduction, language, memory, literacy and numeracy (Johnston & Nahmad-Williams 2009; De Witt 2009; McCarthy & Phillips 2006; Dowling 2005; Slater & Bremner 2003; Papalia *et al* 2006; Du Toit & Kruger 1991; Botha *et a*l 1990). Piaget also addressed issues pertaining to environment, cultural and educational circumstances and adult assistance with regard to the cognitive development of the child.

Piaget recognised that all children move through developmental stages in a specific order, giving rise to his so-called 'stage theory'. These stages are the sensori-motor stage (from birth to two years), the pre-operational stage (two to seven years), the concrete operational stage (seven to eleven years) and the formal operational stage (eleven to sixteen years). Despite the presence of such recognisable stages, however, individuals have different life experiences, which inevitably influence the way in which cognition develops (Novak & Peleάez 2004). For the purpose of this study I will focus only on development that occurs in the pre-operational stage.

3.3.3.1 The pre-operational stage

- **Symbolic functioning**

Piaget referred to early childhood as the pre-operational stage since operational (prepared) thinking is still absent in this phase. The pre-operational stage is characterised by the development and refining of symbolic functioning which entails the ability to use mental representations such as words, images, and numbers and attach meaning to such representations (Novak & Peleάez 2013; Parker-Rees 2010). An additional characteristic of the pre-operational stage is that children develop progressively more complex communication in the form of language. Although refinement in the use of symbolic thinking takes place, children in the pre-operational stage are not yet capable of using common sense (Johnston & Nahmad-Williams 2009). The absence of sensory or motor cues is an important marker for symbolic functioning, since it implies the ability to remember and think about objects without having them physically present. Symbolic functioning is evident in children's language (using a general system of symbols/words to communicate), pretend play (imaginative, fantasy or dramatic play) and deferred imitation (withholding the mental illustration of an observed action) (Parker Rees *et al* 2010; Papalia *et al* 2006). Another notable feature of pre-operational stage, linked with symbolic functioning and transduction, is spatial thinking, which refers to the development of representational thinking. Spatial thinking enables children to be more accurate in judging space (Papalia *et al* 2006).

Young children cannot reason logically about cause and effect, but instead reason by transduction, mentally relating specific experiences, although there is not necessarily an underlying connection between them (Dowling 2005; Papalia *et al* 2006). Transduction is another important characteristic of pre-operational children. Young children tend to believe that the relationship between people's actions and natural processes are an outcome of normal occurrences (Botha *et al.* 1990). For example a young child believes that the moon grows because people grow. Children in early childhood believe that every question must have an answer, in other words everything must have a reason, irrespective of its insignificance. This is the basis of the so-called "why?" questions.

- **Pre-operational thought**

Three aspects of pre-operational thought exist, namely centration, conservation and egocentrism (Piaget 1972).

- Centration refers to young children's inability to focus on more than one aspect of a given situation, due to limitations in thought. This results in disregard of other aspects of the particular situation, thus often leading to unfounded conclusions. Accordingly, centration limits young children's views about social and physical interaction (De Wit 2009).
- Conservation, also referred to as 'irreversibility', suggests the inability to understand that any two identical objects remain the same even though their form may change, as long as nothing is taken away or added. Young learners in the pre-operational stage have difficulty grasping the idea that an action can go more than one way (Papalia *et al* 2006).
- Egocentrism refers to children's inclination to view the world from their own perspective. This happens mainly in situations outside of their immediate experience. Egocentrism is evident in a child's use of private speech which will be discussed in detail in the next section (Slater & Bremner 2003).

- **Memory**

During the early childhood years there is a noticeable improvement in a young child's attention span and in the tempo and effectiveness with which she is able to process information. Developing memory depends on physical factors such as the development and functioning of the brain, psychological factors such as motivation to form ongoing memories (Papalia *et al* 2006).

Memory is an active process by which the brain receives, rearranges, reorganises and regains information.

Johnston and Nahmad-Williams (2009) distinguish between two main types of memories; procedural memories and declarative memories. Whilst procedural memories entail recalling objects or events like riding a bike, declarative memories

refer to the ability to remember knowledge. Declarative memories are the most important for cognitive development (Johnston & Nahmad-Williams 2009).

Nelson (1993) distinguishes between three types of childhood memory, namely generic, autobiographical and episodic memory.

- Generic memory starts at the age of two and creates a general outline of the familiar. Normally, a routine where situations are repeated helps the young child to know exactly what to anticipate and how to operate accordingly.
- Episodic memory is the ability to remember a specific incident that happened at a particular time and place, like the first day at school (Johnston & Nahmad-Williams 2009). Due to limitations in memory capacity, episodic memories are momentary, except if they appear more than once. These memories will then be transferred to the generic memory.
- Autobiographical memory refers to memories that form the life history of a person. Autobiographical memories start at the age of four and increase slowly between five and eight years. Papalia *et al* (2006) assert that autobiographical memory is connected to language development. Young children should be able to redirect memories into words before storing them in their minds and comparing them with the memories of others.

According to Vygotsky's social interaction theory (ZPD) children assemble autobiographical memories through conversing with adults about mutual events (Papalia *et al* 2006). Some memories last longer than others due to the distinctiveness of the experience as well as the child's active participation in the event. Parents' and caregivers' involvement in talking about the specific event plays an important part in the formation of lasting memories.

In education and society memory is highly prized. Some people believe that a good memory automatically ensures a successful academic career (Johnston & Nahmad-Williams 2009).

- **Recognition and recall**

Recognition and recall are further important cognitive milestones in the pre-operational stage of development. Recognition refers to a young child's ability to recognise an

object she has previously encountered. Recall refers to the child's capability to apply knowledge by using memory. Generally, pre-schoolers are better at recognition than recall, although both skills develop with age (Lange 1989).

- **Development of Numeracy**

According to Piaget children do not automatically have an idea of numbers, even though they are able to count (De Witt 2009). Grasping the concept of numbers, requires an increased understanding of the ordinal and cardinal properties of numbers, the conservation of numbers and the fact that numbers can be combined through addition and multiplication, or broken up by division or subtraction (Papalia *et al* 2006; Botha *et al* 1990; Piaget 1971). By the age of five, most children have the ability to count to twenty or more and have an understanding of the relative sizes of one to ten. Some are able to do simple single digit additions and subtractions. They mostly make use of fingers or other objects for adding (Papalia *et al* 2006).

Classification links with numeracy development and occurs during the pre-operational stage. It implies the ability to group together certain items according to specific instructions (De Witt 2009; Papalia *et al* 2006). There are two stages of development in classification, namely the graphic stage and the non-graphic stage.

- During the graphic phase, children partially form a picture with different bits and have the ability to name the picture. Sometimes the objects are grouped together based on a particular quality, but are not categorised according to a definite principle.
- During the following non-graphic phase, objects are classified on the basis of one facet, like colour or shape. During this phase children are unable to categorise several facets (Papalia *et al* 2006).

- **Language development**

The pre-operational stage is regarded as the phase where young children develop progressively more communication skills in the form of language (Paliaologou 2013).

Human beings use language to signify ideas and convey thoughts and actions (Slater & Bremner 2003). During early childhood, rapid improvements in vocabulary, syntax, (the ability to construct sentences), and grammar occur. Six year old children have the ability to communicate 2600 words and the capacity to understand more than 20 000 words. Improvement in communication through language occurs by means of so-called ‘fast mapping’, that is, the ability to understand the meaning of a new word after hearing it only once or twice (Papalia *et al* 2006).

Between five and seven years of age, speech becomes increasingly adult-like as children construct more intricate sentences, although they still need to master the finer aspects of language. As children acquire more fluency in grammar, syntax and vocabulary, they will become more proficient in pragmatics. ‘Pragmatics’ refers to the practical knowledge the young child needs in order to use language as a communicative skill (Novak & Peleάez 2013).

Communication in the young child consists of inner speech, private speech and social speech. Inner speech happens when a child mediates and controls her activity through her thoughts. Private speech is defined as talking out loudly to oneself in the mother tongue, with no intention to communicate with others (Papalia *et al* 2006).During social speech children express simple thoughts and emotions. There seems to be controversy in the opinions shared by Piaget and Vygotsky with regard to private speech (Johnston & Nahmad-Williams 2009). Whereas Piaget maintains that private speech is egocentric and indicated signs of cognitive immaturity, Vygotsky, a Russian psychologist, alleges that private speech constitutes a particular form of communication creating a transition between inner speech and social speech for the young child (De Witt 2009). Vygotsky thus believes that children learn to combine thought and language through private speech (Johnston & Nahmad-Williams 2009), because, although thought and language are different functions which develop separately, each supports the development of the other. Eventually, when children reach the end of the pre-operational stage, they will be less egocentric and more skilled in symbolic thought and thus abandon private speech (Papalia *et al* 2006). Berk and Garvin (1984) support Vygotsky’s view on private speech and add that private speech is important and plays a significant role in developing self-regulation in a child.

Parents and caregivers play a vital role in the development of a child's ability to converse using a rich and challenging vocabulary. In this regard Vygotsky stresses the importance of sensitive interaction with expert adults – interaction suited to a child's social needs, culture and age - to reach the so-called ideal zone of proximal development (ZPD) (Novak & Peleάez 2013). ZPD is the discrepancy between what a child can do independently of supervision and what she can achieve with the help and support of others (Vygotsky 1978).Through ZPD, Vygotsky emphasises the role of social environment in facilitating cognitive development (Pugh & Duffy 2014; Novak & Peleάez 2013). Through engaging with their environment, children internalise their behaviour and construct cognitive frameworks, enabling them to formulate their experiences of the world (Wild & Street 2013; De Witt 2009; Parker Rees, Leeson, Willan & Savage 2010; Hyson 2004). However, Piaget acknowledged that the cognitive development of the child is not only dependent upon interaction with the environment, but is equally dependent upon biological and genetic factors.

- **Literacy skills**

During early childhood years, the foundation is laid for emergent literacy (Novak & Peleάez 2013; De Witt 2009).Literacy is defined as the abilities, data and attitudes a young child requires which enables her to eventually read and write. Through the development of literacy skills, children learn that ideas, feelings and thoughts can be articulated through words (Papalia *et al* 2006).

The discussion of the cognitive development of the Grade R learner has special implications for this study. Music, and more specifically the music program utilised during this research, was the vehicle used to establish particular scholastic concepts in the learners' development. Although the Grade R learners were not the main objective during this study, research has indicated that music plays a valuable role in a child's cognitive development (McTamaney 2005; Bolduc 2009; Röscher 2002; Nye, Nye, Martin & Rysselberghe 1992). As such I recognised the need to acquaint myself with the cognitive development of the young child.

3.3.4 Emotional Development

Emotion is defined as an “expression of feelings with an inclination to react” (Johnston & Nahmad-Williams 2009:187); a “complex condition of an organism, which is characterised by the activation of the central and autonomic nervous systems, internal reactions and feelings such as fear, anger, joy, anxiety, compassion and disgust” (De Witt 2009:21). In other words, emotion is not one-sided but interwoven with a child’s social and cognitive development (Freud, in Slater & Bremner 2003; Piaget 1972:158). Emotions are the result of an interrelationship between biochemistry, social events and the environment (Palaioulogou 2013). Human emotions, both positive and negative, are important stimuli of purposeful behaviour. Regulating emotions requires important skills and dispositions which the young child needs to learn to develop (Hyson 2004).

Emotional competence is as important for school readiness as is literacy and numeracy. Hyson (2004) asserts that children entering school with emotional difficulties as well as the inability to control anger or distress, are not yet ready to learn. Emotional regulation is essential to school readiness, social competence, academic success and adjustment to school (Hyson 2004). Such regulation is a continuing and uneven process, but critically important as young children spend increasing amounts of time in group settings in pre-school years. Here they learn to balance their own needs against those of other children, to wait their turn, and to conform to routine.

Children need positive inputs to develop emotionally. De Witt (2009) lists a number of factors that impact the emotional development of children. These are their sociocultural environment, educational practices, rules that apply in a community and reward systems. A child’s cultural group as well as the rules that apply to a certain cultural group is mainly responsible for shaping a child’s emotions. Education, parents and caregivers influence a child’s emotional life-experience directly, with regard to atmosphere, care and love. Reward systems within an educational setting can contribute to the forming of a child’s emotions. De Witt (2009) asserts that when recognition through acceptance is offered to a child, she will learn behaviour more effortlessly.

Negative factors such as impoverished living conditions, illness and divorce, are further contributors to emotional difficulties in young children. Such children tend to behave in an aggressive, antisocial and unruly manner (Johnston & Nahmad-Williams 2009).

From the above it is clear that a safe environment and a secure attachment in the form of an adult play a significant role in the emotional development of children and is the foundation of healthy relationships (Bennett & Palaiologou in Palaioulogou 2013; Hyson 2004). In this regard Erikson (1950) stresses the importance of trust between an adult and a child. In the current South African context many children experience lack of secure attachment, like a mother or family, and this may manifest in future social and emotional problems (Johnston & Nahmad-Williams 2009). McCartney and Phillips (2006: 326) view the family environment as the "laboratory" of the child's early emotional development Children who experience secure environments and attachments generally exhibit positive attitudes which manifest in qualities such as persistence, flexibility, and enthusiasm. In South Africa – in underprivileged communities in particular – young children often do not enjoy the privilege of a protected environment and caring adults but are witnesses to domestic violence.

Teachers are key in providing children with a secure foundation where feelings of affection and trust are relocated from the family to the school (Dowling 2005; Erikson 1950, 1959). The environment created by the teacher should enhance the child's emotional concept development. Therefore it is vital to create a secure emotional as well as a predictable environment within the Grade R programme, where children know how people are likely to behave. Guiding a child through emotional development should happen in an environment where boundaries regarding acceptable and non-acceptable behaviour are firmly established. Children should also know how procedures are likely to happen, giving them the emotional security they need. The way in which the teacher responds to a child will have a powerful effect on the young child's ability to develop knowledge about herself (Dowling 2005). Children should be given opportunities to observe and express feelings (Hyson 2004). The more they observe people expressing emotions in different ways, the better they are able to construct emotional concepts. In this respect pretend play and peer play have immeasurable value in learning about emotions and in creating emotional outlets (Hyson 2004). Teachers can provide emotional security in children through their facial

expressions, body language, voice tone and words. Thus by giving smiles, affectionate touches and supportive words, children feel accepted and comfortable (Hyson 2004).

3.3.4.1 Types of emotions

Berk (2003) identifies four basic emotions, namely, happiness, anger, sadness and fear, and these emerge as part of the child's intuitive skills. De Witt (2009) adds three more emotions to Berk's list, namely, jealousy, curiosity and love. Intuitive skills develop in the right side of the brain and are needed to ensure a child's development of relations, emotions, and empathy (Johnston & Nahmad- Williams 2009). After the age of three, the left side of the brain becomes more dominant, as language and memory develop. Through language children acquire opportunities to explain, reflect on, talk and learn about their own emotional experiences and the feelings of the people around them (McCartney & Philips 2006).

As children develop, they express their emotions in different ways. Whereas at first they mostly use facial expressions to express their emotions, as their language skills develop, so their emotions will increasingly be conveyed through body language and linguistic emphases (Johnston & Nahmad-Williams 2009; Harwood, Miller & Vasta 2008). Culture may also deeply affect the way in which children are taught to express their emotions (Hyson 2004). For example, African culture generally tends to place more value on a high level of emotional expressiveness and physical contact than does Western culture. When a teacher hails from a culture different to that of the children she teaches, therefore, she should make every effort to develop real respect for the ways such children express themselves emotionally.

Emotional development happens in response to children's wants and needs, and these gradually increase in complexity as children grow older (Johnston & Nahmad-Williams 2009).

One aspect of emotional development notable in early childhood is the gradual emergence of emotional understanding (McCartney & Phillips 2006). Hyson (2004) reminds us that young children do not possess emotional understanding as a matter of course. A child's emotional growth is socialised not only by caregiver/parent-child interaction but also by encounters with peers outside the home, as well as with siblings

at home (De Witt 2009; McCartney & Phillips 2006). All people are products of their individual and cultural histories. Children behave in ways that are emotionally authentic and directly linked to a particular setting and cultural perspective.

McCartney and Phillips (2006) assert that pre-schoolers tend to focus on the situation that reminds them of a certain emotion or how emotions can be caused by external events. Unfortunately their database of ranges of emotions is limited. They also struggle to match up more complex emotions that have no facial expressions, such as jealousy, disappointment and guilt (McCartney& Phillips 2006).

The current general lack of focus on emotional development in the education of young children is a matter of some concern. (Johnston & Nahmad-Williams 2009). In Brazil, on the other hand, the emotional responses of young children are increasingly prioritised in educational discourse (Johnston & Nahmad-Williams 2009). The role of teachers in teaching children about emotions is of the utmost value and should not be underestimated.

Daniel Goleman (1946) an author, psychologist and science journalist asserts that emotions appear early in people. He is responsible for the development of the Emotional Intelligence Appraisal test or Emotional Competencies Model created in 2001. This model provides an assessment of a person's emotional intelligence and focusses on emotional intelligence as a number of capabilities and skills. These are self-awareness, self-management, social awareness and relationship management. Self-awareness denotes to being conscious of one's own emotions. (Palaioulogou 2013). Self-management describes the ability to control emotions; social awareness refers to sense, understand and react to other's emotions. Relationship management is the ability to inspire, influence and develop other people. Clearly only self-awareness applies to the emotional status of the child under discussion. Other emotions such as self-insight, self-worth and self-esteem are discussed by researchers with the regard to the emotional development of the young child (Novak & Pelaez 2013; Palaioulogou 2013; De Witt 2009; Hewitt 2009; Johnston & Nahmad-Williams 2009; McCarthey & Phillips 2006; Dowling 2005).

In early childhood, emotional development is deeply related to a child's growing sense of self (McCartney & Phillips 2006). Young children in general have limited self-insight

or self-knowledge. Dowling (2005) believes that children need an adult to guide them through the process of viewing their own strengths and weaknesses (Dowling 2005).

Self-esteem reflects a person's general emotional evaluation of her own self-worth (Novak & Pelάez 2013; Hewitt 2009).Self–esteem places value on identity. When children establish their identity, they become aware of how other people perceive them (Johnston & Nahmad-Williams 2009; Dowling 2005). Dowling (2005) stresses that children do not have the ability to gain an objective view of their own self-worth until they reach the age of six. As is the case throughout the life of any individual, in early childhood self-esteem is never fixed; the situations and the people to whom the child is exposed play a defining role (Dowling 2005). It is vitally important to establish self-esteem and self-worth during the early years of life. A well-developed self-esteem in early years results in a positive outcome in later years. Such benefits are a sense of security that gives children the confidence to communicate effectively and to explore the world around them. A child with a sound self-esteem is normally well placed to learn and gains academic competence which does not only apply to English, Mathematics or Science, but also to Music, Art and Technical subjects. A positive self-esteem impacts social competence, including relationships with peers and family. Physical and athletic competence also develops in an environment of positive self-esteem. Children who excel in sports are generally favoured by peers, which in turn increase a sense of self-worth and self-esteem (Dowling 2005).

Culture likewise plays an important role in developing a sound self-esteem and self-worth in children. Deprivation and differences based on cultural practices can be the root cause of a lesser sense of self-worth in some children (Johnston & Nahmad-Williams 2009). Gender can also be an influencing factor in the development of self-esteem. Diverse cultures view gender differently, which may impact on the way boys and girls are raised. In China and Pakistan, for instance, boys and girls develop clear identity differences from a very young age. Sometimes these differences are connected to religious beliefs. In countries like Sweden and Finland, on the other hand, equality is stressed.

3.3.5 Social development

Alongside the physical, cognitive and emotional development of a young child, educationalists view the social development of the young child as increasingly important (Dowling 2005). French Enlightenment philosopher Jean Jacques Rousseau (1712-78) was one of the first to put forward an educational theory of social development. His *Émile, ou De l'éducation* (Émile, or On Education), first published in 1762, identified three stages of social development through childhood, and sought to propose a method of education that would best prepare the youth (personified in the young boy Émile) for a new democratic social order in a post-revolutionary European society. His systematic approach to the subject of social maturation, organised into different stages of social development, laid the basis for similarly systematic approaches in many of the theories of social development that have since been developed (Johnston & Nahmad-Williams 2009), two of the most currently influential being those of the constructivist theorists, Jean Piaget (1896-1980) and Lev Vygotsky (1896-1934). Both Piaget (1951) and Vygotski (1986) confirm that early social and emotional development impact on a person's future personal and academic success (Bennett & Palaiologou in Palaiologou 2013; Novak & Pelάez 2004).

Social development is acquiring the skill to live with other people in a social learning environment (Johnston & Nahmad- Williams 2009; McCartney & Phillips 2006). Early social development thus takes place through the process of socialisation. *The Oxford Dictionary of Sociology* (2005:1621) defines socialisation, as "the process by which we learn to become members of society, both by internalizing the norms and values of society, and also by learning to perform our social roles." Although it is difficult to compartmentalise social development due to its overlaps with other developmental areas (Palaioulogou 2013), Johnston and Nahmad-Williams (2009) propose that social development be understood as encompassing the following four areas: social knowledge, behaviour, attitudes and skills. Palaioulogou (2013) distinguish between three elements both present in the personal, social and emotional development of the young child. These are self-confidence and self-awareness, managing feelings and behaviour and making relationships. Each element is critical for the development of secure, confident children who feel accepted individually and as part of their community (Palaioulogou 2013).

Shantz (1983) describes social cognition as an ability to comprehend the connexion between social behaviour and cognitive development in other words understanding the relationship between behaving and thinking. Novak (1987) mentions three aspects of social cognition, namely social knowledge, social abilities and social problem solving. Social knowledge refers to knowing the acceptable way of behaviour in a particular situation, such as saying ‘please’ when you need something. When you demonstrate social abilities, you understand how to do things of a social nature. Problem solving assumes that you are able to produce relevant solutions to any problems you may encounter (Novak & Pelάez 2004).

Social development will be influenced by the environment in which children grow up (Palaioulogou 2013). By interacting with the environment, children develop the ability to understand what acceptable behaviour is (Johnston & Nahmad-Williams 2009). To ensure healthy growth and development, young children need to develop into socially competent human beings (Johnston & Nahmad-Williams 2009; Dowling 2005), and in order for them to reach their full potential in life, it is important to build strong social and emotional foundations, bonds or attachments early in their lives.

The pre-school teacher is a key person in the life of each of her learners, extending the role of a parent or caregiver. It is therefore of the greatest importance that the teacher understands the complexity and responsibility her role entails. In this regard, Dowling (2005) argues that it is the teacher’s task to guide children in appropriate ways of reaching out to and communicating with other children. The teacher should attempt to act as a so-called “social mirror”, that is, to portray and reinforce a representation of emotional expressions) appropriate for social interaction (Wild & Street 2013; Odden & Rochat 2004:267).

In order to develop the requisite social skills, effective two-way communication between adult and learner is essential. Children cannot be taught to be responsive to others unless they experience others as being responsive to them in return. By listening to children, teachers or adults build children’s self-esteem and empower them to become responsive to others (McCartney & Phillips 2006).

During the course of social development, pre-school children should show signs of an increased ability to coordinate and communicate their feelings and conduct with those of others. In this regard, adequate language skills are vital. Language is the primary

medium through which children begin to form relationships with others, and poor language skills in this vital stage of their social development will result in ineffective engagement with others (McCartney & Phillips 2006). They should also display evidence of levels of play whereby their ability to control and fine-tune their emotions and actions appropriately during the course of interaction with peers is increasingly evident (Wood 2014; McCartney & Phillips 2006).

Early social interactions lay an important foundation for future civilised and educated forms of communication in adulthood (Parker-Rees *et al* 2010). As children develop the skill to socialise effortlessly with others, and as they develop a sense of social responsibility, they not only benefit personally, but are also prepared for a larger social world. Good interpersonal skills are valuable assets for success in life. Thus healthy socialising grooms a child to eventually become a better citizen (Parker-Rees *et al* 2010; Dowling 2005).

3.3.6 Musical development

A human being naturally responds to sound even before birth. Research conducted by Fridman (1973) has shown that from the 20th week of gestation onwards, the foetus develops an increasing ability to respond differently to different kinds of sounds. These sounds reach the foetus through the medium of the amniotic fluid in the womb, travelling through this medium into the foetus' body.

The American developmental psychologist, Howard Gardner proposed his Multiple Intelligence Theory (MIT) in 1983. Gardner identifies eight distinct intelligences in human beings, namely, linguistic, musical, logical-mathematical, spatial, bodily-kinaesthetic, intra-personal, interpersonal and naturalistic. Gardner asserts that although some individuals may prove to be stronger in one or a select number of these, all human beings have the innate potential to develop all eight intelligences (Gardner 2006).

The relevance of Gardner's MIT for this study is his assertion that of all the intelligences mentioned, musical intelligence emerges first. Before babies are able to communicate through language they display a noticeable capacity for reacting to

music (Serpick 2006 in Gardner 2006). Across all cultures parents often react to infants in a musical manner by using a wide range of pitch phrases, which Serpick calls”motherese”. Infants react to this natural manifestation in their spontaneous singing and babbling. At the age of two months, the infant has the ability to match the pitch, tone intensity or melodic contour of her caretakers' voices, whereas a four-month-old baby is able to accurately respond to rhythmic structure. At the age of two and a half years, the young child is usually able to invent her own musical phrases, and, soon afterwards, can imitate small sections of familiar songs (Gardner 1993).

Gardner's belief that all people are endowed with a musical intelligence is strongly supported by neuroscientist Hodges (2000), who regards the "musical brain as the birth right of all human beings". The nature of and degree to which the child's inborn musicality will emerge and be publicly articulated will however depend on the conduciveness of the young child's particular social, cultural and educational milieu.

A positive environment and adult guidance are thus key prerequisites for maximum musical development in a child. Gardner thus attributes children's commitment to music not just to inborn talent, but also to cultural stimulation and training, thus stressing the importance of creating an immediate and larger environment for the child whereby musical intelligence is allowed to grow and flourish (1993). This underpins De Kock's (1989) view that musical aptitude is a product of both nature and nurture. The above-mentioned viewpoints confirmed studies conducted by Simons (2001), which indicates high levels of musical ability in children who experience parental encouragement and approval of their musical activities, along with regular opportunities to hear and participate in singing and other activities at home.

Of further relevance to this study is Gardner's claims that not only musical intelligence, but all eight inborn intelligences benefit from active participation in artistic activities. Hence, the young child's involvement in one or more of the art forms is an essential and imperative component of her overall development and should thus form part of her educational programme (Gardner 2006). As a result of the natural predisposition to interact with the world of sound, children are most receptive to music in the first six years of their lives. The pre-school years are thus critical for learning fundamental concepts of music and establishing the child's ability to (re)produce music of his or her own (De Kock 1989; Michell 1973).

Music plays a significant role in the holistic development of the young child (McTamaney 2005; Bolduc 2009; De Witt 2009; Joseph & van Niekerk 2007; Delport 2006; Gardner 2006; Hyson 2004; McDonald, Hargreaves & Miel 2002; Nussbaum 2001; Rȍscher 2002; Campbell & Scott-Kassner1995; Nye e*t al* 1992; Merriam 1964). In this regard, Gardner asserts musical intelligence involves both hemispheres of the brain, a benefit for the child expounded upon by Röscher (2002). Music is linearly analysed by the left hemisphere, whilst non-verbally experienced and creatively expressed by the right hemisphere. Hence, music allows children opportunities for activating both brain hemispheres (Röscher 2002). Music stimulus normally starts from the right brain, thus sound (right brain) precedes symbol (left brain). The left and right brain each consist of two parts, creating four ways in which thinking and learning can occur. While the A-brain works with logical thinking, reflecting knowledge, skills are administered in the B-brain, feelings and values in the C-brain, and creativity in the D-brain (Le Roux 2000). Music stimulates all four distinctive brain areas and their development (Röscher 2002). Childhood musical experiences according to Chau-Ying Leu (2008), furthermore influence future adult attitudes about music significantly.

The following discussion on musical development of the young child will elucidate important musical elements such as rhythmic development, melodic or pitch development along with the development of the child's singing ability.

3.3.6.1 Rhythmic development

The child's earliest rhythmic experience is the mother's heartbeat within the womb (Campbell & Scott-Kassner 1995; De Kock 1989). Repeated movement stimulates children's sense of rhythm and simultaneously creates a basis for rhythm. Since the motor system of children develops first, musical development and especially rhythmical development is at first dependent on motoric development (De Kock 1989). But, in addition to movement, rhythm quickly becomes integral to a host of other aspects of the child's life, including speech and play. When children play, they show a natural attraction to and fascination with rhythm (Campbell & Scott-Kassner 1995). At different ages, children develop different rhythmic skills. Whereas children's first rhythmic experiments are irregular in beat and not synchronised to music, this ability does begin at the age of three and is firmly established by the age five (Pond 1980;

De Kock 1989). Four to five year old children begin to develop rhythmic clapping and patting skills, and can tap in time to a regular set pulse. They also have the ability to replicate short rhythmic patterns on instruments. Six year old children can tap, clap or pat in time to a set regular pulse with great accuracy. Between six and seven years, children can distinguish between fast or slow and long or short notes, and develop the ability to conceptualise symbolic representations of different rhythmic durations, so that they are able to perform, read and write crotchet, quaver and minim rhythms (Campbell & Scott-Kassner 1995).

3.3.6.2 Pitch development

De Kock (1989) is of the opinion that the infant is already able to distinguish pitch and timbre from an early age. Tones at an interval of a fifth can already be recognised in the fourth to fifth month. As the child grows older she starts experimenting with her own vocal cords, which Fridman calls 'trilling" (1973:265). During the pre-school years children's vocal experimentation with different pitches takes the form of 'chants', mostly based on the descending minor third, also referred to as the 'infant call'.

3.3.6.3. Development of singing skill

Singing is one of the most successful avenues for musical learning and expression in early childhood. Research has indicated that 'children's ability to sing accurately can be considerably improved through training, and that a close relationship exists between early commencement of music training and the gaining of absolute pitch[8] (Simons 2001). Campbell and Scott- Kassner (1995) are of the opinion that children develop rhythmic facility most naturally and effortlessly while singing. According to De Kock (1989) a young child's singing development goes through three stages. These are the directional stage (between one year and one and a half years of age), the limited range stage (three to four years old); and the expanded range stage (from age four onwards). The expanded range stage develops further into two stages: the lower

[8] 'Absolute pitch' or 'perfect pitch' is the ability to reproduce or aurally identify an musical pitch without reference to any other note

range stage, and the upper range stage. Singing at the age of one consists of a string of pitches with occasional irregular pauses for breath. At two, children tend to frame their melodies around steady beats within and between phrases. At the age of three their songs may take on a rhythmic structure, including strong metric tendencies and recurring patterns (Campbell & Scott-Kassner, 1995).

In a multi-cultural society such as South Africa one has to consider the different approaches to musical development in children. Campbell and Scott-Kassner (1995) as well as De Kock (1989) advocate a westernised conception of rhythmic and pitch development. Nzewi (1997) an African scholar reminds us that Western methods of learning to "feel" the beat - for example by tapping, clapping or marching to the beat - is profoundly different from a traditional African experience of rhythm. According to Hargreaves and North (2001), musical development for an African child is similar to learning to talk, with intrinsic skills attained at an early age. Primos (2001) furthermore highlight the fundamental significance of the development of musical skills and the participation in musical activities for the social development of the African child. By taking part in adult musical activities, African children learn to sing and dance from the very outset. Every such activity in which they participate is learned orally and stored in the memory as a framework for creating future performances. This links to the principle of humanity through Ubuntu.

3.4 Music's contribution to the holistic development of the young child

The importance of music in education has long been recognised worldwide (Reimer 2003; Nussbaum 2001; Elliott 1994; Merriam 1964). Jaya (1988: 178 – 179) expounds upon the virtues of music and its benefits in education as follows:

Music is the essence of civilisation; music is an amalgam of divinity, patriotism, sympathy and understanding; music is the most sensitive media for expressing details of the whole gamut of objects, events, happenings and emotions; music opens a limitless frontier for the child; where music is, there happiness is in the making.

Shinichi Suzuki (1898-1998), revered Japanese music educator and violin teacher who specialised in teaching music to children, adds the following:

> When the human race created the culture of speech and writing, it also produced the sublime culture called music. It is a language that goes beyond speech and letters – a living art that is almost mystical (1969: 96).

Reimer (2003) believes that music is a primary stimulus for the expression of distinctive cultural values as well as the transmission of history, social traditions and literature - a means, thus, through which cultural beliefs and principles are both impressed and expressed. Nussbaum (2001: 249) relates music to "the inner world" - a world without words through which "souls communicate", whilst Elliott (1994) reminds us that music education supports the basic values of self-growth, self-knowledge and enjoyment - values that also underpin education as a whole. Anthropologist Alan P. Merriam (1964) sees the value of music in education not only as a vehicle for healthy emotional release, but also as a meaningful expression within a particular culture.

Documented support for the importance of music in education is as old as the Western scholarly tradition itself, reaching back to the scholars and teachers of Ancient Greece. The Ancient Greek philosopher Aristotle 332-284 BC), for example, wrote extensively on the positive effects of music in the moulding of the young person's moral character (Röscher 2002). In more recent times, however, scholars have increasingly tended to emphasise the extent to which music contributes to the notion of holistic development (Gourgey 1998; Bolduc 2009). For these scholars, music provides a basis from which cognition, judgement, concepts and actions originate. These numerous benefits are discussed in greater detail below, focussing in the context of this study on its benefits for the young child in particular.

3.4.1 Music and social development

The first benefit of music in the education of a young child lies in its formative involvement in social development and play. Social development and interaction with other children is a significant aspect of learnt behaviour for a young child between the

ages five and seven (Papalia, Wendkos, Olds & Feldman 2001), and much of this learnt behaviour happens through the medium of play

Music provides an excellent catalyst for imaginative play. Involvement in musical play activities develops imagination, which in turn influences thinking processes. Without imagination, attributes such as creativity and intelligence are limited. Music activities that involve play thus enhance social growth, providing young children with opportunities to investigate and explore their world (Campbell & Scott-Kassner 1995,). In this manner music contributes to children's socialisation as it enables them to communicate with peers (Delport 2006; Röscher 2002). Hence, through music, and musical play in particular, socialisation takes place (Röscher 2002; Campbell & Scott-Kassner 1995), so contributing to the shaping of their musical and social identities (Joseph & Van Niekerk 2007). Through play, children learn vital life skills, including self-confidence, concepts, vocabulary and motivation (Hyson 2004).

Identity formation is never static. Social constructivists propose that we are ultimately social beings and that we are constantly formed and developed through conversing and interacting with other people. In this regard McDonald *et al.* (2002) argue that music can act as a medium through which people form new identities and shift existing ones. The process of socialisation enabled through music is particularly important in the African context. In African cultures music is seldom learnt and taught in isolation, but integrated in dance, song and acting (Nzewi 2003). By creating and performing music together, social bonds are developed and self-worth and self-confidence are built.

3.4.2 Music and emotional development

A second benefit of music in the education of young children is the extent to which it is widely recognised as a means through which they are able to organise and express their feelings (Nye *et al* 1992). Philosopher Suzanne K. Langer points to the power of music to convey a kind of meaning that cannot be communicated through language (Langer 1957). It is this ability of music that should be recognised as an invaluable educational tool for the positive channelling of the young child's deep and powerful personal feelings (Röscher 2002). Cornett (2003) reminds us that, through a medium

such as music, young children learn that not all thoughts and feelings can be reduced to words. Instead, through music, as well as through expressive media such as art, dance and literature - they are given special opportunities to look outward to understand others and inward to understand themselves. The arts give voice to ideas and feelings in ways no other communication can because they are driven by passion and emotion.

Musical experience gives children an opportunity to reflect on and formulate their emotive responses, and to describe how the music makes them feel. Hence, music facilitates the development of their communicative skills. More than merely acting as the conduit for emotional expression, however, music has the ability to facilitate emotional healing. Music may be used therapeutically to support children who have experienced trauma (Johnston & Nahmad-Williams 2009). Nye *et al* (1992) accordingly argue that music also develops character and improves morale.

3.4.3 Music and cognitive development

Thirdly, music provides an excellent means for cognitive development as it supplies information to be organised by conceptual thinking, where muscles, ears, eyes and the voice interact with the brain, thus becoming a primary stimulus for the development of lifelong thought (Nye *et al* 1992: 1). Exposure to music stimulates experimentation and the exploration of new and different ideas and thoughts, so developing creativity (Röscher 2002). The development of young children's emotional intelligence through music is directly linked to cognitive and social experiences (De Witt 2009). The impact of music's formative influence has been researched in various fields of cognitive development, especially in the development of numeracy (Röscher 2002; Vaughn 2000) and literacy (Bolduc 2009; De Frence 1995). Music has been successfully used to introduce new mathematical concepts such as space, counting, volume, length, pace, time and distance (Röscher 2002). Music has also been found to awaken the young child's mind to written work in pre-school (Bolduc 2009), and to enhance the development of auditory discrimination as a necessary prerequisite for the successful development of language use (Mc Tamaney 2011). In addition, Nye (1979) points to the benefits of music in facilitating children's knowledge of the variety of sounds and

patterns in their scientific world. Through songs, rhythmic and melodic accompaniments, recordings and films, concepts pertaining to scientific knowledge of the moon, the stars, plant life, and so forth, are realised and internalised.

3.4.4 Music and physical development

A fourth benefit of music in the education of young children, widely recognised by scholars in the field, is the extent to which it stimulates children's physical growth through movement and dance (Campbell & Scott-Kassner 1995). Movement to music contributes to the child's sensory-motor development. It allows the young child to improve both gross motor skills (involving larger muscles by, for example, running, skipping and jumping to music) and finer motor skills (as occurs, for example, when children learn to master the handling of smaller percussion instruments). Hence, music activities encourage them to use all their muscles, gradually acquiring more physical strength and muscle control. Music experienced through bodily movement at an early age also leads to more advanced musicianship in adult life (Faber & Parker 1987). In addition, musical movement serves as a 'safety valve', where energy can be released at times when no other channel is available (Campbell & Scott-Kassner 1995).

3.4.5 Music and cultural identity and belonging

A fifth benefit of music for the young child is the extent to which it acts as primary stimulus for the expression of distinctive cultural values as well as the transmission of history, social traditions and literature (Reimer 2003). Music both impresses and expresses cultural beliefs and principles. Protocols for interaction within the family, courtship, marital transactions and inter-personal obligations are all reinforced through music (Nzewi 2003).

Röscher (2002) highlights music's ability to sensitise children to identifying, distinguishing, appreciating and expressing differences across cultures. Through music thus, children gain a better understanding of other people and cultures through music, thus serving as vehicle to enable intercultural connections.

In this regard, Delport (2006) argues for the importance of music in the education of young children in the multicultural South African context in particular, where it has the potential to act as agent of societal transformation. Language barriers existing between South Africa's 11 official languages lead to much misunderstanding, frustration and intolerance. Through shared participation in music, these barriers may be transcended, enabling children from different cultures to become acquainted with one another from a young age. Music thus has the ability to reconcile and unite people (Vermeulen 2009; Reimer 2003). The diversity of music is a richness shared by all of humanity. Music offers a fundamental way of understanding our own and other people's humanity. Music not only reflects our own identity but provides the basis for understanding the identity of others (Röscher 2002; Mc Tamaney 2011).

3.5 The importance of play in the holistic development of the young child

In literature there is consent that play is crucial in the comprehensive holistic development of the young child as play facilitates the social, cognitive and affective development of the child (Palaiologou 2013; Pugh & Duffy 2014; De Witt 2009; Duncan & Lockwood 2008; Hyson 2004). Plato (1961:246) confirmed the above statement:

> Play is of central importance to a child's intellectual, social, physical, emotional and linguistic development. Play is thus a necessity and not a luxury.

Many psychologists support play as a natural part of a child's development. Vygotsky (1987) highlighted the importance of play, as play challenges children's conceptual abilities and develops their abstract thought (Kay 2004). Play contributes to a child's social cognition and assists them to understand aspects such as roles, rules, values, beliefs and relationships. Through play, peer –group interaction allows children to learn how to create and express their identities (Wood 2013). Play also involves high levels of creativity, imagination and intellectual inputs. Furthermore children get the opportunity to combine the skills and knowledge they have attained during play. Play allows children to use all their senses and it is their way of assimilating new information (Piaget 1962).

Many scholars support play as an essential part of children's development. Vygotsky (1987) asserts that play lays the foundation of everything a young child learns during pre-school years. Lewinowitz (1999: 17) states that play "begins in delight but ends in knowledge". Froebel (1826) asserts that children's inborn abilities can best be developed through play (Pugh & Duffy 2014).

3.5.1 Defining play

According to Palaiologou (2013) there is no short or established definition of play. Play includes a wide variety of activities done by the child. In a child's perspective, play is undertaken for their own interest, pleasure as well as the satisfaction attached to it (Wild & Street 2013; Lindon 2001).

Play is child-chosen, child-invented, pretend, a process and not a product, active involvement, and fun (Wood 2013). Bruner asserts that the main feature of play is not the content but its form. It is all about how the action is approached and not what the kind of activity is (Duncan & Lockwood 2008).

3.5.2 Types of play

In this regard Duncan and Lockwood (2008) distinguish between four types of play, namely free-flow play, structured play, guided play and playful teaching.' Free-flow play' is the only one of the four that is self-initiated and freely chosen by the child, with no pre-determined outcome. Structured play is a self-managed activity but the resources are planned by an adult with definite envisioned learning outcomes. Both 'guided play' and 'playful teaching are actions chosen by an adult with the difference that in 'guided play', the adult provides the child with a specific activity and has a learning outcome in mind and in 'playful teaching' the adult chooses the activity with rules laid down, but the child self manages the play within the parameters of the given rules (Duncan & Lockwood 2008).

3.5.3 Stages of play

Piaget (1969) defined three classifications and stages of play (Wood 2013). These are ‘practice play’ or the ‘sensori-motor’ stage which takes place between birth to two years; ‘symbolic’ and ‘construction’ play or the ‘pre-operational’ stage between two to seven years and lastly ‘games with rules‘ and the’ concrete operational’ stage from six years onwards. Smilansky (1990) added to these three categories a fourth one, namely ‘constructive’ play due to its dominance in early childhood. ‘Constructive play’ includes activities such as using constructional objects, like small or large blocks, playdough and collage materials (Wood 2013).

The relevance of play to this study is that the musical activities done with the practitioners and learners were all play-based with elements of ‘guided play’. All musical games had specific and intended learning outcomes in mind.

3.6 Conclusion

This section has highlighted the importance of a holistic approach to Early Childhood Development, and the multiple benefits that music holds for the holistic development of the young child. It has highlighted the physical, cognitive, emotional, social and musical development of the Grade R learner. The connection between the value of music education and the holistic development of the child was made. Reference was given to music’s ability to attend to other essential aspects of a child’s development, namely cultural development and the sense of belonging.

From the above it is clear that music contributes in significant ways to the holistic development of young children. It addresses all aspects of human development: cognitive, emotional, social, creative, moral and physical. Furthermore what music is able to make to the overall development of the young child is the opportunity it affords to appreciate and create things of beauty, vital to the upliftment of the human spirit. Music and the arts represent fundamental differences between merely living and truly existing (Röscher 2002). Music is thus a necessity and not a mere luxury in human experience (Whittle 2000). Campbell and Scott–Kassner (1995) accordingly argue that, for an educational programme to be successful, music and the arts should not be

downgraded to the curricular periphery but should have equal importance to subjects such as mathematics and languages.

Motivated by the findings of the scholars discussed above, this study thus argues for the vital importance of music in the successful implementation of Early Childhood Development initiatives in the South African education system. In terms of formal schooling, music education needs to start as early as Grade R. This emphasises the critical importance of well-equipped Grade R teachers, able to utilise music in order to realise the full potential of the young child which will be discussed in detail in the next chapter.

CHAPTER 4

CONTINUING PROFESSIONAL DEVELOPMENT AND THE COMPETENT TEACHER

4.1 Introduction

Educational practices are never static but continuously in a process of transformation. Incessant transformation calls for constant development of people involved in the particular practice. In South Africa with its history of numerous changes to educational policies and curricula it seems particularly essential to ensure the on-going development of its teacher corps. Hence, in education, all in-service teachers ought to become part of an unremitting process of professional teacher development. Such advancement of teachers could assist them to fill the possible gaps they experience in a changing educational milieu. Furthermore, it could contribute to teachers' ability to deal with continuous changes in the teaching practice and help them to identify their efforts of self-improvement (Samuel & Morrow 2004).

This research is rooted in the belief that the competence of in-service teachers, especially in developing countries such as post-apartheid South Africa will be enhanced through regular and on-going, professional development projects. Teachers do not develop professional and personal competence atomistically and in isolation. They need constant input, guidance and support and should stay informed about new technologies in education (Dichaba & Mokhele 2012; Gruhenhagen 2012;

Ball & Cohen 1999; Cochran-Smith & Lytle 1993). The real challenge however is not to merely develop teachers but to sustain inputs offered through in-service development initiatives (Harris & Muijs 2003). Continuing professional teacher development can be viewed as the vehicle through which such interventions take place.

The primary objective of Continuing Professional Teacher Development programmes is to create a platform to extend teachers' professional knowledge, ensure sustainable teacher growth, thus generating competent teachers and contribute to increased learner performance as a result of such interventions (Singh 2011; Du Preez & Roux

2008; Gouws & Dicker 2007). This on-going process aims to address the needs of teachers in their specific contexts and as such, building capacity (Jita & Mokhele 2014; Musanti & Pence 2010).

4.2 In-service teacher professional development

4.2.1 Defining professional development

The term ‘professional development’ is generally used as an umbrella concept, referring to the development of a person in her professional capacity (Villegas-Reimers 2003). It is often also referred to as in-service training (INSET), personal development, staff development and career development (Ono & Ferreira 2010; Gouws & Dicker 2007), and is considered fundamental to on-going advancement of employees in their post-appointment position in the workplace.

To clarify the concept of professional development and avoid any misconceptions, it is imperative to distinguish between professional development, career development and staff development. Glathorn (1995) argues that whereas career development constitutes the development a teacher undergoes during the course of her professional career ‘cycle’, staff development implies organised in-service programmes with the specific aim to nurture and develop teachers. Glathorn contends that professional development is more comprehensive than career and staff development. Besides all the benefits which will be deliberated on in detail later in this chapter, professional development focusses on aspects such as content of teachers’ experiences, the processes by which the initiatives will occur and the contexts within which professional development initiatives take place (Ganser 2000).These aspects will be addressed in detail later in this chapter.

In education thus the process of developing teachers is generally referred to as professional development. Whereas authors such as Musanti and Pence (2010), Ono and Ferreira (2010), Jita and Ndlalane (2009) and Steyn (2005) use the concept ‘professional development’, ‘continuous professional development’ is suggested by Lessing and De Witt (2007) and Van Staden and Howie (2006). Maistry (2010) and Mestry, Hendricks and Bisscoff (2009) refer to continuing professional development’.

Phiri and Clerq (2013) and Singh (2011) prefer Teacher Development whereas Samuel and Van Wyk (2008) apply the term 'teacher professional development'. Shulman and Shulman (2011) propose the term 'teacher learning and development'. Ultimately, all the above-mentioned terms refer to the same matter of development of in-service teachers on a continuous basis. As such, I will adopt the notion of continuing professional teacher development (CPTD) throughout this study.

4.2.2 Features of Continuing Professional Teacher Development (CPTD) Programmes

Irrespective of the specific terms scholars use to allude to professional development of teachers, they agree that effective CPTD programmes have particular features namely, they are rooted in constructivism, they construct knowledge through social interaction; professional development programmes happen in a particular context and is context-sensitive; CPTD programmes are regarded as a life-long process. Discussion of the above-mentioned features follows.

Well-planned teacher development programmes are rooted in constructivism. Constructivism is a teaching philosophy based on the concept that cognition is the result of mental construction. In other words an individual constructs her own understanding by reflecting on personal experiences and furthermore relates the new knowledge to existing knowledge (Ganser 2000). In summary constructivism refers to humans generating knowledge and meaning from interaction between their experiences and personal ideas. (Lieberman 1994). Teachers are not only dependent on inputs from outside the school environment to improve their teaching, but are also able to draw from their own experiences and enhance their teaching in such a way.

Teachers construct knowledge and experience through social interaction with other teachers (Given 2008:116) and as such collaborative learning and collective initiatives are central to the professional development of teachers (Mestry *et al* 2009). Collaboration is an active process with meaningful interaction among teachers, administrators, parents and the community (Darling-Hammond & McLaughlin 1995). Collectively, teachers learn from one another, through reflection on practice and

inquiry-based teaching practices, in a specific context (Villegas-Reimers 2003). Collaboration has numerous advantages. In effect, collaboration nurtures the co-construction of knowledge and skills within the context of learning communities through reflection on learning practices (Shulman & Shulman 2011; Steyn 2005). In this regard, Steyn (2010) views learning as an activity of co-dependent people. Additionally she holds that collective learning equips teachers to deal better with required changes of educational reform (Steyn 2009; Villegas-Reimers 2003).

Professional development occurs in a specific context (Ganser 2000). Darling-Hammond (1998) believes that the most effective forms of professional development are those based in schools, relating to the daily activities of teachers and learners. Schools involved in school-based, professional development initiatives, are generally transformed into functional communities.

Effective professional development programmes are context-sensitive. These programmes are directed towards the knowledge acquisition and skill development of teachers and directly linked to practical problems teachers face (Mestry *et al.* 2009). Each school's social, economic and political stance should be considered when planning programmes in order to ensure optimal efficacy of whichever professional development model is implemented (Woods 1994).

Effective continuing professional teacher development can be a key factor in the success of educational reform (Villegas-Reimers 2003). For educational reform to be fruitful, a mutual 'symbiotic' relationship between teachers' professional development and educational reform should exist (Villegas-Reimers 2003; McLaughlin & Oberman in Scribner, 1999). This means that policies should be supportive of eligible educational changes suggested by teachers (Darling-Hammond & McLaughlin 1995). Furthermore, teachers require help to create new structures and opportunities for development inside and outside the school.

Professional development of teachers should be regarded as a lifelong process (Cochran-Smith & Lytle 1999). A continuous effective process of professional teacher development provides teachers with systematically planned regular opportunities and experiences. Teacher development thus signifies the continuous professional growth of a teacher, due to increased experience and systematic reflection on teaching practice (Glatthorn1995). Glatthorn (1995) believes that teacher development is a

process by which teachers evaluate, renew and extend their commitment as ‘change agents’ to the moral purposes of the teaching profession.

In summary, effective professional development is a process whereby teachers, as reflective practitioners constantly review their own teaching. They are active learners and draw from both their own experience together with observation of other teachers’ inputs in a collaborative manner. Professional development should be conceived as a long-term process and when applied efficiently, can contribute to changes in the school context.

4.2.3 Advantages of Continuing Professional Teacher Development (CPTD) programmes

Effective continuing professional teacher development in general has various benefits for teachers and learners. Operative professional teacher development affects the teacher on a personal and professional level. On a personal level, continuing professional teacher development nurtures teachers’ beliefs, general behaviour and attitudes towards teaching (Musanti & Pence 2010; Mestry *et al* 2009; Steyn 2005; Youngs 2001). Through well-planned continuing professional development initiatives, teachers also experience personal growth and work satisfaction. Successful continuing professional development programmes improve teacher confidence. As knowledge and skills improve, confidence grows. Confident teachers feel willing and capable to contribute positively to the general development of the school (Mestry *et al* 2009).

Continuing professional teacher development affects teachers professionally. It transforms their pedagogical content knowledge, and broadens general knowledge. Professional development assists teachers to construct new pedagogical theories and practices (Darling-Hammond & McLaughlin 1995). Furthermore, continuing professional teacher development improves teachers acquired skills to teach effectively in the classroom.

Transformation brought forward by efficient continuing professional teacher development programmes is evident in the changes in teachers’ classroom instruction

(Youngs 2001; Borko & Putnam 1995). Youngs (2001) argues that inputs teachers receive during continuing professional development programmes impact largely on how teachers outline the academic goals they have for their students. Through professional development programs teachers feel enabled to envisage possible problems and solutions that might occur in a changing educational environment. (Mestry *et al* 2009).

Successful continuing professional teacher development has a positive impact on students' learning and improves learner performance (Musanti & Pence 2010; Mestry, *et al* 2009; Steyn 2005; Borko & Putnam 1995). Learner achievement increases in relation to improved professional knowledge of teachers. When teachers amend their teaching methods, learners' learning improves (Borko & Putnam 1995). Teachers with sound pedagogical content knowledge, who evaluate, renew and extend their commitment as 'change agents' to the moral purposes of the teaching profession, cultivate learners with increased academic levels of achievement (Darling-Hammond 1998). Studies conducted in the United States of America and Pakistan confirm that learners taught by competent, confident teachers with a high level of commitment enjoy learning, develop a deeper sense of performance and eventually create a culture of learning in an atmosphere of trust and mutual respect.

Samuel and van Wyk (2008) contribute to the discourse on what an effective continuing professional teacher development programme should be. In support of their view, they hold that South African teachers are exposed to involuntary influences that have an impact on their general performance in the classroom. Biography, context, the educational environment and the effect of professional development programs are principal factors that do not only affect performance but also both the role and identity of teachers. Samuel proposed the Force Field Model of Teacher Development which explores the internal and external factors that impact on in-service teachers. It encompasses aspects such as lived experiences and any unfamiliar theoretical concepts teachers are exposed to during interventions of professional development. Samuel articulates that these factors are to be considered when professional development programs are developed (Samuel & van Wyk 2008).

In this respect West (1989) identifies five principles of successful teacher professional development programmes. Primarily, the program should adhere to the different and

diverse needs of all its participants. Furthermore, it should correspond with the cultural needs of the school or institution. Prior to the planning of professional development programmes, coordinators should assess participants' needs and base the program on such assessments. Ideally, higher authorities should support such initiatives. Lastly, participants need to take ownership of these programmes.

As can be seen from the above and experienced through this study conducted, effective CPTD has the potential to impact and benefit teachers and learners in a positive way. It is however imperative to this study to investigate the diverse number of existing professional development programmes. The value each effective initiative can add to the development of the teacher cannot be underestimated.

4.3 Continuing Professional Teacher Development (CPTD) Programmes

In South Africa a number of continuing professional teacher development programmes exist. As the terms 'models' and 'systems' are both used in relation to these professional development initiatives I will clarify the difference.

Villegas-Reimers (2003) uses the term models to refer to clear strategies and initiatives planned specifically to develop teachers professionally. According to Villegas-Reimers (2003) systems connect the objectives of professional development with the context in which it takes places. Systems also relate to participants' professional and personal individualities as well as the techniques applied to create programmes. Furthermore, systems refer to a process of evaluation and assessment of the success of professional development. It also denotes the costs and benefits of professional development. Lastly, systems allude to the determination of infrastructure support for professional development (Villegas-Reimers 2003).

The next section pertains to the various continuing professional teacher development models. I will argue the relevance of these models as it pertains to this particular study.

4.3.1 The Egyptian Model of professional development

Although not specifically implemented in South Africa, the Egyptian Model of professional development is worth mentioning for the purpose of this study. The Egyptian Model of professional development is used to train large numbers of teachers in Egypt through overseas exchange programmes and via distance training. It involves 'face to face' personal training for teachers. The Egyptian Model is based on five principles. These are action research, teamwork, involvement and social networking as well as the establishment of internal and external review systems and principles of total quality management (Singh 2011). This model reinforces the value of collaboration which is in accordance with one of the features of continuing professional teacher development process of enhancing quality teaching and learning.

The Egyptian Model of professional development aims to develop teachers' knowledge and enhance quality teaching and learning. In addition to the aforementioned objective of this model Singh (2011) claims that the Egyptian Model of professional development proves also to be effective in enhancing teachers' confidence. Teachers involved in this model reported significance and value added to their teaching practice (Singh 2011).

The use of action research, collaboration, teamwork and participant involvement that forms the basis of the Egyptian Model of professional development were also the key features of this research on Grade R practitioners.

4.3.2 Japanese Lesson Study

The Japanese Lesson Study has been in practice as far back as the nineteenth century (Ono & Ferreira 2010). It originated from the Tokyo Normal School established in the early 1870s in Japan. This school served as a laboratory for student teaching and studying where experimenting with new teaching methods was a priority.

The Japanese Lesson Study is a continuing professional teacher development model involving action research. Lesson Study[9] is a collaborative, classroom-based, context-

[9] From now, onwards I will refer to Lesson Study.

based, learner-focussed, improvement-oriented and teacher-owned activity (Ono & Ferreira 2010). It involves a group of teachers cooperatively developing and teaching a lesson[10] through experimental cycles of action and reflection (Perez, Soto and Servan 2010). This model implements Participatory Action Research (PAR), which intends to achieve both action and research: action for change and research for understanding. Participants revise and reformulate their teaching methods and implemented plans. Through this process, teachers become aware of the consequences of their action and teaching strategies on learners. They also value the power of professional knowledge (Perez e*t al* 2010).

The steps in a Lesson Study cycle range between four to eight (Fernandez & Chokshi 2002). The four main stages are the planning phase, the teaching, observation and the debriefing phase. Ono and Ferreira (2010: 64) refer to it is 'plan-do-see'[11].

During the planning phase, a goal, which focuses on the learners, is set by the group of teachers involved. An objective is of utmost importance during the planning phase (Coe, Carl and Frick 2010). Teachers work collaboratively in setting this specific goal. The planning phase starts with the selection of a topic relevant to the group. Planning also comprises the selection of applicable teaching materials as well as the mapping out of lesson plans. Identification of teaching materials enables teachers to identify unclear aspects of the lesson plan. Mapping out of lessons assumes a teacher's recognition of the needs, pre-knowledge and misconceptions of learners. Teachers are also encouraged to anticipate any challenges learners may experience during a lesson presentation. Moreover, teachers learn how to assist learners in this regard. Lesson mapping is a valuable exercise as it assists teachers to evaluate their existing content knowledge with regard to the topic under discussion.

- The second phase in Lesson Study includes both practical teaching and observing of the taught lesson by fellow teachers. A copy of the prepared lesson is available for every observer. Observers or participants observe the lesson, teacher and learners closely. Participants make notes, critical remarks and comment on teacher's and learners' behaviour. The focus of the observation is

[10] In future, I will refer to a research lesson, as the goal of Lesson Study is to research the lesson in detail.
[11] This appears like three stages but both the teaching and observation fall under the 'do' section.

on the collaboratively designed lesson and not primarily on the assessment of the teacher. The purpose of this exercise thus is to evaluate the success of the lesson outcomes described clearly by the presenting teacher.

- During the de-briefing forum or meeting, teachers discuss the observational notes. This normally happens immediately after the lesson presentation. All observers contribute to the refining and improvement of the lesson.

4.3.2.1 Benefits of the Japanese Lesson Study

Research conducted on the Japanese Lesson Study has revealed definite benefits (Coe *et al* 2010).

- Lesson Study can be seen as an agent of change. Whereas in the past, teachers involved in Lesson Study, perceived observation to be an intimidating experience because of the evaluation factor of the prepared lesson, they now experience observation as an evaluation of a collaborative effort and a shared responsibility (Coe *et al* 2010; Chokshi & Fernandez 2004). A change in teachers' perspective on observation takes place as participants become more comfortable with the notion of observation by colleagues.
- A second benefit of Lesson Study is that participating teachers become aware of an increase in their existing content knowledge (Chokshi & Fernandez 2004) through the collective sharing of knowledge.
- Last, Lesson Study proves to meet the needs of learners continuously and effectively (Coe *et al* 2010). As teachers learn through reflecting on teaching practices, improved lessons result. Through Lesson Study, teachers recognise the needs of learners and adhere to these needs through proved lessons.

Coe *et al* (2010) postulate that in the South African context, the Japanese Lesson Study can pave the way to significant connections between national educational policies and real practice in the classrooms. Lesson Study bridges the gap between knowledge about teaching acquired by teachers and the authentic implementation of acquired knowledge in the classroom (Coe *et al* 2010).

Although Lesson Study as such was not implemented in this research, elements such as action research, collaboration, context-based activities, the enhancement of teacher knowledge and more specifically the concept of agency for teachers were very much part of this particular study.

4.3.3 Invitational Education (IE)

Invitational education is an extensively used concept in the South African educational context. Numerous schools in South Africa are in the process of implementing its principles (Steyn 2005). Invitational Education is rooted in the philosophy that teachers, learners, parents and the community involved in the teaching process contribute negatively or positively to the success or failure of the learning experience. Invitational Education subscribes to the creation of a conducive and inviting environment, which allows every person involved in the teaching process to develop intellectually, socially, physically, physiologically and spiritually (Steyn 2005). Invitational Education thus aims to provide learners, teaching staff and the community with an exciting and satisfying teaching experience (Novak & Purkey 2001; Friedland 1999). The objective of Invitational Education is to equip teachers to create optimal learning environments for all their learners. Furthermore, it aims to motivate learners and teachers to realise their individual and collective potential.

In addition, Invitational Education[12] focuses on broader goals than only learners and their performance. It promotes collaborative and sustainable work cultures based on the continuous preparation and professional development of educators. The five principal assumptions of Invitational Education are respect, trust, optimism, intentionality and care (Steyn 2005).

- Drejer (2002) regards respect as a basic principle of harmony. Respect includes self-respect and respect for others. Respect, promoted by Invitational Education aligns with the Ubuntu[13] belief and is deeply rooted in the African tradition ((Drejer 2002). Respect is conveyed through communication. Genuine

[12] As Invitational Theory of Practice is equivalent to Invitational Education. I will in future refer to Invitational Education.
[13] Human kindness or humanity towards others

respect has the potential to empower people. Respect enables people to act authentically and trust their own insights on issues.

- Trust lays the foundation for effective continuing professional development**.** Friedland (1999) asserts that trust develops through healthy interpersonal communication. Interactive communication also contributes to organisational effectiveness as people work collectively and feel confident to share information applicable to the situation. Mutual trust therefore enhances the effectiveness of the learning environment (Friedland 1999). It appears then that education should be a shared, supportive and trusting activity and as such, education is dependent on the complete involvement of teachers and learners alike.

- Optimism of educators is a key element of effective continuing professional teacher development. Friedland (1999) holds that optimistic teachers realise the true potential of every learner and strive towards developing this infinite potential. Optimism nurtures human qualities such as positive attitudes and positive self-esteem. Research done in South Carolina resulted in a program, 'Power of positive students' (POPS) that focussed on developing human qualities such as positive attitudes and self-esteem. Results indicated that there is a significant improvement in learners' social and academic skills when a program focuses on building positive attitudes and strong self-esteem in learners. (Steyn 2005).

- Invitational Education proposes that teachers intentionally aim towards the improvement of purposeful and directional learning environments (Novak & Purkey 2001; Friedland 1999).

- In an environment of care, optimal 'culture of learning and teaching' takes place. Where there is care, trusting relationships develop. The goal of education is to provide learners with the best possible learning opportunities. Through trusting and caring relationships this becomes a reality. Care is the vehicle through which objectives can be achieved. (Steyn 2005). A study conducted by Patterson and Patterson (2004) confirms that teachers function better in a caring and reassuring environment.

An additional objective of Invitational Education is to motivate teachers to develop four elementary dimensions of their lives. These are all framed as 'invitations'. In essence two specific invitations are mentioned, namely 'personally and professionally inviting' either oneself or others.

'Personally inviting oneself '(Novak & Purkey 2001:26) means to take care of oneself mentally, physically and psychologically. 'Personally inviting others' (Novak & Purkey 2001:26) reflects teachers' ability to care about others. It also implies pleasant and supportive relationships between teachers and people they engage with.

Campbell (1997:27) refers to the next component as "professionally inviting oneself*".* Teachers have the responsibility to renew their educational thinking and skills as these can change and deteriorate over time. It is therefore important for teachers to get involved in quality self-development programmes. These programmes allow for frequent experimentation, personal and collaborative reflection on teaching. The final invitation identified by Novak and Purkey (2001: 28) is called '*professionally inviting others'.* It seems that the focus here is on teachers applying their skills and knowledge to inspire learners to become lifelong learners and to enjoy learning. Consequently, 'personally inviting others' call on learners to develop their full potential in a creative and pleasant way. Likewise, the objective of Invitational Education is to develop pleasant and supportive relationships between teachers and learners.

The above mentioned principles of Invitational Education have to be applied in five areas. Stanley, Juhnke and Purkey (2004:302) refer to it as the five 'powerful P's' namely people, places, policies, programmes and processes.

- People imply personnel, administrators, teachers and learners. People are responsible for creating sustainable interpersonal relationships. Relationships between people can contribute negatively or positively to the general ethos of a school and learners' achievements.

- Places refer to the physical environment of the school. A visually appealing milieu creates positive impressions of the school in general.

- Policies are all the relevant written and unwritten procedures, rules and codes, which have a direct influence on the management of the school.

- Programmes allude to any intervention that would contribute positively to ensure a safe and caring environment for both learners and teachers. It also refers to initiatives used to instruct learning and development.
- Processes emphasise other significant school qualities such as collaboration, democratic actions, ethical and moral issues, caring teachers and kind teaching methods (Stanley *et a*l 2004).

All the above areas are affected by positive and effective continuing professional teacher development initiatives.

In summary, Invitational Education therefore aims to create an environment where every person involved in the teaching process can develop holistically in order to promote the best possible learning opportunities for both learners and teachers. Invitational Education is transformative in nature as it changes teachers and learners mode of thinking on all possible levels. In essence the objectives of Invitational Education coincides with the general aim of continuing professional development, namely to develop the teacher in such a way that learners and the school benefits from this transformation.

Resemblance between Invitational Education and this study is found in the following: the holistic development of teachers and learners, the creation of an optimal learning environment where both teacher and learner can reach their full potential, and the aim of developing teachers professionally.

4.3.4 Community of Practice (CoP)

Learning is a social experience and takes place through social relationships (Lave & Wenger 1991). Jean Lave and Etienne Wenger developed the Model of Situated Learning in the 1980s and early 1990s. This model is underpinned by the philosophy that learning involves a process of engagement in a Community of Practice. It emphasises the importance of learning as part of the lived, social experience.

A Community of Practice is a self-organising system where participants are involved in a set of relationships over time. Wenger (2007) holds that people who are involved

in a process of collective learning in a shared domain of human endeavour form Communities of Practice. Participants in a Community of Practice share a concern or passion for something they do (Wenger 2007). The aim of a Community of Practice is to encourage full participation of participants as opposed to peripheral participation (Wenger 2007).

The notion of communities of practice is rooted in Wenger's Social Theory of Practice (1998). Lave and Wenger (1991) identify three core elements of Community of Practice. These are practice or domain, community and identity other words; 'doing', which refers to practice, 'belonging' which resembles community and lastly 'becoming', where participants find their identity in the teaching process, in other words, through sharing a domain of interest, participants develop an identity. Commitment and shared competence is of utmost importance. In a community, the members participate in combined activities and discussions where they assist one another and learn from each other. In this practice, members are practitioners and develop a common selection of resources, which they call a shared practice (Wenger 2007).

Communities of Practice offer the following benefits to members: Interaction between members bind people together and facilitate relationship and trust. Over time, participants acquire knowledgeable skills, which affect performance positively. Enriched learning and motivation to apply what was learned leads to behavioural change. This in essence promotes substantial knowledge sharing and likewise influences performance positively (Singh 2011, Matoti 2010).

In summary I have examined four existing models of professional development namely the Egyptian model, the Japanese lesson study, Invitational Education and Communities of practice. It appears that they share common features such as interaction between participants or in other words collaboration, and enriched learning where the emphasis is on knowledge improvement of teachers. All the aforementioned facets contribute ultimately to the advancement of learner achievement and the sense of agency in teachers. Moreover the link between these models and the characteristics of professional development is clear. Both highlight the improvement of teachers and learners on a personal and professional level. Development in teachers comprises the constructing of knowledge and skill development through collaboration. As a result of

enriched learning in teachers, learners demonstrate increased academic levels of achievement.

In summary, my personal view of CPTD in the educational context comprises the personal and professional development of a teacher. This process of development should focus on changing teachers’ mind-sets towards positive attitudes with regard to teaching and learning in addition to improved classroom performance resulting in increased learner performance. Such initiatives ought to improve teachers’ confidence levels and equip them with new learning and skills which ultimately will enable them to cope with incessant curriculum changes. Successful CPTD initiatives should be conducted through continuous collaboration with fellow teachers and inputs from experienced and professional people.

4.4 South African Continuing Professional Teacher Development (CPTD) initiatives

In South Africa, several professional teacher development initiatives are implemented to contribute to the development of teachers such as teacher clusters, workshops and the cascade approach of teacher development. For the purpose of this study, it is necessary to discuss these strategies as it informed my own approach to professional development employed in this study.

4.4.1 Teacher clusters

In South Africa, teacher clusters emerged as early as the 1980s and 1990s, initiated and administered by Non-Governmental organisations (NGOs) the Suid Afrikaanse Onderwysersunie (SAOU) and the South African Democratic Teacher Union (SADTU).

Teacher clusters are communities of teachers within a particular geographical context creating micro communities (Mphahlele & Rampa 2013). In these communities, teachers meet regularly with the prime objective to share their teaching experiences.

Practices could include sharing Content Knowledge, Pedagogical Content Knowledge, reflecting on teaching practices and providing feedback through observation and collaboration (Mphahlele & Rampa 2013).

The primary aim of clusters is to promote community and teacher development founded on the skills, resources and assistance already available in schools. Furthermore, it aims to support the teacher's ability to teach efficiently and stimulate teacher development. Teacher clusters have both pedagogical and administrative objectives. These are to inspire teachers, to gain insight in other cluster members' practices and to encourage collaboration between them. Teacher clusters create a framework in which a more synchronised and inclusive training programme can be delivered (Delport & Makaye 2008).

Cohen, Hill and Kennedy (2002) note the following three practices as part of the general cluster system: Mentoring, Content-based Collaborative Inquiry (CBCI) and Lesson Study.

- Mentoring includes training, feedback and collective teaching of both novice and experienced teachers. Teachers receive assistance from one another to cope with the everyday challenges of the teaching profession.
- Content–based Collaborative Inquiry (CBCI) and Cognitively Guided Instruction (CGI) enhance the teacher's deeper understanding of learners' thinking and understanding of subjects. Through CBCI and CGI, teachers familiarise themselves with learners' general understandings of subject matter. Furthermore, teachers gather and analyse data collected through the inquiry. At cluster meetings, teachers share data and seek solutions to solve the formulated problems. These two approaches assist teachers in the understanding of content and pedagogy (Mphahlele & Rampa 2013).
- Lesson Study which has been discussed in full above (Cohen, Hill & Kennedy 2002). In summary, Lesson Study is utilised to design, develop and improve lessons. Teachers in the cluster system present a lesson whilst other teachers observe and record on their observations. A de-briefing meeting takes place after the lesson presentation, during which teachers discuss their observations

and work collectively on an improved lesson. A cycle of observation, collaborative data analysis and lesson review characterise Lesson Study.

4.4.1.1 Advantages

Successful teacher clusters have several advantages. Through increased participation and interaction between teachers by sharing of knowledge and skills, relations of trust and identity develop. Teachers develop increased confidence to share their knowledge and reflect upon their teaching methods (Jita & Ndlalane 2009). Clusters thus improve exchange and sharing of expertise (Delport & Makaye 2008).

Furthermore effective clusters provide teachers with opportunities to enrich their Content[14] Knowledge (CK) and their Pedagogical Content Knowledge (PCK) (Jita & Mokhele 2014)

Especially disadvantaged and previously isolated communities and schools benefit from teacher clusters through support and newly formed relationships. Teacher clusters promote general collegiality and the improvement of social equality. Clusters enhance a school's general performance as it constructs strong teacher communities (Delport & Makaye 2008). Muijs (2008) holds that a significant benefit of concerted teacher clusters is that clusters permit schools to co-construct development around a school's specific and individual needs.

In teacher clusters, teachers acquire the skill to reflect on their teaching in an accepting environment. Furthermore, they learn to cope with the everyday realities of teaching in a constantly changing educational landscape. Clusters assist teachers to familiarise themselves with the meaning and application of collaboration and the benefits thereof. Problem solving becomes part of their educational vocabulary as they seek to adjust to any changing situation in the classroom.

Efficient clusters moreover direct teachers towards a more affianced approach to teacher leadership as they are given opportunities to present clusters (Jita & Mokhele 2014).

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[14] CK and PCK will be discussed in detail later in this chapter.

4.4.1.2 Disadvantages

Teacher clusters may also have potential disadvantages. Lack of expertise in the presentation of the lessons can be a disadvantage especially in a cluster in previously disadvantaged communities. Occasionally the selection of teachers for the presentation of lessons happens randomly and no screening based on particular expertise takes place. In this respect De Lima (2010) voices his concern about the effectiveness of teacher clusters. Without good leadership in the planning of cluster meetings and the presentation of lessons, clusters sometimes have the potential to fail.

4.4.1.3 Conclusion

The success of teacher clusters is dependent upon the conceptualisation of clusters as continuing, developmental and organic in addition to following an instructive approach by guiding teachers through the curriculum (Jita & Mohhele 2014). Respect, relationship and trust amongst members is a vital prerequisite (Mitchell & Jonker 2013). Delport and Makaya (2008) argue that if authorities do not manage and coordinate cluster activities properly, clusters can fail. According to these authors, clusters require formal co-ordination on both a local and national level. Full-time appointed employees who are responsible for enunciating policies as well as supervising cluster activities should ideally plan activities for them. Furthermore, they should monitor the implementation of clusters in general. In the opinion of a former subject advisor in Arts and Culture and Creative Arts of the DoE (23 February 2015) the cluster system in South Africa has failed. Subject advisors often abdicate their responsibilities of organising and conducting clusters to teachers who do not receive any benefits for this task. Consequently no teachers choose to perform this challenging undertaking (Delport & Makaya 2008).

Funding also plays an important role in the success of clusters as some teachers are in need of transport to attend them. Additionally, the government should provide funding to equip resource centres which can assist teachers in their teaching.

4.4.2 Workshops

In the post-1994 South African educational context, the motivation behind the introduction of continuing professional development workshops was to prepare and equip teachers to cope with continuous curriculum policy changes. This was done by upgrading their existing knowledge and skills (Maistry 2010, Lessing & De Witt 2007; Nkopodi 2006**).**

Workshops are a worldwide trend and used in all occupations to attend to needs of participants. In general, a workshop is a brief and intensive activity where interaction and exchange of information on a particular topic is emphasised (Free Dictionary, Online; Thesaurus; Self.growth.com). In South Africa educational workshops are offered as part of a continuous professional development process. The following facts from literature describe the 'ideal' workshop and I refer to it as an effective workshop. According to the literature, an effective workshop creates opportunities for teachers to have their specific needs met in a constantly changing educational milieu with regard to policies and curricula. Workshops specifically aim to provide participants with a rough plan or tools to address these challenges (Maistry 2010; Lessing & De Witt 2007; Nkopodi 2006). Moreover workshops should generate an environment where informal and spontaneous learning from one teacher to another is facilitated. Here, teachers engage in pre-planned activities and practise their newly acquired skills under the watchful eye of an instructor or trainer appointed by the Department of Education (Coe *et al* 2010).

Well-planned workshops aim to develop teachers professionally and personally in such a way that learners benefit from these advancements. On a professional level, workshops enhance teacher knowledge and skills through orientation, training and support (Coetzer 2001). It develops teacher competence in such a way that it fosters confidence, commitment and enjoyment in teaching (Nkopodi 2006). Carefully planned workshop activities assist teachers in applying their newly acquired knowledge in an appropriate, creative and confident way.

On a personal level, positive teacher attitudes contribute to the quality of learning and the teaching process. Well-planned workshops also have the potential to motivate teachers to teach creatively and with confidence (Maistry 2010). The ultimate objective

of educational workshops is thus to assist teachers to improve their own practice continuously. It also aspires to encourage them to take responsibility for identification of their own educational needs, and to enhance their teaching practice through reflection and training (De Witt 2007).

4.4.2.1 Advantages

Workshops present an ideal means through which to achieve the goals of Continuing Professional Teacher Development. These are to develop teachers professionally and personally, becoming change agents which results in a general improvement of education in the classroom (Coetzer 2001). Such objectives enable teachers to focus on a 'teaching approach'. In order to grow as a professional educator, it is vital to review teaching methods constantly, adjust the general perception of teaching and to adapt to new teaching approaches. During workshops a newly acquired teaching approach can develop and become sustainable as part of a continuous process of development. Workshops allow for interaction with other teachers. This interaction creates the possibility of flexibility in teaching and the sharing of knowledge and experience.

Reported successes of workshops particularly in South Africa included those offered to previously disadvantaged communities in different provinces in South Africa (Nkopodi 2006) by UNISA through INSET programs. Follow –up workshops offered in the Gauteng region to Foundation Phase, Intermediate and Senior phase (Lessing & De Witt 2007). Professionally teachers experienced an upgrading of existing knowledge and skills development, advancement in excellence and efficiency, enhanced critical thinking on and inspired teaching practices and a change in teachers' existing teaching habits (Lessing & De Witt 2007). Classroom management improved (Nkopodi 2006) and teachers reported a general awareness of whole school development (Lessing & De Witt 2007). On a personal level, advantages of workshops indicate improved self-confidence and motivation together with a sense of competence (Nkopodi 2006). In general, teachers felt that their work lives improved as a result of attending workshops. Moreover, they discovered a more positive attitude towards continuing professional development initiatives such as workshops.

In reflecting on the factors contributing to the above mentioned successes of workshops, some important aspects of them became clear to me. Successful workshops depend on inputs from professionals, following up on the sustainability of newly acquired learning by teachers, addressing both subject content knowledge and pedagogic component of presentations and lastly targeting previously disadvantage schools.

4.4.2.2 Disadvantages

Teachers claim that workshops are normally presented on inconvenient days. Since workshops are mostly offered during holidays, teachers argue that they need holidays to recuperate from the challenges and hard work during the school term. Duration of workshops also seems problematic for teachers (Nkopodi 2006). Sometimes presenters rush through content and omit valuable information. With time constraints, some aspects are not thoroughly cemented in teachers minds and understanding.

In reality, in South Africa however, there is little evidence that Continuing Professional Teacher Development workshops have achieved the above-mentioned goals. The general impression was that workshops were experienced as infrequent and ill coordinated. Focus was ultimately on terminology and not on clarifying aspects of the curriculum or equipping teachers with sound knowledge to teach effectively. Workshops were described as ‘‘brief, fragmented, incoherent and decontextualized from real classroom situations” (Villegas-Reimers 2003:60). In most cases, contact with teachers comprised once-off workshops with no follow-up support. During dialogues with teachers who attended workshops, it became evident that successful workshops were dependant on qualified teachers with the ability to clarify issues and aspects concerning the curriculum. In music in particular, workshops offered were perceived as “a waste of time” as teachers voiced their frustrations of inadequate teaching and learning of unfamiliar concepts in the curriculum. This intervention on teaching music to Grade R learners was the practitioners’ first experience in this field. This was a matter of great concern to me and a stimulus and motivation for conducting this study.

4.4.3 Cascade approach

The objective of the cascade approach was to improve the quality of basic education through in-service training of primary school teachers, parents and members of the community. A gap existed between the competencies of the existing teacher corps and those required for the realisation of the objectives of formerly OBE (Ono & Ferreira 2010). The Cascade approach of Continuing Professional Teacher Development was introduced by the DoE to assist teachers in bridging the deficiency between Outcomes-based Education (OBE) and Curriculum 2005 (C2005) in South Africa in the late 1990s. The Department of Education proposed the introduction of a 'Cascade' approach as the most time-efficient and cost-efficient means of implementing a national Continuing Professional Teacher Development strategy for the existing teacher corps (Hayes 2000).

The Cascade approach, also known as the generation or training-of-trainers approach, represents the further development or educating of first generation teachers on a particular topic or aspect of teaching (Villegas-Reimers 2003). The first step in this process involves intensive training of supervisors. These supervisors would then implement weekly workshops with smaller groups of teachers in their own schools. According to Griffen (1999), the selection of the first generation of trainees or experts is vital in this process as they set the bar for future trainees.

In South Africa the cascade approach involves the identification of District instructors by the Department of Education. These tutors are duly introduced to and equipped for the implementation of the new curriculum. Thereafter, they share and impart this knowledge to colleagues in their respective districts. Educational experts and specialists transmit this information to other teachers (Ono & Ferreira 2010). These groups of teachers then receive short instructional courses to equip them to become tutors or instructors themselves. Through formal courses, teachers share the knowledge and skills they acquire during the training courses with another group of teachers (Peacock 1993).

In effect therefore, the Cascade model of training comprises the 'cascading' of knowledge down from experts to a large community of school teachers (Dichaba & Mokhele 2012). The training happens in a relatively short period of time.

In general, the cascade approach thus comprises three major stages (More 2004). First, course material in the form of study guides for teachers are developed. The objective here is to provide teachers with systematic outlines of the training process. At that point, the preparation of facilitators takes place at different levels. The last step in this process includes the follow-up training with the ultimate aim to bridge and complement the inadequate pre-service training of teachers.

4.4.3.1 Advantages

First, the Cascade approach develops teachers in stages. Careful monitoring takes place so that information is conveyed to as many teachers as swiftly as possible. In this manner, progressively more teachers receive tutoring and information can be dispersed quickly to larger numbers of teachers. Second, the cascade approach is cost effective with limited financial implications as instructors now tutor new teachers (Ono & Ferreira 2010). Third, the collective expertise of staff members utilised, nurture confidence and self-esteem in teachers (Elder 1996).

When higher authorities such as the Department of Education regard the cascade approach with recognition and support, this approach can assist principals and teachers to take ownership of their own individual professional development within their school and other nearby schools.

4.4.3.2 Disadvantages

The Cascade approach displayed several disadvantages and has been extensively criticised as an inadequate model in delivering effective training (HSRC 2000). The cascade approach has definite shortcomings. It failed to achieve any of the goals of diffusion and capacity building in teachers (Burns 2014). Goals were to increase the number of teachers trained, to sustain ability in terms of growing human and social capital cost-effectively; equity which guaranteed learning for all across the system; quality in terms of analysing outcomes and improving inputs.

Burns (2014) and Robinson (2002) report that in South Africa specifically, one of the major disadvantages of the cascade approach seems to be no follow-up support

structures for teachers who have to deal with a continuing implementation of new educational reform. A serious challenge facing South African education today is the lack of successful transfer of new curriculum reforms into classroom practice (Rogan & Grayson 2003). Formal learning for teachers ends with a workshop and the assumption is made that adequate learning took place to ensure successful teaching in the classroom (Burns 2014). Important emotions teachers experience in applying new knowledge in classrooms such as cognitive discord, logistical encumbrances and a general feeling of stress are not addressed. (Burns 2014). Consequently this behaviour results in high attrition as teachers fail to implement acquired knowledge; extended intervals between CPTD initiatives and the actual implementation thereof and inadequate and sub-standard transmission of knowledge to teachers and learners (Mpho & Matseliso 2012; Ono & Ferreira 2010).

Another weakness of the cascade approach is the watering down of information being shared repeatedly (Ono & Ferreira 2010). Misinterpretation of some information may also play a role in the process of transfer. In South Africa, teachers reported the failure of this endeavour, as district instructors were unfamiliar with the aims and implementation of the curriculum which was the focus of such interventions (Ono & Ferreira 2010; Chisholm 2000).

Another weakness of the cascade approach lies in the fact that through this process of sharing knowledge, teachers are passive receivers of knowledge and do not make contributions in terms of their own perceptions and knowledge. Teachers are also not included in decisions about content of learning during these interventions. Knowledge received is thus communicated to the next ‘receiver’ in the same fashion that knowledge was transferred to them. In my opinion, this limits creativity and initiative (Burns 2014). It is thus safe to assume that teachers’ needs are standardised in such endeavours.

An additional shortcoming of the Cascade model is the reliance on ‘training’, a behaviourist view of human learning. Such a view comprises workshops of a short duration, focussing on skills development and knowledge acquisition (Dichaba & Mokhlele 2012). The problem however is that these workshops adapt the notion of ‘one-size-fits-all’ and are unsuccessful in assisting teachers to apply, adapt and refine the newly acquired knowledge.

From the above it is clear that the Cascade model in South Africa has failed significantly to improve the performance of teachers. However, the Cascade model can succeed provided that experts develop strategies which contain reflection, collaboration and context sensitive information.

Through examination of the above professional development initiatives in South Africa, it became clear that there are similarities and differences in these approaches. Whereas teacher clusters and workshops promote collaborative knowledge sharing and reflection on teaching practices, the cascade approach focusses on knowledge sharing from the top down to the bottom. The difference between teacher clusters, workshops and the cascade approach is found in the practical implementation thereof. In teacher clusters, teachers work collectively in achieving a goal. Workshops imply conveying knowledge from an authoritative person and at that point teachers become active participators as they experiment with the newly acquired learning. The cascade approach does not allow for participation and experimentation of new knowledge, but merely transmits knowledge to as many teachers as possible. All three approaches however aim to develop and improve teachers' personal attributes such as confidence, commitment, self-esteem and a general positive attitude. Observation likewise plays an integral part of teacher clusters, workshops and the cascade approach. The ultimate resemblance of these three teacher development initiatives is the improvement of teachers on a professional and personal level.

4.5 Conclusion

Taking cognisance of CPTD and the programs implemented in South Africa enables me as a researcher to reflect critically on my own stance towards CPTD. Moreover it assisted me in defining my own approach and evaluate it as such.

My approach was constructivist in nature where reflection on existing teaching practices for teachers enabled them to acquire new knowledge through collaboration with peers and with me as researcher. The constructivist approach likewise permitted participants in this study to become active participants in their own change process and to take ownership of their learning; consequently demonstrating a sense of agency.

The approach to this study was intimate, holistic and intensive. The small number of participants supported the idea of aiming for quality rather than quantity in the engagement. It also created opportunities for intense and objective observation of classroom practice which evidently lead to a personal and professional change in participants.

Workshops formed an essential part of my engagement with participants and addressed both content of the curriculum and methodology. In conducting workshops I followed a spiral approach which concurs with the typical Action Research cycle of planning, action, reflection, new planning, new action and new reflection. In the planning section new concepts, in the case of this study music concepts, were clarified. These concepts were then applied and practiced in the classroom. I observed these lessons and participants reflected collaboratively on their efforts. Follow-up workshops aimed to improve previous practice and elucidate unclear issues. Three Action Research Cycles were followed in this manner.

In the next section I will interrogate the notion of teacher competence and how it relates to professional development.

4.6 The competent teacher as change agent

Competency is a vital prerequisite for effective teaching. Professional and competent teachers are core change agents during times of educational transformation (Fullen 2011; Carl 2009; Enslin & Pendelbury 2008; Morrow 2007; Villegas-Reimers 2003; Ball & Cohen 1999; Cochran-Smith & Lytle 1999; Hargreaves & Miell 1998).

Competent teachers need to facilitate change at various levels and ultimately in the classroom. They require particular professional and personal attributes conducive to the enhancement of the change process. Competent teachers need to assume a transformative role by being reflexive, evaluating the change process regularly and successfully. The ability to devise and apply solutions to problems and to communicate ideas clearly and unambiguously is a vital feature of competence. Moreover, competent teachers require flexibility and patience, understanding that the change process evolves over time. Ultimately, Fullen (2011) along with Carl (2009) maintain

that transformative teachers, in addition to having specific knowledge and skills, also have a clear understanding of the envisaged change.

In the next section I will interrogate the notion of teacher competence and how it links with professional development.

4.6.1 Teacher competence

The quality of teaching and learning in the classroom and in the context of this study, particularly the grade R classroom, depends largely on the competence of the teacher as core agent. The notion of a 'competent', 'proficient', 'effective' or 'good' teacher[15] is however complex. A survey of national and international literature confirms ambiguous views. In this regard, Fraser, Killen and Nieman (2005) note that, locally as well as internationally, governments, teaching councils and professional bodies are continuously refining the concept. *The Report of a Peer Learning Activity* (2011) in Ireland also highlight its fluidity and comprehensiveness, concluding that 'teacher competence' cannot be understood in an unbiased or universal manner (Biesta 2011b). It is culturally and historically bound and consequently always subject to transformation and varied opinions. A similar study conducted in England reveals at least three conceptualisations of teacher competence, namely, the good teacher as a 'competent craftsperson', 'reflective practitioner' and 'charismatic teacher'. In Australia, conceptualisations of teacher competence progressed from 'servant' and 'scholar-teacher' to 'competent teacher', focussing on accumulation of competencies accredited to good teachers (Connell 2009). Accordingly, Welch and Gultig (2002) argue that the notion of 'teacher competence' reveals critical dissimilarities amongst educationists, fluctuating between a holistic amalgamation of theory and practice on the one hand and a strong focus on technical skill on the other. In this regard Biesta (2011a: 2) identifies two divergent understandings of teacher competence, namely, the behaviouristic approach and the integrative approach. Whereas the behaviouristic approach emphasises ''doing and performing, achieving, observing, measuring and

[15] In this study, the terms good teacher, proficient teacher, effective teacher, accomplished teacher and competent teacher will be used interchangeably, although the notion of 'competence' will be preferred.

control', the integrative approach promotes teacher knowledge, skill, values and agency as key elements of teacher competence.

In South Africa, teacher competence is integral to successful educational reform, redressing unequal apartheid education. Deliberations at policy-making level since 1994 culminated in The Norms and Standards for Educators (NSE), promulgated in 2000 by the national Department of Education (Welch & Gultig 2002). The aim of NSE was to describe the kind of competent teacher envisaged and required for diverse South African schools. NSE thus proposed the notion of holistic teacher competence, emphasising in particular a competent South African teacher's ability to teach in different contexts. As such, NSE described a 'good' South African teacher in terms of fulfilling seven distinct yet integrated roles proficiently. A competent South African teacher, according to NSE (2000), acts as a learning mediator, interpreter and designer of learning programmes, leader, administrator and manager, scholar, researcher and lifelong learner, assessor, and learning area specialist. In addition, a competent South African teacher fulfils a community, citizenship and pastoral role. In essence, NSE highlighted three inter-related categories, namely practical, foundational and reflexive competences. Practical competence refers to a teacher's ability to define problems in the classroom, consider possible and workable solutions and execute chosen action. Practical competence reflects a teacher's understanding of knowledge and underpins actions. Practical competence is grounded in foundational competence.

The third category of competence mentioned by NSE is reflexive competence, which indicates the teacher's awareness of the significance of reflecting on practice. Reflexive competence also demonstrates the teacher's ability to integrate or connect his or her own performances and decision-making with the understanding of context. A reflexive teacher is able to adapt to change and unforeseen circumstances in a justified manner (DoE 2000:10). Practical as well as foundational competences are integrated through reflexive competence.

Teacher competence, as conceptualised by South African policy makers in the NSE has however been contested by seminal scholars. Wally Morrow (2007:69) renowned South Africa educationist, for example argues that the NSE fails to differentiate between the 'formal' and 'material' elements of teaching (Morrow 2007: 98). According

to Morrow, NSE merely provides a list of possible material elements of teaching with regard to the seven roles of a competent teacher, whilst presenting it as a “formal definition of teaching”. Morrow states that defining teaching in such a way is also not context-specific. Morrow (2007) thus contests the NSE’s conceptualisation of teacher competence asserting that it does not take into account everyday realities and institutional contexts in which teachers work. A teacher’s role in a dysfunctional school will be significantly different to the role of a teacher in a highly functional school environment. Fraser *et al* (2005) also contest NSE, arguing that it does not distinguish adequately between the expected competences of experienced teachers and inexperienced teachers.

In my opinion the seven roles described by the NSE are over ambitious and far removed from reality. Teachers today are heavily burdened with administration of continuous assessments whilst coping with overcrowded classrooms. Adding to this undesirable situation are the incessant changes in curriculum and inadequate support systems to assist teachers in improving their existing learning and investing in becoming a life-long learner.

From the above it is clear that South Africa is in dire need of competent teachers and consequently in need of effective CPTD initiatives to enhance the quality of teaching and learning in schools. Competent teachers can successfully act as change–agents in educational transformation. It is however evident that competence is a contentious matter. The Literature word-wide reveals diverse and complex meanings of this word. In South Africa, the *Norms and Standards for Educators* (DoE 2000) published a document on the characteristics of competent teachers. However, the NSE’s views on teacher competence stirred debate by several seminal South African scholars and educationists. For the purpose of this study, it is important to present an in-depth enquiry into the diverse meaning and criteria of competence.

4.6.2 Characteristics of a competent teacher

Despite general and simplistic tendencies to equate 'competence' with 'good practice', teacher competence undoubtedly implies much more. In this regard, Deacon (2008: 41) sees teacher competence as,

> … a complex combination of knowledge, skills, understanding, values, attitudes and desire which leads to effective, embodied human action in the world, in a particular domain… Competence implies a sense of agency, action and value.

Deacon's view (2008) confirms the holistic and multifaceted nature of the concept of teacher competence. Although it logically relates to good teaching practice, it also encapsulates the values, attitudes, understanding, agency and action in which such good practice is framed. In this regard, Morrow (2007) proposes four fundamental categories of teacher competence:

- A competent teacher understands the notion of teaching and comprehends the principles of the professional practice of systematic learning.
- A competent teacher exhibits a clear conceptual understanding of subject content matter and has the ability to present content to learners in an accessible way.
- A competent teacher is knowledgeable of social, organisational and institutional contexts. This teacher understands that basic factors can influence the teaching practice negatively or positively.
- A competent teacher is able to organise systematic learning, applies professional judgement with regard to what learners should learn, and finds ways to enable learners to succeed.

Besides Morrow's view of what constitutes a competent teacher, many educationists listed what they perceive as important characteristics of a competent teacher's educational make-up. In the next section, I will refer to the views of seminal scholars on teacher competence. I will also mention the characteristics of a competent teacher as specified by these authors. According to various authors a competent teacher is in possession of the following characteristics, namely, an understanding of teaching practice with regard to all-encompassing issues like context, content and learners.

Teacher attitude and belief, personality, identity, integrity, flexibility, self-knowledge and resilience perform a pivotal role in being competent.

Both Morrow (2007) and Shulman and Shulman (2011) allege that competent teachers exhibit a deep and thorough understanding of practice, content, contexts and learners. With regard to learners, a competent teacher is well informed on the intellectual, social, cultural, and personal development of learners. They have a profound understanding of how learners learn and view learning as a process. This understanding of practice is rooted in a solid knowledge base, encompassing disciplinary and interdisciplinary knowledge, knowledge of the curriculum, and knowledge about how to manage and organise a classroom proactively and reactively. The content of the knowledge base for a competent teacher will be discussed in detail later in this chapter.

Fairbanks, Duffy, Faircloth, Levin, Rohr and Stein (2010) and Palmer (2007) emphasise the critical importance of teacher attitude and belief when contemplating teacher competence. They argue that a competent teacher embodies a particular disposition and commitment towards change and improvement of the world by striving to be proficient in many aspects. Teacher attitude and belief influence perceptions about situations, affect general conduct in the classroom and ultimately, shape perception of personal growth. A positive and friendly attitude moreover aids the teacher to challenge learners without being aggressive. It encourages learners without being condescending. Enthusiasm and a positive energy in teachers nurture learners' attitudes, attentiveness and involvement in class activities. As such, enthusiasm is an indispensable trait of a competent teacher (Palmer 2007).

Hamachek (1999) expresses the opinion that personality is a significant factor in the teaching profession. Personality is the culmination of an individual's personal characteristics. Every person has a unique personality that contributes to the emotional quality of relationships. Teacher competence should furthermore be regarded holistically, constituting an amalgam of personal qualities, attitudes, knowledge and skill. In this regard, Liakopoulou (2011) and Hamachek (1999) highlight personal features associated with teacher competence, namely identity, integrity and other personality traits, such as patience, humour, creativity, enthusiasm and flexibility.

A competent teacher knows who she is and has a well-informed teacher identity. Identity is defined as a "moving intersection of the inner and outer forces" that makes

a person who she is (Palmer 2007:3), in other words all the influences that shapes her as a human being. Palmer (2007:4) references three important aspects of an individual's so-called “inner-landscape”, namely intellect, emotion and spirit. Palmer (2007) asserts that intellect signifies a teacher's attitude towards teaching and learning and as such, it is impossible to teach effectively and competently if one fails to acknowledge the importance of intellect, emotion and spirit in the teaching profession. A teacher's emotional landscape enables her to comprehend learners' experiences and feelings when taught. Hargreaves (1998:835) agrees on the significance of emotions and contends that emotions are at the heart of teaching:

Good teaching is charged with positive emotions. It is not just a matter of knowing one's subject, being efficient, having the correct competences or learning all the right techniques. Good teachers are not just well oiled machines. They are emotional, passionate human beings who connect with their students and fill their work and their classes with pleasure, creativity, challenge and joy.

Integrity refers to the quality of being honest and having strong moral principles (*Oxford Dictionary*). Ultimately, integrity is about authenticity (Palmer 2007).

Flexibility is a vital prerequisite for a competent teacher. Flexible pro-active teachers reflect on teaching practices, amend and improve their teaching strategies continually. Pro-active teachers thus display flexibility and the ability to set reasonable academic goals for their learners (Hamachek 1999).

Teacher self-knowledge is particularly critical and an essential component of teacher competence (Liakopoulou 2011; Palmer 2007). Self-knowledge encompasses a teacher's awareness of her own psychology. It entails the understanding of and reflecting upon her particular abilities and limitations (Hamachek 1999). Self-knowledge thus constitutes views related to reflection and learning through teaching experience. It enables critical and careful reflection on action and teaching (Hamachek 1999). Singh (2011), Morrow (2007) and Shulman (1986) agree that teacher competence develops through recurrent, reflective practice. Especially during times of transformation, reflection on old learning and acquisition of new learning will enable teachers to deal with the required educational changes.

Resilience is a required condition for, and another essential component of teacher competence. Resilience is not an innate quality but multi-dimensional and a product of personal and professional dispositions and beliefs. It is furthermore a socially constructed concept (Gu & Day 2007). According to Benard (1995:1), people are born with a biological basis for resilient capacity. Through this ability we are able to develop social competence, problem-solving skills, a critical consciousness, autonomy and a sense of purpose'. Resilience is also a psychological construct, which is developmental and vigorous. Frederickson (2004) concurs that a range of positive emotions such as joy, interest, contentment and love, stimulate the discovery of innovative actions and social bonds. These actions and social bonds construct an individual's personal attributes, which includes physical, social and psychological assets. Teachers draw on these qualities in the course of perplexing and changing circumstances to adapt quickly and efficiently (Frederickson 2004; Luthar 1996). This is particularly important in the constantly changing educational environment in South Africa.

Resilience is closely related to a sense of vocation or calling, self-efficacy and the motivation to teach (Gu & Day 2007). Self-efficacy is a subsequent component of resilience (Gu & Day 2007). When a teacher's resilient qualities develop, self-efficacy results. A sturdier sense of self-efficacy results in a stronger sense of resilience. This is a vigorous and developmental process and a key feature of resilience.

Resilience can be enriched by the settings of the work place, people we engage with as well as our own strengths and principles. Caring and attentive educational environments, positive learning settings, a supportive social community and affirmative expectations are the breeding ground for acquiring resilient qualities (Benard 1995).

Shulman and Shulman (2011) seem inclined towards the term 'accomplished' teacher when referring to a teacher capable of managing the diverse and complex dimensions of the teaching practice. Accomplished teachers, in other words competent teachers, in their view, are willing to teach, teach effectively and are vision-driven and motivated. Accomplished teachers furthermore learn from their own experience through continuous reflection on their teaching practice. Reflective teachers are able to evaluate situations and act accordingly. They amend practice if needed. Accomplished

teachers do not operate in isolation but understand their individual roles in relation to other teachers. Accomplished teachers therefore join communities of practice. Subsequent interaction through communities of practice enables collective reflection on teaching, collective vision and a shared knowledge base. As such, teachers regard the classroom as a micro community, the department or school as a mini community, the local community as mini communities and the teaching profession as a macro community. Altogether, teachers learn collectively from one another.

4.6.3 The knowledge base of a competent South Africa teacher

In order to facilitate meaningful learning competent teachers need a solid knowledge base.

In South Africa, requisite teacher knowledges underpinning competent South African teachers' practice are explicated and defined in The *Minimum Requirements for Teacher Education Qualifications in South Africa* (MRTEQ), set out in the Government Gazette 34467 (DHET 2011). This policy document replaced the Norms and Standards for Educators. Whereas the NSE focussed on the seven roles of a competent teacher, namely a learning mediator, interpreter and designer of learning programmes, leader, administrator and manager, scholar, researcher and life-long learner, MRTEQ recognises the importance of both integrated knowledge and applied knowledge. Teacher proficiency is interpreted as the acquisition, integration and application of different types of knowledge (DHET 2011:11). MRTEQ thus consider the following as the basic competences of a South African teacher:

- Sound subject and curriculum knowledge
- Knowledge of learners
- General pedagogical knowledge which enables them to manage classrooms effectively
- A highly developed skill of communication, Literacy, Numeracy and Information Technology skills

- Positive work ethic and appropriate values
- The ability to reflect on teaching practice, improve and adapt to new circumstances in the educational environment. Another very important basic competency of a South African teacher according to MRTEQ, is the teacher's understanding of diversity in the South African context, and the skill to identify problems related to diversity.

The types of learning required for competent and effective teaching are subsequently distinguished as disciplinary, pedagogical, practical, fundamental and situational learning.

- Disciplinary learning refers to the acquisition of subject matter knowledge, both in the field of education itself, as well as in the fields of specific and specialised subject matter relevant to academic disciplines underpinning teaching subjects or specialisations. Good disciplinary learning provides the teacher with a solid disciplinary knowledge base.
- Pedagogical learning implies the acquisition, integration and application of general pedagogical knowledge, as well as knowledge of learners, curriculum and assessment. It also encompasses specialised pedagogical content knowledge, such as knowledge of concept development, different teaching methods, strategies to ensure disciplined classroom behaviour, and evaluation of learners' progress. Deep pedagogical learning provides the teacher with a thorough foundation, which will ultimately lead to proficiency in teaching.
- Practical learning comprises learning in and from practice. This kind of learning develops teachers' ability to be reflexive and adapt to change and unforeseen circumstances effectively.
- Fundamental learning in a South African context implies learning to converse competently in a second official language. This competence empowers teachers to connect with learners from diverse cultures.
- Situational learning sensitises pre-service and in-service teachers to the varied learning situations, contexts and environments of education. Such environments include classrooms, schools and districts. Competent South

African teachers have a clear understanding of policies, and political and organisational contexts.

The learnings described above enhance teacher proficiency in that it equips the teacher with a range of knowledges critical to good teaching in South African schools (DHET 2011). In this regard, Grossmann and Rickert (1988) however emphasise the critical ability of a competent teacher to integrate various knowledges. In essence, a competent teacher needs to apply an amalgam of content knowledge, general pedagogical knowledge, pedagogical content knowledge, curriculum knowledge, contextual knowledge and self-knowledge.

- Content knowledge (CK) is core to teacher competence. It refers to understanding of content and can be regarded as a distinct kind of 'technical knowledge' (Shulman 2004; Grossman & Richert 1988). Content knowledge however does not merely involve knowledge of the subject taught. It also implies knowledge of the manner in which subject content matter should best be organised during teaching. Content knowledge is acquired through disciplinary learning.

- General pedagogical knowledge (GPK) is acquired through pedagogical learning and constitutes a specific type of knowledge required for proficient teaching. GPK often referred to as 'teaching methods' refers to knowledge of the skills needed to organise learning in the classroom. It involves knowledge of learning, learner motivation and pedagogical theories. General pedagogical knowledge not only guides didactic decisions, but is also fundamental to the teacher's ability to plan a lesson successfully (Kònig, Blòmeke, Paine, Schmidt & Hsieh 2011; Liakopulou 2011; Carlsen 1999; Grossmann & Rickert 1988). McDonald (1992) therefore refers to general pedagogical knowledge as the 'wild triangle', linking the learner, teacher and subject matter. In the South African context, general pedagogical knowledge is implicit in 'pedagogical learning', as put forward in the MRTEQ (Kònig *et al* 2011).

- Whereas, until recently, knowledge of content was seen as the vital pre-requisite for pedagogic achievement, educationists nowadays agree that content knowledge alone is insufficient to ensure successful teaching and learning (Ball, Thames & Phelps 2008; Shulman 2004). A teacher's

pedagogical content knowledge (PCK) is critical to ensuring effective teaching and learning. PCK refers to the integration of content knowledge (CK) and general pedagogical knowledge (GPK), thus facilitating the application of particular content knowledge in the practice of teaching (Ball, Thames & Phelps 2008; Niess 2005; Schulman 1986). Pedagogical content knowledge subsequently transforms mere 'subject matter knowledge' into 'subject matter knowledge for teaching', from which a particular kind of content knowledge evolves. This knowledge includes all the elements needed to facilitate comprehensive understanding. Content and pedagogy are merged to enable understanding of how different learning opportunities should be planned, represented and modified to suit the varied needs and abilities of learners (Shulman 2004).

In this regard, Grossmann (1990) identifies four distinct components of pedagogical content knowledge. These are knowledge and beliefs regarding the teaching of subject matter, knowledge of learners' understanding, conceptions and misconceptions of topics of discussion, curricular knowledge, and knowledge of instructional approaches and representations. Grossmann's (1990) notion of pedagogical content knowledge thus foregrounds sound knowledge of the subject, the curriculum, the learners and their learning, as well as knowledge on how to teach. Pedagogical content knowledge is attained through pedagogical learning.

- Competent teachers also have solid curriculum knowledge. This includes knowledge of the school curriculum, textbooks, and educational policies (Liakopoulou 2011; Shulman 2006). Liakopoulou (2011) however warns that, although the curriculum remains the tool shaping the didactic decisions of teachers, critical application of curriculum knowledge is also required. Teachers constantly need to make informed judgements when interpreting and implementing the curriculum, ascertaining the need to adapt the curriculum within particular contexts in order to meet specific learner and societal needs. Through pedagogical learning teachers acquire curriculum knowledge.

- Teachers thus also need to have contextual knowledge, in other words, knowledge of the social, organisational, environmental and institutional contexts in which they operate. It is imperative for good teachers to grasp

structural factors that contribute to either permitting or preventing the potential implementations of the teaching practice (Morrow 2007). Contextual knowledge empowers teachers to assess situations and act accordingly. Hence, teachers with good contextual knowledge are able to adjust to diverse situations in the classroom. This competence is vital in a challenging profession such as teaching (Fairbanks *et al* 2010; Banks 2007). Situational learning, as required by the MRTEQ, empowers teachers to have proper contextual knowledge.

From the above, it is clear that teacher competence is rooted in an amalgam of diverse knowledge bases, dispositions, abilities and orientations. Shulman and Shulman (2011) thus conclude that teacher learning towards competence and agency encompasses much more than mere acquisition of particular knowledges and skills. The development of these knowledges, related skills and dispositions, happen over time through adequate and sustainable inputs and nurturing in the form of CPTD as discussed earlier in this chapter.

This study focusses on the competence of Grade R teachers in teaching music to their Grade R learners. Grade R learners are in the early childhood development (ECD) phase of their lives. The literature confirmed that ECD has been given priority by government since 1983. (DoE 2001a, 1995). In the next section I will provide a short history of the development of ECD in South Africa since 1983. This is done to confirm the importance of investing in the early childhood years of children with regard to formal schooling.

4.7 Early Childhood Development (ECD) in South Africa

4.7.1 Early history of Early Childhood Development (ECD) in South Africa

Concepts associated with ECD today evolved over a period of time, and, for the purposes of this research, the history of ECD peculiar to the South African context, as

set out inter alia in the first chapter of the Nation-Wide Audit on ECD Provisioning (DoE 2001a), is important to note.

Early Childhood Development (ECD) is defined as an “umbrella term which applies to the process by which children from birth to nine years grow and thrive physically, emotionally, mentally, socially, spiritually and morally” (DoE 1995; DoE 2001a). The history of the majority of children in South Africa is one of deprivation in which their development has been influenced negatively by diverse social disparities and insufficiencies (Nel 2007).

According to Nel (2007,) the existence of Early Childhood Development (ECD) programmes in South Africa can be traced back as far as the beginning of the 20th century, at which time high infant mortality rates in South Africa spurred various parent and community initiatives. The main aim of ECD initiatives at that time was to answer to a growing need for the provision of care and education for young children outside the home. In the wake of these initiatives and this growing need, the South African Council for Child and Family Welfare was established in 1908 (Nel 2007). In 1939 an organisation entitled the South African Association for Early Childhood Education (SAAECE), primarily an association of white nursery school teachers, was responsible for setting standards for ECD services in South Africa.

By 1940 a clear distinction between day care centres and nursery schools had developed. Day care centres or crèches were perceived as places of custodial care sustained by the Department of Social Welfare, while the Committee of Heads of Education Departments recommended that nursery schools should provide a more educational function and that they should form part of the national system of education and be administered by provincial education departments. Welfare subsidies were available to both types of centres, although black nursery schools were excluded.

But subsidies, in as far as they were available to centres for white children, failed to keep up with rising running costs, so that such schools became increasingly dependent on income generated from fees paid by parents. The majority of white parents could afford the fees of these schools, but for black parents it was difficult to meet these financial demands. Black working parents were thus forced to put their children into custodial care. The result was that while the provision at establishments for whites continued to improve, and while such schools benefited in most cases from

provision by trained white teachers, a sharp contrast between the provision for white and black children was evident, with an increasing state of neglect in the custodial care of black children.

Racial discrepancies were also evident in the training of pre-school teachers, mostly provided at that time by NGO's. The state did not provide pre-school training facilities but a subsidy was given for training done by others. Grants initially provided in this regard for race groups other than whites were short-lived, however. With the decline in government support for ECD during 1940 – 1969, all available funding was channelled towards support of white children.

With the implementation of the National Education Policy Act of 1967, white education departments took charge of nursery education, resulting in a further growth of provisioning for white children in the 1970s. Salaries of qualified white teachers were also paid by the DoE. Unfortunately black children did not experience these services. Limits put on parental income placed restrictions on welfare subsidies for black children. In 1958 training courses for black teachers were restricted, but those for white teachers continued.

By the end of 1990 lower level teacher training courses that had been set up by the provincial education departments, were phased out. This emphasised the state's unwillingness to invest in pre-school services between 1980 and 1990, at which time the NGO sector stepped into the breach to take over the bulk of responsibility for the training of ECD educators and provisioning for the ECD sector. This occurred notwithstanding the fact that, as far back as 1983, the De Lange Commission had emphasised the importance of ECD (DoE 2001a) especially for children from disadvantaged communities. The Commission recommended a bridging course for children before entering their formal schooling year, a recommendation that was in fact accepted by the state in the White Paper on the Provision of Education in 1983, but due to inadequate resources, was never implemented. In 1988, the White Education Affairs Act (DoE 2001a) provided for the establishment and maintenance of public pre-primary schools, the registration of private pre-schools and the provision of subsidies.

NGO's continued to raise their voices for the rights of children during the tense political climate of the 1980's. They were especially interested in finding alternative ways for

ECD provisioning and for the training of its educators. As a result a National Interim Working Committee was launched in 1990 to represent ECD nationally. In 1992, a study conducted by the World Bank and the South African Centre for Education Policy Development found that thirty percent of white children between ages one and six attended early childhood facilities whilst only six percent of black children had such access (Nel 2007).

The above brief history outlines the fundamental inequities in the developmental environment of the majority of South African children prior to the formation of a non-racial democracy in 1994. Post-1994 ECD discourse is characterised on the one hand by a strong drive to overcome the legacy of apartheid and to address the lack of a nurturing, educative and supportive environment for formerly disadvantaged children (Chisholm 2004). On the other hand it is also characterised by a general tendency towards a more holistic approach in ECD, an integrated approach concerned with the development of the 'whole child', one which is advocated worldwide and is also supported and promoted by UNICEF. An integrated holistic approach values the contribution and role that each person, sector and service provider plays in ensuring the well-being of children. Farisani (1997) recommends that ECD be seen as an integral part of family and community development, and voices concern that families in disadvantaged areas struggle to meet the basic needs of children, so that some form of outside assistance is crucial.

Post-1994 ECD discourse in South Africa is further complicated by the fact that it remains the concern of multiple public sectors, including that of Education, Social Development and Health, so that final responsibility for a coherent implementation plan remains somewhat problematical. Notwithstanding this, it is notable that all of these voices are united in calling for a holistic model to cater for the physical, developmental, emotional and cognitive needs of young children across South Africa. Thus stakeholders are agreed on the value of ECD and the role it can play in addressing past injustices. Toward this end, a number of government policies have been developed since 1994 to uplift educational conditions in South Africa, many of which have direct bearing on ECD. These are the *White Paper on Education and Training* (1995*), Interim Policy on Early Childhood Development* (1996), *National ECD Pilot Project* (1996), *Nation–wide Audit on ECD Provisioning in South Africa* (2001*), Education White Paper 5 on Early Childhood Development* (2001), *The Revised*

National Curriculum Statement (RNCS) for Grades R - 9 (2001) and the *New Curriculum and Assessment Policy Statement (*CAPS 2011*).*

4.7.2 Policies governing ECD in South African education today

4.7.2.1 White *Paper on Education and Training* (*1995)*

The White Paper on Education and Training (DoE 1995) acknowledged ECD as a main concern needing urgent consideration. This policy document confirmed the DoE's commitment to the education of six- to nine-year-old children.

4.7.2.2 Interim *Policy on Early Childhood Development (1996)*

In 1996, the DoE launched the Interim Early Childhood Development Policy (DoE 1996). This policy provided a broad vision for ECD in South Africa. Key considerations were correcting past imbalances in education, developing multi-focused strategies to guarantee the reaching of a greater number of children, as well as providing equal opportunities and access to ECD services for all children. Affordable ECD programmes, and the need for active funding partnerships between government, private donors and local committees, also formed part of the vision provided by this policy. Most importantly, the policy provided for the national implementation of a formal Reception Year of education in South Africa.

The following guiding principles pertaining to learners underpin the interim policy in the proposed curriculum framework for ECD (DoE 1996). All children are equal and deserve to reach their full potential; all children are entitled to well-planned and well-organised learning opportunities, and all children should be accepted unreservedly. Another vitally important principle that was stipulated in this interim policy was the fact that children should be equipped for membership in a multi-cultural, non-racial and multi-lingual society. Special needs children should also be accommodated.

The principles outlined in this policy include guidelines for teacher training through in-service training programmes in such a manner that teachers are able to reach their

full potential. These programmes should build confidence and motivation, assist life-long learning, cater for training in research and problem-solving skills, develop personal, social and linguistic skills, and provide training sensitive to a multi-cultural teaching environment. Training should also equip teachers to be able to develop classroom programmes that meet children's needs, and to develop appropriate strategies to observe and assess the development and growth of the children they are responsible for. Teachers should thus be so enabled as to implement and promote high-quality standards in ECD provision, and empowered to create relationships with the community by promoting parent and community involvement in ECD.

Principles pertaining to the ECD programmes themselves stipulate the following: programmes should be based on a developmental framework for all children between birth and nine years of age and the focus should be on the child's needs. These programmes should offer realistic challenges to enable children to reach their full potential and should be accountable to the child, parents, community, colleagues and government departments (DoE 1996).

ECD programmes should aim for holistic development, including physical, emotional, social, intellectual, spiritual, creative and moral development. These programmes should be shaped in such a way as to cater for the development of life skills such as critical thinking and problem solving, and should provide for experiences and activities that create enjoyment and a love for learning through play and educational games. ECD programmes should not be limited by stereotyped opinions about class, cultural background, gender or special needs, and learning should be integrated rather than fragmented into subject areas.

The proposed policy presented a significant investment in ECD in South Africa. Unfortunately, it appeared that the political and economic climate in South Africa at that time was as yet unprepared to receive or implement such a policy (Porteus 2004). At the same time two further initiatives were begun by the DoE, namely, the National Pilot Project for ECD and the Nation-wide Audit on ECD Provisioning. These two initiatives are briefly discussed below.

4.7.2.3 *National Early Childhood Development Pilot Project (1996)*

The purpose of the National ECD Pilot Project of 1996 was to allow the state to collect data and experiences in ECD that could enlighten the review of policy, capacity building, coordination, collaboration and financing of community-based ECD centres (DoE 2001b, 8). A conditional grant was afforded for the phasing in of a pilot Reception Year (Grade R) over a three-year period. The two main objectives of this policy were to make and test innovations in the ECD field related to the accreditation of teachers, policy and subsidy systems, as well as to determine the most efficient resources for delivering Reception Year education.

The findings of the pilot project showed that the overall quality of Grade R teaching was substandard and needed improvement. All the sites that took part in the study were historically disadvantaged and generally impoverished. It was expected that the participating educational institutions would be able to provide their learners with skills they were unable to obtain at home, enabling them to ease poverty. Especially in the area of early literacy and numeracy, assessment results were low. This highlighted the lack of quality education in Grade R. It was found that teachers had not spent enough time on literacy and numeracy tasks, and that the teachers themselves had not sufficiently mastered skills in order to effectively pass them on to their learners (DoE 2001b).

Subsequently, the following recommendations were proposed to improve the quality of Grade R teaching in South African schools (DoE 2001b). Training of teachers in key methodological attitudes, knowledge and skills was required, as was quality control by means of regular and systematic monitoring of teachers through observation and feedback by officials, the professionalising of ECD teachers through registrations with SACE, and the provision of educational apparatus and books.

4.7.2.4 *Nation–wide Audit on ECD Provisioning in South Africa (2001)*

The Nation-wide Audit on ECD Provisioning (DoE 2001a) was used as a vehicle through which the transformation process in early childhood development could be advanced. The aim of this audit was to present precise information on the nature and level of ECD provisioning, services and resources across the country. According to

the auditors, over one million of six million children between the ages one and six were enrolled at that time in some type of ECD provision. The audit also noted the lasting detrimental effects of the former policy of racial discrimination in ECD provision, as a result of which White children had access to ECD services of considerably higher quality than Coloured, African or Indian children. It also found that the ECD provision for African children in poverty-stricken and informal areas was far lower than in formal urban areas in terms of quality and quantity. Only a small percentage of children had access to mother tongue education.

A further interesting finding (DoE 2001) is the fact that 99% of teachers teaching grade R were found to be women. Training for these teachers was primarily offered by NGO's and was considered to be inadequate. About 23% of ECD teachers had no training at all; a matter of great concern for me as researcher and motivation for conducting this study.

4.7.2.5 *Education White Paper 5 on Early Childhood Development* (2001)

The statistics gathered in the Nation-wide Audit on ECD Provisioning (2001) enabled the DoE to complete the development of Education White Paper 5 on Early Childhood Development in May 2001. White Paper 5 was based on the findings of the above-mentioned Nation-wide Audit on ECD Provisioning in South Africa, on the Pilot Project of 1996, as well as on international research findings that confirmed the importance of national cost-effective investment in ECD. The White Paper's goal was to supply an inclusive approach to programmes and policies for children from birth to nine years. The main aim was to improve access to ECD, predominantly for poor children.

Prof Kader Asmal, the then Minister of Education in South Africa under whose directive *White Paper 5* (2001) was compiled, pointed out that 40% of young children in South Africa grow up in poverty and neglect. The onus on the Department of Education was thus to put an educational plan into action aimed at reversing the effects of early neglect in order to nurture the potential of each young child.

White Paper 5 embraced research done world-wide on the benefits of Early Childhood Development, and applied this as a comprehensive notion, including policies and educational programmes pertaining to children from birth to age nine years, thus as

an umbrella term for all factors impacting on the processes by which these children grow and flourish - physically, socially, emotionally, mentally, spiritually and morally. In this regard, active participation of parents and caregivers was seen as vital. Its purpose was to protect the child's right to fully develop her cognitive, social, emotional and physical potential.

In order to enable such development, White Paper 5 identified key areas requiring attention, including disparities in the quality of existing ECD provision, and the lack of equal access to ECD services. The incomplete, fragmented legislative and policy framework for ECD was noted as one contributing factor that had resulted in uncoordinated service delivery.

To address disparities in the quality of existing Reception Year programmes, White Paper 5 stipulated that all Reception Year programmes would henceforth need to be registered with provincial departments of education, whilst accredited Reception Year teachers would be required to register with the South African Council of Educators (SACE) and in-service teachers not in possession of the necessary qualifications would be required to enrol for approved training programmes.

Lack of equal access to ECD provisioning was based on the White Paper's finding that, in 2001, an estimated 90% of children under the age of nine years in South Africa did not have access to ECD prior to attending school at the age of seven. To address this situation, a compulsory Reception Year for all children was stipulated, with full implementation envisioned for the year 2010.

4.7.2.6 *The Revised National Curriculum Statement (RNCS) for Grades R - 9* (2001)

Curriculum 2005 (C2005) was published in South Africa in 1994, with a phased implementation from 1998 onwards. This curriculum was rooted in the philosophy of outcomes-based education (OBE), and based on a learner-centred approach to learning. The aim of OBE was to improve the quality of the learning experience through methods that emphasised activity-based learning rather than rote learning. OBE regards learning as an interactive process between and among educators and learners. The focus is on the acquisition of learners' knowledge, skill, attitudes and

values. The main aim of C2005, via OBE, was to produce active and lifelong learners for the 21st century with a hunger for knowledge and a love for learning, confirmed in the words of the then minister of Education, Prof. Kader Asmal:

> Let us work together to nurture our children, to let them experience the excitement and joy of learning and to provide them and our nation, with a solid foundation for lifelong learning and development" (*White Paper 5,* 2001).

The implementation of C2005 was not problem-free, however. The Report of the Review Committee on Curriculum 2005 (Biesta 2011b) indicated that teachers were in desperate need of textbooks and other learning support materials. Teachers also needed training to apply knowledge effectively. Another impediment was the excessive complexity of the curriculum and the fact that the envisaged curriculum could only be implemented successfully in well-resourced schools with highly qualified teachers (DoE 2001d).

Following recommendations contained in the above Report, the structure and design of Curriculum 2005 was reviewed and revised, and *the Revised National Curriculum Statement* (RNCS) for Schools from Grade R – 9 (DoE 2003) was subsequently issued, based on a revised C2005.

4.7.2.7 *The New Curriculum and Assessment Policy Statement* (*CAPS* 2011)

The New Curriculum and Assessment Policy Statement (CAPS 2011) was introduced in order to replace Curriculum 2005 and the RNCS, with gradual phasing in begun in January 2014. The aim of this new curriculum is to give expression to knowledge, skills and values worth learning. It is designed to ensure that learners obtain knowledge and skills in a meaningful way in their lives. This curriculum aims to promote the idea of grounding knowledge in local contexts, while being sensitive to global imperatives (CAPS 2011).

CAPS is a single comprehensive Curriculum and Assessment Policy document which was developed for each subject to replace the old Subject Statements, Learning Programme Guidelines and Subject Assessment Guidelines, from Grade R through to Grade 12.

4.8 General Quality of Grade R Teaching in South Africa

The above mentioned continuous change of Curriculum in South Africa, poor quality or lack of training of teachers and the unsuccessful professional development efforts with regard to workshops contributed to the state of current Grade R teaching. Several reports have continued to inform discussions around the existing state of Grade R teaching in South Africa. Research done by the Wits School of Education (WSoE 2009) indicates that in Gauteng, for instance, many Grade R practitioners are under-qualified and lack status. Practitioners indicate limited understanding of high quality practice, including limitations in optimisation of learning and teaching support materials (LTSM). Their ability to implement meaningful play that enhances learning both in- and outdoors is also identified as inadequate.

Likewise, in the Eastern Cape, where this research study is located, research conducted by the DoE (2008) makes the shocking finding that the quality of the classrooms and educational programmes are generally so low that harm could be inflicted on the wellbeing of the children. It further states that the learning and teaching in 250 Reception Year (Grade R) classrooms was found to be exceptionally low. Successful ECD programmes, according to the criteria of the National Curriculum Statement (NCS) for Reception Year and Level 4 ECD practitioners outcomes, was found to exist in only twelve of the 250 schools visited in the first research cycle.

Research done in the Western Cape confirms the findings of the above two surveys as regards the general lack of suitably qualified and confident teachers (Herbst, de Wet & Rijsdijk 2005).

At the Umalusi Centre for Education Policy Development (CEPD) and Wits Seminar held in April 2010, Lorayne Excell and Vivien Linington addressed questions pertaining to the readiness of Grade R teachers in South Africa for the effective implementation of CAPS. The importance of finding means through which to comprehend the wide range of sociocultural and economic contexts in South Africa was highlighted, for which purpose these authors proposed insights from Vygotskyian and neo-Vygotskyian theory, post-structuralist, feminist and postcolonial theory as well as critical theory. In addition, emphasis was laid on the importance of teachers as the co-

constructors of knowledge, a feature of PALAR, the methodological framework of this research, and the wide knowledge base they require in order to facilitate deep and meaningful learning (2010). Ultimately Excell and Linington conclude that the type of practitioner needed to implement this approach to teaching is one who is capable, confident, and well-informed about holistic child development; one who is able to accommodate children coming from varied economic and sociocultural contexts and who has a deep understanding of what constitutes high quality Grade R practice.

4.8.1 Interventions by National and Provincial Departments in Grade R

As part of ongoing educational transformation in post-apartheid South Africa and to address the alarming state of Grade R teaching, national and provincial departments of education have embarked on several interventions to improve in-service teachers' existing competences. Workshops are regularly presented in order to introduce new curriculum matters and to provide training in the implementation thereof. Given the vastness of the challenges that have been and have yet to be addressed, however, the upgrading of Grade R teachers in terms of music education remains on the periphery.

In 2007 and 2009 guideline documents for Grade R were released by the Eastern Cape Education Department for the general training of teachers. This included a CD and Grade R lesson plans for all four terms, and the issuing of 'toolkits' to all schools offering Grade R. Conversations held with Grade R teachers in the course of the present study, however, revealed that teachers are generally loathe to make use of the materials and the guidelines they thus receive as they find the guidelines, in particular, unclear and complex, confirming this researcher's concern for the lack of quality education in many South African Grade R classrooms.

Despite numerous discussions and debates on improving Grade R teachers' level of teaching performance as well as providing for their need to understand and implement the new curriculum effectively, little has been done since 2010.

4.8.2 The Non-Music Specialist, Generalist Grade R Teacher

Research conducted in the last 10 years confirms that entrusting music education of the 0- to 6-year-old child to the hands of generalist teachers is a worldwide phenomenon (Biasutti 2010; Hallam, Burnard, Robertson, Saleh, Rogers & Kokatsaki 2009; Seddon & Biasutti 2008; Figueiredo 2004). The Cypriot Ministry of Education argues, for example, that a generalist teacher should be "multi-powered", thus able to successfully teach all areas of the young child's learning, including that of music (Stavrou 2012). However, many recent studies refute the success with which teachers themselves experience their ability to do so.

A study conducted in Brazil found that generalist ECD teachers experienced a lack of confidence and felt incompetent to teach music to their learners, largely based on perceptions of their own lack of musical talent (Figueiredo 2004: 73). Studies based in Australia and the USA has yielded similar findings. Based on the rationale that "where music is valued at a school and teachers teach music with confidence, the musical life of the school will be healthy", Hennessy conducted a series of semi-structured interviews designed specifically to reveal the confidence level of participants in relation to prior experience and beliefs, and found a pervading lack of confidence in all participants (Hennessy 2000).

Similar problems have been identified in England and Italy, where ECD teachers report feeling insecure and ill-equipped to teach music. In Italy, where ECD training focuses on general education rather than on a specialisation in subject disciplines, limited musical training is provided for ECD teachers which were found to directly relate to low confidence levels in teaching music (Biassutti 2010; Hallam *et al* 2005).

Absence of music in the ECD learning environment was found to exist as a direct consequence of such contributing factors in a study conducted in Cyprus in 2012, where low confidence levels and low self-efficacy beliefs amongst generalist teachers was directly attributed to their lack of musical abilities (Telemachou 2007; Economidou & Telemachou, 2006; Stavrou 2012).

South Africa does not appear any different in terms of the above problem. The South African Department of Education expects general class teachers with little or no specialised music training to teach musical concepts to learners and to integrate

expressive arts into other non-music learning areas such as Numeracy and Literacy (Herbst, de Wet & Rijsdijk 2005). A study conducted in the Cape Peninsula in 2005 found that the majority of teachers attended a teacher-training college but did not have the required training to fulfil the set requirements for teaching music. Despite their lack of specialist training, not only in music but also in fact in all of the expressed arts, they are being relied upon to successfully implement an entire revised curriculum in South Africa (Herbst *et al* 2005).

Although an obvious first step towards addressing the pervasive lack of confidence amongst generalist ECD providers when it comes to including music in the design of their learning activities, is to equip them with the knowledge they lack (Hennessy 2000) What emerges as significant in much of the studies conducted in this regard is that the lack of confidence and low self-efficacy they experience is believed to be worse than the problem of their actual lack of competence (Biasutti 2010; Holden & Button 2006; Mills 2005; Jeanneret 1997) asserts that the general problem with non-specialist teachers is the lack of confidence in their own informally obtained music abilities rather than their lack of formal music instruction. Hennessy (2000) sees three factors contributing to increased confidence, namely prior personal experience, university exposure and school-based exposure, where prior personal experience draws on aspects such as practical engagement and participation as well as schooling, beliefs and values. Russell-Bowie (2009) maintains that in order to address the problem of their lack of confidence, teachers need to be persuaded differently about the priority that should be given to music and about their ability to meet the challenges it poses, since it is ultimately their beliefs that impact most strongly on their attitudes and practices.

In the case of the present study, the researcher has set out to achieve precisely such a change in the belief system of Grade R practitioners, so impacting on their attitudes and practices and assisting them to develop the confidence they lack to effectively implement music in their classroom activities to the benefit of the holistic development of their learners. This was done not according to the traditional understanding of learning as knowledge transmission, but, in order to tap into teachers' informally obtained musical abilities, through what Swanwick (1988:38) has called education by "encounter", thus by creating opportunities for music-making in a participatory manner, allowing them to take part in music activities and experience music first hand.

4.8.3 Quality of Music Education in Grade R

Due to the integrated nature of the school curriculum and the general shortage of human resources at most South African schools, music education in Grade R remains the responsibility of generalist Grade R teachers, rather than that of music specialists. As stated before, in most cases generalist Grade R teachers receive minimal, if any, pre-service and in-service music education training. Nel (2007) established that the vast majority of in-service Grade R teachers are not trained in music education at all, whereas in some instances music was found to have formed a very basic and minor component of their initial teacher training. Teachers thus reported having limited musical knowledge, and also revealed misconceptions of their own musical abilities. In addition, the majority of Grade R teachers were found to be insufficiently skilled for the effective delivery of the curriculum as a whole (Nel 2007).

4.9 Conclusion

From the point of view of generally agreed-upon norms for teacher competence, such as those of Morrow (2007) and Shulman (2004) for example - where a competent teacher is seen as having solid content knowledge, related pedagogical content knowledge, and the ability to organise systematic learning - it is clear from studies such as those of Nel (2007) that the quality of music education in most South African Grade R classrooms is currently cause for great concern.

In this chapter I researched the notion of Continuing Professional Teacher Development (CPTD) in detail. I examined several definitions and looked at the typical features of CPTD programmes in South Africa. Initiatives of the DoE on CPTD programmes such as Teacher clusters, Workshops, and the Cascade model were critically analysed. I conclude that CPTD initiatives can succeed and even be a fundamental tool in teacher development. Initiatives should be driven by teachers' agendas. Collective vision and learning, developing stability and suitable leadership are key contributors to the success of CPTD.

Further in this chapter I looked at teacher competence as a prerequisite for successful teaching practice. Characteristics and the needed knowledge base of a competent

teacher were examined. My view of a competent teacher comprises a passionate, multi-faceted person with the ability to teach effectively in all aspects required, possessing skills and dispositions of creativity, flexibility, patience and resilience. To become a competent teacher necessitates ongoing, effective inputs which can be offered in the form of successful CPTD programmes.

This study addressed the above-mentioned problem of developing competent generalist music teachers by attempting to intervene in the development of three Grade R practitioners at a pre-fab township school in a rural area of Port Elizabeth. The nature and, standard of Grade R teaching and specifically music teaching Grade R in South African schools were investigated. I familiarised myself with the policy documents from the DoE concerning ECD and specifically Grade R.

In conclusion I realised that the state of Grade R music teaching is a matter of concern. This study aims to address the imbalances and lack of teaching, learning and resources. In the next chapter I will look at music's contribution to the holistic development of the Grade R learner and provide a philosophical framework for this study.

CHAPTER 5

RESEARCH DESIGN AND METHODOLOGY

5.1 Introduction

In this chapter I will present the research design. I will discuss the paradigms within which this study is positioned, as well as the data generation and analysis strategies.

5.2 Research design

A research design is the plan or blueprint of how the study is going to be conducted (Mouton (2001; Denzin & Lincoln 2000). Babbie (2007) defines a research design as a process involving the decisions on the topic of the research accompanied by the choice of research methods. The research design focuses on the end product, in other words the kind of study that is planned and the kind of results that are envisaged. (Babbie & Mouton 2006) The research design has a research problem or question as a point of departure. It focuses on the evidence that is needed to address the research question adequately (Flick 2014). Therefore the structure and specific logic of the research design will be determined by the formulation of the research problem (Flick 2014; Mouton 1996). A research design thus involves all aspects involved in the planning and completion of the research project, from identifying the problem through to reporting and disseminating the results (Braun & Clarke 2013; Punch 2011). The comprehensive definition of research design is by Ragin (1994:191):

> Research design is a plan for collecting and analysing evidence that will make it possible for the investigator to answer whatever questions he or she has posed. The design of an investigation touches almost all aspects of the research, from the minute details of data collection to the selection of the techniques of data analysis.

This study adopted a qualitative design. Qualitative research is critical and subjective and deals with data that are primarily verbal (Braun & Clarke 2013; Denzin & Lincoln 2000; Leedy 1993). It focuses on a phenomenon in its natural state and studies the phenomenon in its complexity (Cresswell 2013; Guest, MacQueen & Namey 2012;

Denzin & Lincoln 2013; Rossouw 2005). Punch (2011) identifies some common features of qualitative research: Qualitative research is normally conducted through an intense, often prolonged contact with participants. The researcher's role in qualitative research is usually to obtain a holistic overview of the context under study. Data capturing is conducted from the insider perception, eliminating any preconceptions from the researcher on the research topic (Babbie & Mouton 2006). Henning (2004) argues that qualitative research aims to go deeper than mere understanding of the phenomena under research. Qualitative research is evolving and flexible, circumstantial, has a holistic perspective, an inductive approach and a descriptive focus (Flick 2014; Braun & Clarke 2013; Maxwell 2012; Babbie & Mouton 2006).

Qualitative research studies use a generic approach where the researcher views the research from the participant's perspective (Creswell 2007; Babbie & Mouton 2006). This is also referred to as 'emic' research. The emic perspective is especially applicable to this project, due to significant differences of rank, language, race and culture between me as the researcher and the Grade R practitioners as the participants (Babbie 2007). From the emic perspective the viewpoints of the participants were essential in determining the course of the study. As white Afrikaans-speaking music educationist who was formally trained in the Western/Eurocentric musical tradition, I interacted with Coloured participants who have no formal musical background. Their views and experiences shaped the direction of the research.

The ultimate goal of qualitative approach is to describe and understand, rather than explain and predict human behaviour. The only reality that faces the qualitative researcher is the reality created by the participants involved in the research (De Vos 2000). Hence the language of qualitative research is first person, personal and informal, based on definitions that develop during the research. In this study, I collaborated closely with the participants, and adopted a collaboration methodology. This method is rooted in Chen and Chang's (2006) whole teacher approach. Within this approach, the researcher, who is the supporting 'expert', has to gain an understanding of the unique context, attitudes, beliefs and existing skill levels of the participants. My primary role therefore was to gain information with regard to the participants' specific needs in terms of teaching music in the Grade R classroom. Only then could support, feedback and guidance be offered.

In qualitative studies, emphasis is thus placed on specific data generation and analysis strategies that will enable the researcher to 'stay close to' the research participants. In essence, the participants' own experience and perspectives, in combination with the researcher's observations of the participants' practice, provide insights that impact the collaboration as it progresses (Bainger 2010).

5.3 Research paradigm

Paradigm is sets of belief and perceptual orientations shared by a group of scholars, in other words a school of thought (Creswell 2013; De Vos *et al* 2011: Mouton 2001; Guba 1990). Babbie and Mouton (2006) conclude that a paradigm is a model where observation takes place aiming at describing and understanding human behaviour. Braun and Clarke (2013) clarify a paradigm as a conceptual framework within which scientific principles are shaped and within which scientific practices occur. Flick (2014) defines paradigm as a major notion of how to conduct research within a specific field with consequences on both methodology and theory.

Denzin and Lincoln (2013) and Guba (1990) list four terms or sets of belief associated with paradigms. These are axiology, epistomology, ontology and methodology. Axiology is described as a subdivision of philosophy which deals with ethics, aesthetics and religion (Denzin & Lincoln 2013). In other words, axiology refers to the way researchers act based on the research they produce. Principles such as values and value judgements especially in ethics play and important role.

Epistomology has its roots in the Greek word *episteme* meaning knowledge, and *logos* which deals with explanation. The *Oxford English Dictionary* defines epistomology as the theory or science of the methodology and ground of knowledge (Given 2008). Epistomology is a process of thinking and the relationship between what we as researchers know and what we observe in other words, the truth we pursue as researchers (Flick 2014; Denzin & Lincoln 2013; Guba & Lincoln 2005). The major concern of epistemology is to determine what knowledge is authentic, trustworthy and meaningful, hence the nature of knowledge. It addresses the question of what is possible to know (Braun & Clarke 2013). Within a specific paradigm the researcher positions herself as close as possible to the world she is studying.

Ontology is derived from the Greek words for 'think' and 'rational account' (Given 2008:577). Ontology is described as a framework or theory (Denzin & Lincoln 2013), or the nature of being in conjunction with order and construction of reality (Zuber-Skerritt 2011; Creswell 2007). In classical and speculative philosophy ontology was perceived as the philosophical science of being (Given 2008). Within a particular paradigm the researcher is able to organise her views and awareness of the world she is studying and what there is to know about this world. This is described as the researcher's ontology. The aim of ontology is to offer coherent, logical interpretations of general things that exist. Ontology is thus concerned with the elementary question of universal forms of existence (Given 2008). In summary, ontology raises questions about the nature of reality and the nature of the human being in the world (Denzin & Lincoln 2013).

Methodology refers to the framework within which research is conducted and involves theories and practices. Methodology is thus a theory of how to proceed with research to eventually produce legitimate knowledge about the psychological and social world we research. It illuminates our research in terms of design and processes we follow as well as the data we collect on a topic (Braun & Clarke 2013; De Vos *et al* 2011).

In order to sensibly address all the theoretical issues of a qualitative research study this research study locates itself within the interpretive, critical paradigm and the Interpretative Phenomenological Analysis Paradigm (IPA) (Lincoln 2005).

5.3.1 Interpretive paradigm

A researcher working in the interpretive paradigm intends to find out what people are doing and experiencing, while considering the circumstances in which those people studied, live (Henning *et a*l. 2004). The interpretive paradigm thus focusses on understanding and interpreting meanings, purposes and clarifications of how people act and interact with other people during every day human action (Given 2008).

The aim of the researcher is not to explain human behaviour in terms of generalisations but to understand and interpret behaviour. Subsequently, the researcher has to state her own values and preconceptions clearly and

unambiguously. In this regard, Creswell (2013) believes that research studies conducted within the interpretive paradigm indicate openness and transparency on the part of the researcher. The researcher has to step aside and abandon matters key to dialogue about the disposition and objectives of social and educational research (Given 2008).

The interpretive paradigm draws on the works of American pragmatist philosopher Richard Rorty (1931-2007). Rorty viewed the notion of knowledge as a representation, a “mental mirroring of a mind-external world” (Stanford Encyclopaedia of Philosophy 2007). The aim of Rorty’s theory was to reach certainty and objective truth. As a result the interpretivists consider abandoning concerns about theories of knowledge. They suggest that key concepts such as objectivity, subjectivity and realism should be altered, reconsidering the role of methods in the research project (Given 2008).

The Interpretive paradigm has an ethical/ moral basis (Given 2008) and can only be understood in moral and practical terms as it focusses on the understandings we create ourselves and in relation to others. Interpretive inquiry can also only be understood in practical terms as it has implications for constructing a society worthy to live in. Due to the moral and practical nature of interpretive inquiry, interpretive researchers do not regard social and educational research as scientific. No interpretations or construction of reality can be judged as true or untrue. Various interpretations are possible and further interpretations and re-interpretations can occur (Given 2008).

The value of adopting the interpretive paradigm for this specific study lies within the understanding of the participant’s background and history with regards to their training as generalist practitioners.

5.3.2 Critical paradigm

This study also positions itself in the critical paradigm. According to Babbie and Mouton (2006) researchers with this philosophical stance endeavour not only to understand or explain society but also aim to transform and improve it.

Lincoln and Guba (2000) assert that the critical paradigm represents an ontology based on historic realism as well as an epistemology that is transactional. Critical paradigm articulates a methodology that is both dialectical which is a method of examining and discussing opposing ideas in order to find the truth (Merriam-Webster dictionary). The critical paradigm is also dialogic in other words it is characterised by dialogue (Online dictionary.com) (Denzin & Lincoln 2013).

The critical paradigm is also referred to as 'critical social theory' or 'critical theory' (Babbie & Mouton 2001). Critical traditions have all drawn inspiration from contemporary critical researchers such as Karl Marx (1818-1883), Immanuel Kant (1724-1804), Max Weber (1864-1920, Jűrgen Habermas (1929) as well as Paolo Freire (1921-1997) and Lev Vygotsky (1896-1934) (Denzin & Lincoln 2013).

Karl Marx was the founder of Marxism, a collective understanding about society, economics and politics. He integrated various disciplines into his philosophy of Marxism, such as economy, sociology, history and political science. Marx made two major contributions namely *Communist Manifesto* (1848) and *Das Kapital* (1867). In these books Marx wrote about the notion of social class, theory of the state and the materialist idea of history (Library of Economics and Liberty).

Immanuel Kant's main contribution was published in his book *Critik der reinen Vernuft (*1781) where he introduced the human mind as an active designer/creator of experiences rather than just a passive receiver of perception. The mind, in other words, shapes and structures experiences. The central concepts of Kant's philosophy is that the source of morality is structured human experience and reason.

Max Weber's philosophy is based on understanding the purpose and meaning that each individual give to her own actions. He thus argues for the study of social action through interpretive means.

Jűrgen Habermas operated in the fields of critical theory and pragmatism, a product of the interaction between organism and environment. He devoted his theory to the likelihood of reason, emancipation and rational-critical communication.

Paulo Freire was one of the foremost activists of critical pedagogy and.also referred to as the 'father" of a new participatory movement. In his book *Pedagogy of the Oppressed* (1968) he advocated the need to provide native populations with a new

and modern education. He commented strongly on people's positions in an unfair society, namely the oppressed and the oppressor (Freire 1993). Freire asserts that the oppressed should redeem their sense of humanity and overcome their circumstances. Freire's pedagogy proposes a new relationship between the teacher, learner and society. He proposes that the learner should be actively involved in identifying issues as well as taking positive action to stimulate change and development. Freire thus argues for learners to be co-creators of knowledge. Freire's views resembles in many aspects those of PALAR, the preferred methodology for this research.

He emphasised the importance of curiosity in the search for problem-solving, critical thinking and then ultimately the significance of hope. Freire's main concepts are the so-called "banking" education, problem-posing education and conscientisation (Freire 1996: 71). "Banking" education implies that facts and knowledge are deposited into the learners' minds. Problem-posing education refers to learners being actively part of pursuing solutions to problems. According to Freire's view, conscientisation is much more than an awareness-rising in the notion of culture of science, where people are incapable of reflecting critically upon their world.

Lev Vygotsky was the founder of cultural-historical psychology. He prosed the theory of the development of higher cognitive functions in children. Vygotsky perceived that reasoning develops through practical activity in a social environment. He is known for Zone of Proximal Development (ZPD) which states that new knowledge depends on former learning in addition to the accessibility to instruction.

Between 2007 and 2010, Kincheloe, McLaren and Steinberg outlined a critical theory which they called critical humility, which, according to Denzin and Lincoln (2013), is very relevant for the new millennium. Their version of critical theory focuses on culture, power, critical clarification and critical emancipation. This view of any person's ability to critically look at the world in a dialogical encounter with others corresponds with Paulo Freire's views, who asserts that

> Man's ontological vocation is to be a Subject who acts upon and transforms his world, and in so doing moves toward ever new possibilities of fuller and richer life individually and collectively (Freire1996:14).

The critical paradigm is committed to the empowerment of individuals and seeks to generate practical, pragmatic knowledge. This is in agreement with Brian Fay's social

theory and political practice (Babbie & Mouton 2006) Fay asserts that people's behaviour is a consequence of their social state over which they have no control. It is not the result of intentional knowledge and choice. The critical paradigm in essence pursues the discovery of systems of social relationships which is responsible for people's actions and the consequences thereof (Babbie &. Mouton 2006).

Transformation is a fundamental concept of the critical paradigm. Transformation takes place through self–reflection and aims to change human behaviour and their environment. The effect of change or transformation is evident in the specific epistemology and methodology the critical paradigm applies. In terms of epistemology the critical social scientist agrees with truths of both positivism and phenomenology. The ultimate epistemology is pragmatic. The critical paradigm accepts the necessity of theories grounded in objective observation and interpretive description which is based on inter-subjective understanding (Babbie & Mouton 2006).

Vocabulary applicable to the critical paradigm are "praxis, action, production, work, labour, emancipation, transformation, liberation, enlightenment and critique" (Babbie & Mouton 2006:36).

This study's aim was essentially to improve the music education expertise of in-service Grade R practitioners. In doing so the teachers would be emancipated and subsequently they contribute to the improvement of society. As such, this study situated itself in the critical paradigm. Since this study's goal was essentially to discover, unlock, develop, nurture and cultivate the music education expertise of in-service Grade R practitioners, it also facilitated the emancipation of the practitioners as well as their learners. As a result of their engagement in this project, the participants were enabled to contribute to the enrichment of society.

5.4 Research methodology

In an attempt to address the core research question that guided this study, namely, *how can in-service, generalist Grade R practitioners be enabled to engage her learners in meaningful music activities that will cultivate their holistic and musical*

development? participatory action learning and action research (PALAR) as methodology was adopted.

5.4.1 Definition of PALAR

PALAR, "a new, evolving method"is seen as particularly appropriate for research focussing on community development, such as this study (Zuber-Skerritt 2011:1). In this study, the aim was to improve music education practice in Grade R classrooms by engaging with Grade R practitioners. PALAR specifically focusses on a critical and profound level of the participant's development. Through PALAR, participants learn, gain and create knowledge by observing and reflecting on the learned experience in a cyclical manner (Zuber-Skerritt 2011).

PALAR is therefore a holistic approach to development (action) and inquiry (research). It comprises intellect and mind, feelings, beliefs and values. PALAR is particularly appropriate when researchers strive to address multifaceted problems in rapidly changing environments (Zuber-Skerritt 2011).

PALAR studies project that the participants take on the role of co-researcher. Solutions to problems in the project are created with and by the participants in a collaborative action and inquiry.

Zuber-Skerritt (2011: 78) argues that PALAR approaches are effective in addressing two key problems social science researchers normally experience.

- First the separation between practice and theory. Zuber-Skerritt (2011) argues for a dialectical relationship, a praxis between theory and practice.
- Second, social science researchers' inability to comprehend underlying matters determining human conduct and approaches towards transformation and change such as paradigms, philosophies, values and world-views.

PALAR hence positions itself in the non-positivist paradigm of reflective rationality. Here knowledge is created from within, with the ultimate aim to improve a situation for the benefit of the research participants. Consequently this kind of inquiry is more complex to conduct yet it is meaningful as it endorses transformation of both

researcher and participant. Variables are numerous and dynamic (Zuber-Skerritt 2011). Through triangulation and/or multiple uses of methods and participant validation, rigour in the research is achieved. Within PALAR validity is more personal and interpersonal. The researcher seeks perspectives rather than truth, and strives to provide a reliable interpretation of how participants in the research project perceive themselves and their experiences. Resulting from the above, the researcher prefers using first person and active voice. People taking part in the research are referred to as 'participants' rather than 'subjects' (Zuber-Skerritt 2011).

5.4.2 Theoretical framework of PALAR

PALAR is supported by a theoretical framework in other words a type of lens through which we view the world. This theoretical frameword contains features of present theories aligning themselves with the theory and praxis of PALAR (Zuber-Skerritt 2011. These theories were all created in the twentieth century and are

- grounded theory collects, analyse and interpret data, through the eyes of the participant;
- action theory holds that participants themselves are the agents of change and determine their success or failure;
- systems theory is a systematic and holistic approach to inquiry by participants;
- critical education theory view participants as equal partners, free to explore in any way improvement can be guaranteed;
- personal construct theory whereby the researcher is viewed as the facilitator of the participant's construction of knowledge and the interpretation thereof;
- experimental learning theory state that knowledge is created through a cycle of experience, reflection, learning from reflection, forming new principles and testing these principles.

5.4.3 Concepts of PALAR

The different concepts embedded in PALAR, namely Action Learning (AL), Action Research (AR) and Participatory Action Research (PAR) are seen as follows (Zuber –Skerritt 2011):

5.4.3.1 Action Learning (AL)

Action Learning (AL) was introduced by Reg Revans (1907-2003), academic professor, administrator and management consultant. Revans presented the following formula: $L = P + Q$ (Zuber-Skerritt 20011:24). In essence the formula means that learning equals programmed knowledge plus questioning insight. Programmed knowledge is the kind of knowledge acquired at school and tertiary institutions or simply from books. However, Revans argued that programmed knowledge is insufficient to provide a learner with a rounded learning experience. It is also not enough to ensure the holistic development of a learner. Therefore learners should be motivated to ask questions with the purpose of generating understanding and knowledge. He supported his claim with the following quote (Revans 1983:16);

> Programmed knowledge must not only be expanded; it must be supplemented by questioning insight, the capacity to identify useful and fresh lines of inquiry. Thus, learning means not only supplementing P but developing Q.

A definition of Action Learning would be learning from and with each other in small groups in a community or workplace. Learners are involved in a process of active learning. Critical reflection and taking action after the learning process, is an important part of Action Learning. Action Learning allows people to address concerns and real-life problems within their communities or at their workplace. Zuber-Skerrit (2009:181) provides a definition of Action Learning by Richard Teare, the President of the Global University of Lifelong Learning (GULL):

> Action learning occurs when people learn from each other, create their own resources, identify their own problems and form their own solutions… every learner is able to identify personal and life transforming outcomes. These commonly include enhanced self-confidence, self- belief, renewal, and enthusiasm for learning, a new sense of direction and purpose for career and life-along with skills, insights and the sense of being equipped for the future.

In summary thus AL is an approach to solving real-life problems. This approach involves taking action and reflecting upon the results. The process thus comprises a real critical and complex problem, a problem-solving team or ‘set’, inquisitiveness inquiry and reflection, taking action and attempting to find solutions and lastly commitment to learning (Revans 1983).

Both Action Learning programmes and Action Learning projects exist. A programme constitutes several projects. For instance a programme may be a post-graduate degree project, but a project is generally an individual or team project conducted by an organisation. Three diverse categories of Action Learning exists. An AL set with individual projects where each participant addresses a different topic or problem. Second, a collective team project where all members work on the same issue. Last an AL programme with more than one team projects linked with a mutual theme but each team addresses specifics in terms of issues or problems (Zuber-Skerritt 2011).

In Action Learning the terminology that is used is a ‘set’ when referring to group of action learners. Members are called participants as they actively partake in seeking solutions to problems or issues. Each set is led by a mentor or set advisor who is tasked with facilitating the learning process of the set and to engage tutors or consultants as required (Zuber-Skerritt 2011).

Outcomes of Action Learning programmes are positive and include life-transforming results such as enhanced strategic thinking ability and understanding change and group processes amongst others (Zuber-Skerritt 2011).

5.4.3.2 Action Research (AR)

AR (Action Research) is based on the propositions of social psychologist Kurt Lewin (1890-1947), namely his interest in the human aspect of change. He asserts that knowledge should be generated with the intention of changing it for the better (Babbie & Mouton 2006). According to Zuber-Skerritt (2011), Action Research resulted from social work in communities. In Action Research, theory and practice, development and research are integrated. Through a spiral of cycles of planning, observing and reflecting, an improved understanding of the process of change and development materialises in participants. Action Research is thus a cyclical iterative process

between action and reflection. Action Research is challenging, systematic, rigorous and effective. Action Research commits to third-person learning as it extends the new knowledge created through research to those not involved in the direct research setting.

5.4.3.3 Participatory Research (PR)

Participatory research developed as a result of increasing participation in general in developmental projects (McIntyre 2008). Participatory research encourages active participation of people involved, thus empowering them to work together as a team (Bless, Smith & Kagee 2006). The two main characteristics of Participatory research are the relationship between participant and researcher and viewing research as a tool for social change and for increasing human knowledge (Bless, Smith & Kagee 2006). The importance of participation in research was recognised and identified by experts and developmental analysts in the early 1970's. Participatory research then spread quickly over Asia, Africa and Latin America .identification of problems by communities, transforming and improving lives of people involved in research; making people aware of their innate abilities and strengths and the commitment of the researcher to participate and learn along during the research process.

Participatory research was later expanded and redefined. Participatory Action Research was considered as one of the many movements in the participatory developmental approach (Babbie & Mouton 2006). Participatory research and Participatory Action Research share common objectives such as developing the oppressed communities during the 1970s. Both Participatory Action Research and Participatory research resulted from the research approach of Paulo Freire which was discussed earlier in this chapter. The key difference between Participatory research and Participatory Action Research as indicated through research is the fact that in Participatory research, communities sometimes participate in research without any planned action or implementing of such plans (Babbie & Mouton, 2006, 65). Conscientisation, a concept of Freire is the one feature of Participatory Action Research that distinguishes it from Participatory research (Rahman 1993). In summary, conscientisation is the concept that creates a consciousness in people of

the reality they live in through self- reflection. Furthermore it stimulates people to change and transform this reality through taking action.

Research has indicated the significance of community involvement in the planning and execution of their problem situation through self- development and mobilisation in order to ensure sustainability of the project (De Vos 2000).

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5.4.3.3 Participatory Action Research (PAR)

PAR (Participatory Action Research) is a unique form of action research and was formulated by Orlando Fals Borda (1925-2008) a Colombian researcher and sociologist. Participatory Action Research is a cyclical inquiry process where a problem in society is identified. It is also democratic and non-intimidating where participants involved, work collaboratively in search of solutions to existing problems. Through evaluation each situation is reviewed and new action steps, based on learning from the previous activity cycle, are taken. Consequently PAR is a spiral of steps each consisting of planning, action, observation, and evaluation of the result of the action (McTaggart 1994). De Vos (2000) asserts that Participatory Action Research is a research process where the researcher actively involve participants in joint efforts in addressing and solving relevant problems. The main focus of Participatory Action Research is action in collaboration with participation. A collective commitment is made by both researcher and participant to explore issues or problems and engage in self-reflection, trust and respect.

Participation is fundamental to Participatory Action Research, where action and participation are integrated. Participatory Action Research combines action with participation. Participation should eventually lead to suitable actions, creating solutions to benefit all people involved in the research (McIntyre 2008).

Participatory Action Research entails gaining insight and understanding of the life-worlds of the participants with the political commitment to empower participants in such a way that it leads to changing their social world or conditions (De Vos 2000; Rahman 1993). Participatory Action Research aims to develop self-esteem, self-determination and independence thus building human capacity (De Vos 2000).

Participatory Action Research uses an inductive rather than a deductive mode of reasoning where emphasis is on the participant and their world-views. Participation in Participatory Action Research is redefined by giving the participant a “co-researcher” status. Participants now co-manage the research process by being an integral part of it; seeking for solutions to a problem and pursuing new knowledge (Mouton 2006: 64).

Participatory Action Research thus shares the basic elements of Action Research (AR) but extends and amends these elements to bring about a variation of the classical mode of Action Research. According to Mouton (2006), the main difference between Action Research and Participatory Action Research lies in the fact that Action Research aims towards gaining knowledge and taking action. Participatory Action Research amends injustice towards research participants and shifts power from the researcher to the participant. In doing so participants are empowered and transformation takes place as a result thereof.

Van der Riet (2008), Bless, Higson–Smith and Kagee (2006), Mouton (2006) and Rahman (1993) collectively provide the following features of Participatory Action Research:

- It is a process of change based on the principle of self-development.
- Participatory Action Research initiates a process of collective reflection by participant and researcher, as well as self-conscientisation which will eventually lead to mobilisation to take action.
- Action results in social transformation, reconstruction and sustainable development where participants are treated as equal partners in the research.
- Researchers act as facilitators and team builders in constant interaction with research participants, discussing and verifying findings.
- Mutual trust and respect between role players is the responsibility of the researcher.
- Through Participatory Action Research, the research study becomes meaningful in that it promotes learning and generates data through a process of guided discovery.

5.4.4 Core values of PALAR

Zuber-Skerritt (2012) furthermore argues that PALAR is underpinned by values such as advancement and empowerment of people, collaboration and inclusion, trust, openness, reflection, diversity a positive outlook or vision, a questioning mind-set and success.

Advancement is particularly valuable with regard to this study as it aimed to advance the specific school, its teachers and learners.

Collaboration between researcher and participant is essential in this process and involves effective application of self-development, methods of team-building and emancipatory processes. Everybody is included in this process.

Trust between researcher and participant should be exercised through different methods in order to determine strengths and weaknesses. Within a place of trust between people, constructive feedback on the research project can lead to insight and practical improvement early in the project.

Openness to new ideas and exploring new opportunities help to acknowledge disappointments as well as strengths and abilities within the project. Non-positivists beliefs take developing theory, based on collecting data from numerous sources (grounded theory) including the practitioners, into account. In this process a deeper understanding of the origin and nature of knowledge, as well as the action research paradigm and own beliefs develops.

Development happens when reflecting on actions, processes and outcomes of learning takes place. The objective of reflection is to improve a situation for the better.

In order to ensure the highest quality results possible in a project, imagination, a positive outlook and vision for excellence is required.

The last core value of a PALAR culture is success achieved from team results. According to Zuber-Skerritt (2011) the above-mentioned core principles play a vital role in shaping both the process and outcome of a particular learning programme in the PALAR process.

The PALAR process includes three types of intelligences, namely the IQ, the Intelligence Quotient and the ability to reason, EQ which is Emotional Intelligence and the ability to control feelings and lastly SQ, our Spiritual Intelligence which deals with discernments and cognitions, related to spirituality.

Zuber-Skerritt (2011:57) states that PALAR entails merging theory and practice, integrating knowledge and wisdom, mind and heart, practical 'know-how'; and creative dialectic thinking.

- **Dialectic thinking**

Dialectic thinking has been described by various scholars. The Greek philosopher Socrates (470-399 BC) defined dialectical thinking or reasoning as a search for knowledge through question and answer. Dialectic thinking assumes open-mindedness, reflecting upon knowledge required and action taken; consequently reflecting on both process and product (Carr and Kemmis (1986). A new positive way of thinking and taking action is thus required. The dialectic approach assumes that these elements are equally constitutive in other words able to enact or establish something. It also implies that a new resolution is always possible (Carr & Kemmis 1986).

Zuber-Skerritt (2011) describes dialectic as a thesis, against its opposing tendency, the antithesis. Dialetic thinking according to Zuber-Skerritt (2011) merges thesis and antithesis establishing synthesis. In this context though, dialectic refers to a method of examining and discussing opposing ideas in order to find the truth (Zuber-Skerritt 2011).

Dialectical thinking is based on three principles, namely context, logical dialectical contradictions and flow or change (Zuber –Skerrit 2011). In terms of context, a change of attitude towards holistic thinking is required. Holistic thinking would include communication, collaboration and understanding all the elements of context and contradiction. Dialectical thinking therefore implies the implementation of a holistic research approach to context and the awareness of any unexpected consequences of the research process.

Second, dialectic thinking is founded in logical and dialectical contradictions or paradoxes. Logical paradoxes are statements of truth, equally exclusive. Zuber-Skerrit

(2011) explains dialectical contradiction by referring to two sides of a coin, where both sides are equally constitutive and never excluding each other.

Change or flow focus on thinking as a process, change and action. In other words change can only happen through the dialectical process of thesis, antithesis and synthesis.

In summary, there is a dialectic relationship between theory advanced on the basis of practice and practice enriched by theory. In critical theory this dialectic relationship between theory and practice is referred to as *praxis.* (Habermas 1974). *Praxis* has a twofold meaning namely action committed to morals, concerned with and informed by traditions in a specific field (Kemmis 2010) In research, *praxis* is understood as "history-making" action (Kemmis 2010:9). Social development, ideas, thoughts, theories and awareness emerge from human and joint social praxis. In other words, social action, *praxis,* creates history (Kemmis 2010).

Zuber-Skerritt (2011:61) argues that all human beings are neither free "subjects" nor "passive agents", as such they are creators and products of social reality. In the educational field educational theory may be shaped and developed from the reality of classroom experiences where socio-historic relationships exist. Schȍn (1983) asserts that theory and practice may be integrated by the teacher as a 'reflective practitioner'.

I conclude this section with a quote by Kemmis (2010:17):

> 'Praxis –related research' aims to change things in praxis; developing an inquiry culture in a field setting, developing a critical approach among participants, empowering participants to take action, building their sense of solidarity, drawing on and developing their life experiences, opening, communicative space between them and so on, all of which can contribute to changes in currently established models of praxis.

With regard to this research, dialectic reasoning will imply that the researcher will be shaped by the study and the study will be shaped by the researcher. In the same way the interaction between the researcher and the participants will be based on the principle of dialectic reasoning. Dialectic thinking ensures continuous improvement and progress (Zuber-Skerritt 2011). The latter is the core objective of this research namely critical engagement of participants in their present school situation. Through involvement with me the researcher, participants were empowered to take action and

change their way of teaching. In this changing process participants grew in confidence and acquired new skills previously unknown to them.

This PALAR model is particularly relevant for this study as it aimed to solve the problem of how music could be taught effectively in Grade R by non-specialist teachers. A secondary aim of this research coincides with one of the core values of PALAR namely the advancement of the particular school, its teachers and learners.

The next section pertains to data generation strategies applied in this study.

5.5 Data generation strategies

In qualitative research, a variety of methods can be used to generate data. In any form of Action Research, information or data is generated in such a way that it allows for self-reflection after each research cycle. In the early stages of engagement with participants, the researcher's main focus is to seek an understanding of the case within which she is working. In research studies using PALAR methodology, the usual research ways of participant observation, interviews, collecting field notes and document analysis are used. In this study, the following strategies were employed to generate data: Focus Group Interviews, Observation, Arts-based research and more particular Drawing, Interviews, Narrative Inquiry, Reflective Journals and Case Study.

5.5.1 Focus Group Interviews

5.5.1.1 Definition

In essence a focus group is defined as an in-depth, open-ended qualitative group interview. Two or more questions linked to the research topic and conducted by the researcher inform the group discussion (Given 2008; Bogdan & Biklen 2003).

Focus Group interviews are known as a social science method developed by Robert Merton (1910-2003) and Paul Lazarsfeld (1901-1976) in the early 1940s (Braun & Clarke 2013).

A focus group interview is a method of data collection from multiple, but small group of participants simultaneously (Flick 2014; Braun & Clarke 2013). It can be used on its own or in combination with other methods. Focus Group Interviews are carefully planned and relatively structured but guided discussions, designed to obtain perceptions from participants of a defined area of interest in a permissive, non-threatening environment (Braun & Clarke 2013; De Vos al. 2011: Given 2008). Focus Groups use a researcher-led group discussion where the researcher acts as a moderator who takes an active role in directing the matters under discussion (Braun & Clarke 2013; Given 2008).

The moderator performs a pivotal role in conducting a Focus Group Interview (Braun & Clarke 2013). Her main responsibility is to stimulate and steer conversation. It is a process of facilitation, an organic type of involvement and not of control. The moderator has to intercede at specific stages in the interview with the aim to follow up or seek clarification about something that was said. Factors such as body language, facial expressions, what to say and when to abstain from saying anything, producing informality and a liberal climate are of the utmost importance. Such features create and generate interactive data (Flick 2014; Braun & Clarke 2013). Furthermore, a Focus Group Interview is an 'in-person', face-to-face' mode of generating data (Braun & Clarke 2013:108).

Focus Group interviews emphasise group participation, or otherwise stated as social interaction. The aim of social interaction is to produce data and insights from the participants' points of view (Flick 2014; De Vos *et al* 2011; Given 2008). Interaction occurs through asking questions, challenging one another, through agreement or disagreement (Braun & Clarke 2013). Participation encourages self-disclosure among participants as everyone gets an opportunity to share views and to contribute openly on both experience and opinions (Flick 2014; De Vos *et al* 2011). Homogeneous groups are of the utmost importance as shared interests allow participants to experience a sense of comfort.

The interactive nature of focus group interviews adds richness to the study and data generation process (Cohen *et al* 2002). Focus Groups Interviews are particularly useful as they allow space for people to get together and create meaning among themselves (Babbie & Mouton 2006). Participants are not pressurised to vote or reach

consensus. As such, the method is ‘user-friendly and respectful’. As a result of the participants’ interaction with each other rather than with the interviewer, data emerge naturally. De Vos *et al* (2011) asserts that focus group interviews suggest an inclination from the researcher’s side to listen to views of participants without being defensive. This feature is uniquely beneficial in emotionally charged environments. The strength of a focus group interview is its ability to produce concentrated and focused amounts of data on the topic of interest**.**

Different approaches to conducting a Focus Group Interview exist, namely the semi-structured, structured and the unstructured interview approach. In the semi-structured approach (Flick 2014) the researcher poses semi-structured questions. The participants have some relative autonomy in the direction of the interview. The second approach is the structured interview. In this interview the researcher is in control and prepares a set of questions beforehand. A formal guide interview is developed where questions differ from the general to the more specific (Lichtman 2010). The unstructured approach fits well in with the PALAR paradigm as it follows no specific structure and the participants determine the direction of the interview. The researcher takes on the role of the moderator, guiding the process and puts no limits on the nature of the discussion (Lichtman 2010).

5.5.1.2 Guidelines to ensure effective and successful Focus Group Interviews

Zuber-Skerritt includes four main phases for the practical implementation of Focus Group Interviews (Zuber-Skerritt 2011). These are the planning, conducting, analysing and reporting phases.

- During the planning phase aspects such as time constraints, political and ethical issues, research goals, selection, size and categories of the sample (sex, age, background) and the involvement of a moderator are considered.
- With permission from the participants the sessions are recorded on audio or video for the purpose of recall and analysis. The actual conducting of Focus Group Interviews starts with the introduction of the topic. The research question or focal question then follows. At that point, participants are involved in

individual brainstorming in response to the focal question. Each participant then makes an opening statement where after a group discussion is guided by discussing the questions. In turn participants conclude uninterrupted and unchallenged with their final statements (Zuber-Skerritt 2011).

- Last, data is analysed. Participants' written statements from their brainstorming together at the beginning with final statements at the end of the session are collected. The main points of the discussion are summarised and *verbatim* quotes are selected by the researcher to illustrate and verify the main points.

Reporting on the process, results and outcomes should be brief and focus on the most important topics discussed.

In this study I applied Zuber-Skerritt's way of implementing a Focus Group Interview. I started off by planning the event. Participants were all from the same race, same sex, same academic background and teaching Grade R. An open-ended focal question was prepared to ascertain the participants' experience in terms of the value of teaching music to young learners. Participants brainstormed together and individually shared their perspectives on the question and issue. Data was analysed and it was found that more data could be generated from the participants' experience of music in the classroom.

5.5.2 Observation

Observation is an everyday ability which is methodologically, purposefully organised with the aim to study the phenomenon of interest (Flick 2014; Given 2008). Observation thus captures life as experienced by research participants through the eyes of the researcher. It practically includes all human senses such as hearing, seeing, feeling and smelling (Flick 2014). Observation involves direct contact between the researcher and research participants. It takes place in the natural setting of the research participant's real world. Observation is constructivist in nature as it emphasises the meanings participants reflect through their actions. Observation is exploratory in that it aims to explain the unfamiliar phenomena. It uses inductive

reasoning and idiographic[16] explanation. Observation is holistic in its approach as it gathers data about as many aspects possible of the setting and the participants. (Given 2008). Observations can be structured or unstructured. Structured observations are less placid in nature and are generally used in quantitative research where numeric scales and specific observational structures are utilised (De Vos *et al* 2011).

Qualitative observational research acknowledges that the researcher plays a subjective role and accepts that reactivity forms part of the researcher and the research participants. Observational research depends on the reflexivity of the researcher in terms of what is observed (Given 2008).

5.5.2.1 Types of observations

Babbie and Mouton (2006) identify two types of observation, namely simple observation and participant observation. During simple observation the researcher is perceived as an outside observer, refraining from interventions in the particular field (Flick 2014). Simple observers thus "follow the flow of events": (Flick 2014:309). Behaviour of and interaction between participants will naturally continue, uninterrupted by interference as if the researcher is not present. However, in participant observation the researcher performs a double role; that of a researcher and as part of the research group. (Babbie & Mouton 2006). The researcher thus forms part of the research in the sense that she will observe from a member's perspective (Flick 2014).

Flick (2014:308) classifies observational methods along five self-explanatory dimensions which are covert versus overt observation; non-participant versus participant observation; systematic versus unsystematic observation; observation in natural settings versus artificial settings and self-observation versus observing others.

[16] A term used in Humanities. Idiographic is the tendency to specify in other words to understand the meaning of the subjective phenomena.

5.5.2.2 Stages of participant observation

Denzin (1989b) identifies the following stages in participant observation. A setting should be selected. In other words where and when the process and persons involved will be observed. The researchers ought to have an idea of what should be documented during observation. Initially descriptive observations will provide a general presentation of the particular field of research. Thereafter more focussed observations follow, focussing on facets that are relevant to the research question. Lastly, selective observations aim to purposively understand principal aspects of the research. When theoretical saturation, with regard to data collection is reached, the researcher understands that no further knowledge can be provided through this method and observation ends (Denzin 1989b).

Data is collected frequently by taking field notes. Field notes are core data in observational research. The objective of field notes is to collect impressions of the world through the researcher's senses and to understand the real perspectives of the subject under observation. Furthermore, field notes permit the researcher access to and record what she observes in a discreet way. (Given 2008). Field notes include written descriptions of what was observed. The insights observed during observations are recorded as analytical or theoretical field notes. It is usually done within 24 hours of observations while the researcher can still recall everything that was observed.

Field notes, or reflexive journals are used to reflect the researcher's emotional state and attention span. Any other interference that might get in the way of the observation process are likewise noted (Given 2008). Field notes or reflective journals aim to identify broad behavioural trends and patterns (Given 2008).

5.5.2.3 Advantages of observations:

- It forces the researcher to acquaint herself with the observed;
- Observations introduce previously unobserved or overlooked aspects of the research (Babbie & Mouton 2006);
- It allows space to observe previously unnoticed aspects;

- Observations focus on actions of people which is more effective than spoken accounts.
- Observation is discreet and non-threatening for participants (De Vos *et al* 2011)
- Observation have the potential to generate extremely reliable data (Given 2008).
- Observations can create new information but also confirm or validate existing theories.

As this study is qualitative in nature I used unstructured observations and recorded personal accounts of situations observed in the Grade R classroom. As the unstructured observation, in qualitative research is more free in its approach it is suitable for this kind of research. Observations only played a minor role in this study and act more as an introduction in the process of generating more data.

I observed the classrooms of the participants for two weeks and made detailed field notes in addition to recording events. As such, observation in this context was not the goal in itself but served as a brief introduction to familiarise myself with the school setting, participants, learners and aimed to highlight and ultimately provide an answer to the research question.

5.5.3 Drawing

5.5.3.1 Definition and background

'A picture is worth a thousand words'. This very old saying describes something of the power of drawing. The use of drawing as a data generation tool is located in arts-based or arts-informed research and participatory visual methodology (Mitchell, Theron, Smith and Campbell (2011). A definition of arts-based research is provided by Shaun Mc Niff (2008a: 29):

> [It] can be defined as the systematic use of the artistic process, the actual making of artistic expression in all of the different forms of the arts, as a primary way of understanding and examining experience by both researchers and the people that they involve in their studies.

Drawings situate itself in the Participatory Visual Research Methodologies (PVRM). PVRM is a critical approach to intervention research. It addresses areas such as

health, education, cultural development and social work. It is a mode of inquiry, presentation, dissemination and transformation (Mitchell *et al* 2011). The mode of inquiry starts with a prompt of what to draw. The actual drawing is then presented and discussed. Through the outcome of the discussion, transformation on whichever level results.

5.5.3.2 Technique of drawing

The drawing is preceded by introduction of an idea by the researcher, also referred to as a prompt (Van der Riet 2007). A prompt is valuable in that it provides structure to the drawing and contributes to richer data generation (Mitchel *et al* 2011). Drawing a picture is dependent upon the participant's ability to reflect upon the issue under discussion and to express herself through the drawing. After completion of the drawing, analysis follows either by the individual or the group. In the process of analysis participants would generally collaborate with the researcher in order for the researcher to understand the meaning of the drawing. Prosser and Loxley (2008) assert that shared and collaborative analysis delivers effective knowledge production. Additionally it treats participants as collaborators of knowledge in the research process. Shared analysis results in a richer understanding of the phenomenon under discussion by the researcher. All interpretations should be recorded for future reference.

Focus of the drawing should be merely on the content than on the quality of the drawing (Mitchel *et al* 2011).

In summary, using drawing as a data generation tool, entails a drawing made by the participant as well as a verbal or written clarification of the meaning embedded in the drawing. Drawing is a research tool which is accompanied by verbal research methods. Drawing encourages collective meaning-making through the interpretation of the drawer (Mitchell *et al* 2011). As the artistic product becomes the text expectant to be read and interpreted by both the producer namely the participant and the audience being the co-participant and/or researcher, interpretation of the drawing becomes intricate.

5.5.3.3 Advantages of drawing as a data generation tool

The participant provides the researcher with a visual objective statement and a record for future reference in evaluation (Van der Riet 2007). Drawing is utilised to encourage discussions about issues that need reformation, bridging or focus. It reinforces connections between thinking and doing (Mitchel *et al* 2011).

Drawing has proven itself to benefit researcher, participant and the research process as it enables them to evaluate their personal thoughts, reflections, feelings and opinions (Van der Riet 2011). Drawing facilitates active participation where confidence and enthusiasm help them to handle their own thoughts and reflections (Mitchell *et al* 2011; Barnes & Kelly 2007; Stuart 2007). It assists them to encapsulate a feeling or opinion (Van der Riet 2011). In effect thus drawing acts as a stimulus for communication and permits engagement. Drawing provides the less articulate participant with a tool to articulate feelings and thoughts (Mitchel *et al* 2011). Weber (2008:44) comments on this as follows:

> Images can be used to capture the ineffable… Some things just need to be shown, not merely stated. Artistic images can help us access those elusive hard-to-put-into-words aspects of knowledge that might otherwise remain hidden or ignored.

Through drawing, participants are able to identify issues they struggle with and envisage a better future by reflecting on the past (Mitchell *et al* 2011). According to van der Riet (2011) drawing as a tool assists participants to overcome issues of language barriers and social hierarchy. As drawing facilitates reflexivity in research it discloses something of the 'self' in participants. This self-revelation is a result of objectivity and a new perspective of issues fostered by reflexivity in the drawing activity (Stuart 2008; Weber 2008). Minimal interference of the researcher during the drawing activity creates a sense of relaxation in participants (Barnes & Kelly 2007). Since the participants are in control of their own thoughts and reflections during the process, they are usually enthusiastic about the activity and confident about their contribution (Barnes & Kelly 2007).

Through drawing the researcher gain access to the inner world of the participant (Mitchell *et al* 2011) and provide the researcher with new levels of understanding of the participant's world (Stuart 2007).

The research process benefits by drawing as a tool since drawing is easy to use (Mitchell *et al* 2011) and the expenses are minimal (paper, pencil, crayons) (Stuart 2007). It also provides the research process with visible evidence of the research findings (Mitchell *et al* 2011). Drawing activities lend themselves to flexibility in the research process.

5.5.3.4 Disadvantages of drawing

Recording of the disadvantages of drawing as a research tool are minimal. Drawing skills of participants could be an obstacle in terms of expressing thoughts through limited drawing skills. In this respect it is vital to remind participants of the purpose of such a drawing: drawing as a data tool only assists the researcher to understand the issues under discussion. The goal is not to produce a masterpiece.

In this study three drawings were used; one drawing in cycle one and two drawings in cycle two. The objective of the first drawing was to generate more information on the participants' experience with the Music Ring which they offer in their daily Grade R programme. The objective of the second drawing was to ascertain participants' personal and professional growth in terms of their music teaching. The last drawing was conducted after a few months of the research intervention. Participants were left on their own to determine their ability to work autonomously, drawing from the inputs during workshops and ultimately applying acquired knowledge. The last drawing thus depicts participants' experience of the research process, knowledge acquired and development of music competence.

Data received from drawings were rich and progressively revealed participants' transformation on a professional and personal level, as well as a change in perspective on the transformational power of music on their learners.

5.5.4 Case Study

Case studies are commonly used as part of a qualitative enquiry and to pursue research questions that would deepen the understanding of a particular issue or phenomena within a particular setting.

5.5.4.1 Definition

A case study is an intensive, in-depth and detailed investigation over a period of time and involves generating data through a single unit or multiple units and rich sources of information (Creswell 2013; Denzin & Lincoln 2008; Yin 2009; Babbie & Mouton 2001). A strong focus is placed on a rigorous process of collecting data from this unit which may include an individual unit or people sharing a mutual goal (Babbie & Mouton 2001). In case studies multiple perspectives of all activities in the case are considered and every influence on the participant's viewpoint and conduct is taken into account (De Vos *et al* 2011; Schram 2006; Babbie & Mouton 2001).

Emphasis is placed on both the process of the case study and the execution thereof. In this process gathering, organising and analysing data are done systematically and happens within a 'bounded' setting (Creswell 2013: 321). In other words, a setting with unique features which may or may not occur somewhere else.

The researcher in the case study adopts a holistic view on the case in terms of relationships between people, organisations (in the case of this study, the school) and events within the context of the study. The researcher's principal interest lies in the meaning participants give to their life experiences. The objective is to get acquainted with participants' social worlds (Vos et al 2011). It is important to mention that case study researchers need to familiarise themselves with the relevant field of research and gain knowledge before conducting the particular research (Creswell 2013).

Data generation strategies include observations, interviews and documents. Close observations of the characteristics and contexts of the unit that is analysed is done. The purpose of observation is to identify, probe and analyse various phenomena that occur within the life cycle of that particular unit. Focus of observations is holistic as the unit is viewed in totality recognising and recording variation and individual differences. The researcher should at all times be reflective about impressions, recollections, meanings and experiences originating from the observations. Interviews are supplemented by a collection of documents and artifacts that provide additional information about the context or individual.

5.5.4.2 Design principles of case study

Conceptualisation, contextual detail and in-depth report, numerous sources of data and diagnostic approaches are four of the design principles of case study (Babbie & Mouton 2001).

Conceptualising the study entails providing a conceptual framework where the purpose of the study is and the guiding principles as well as the research question is stated. Constructing a framework for the study is rooted in combining literature review and the researcher's experience (Babbie & Mouton 2001).

Researchers conducting case studies will always describe the contextual environment of the study in detail. The historical, physical, political, socio-economic and cultural context of the unit are taken into consideration. Such contexts provide the researcher with the background of the person or phenomena that is studied and as such relationships are explored (Babbie & Mouton 2001).

Validity or the authenticity of information, perceptions and interpretations is a key aspect of case study. Validity can be found in

- Identifying and using several sources of evidence during the data collecting phase
- Recognising matching patterns or addressing contrasting explanations during analysis
- Ensuring reliability in data collection process by following the same protocols and procedures (Yin 2009).

Triangulation, the process of applying multiple perspectives to elucidate meanings and verify the interpretation of the observation is non-negotiable in case study. The researcher needs to visit sites frequently, record observations and interviews, reflect on the processes, meanings and interpretations emerging from analysis of the data.

5.5.4.3 Types of Case Studies

Babbie & Mouton (2001) describes three types of Case Study, namely the descriptive case study, a case study for explanatory purposes and a collective case study. The

descriptive case study describes, analyses and interprets the phenomena under research (Yin 2009). The purpose thus of a descriptive case study is not to comprehend the social issue but only to describe the case being studied.

Case study for explanatory purposes is used in theory building and informing policy. It can likewise be applied to support a theory or extend or contest it.

The collective case study however aims to make comparisons between cases.

This study utilised the descriptive case study. Grade R practitioners as a unit were studied, described, actions analysed and data interpreted.

5.5.5 Interviews

5.5.5.1 Defining interviews

The individual, face-to-face interview is the main form of data generation in qualitative research (De Vos *et al* 2011). An interview is a social relationship between a researcher and a participant with the ultimate goal to exchange information (Given 2008; Babbie & Mouton 2006). During the interview the researcher obtains data through the direct interchange with the participant (De Vos *et al* 2011). The interview is carefully conducted through a series of predetermined open-ended questions where participants respond in their own words. These questions are cautiously selected elucidating the research question (Braun & Clarke 2013; Given 2008).

Interviews have a central focus but are certainly not one-sided. On the one hand interviewing describes the past experiences of the interviewee but also allows for reflection on the description of the experiences (De Vos *et al* 2011). This spoken conversation between participant and researcher is typically audio-recorded. The recording will then be converted into written text and analysed through transcription (Braun & Clarke 2013).

5.5.5.2 Types of interviews

There are many different types of interviews such as the unstructured, semi-structured, ethnographic, email and telephonic interview. As this study focuses on the semi-structured interview, I will briefly touch on the others but will elaborate on the semi-structured interview**.**

- **Unstructured interviews**

The unstructured interview is synonymous with the in-depth interview (Given 2008). It 2008:810). During the unstructured interview participants are encouraged to discuss the relevant topic in depth without constant intervention by the researcher. The researcher does not prepare specific questions, but need to demonstrate an awareness of the foremost fields of experiences to be discussed by the participant. Hence, unstructured interviews are conducted without utilising prior experiences or opinions of the researcher in a specific domain. The researcher however has a list of themes or topics to discuss with the participant but most of the interview is 'participant-led' (Braun & Clarke 2013:78). Although the researcher practises some sense of control over the interview, the participant has freedom to direct the interview into new related fields (Given 2008).

The purpose of the unstructured interview is not to provide an answer to the research question as such. It is to develop the researcher's interest in the understanding of the experiences of the participants and the sense they make from such an experience.

- **Semi-structured interviews**

According to Braun and Clarke (2014) semi-structured interviews are the most used type of interview in qualitative research. Given (2008) describes semi-structured interviews as a qualitative data collection tool based on pre-determined, open-ended questions designed in advance in a questionnaire or an interview schedule or guide by the researcher (De Vos *et al* 2011). Semi-structured interviews are planned around a specific topic determined by the researcher and questions are planned. The topic has a reasonable amount of flexibility in scope as well as depth (De Vos *et al* 2011). De Vos *et al* (2011) suggest that the interview should always be directed by the guide

and not as much dictated by the agenda. All participants are asked the same questions. Researchers should allow for maximum opportunity for participants to answer questions as participants should be viewed as experts on the discussed topic. Participants should thus be given maximum opportunity to make their voice heard (De Vos *et al* 2011). A study of the qualitative approach emphasizes the importance of sensitivity and communication skills in the interviewing process.

Interviews are recorded and/or full and accurate field notes or written accounts of what the researcher observes, should be made. Babbie (2007) suggests that the researcher should be able to make empirical observations and interpretations through the field notes. To obtain rich and relevant data depends on the researcher's ability to understand, interpret and respond to both verbal and non-verbal information revealed by the participant (Given 2008). The subsequent text thus results from the collaboration between the researcher and the participant.

Semi-structured interviews show strengths and weaknesses. It is an excellent tool to obtain depth in data in addition to collecting large amounts of data in a short time. It is an ideal means to address sensitive issues in participants. It allows for flexibility where the researcher can ask unplanned questions (Braun & Clarke 2013). Limitations of semi-structured interviews may be the unwillingness of respondents to participate. Questions asked may also not always produce the necessary or honest responses.

- **Ethnographic interviews**

An ethnographic interview attempts to gather cultural data where a culture's meaning and underlying behaviour patterns are exposed and considered. (De Vos *et al* 2011). During the ethnographic interview the researcher can either be an outsider in the specific cultural group or a member of the group. This kind of interview is spontaneous and is used in combination with field research and observational approaches (Flick 2014). It also validates observations made by the researcher (De Vos *et al* 2011).

Ethnographic interviews can be either formal or informal. Informal interviews are not prearranged. It involves enquiring immediately on happenings or interactions after they occurred with the aim to determine participants' perceptions on the interaction as opposed to the researcher's (De Vos *et al* 2011). The ultimate aim of the ethnographic

interview is to assist the researcher to acquire insights into the needs of the particular cultural group.

- **E-mail interviews**

E-mail interviews involve a single interviewer and a single participant, although more than one person can be interviewed at a time (De Vos *et al* 2011). It takes place over a distance through the use of electronic, screen-based text. The interviewer prepares a set of questions beforehand and requests the participant to respond through e-mail (Flick 2014). E-mail interviews show advantages and disadvantages. Advantages include cost-effectiveness, the possibility to interview people world-wide, sufficient time for reflection on what to say on both the side of the interviewer and interviewee and the convenience of time schedules (De Vos *et a*l 2011). Some disadvantages comprise impersonality through cyberspace, ethical issues where participants do not complete the interview and withdraw, delay in interaction between the researcher and the participant, losing focus on the side of the researcher due to the duration of the interview over time and the possibility of missing important and relevant cues as a result of the nature of the interaction (De Vos *et al* 2011).

- **Telephonic interviews**

Telephonic interviews are free flowing conversations between the researcher and the participant (Given 2007). Telephonic interviews have considerable value (De Vos *et al* 2011; Babbie & Mouton2007). The researcher benefits from a telephonic interview by the low costs implication thereof (Babbie & Mouton 2006). The researcher has greater control over the data collection and finds it easier to probe into more sensitive areas of discussions (Given 2008). Participants are offered personal safety and anonymity (De Vos *et al* 2011; Babbie & Mouton 2006). Participants also tend to discuss issues more freely and honestly telephonically (Given 2008). Physical appearance does not play any role in a telephonic interview.

Telephonic interviews however also pose disadvantages. The researcher cannot depend on nuances and body language of the participant to assist her in any

decisions. It is also difficult for the researcher to create an attractive ambience during a telephonic interview (De Vos *et al* 2011; Babbie & Mouton 2006; Given 2008). Difficulty with trust and rapport in addition to building a good relationship between researcher and participant has been reported (Given 2007). Participants might answer questions briefly and thus only provide limited information (De Vos *et al* 2011).

As mentioned above, this study utilised semi-structured interviews where open-ended questions were asked.

5.5.6 Narrative inquiry

Narrative inquiry is underpinned by the philosophies of great scholars in history such as John Dewey's (1859-1952) theory of experience, Jerome Bruner's (1915) ideas on paradigmatic and narrative knowing in psychology and David Carr's notions of narrative structure and coherence of lives in philosophy (Given 2008).

5.5.6.1 Definition

Narratives are spoken or written words expressing views of an event or action in a person's life and in this case of the participants' of this study (Czarniawska 2004). Narrative inquiry is a way of understanding experience; a view of the phenomena of peoples' experiences and a methodology of inquiry into the experiences of people in a specific context, over time (Creswell 2007; Given 2008). Narrative inquiry thus relates to an on-going engagement with research participants Denzin and Lincoln (2000) believe that people's memories of the past and the anticipated future describe the tensions they live in and personal narratives aim to define these tensions.

Relationships are central in narrative inquiry. Relationships with the researcher and among participants form the basis of narrative inquiry. As participants relate to and live through their stories, they speak of and to their experiences of life. This engagement is captured by creating field notes and writing temporary and final research texts. Field notes are composed through interviews and participant observation.

In narrative inquiry participants write a reflective piece wherein they describe their personal experiences of a given situation.

5.5.6.2 Advantages

Narrative inquiry has advantages for both researcher and participant. For the researcher narrative inquiry becomes a vehicle through which she gains access to the lived word of participants. This is done by the researcher through composing and explaining the lived experiences of participants she engages with. In other words, researchers gain the privilege of entering into a number of nodes of participant experience (Given 2008).

Denzin and Lincoln (2000) assert that participants are empowered and enabled when they are listened to. It gives them confidence and when participants share stories about themselves and their experiences of life, it assists them with self-understanding, essentially providing them with enlightening knowledge about themselves (Clandinin & Huber 2002).

In this study Narrative Inquiry only had a minor role and was only used once to determine participants' general stance towards music teaching and the inputs thus far during the research process. Participants were requested to write a reflective piece in which they describe their unfolding experiences of the research intervention. Valuable data was collected and revealed an increased awareness of own innate musical ability in addition to growth in self-confidence and creative thinking.

5.5.7 Reflective Journaling

A research journal is an authentic source of data in qualitative research. It constitutes the researcher's subjective perspective of a situation and therefore triangulation is needed to provide other perspectives. Research journals are often called 'reflection diaries' or 'log books' (Zuber-Skerritt 2011) as it remains a heuristic tool for reflection. It also expresses the essence of reflection in a written form. The purpose of journaling

is to facilitate the construction of new knowledge. Furthermore it enable qualitative researchers to make their inferred knowledge more clear.

Journaling implies a written work of significant events, reflection and action planned. It can also be done on a cell phone such as videos, voice recordings and photos. A weekly or monthly review can be done. The outcome of a reflective journal is to learn from experience, to take appropriate action, develop new learning principles and last to be a more effective and reflective practitioner (Schon 1983).

A reflection journal has the advantage of diarising matters in a systematic manner and learning from the experience so that in the end more effective teaching results through reflection (Schon 1983).

Disadvantages include time constraints and the ability to keep the journaling regularly.

In closing it is recommended to review entries weekly or monthly where less important records are trashed. In this way data can continuously be reduced and become more manageable in the end.

In this study participants were requested to keep weekly journals of progress, feelings, fears and questions. Regrettably they neglected this part of the research and made a single entry which reflected on discovering their creativity, resourcefulness and perseverance during the project.

5.6 Data analysis

5.6.1 Definition

According to Flick (2014: 370) data analysis is the interpretation and classification of linguistic and visual material. It entails the preparation and arranging of data into themes through a method of coding (Creswell 2013). Data is then finally presented in figures, tables or in discussions. The ultimate aim of data analysis is to essentially make sense of the material collected during research (Creswell 2013) and transforming information in such a manner the research question is answered (Neuman 2003).

5.6.2 Coding

Coding is a selective process of 'labelling of the phenomena', attaching symbolic meaning to descriptive information during the research process (Miles, Huberman& Saldanha 2014). Flick (2014) asserts that the main principle of coding is that segments of the data are taken out of the context in which they appear and clustered together with similar bits of data, thus creating categories and sub-categories.

In other words data is given a name that will signify an idea. Eventually similar ideas will be clustered together creating a smaller number of categories and pattern codes, thus conceptualising the data (Flick 2014; Charmaz 2006). Coding is furthermore an analysis and intensive reflection and clarification of data. Miles *et al* (2014) assert that coding is heuristic in nature and implies a method of discovery.

Coding is guided by the conceptual framework of the study and the research question (Miles *et al* 2014; De Vos *et al* 2011:411).

5.6.3 Types of coding

Strauss and Corbin (1990) identify three main types of coding, namely open coding, axial coding and selective coding. Open coding denotes creating certain categories that pertain to specific elements in the text, in other words naming and categorising the phenomena under discussion (Babbie & Mouton 2001). Open coding can be done in three ways namely line-to-line coding, sentence-to-paragraph coding and coding of the whole text (Babbie & Mouton 2001; Strauss & Corbin 1990).

Axial coding are done after open coding is completed. The aim of axial coding is thus to refine concepts determined in open coding and place them into categories. Flick (2014) asserts that in axial coding the relations between categories are expanded into sub-categories through a complex process of inductive and deductive thinking.

In selective coding a core category is selected and then related to other categories. In the process refinement and development of these relationships are facilitated (Flick 2014). Braun and Clarke (2013:206)) refer to selective coding as the 'corpus of

instances' of the phenomena under study, in other words collecting data of a particular type.

Braun and Clarke (2013: 206) mention selective coding as one of the two main approaches to coding of which the other one is complete coding. In complete coding anything' and everything of concern or significance to the research question is identified. In essence everything is coded and the selective side of coding then only occurs later in the analytic process.

5.6.4 The process of coding

Creswell (2013) confirms that there are numerous ways of coding. I will refer to De Vos *et al* (2011) and Miles *et al* (2014) application of coding.

De Vos *et al* (2011) process of coding moves through three stages, namely the labelling of data, grouping of similar concepts and developing categories. Labelling data in this instance refers to attaching a name to phenomena that will in essence describe the general idea. When concepts are grouped together, categories are discovered and as such each phenomenon is given a conceptual name. Categories are then subdivided into sub-categories and names are attached to these sub-categories. It is the prerogative of the researcher to select appropriate names for sub-categories, relating them to the data (Strauss & Corbin 1990). Categories are developed through a process of open coding where properties and dimensions are explained through the characteristics and attributes of the particular category. Coding can be done line by line, sentence by sentence or paragraph by paragraph (Flick 2006). Participants' words or phrases, the so-called 'in-vivo' quotes, are also valuable data in coding.

Miles *et al* (2014) mention a first and second cycle of coding and include three fundamental methods or approaches to coding in the first cycle. These are Descriptive coding, In Vivo coding and Process coding. Descriptive coding is applied where labels in a word or short phrase are added to data. In Vivo coding uses short words or sentences in the participant's own language as codes and these are placed in quotation marks to indicate the difference between participants' and researcher's

codes. Lastly Process coding denotes actions in the process such as ‘doing, knowing’. Miles *et al* (2014: 75) describe them as the “-ing” words.

In cycle two parts of the data are summarised and grouped together in a smaller number of categories, called pattern coding. Pattern codes are explanatory in nature, recognising emergent themes. In pattern coding the data from the first cycle are observed and transformed into more stream-lined or condensed units of analysis.

In this study I applied a combination of De Vos *et al* (2011) and Miles *et al* (2014) approaches to coding. Initially data was labelled through a process of open coding and descriptive coding. Two main themes emerged from this process, namely the transforming self, and the transforming learner. Through the process of grouping concepts together, four sub-themes were identified. Several categories and sub-categories emerged from the sub-themes. Throughout the process I was cognisant of the importance of answering the research question and related sub-questions.

5.7 Conclusion

This chapter focussed on the research design, the paradigmatic foundation, data generation strategies and analysis.

A qualitative research design was used for this research as it focussed on the phenomena in its natural state (Creswell 2013) over a prolonged period of time (Punch 2011) attempting to describe and understand participants’ behaviour, (De Vos *et al* 2011) and creating mostly verbal data (Braun & Clarke 2013; Denzin & Lincoln 2000). PALAR was the preferred methodology applied in this study as it focuses on community development where solutions to problems in the project are created with and by the participants in a collaborative action and inquiry.

This study situated itself in two paradigms, namely the interpretive and critical paradigm. The rationale behind the interpretive paradigm was the intention to determine people’s actions and experiences whilst considering their circumstances. As the interpretive paradigm focuses on understanding, interpreting and clarifying people’s actions and interactions, it suited the purpose of this study well. In the critical paradigm the researcher not only attempts to comprehend or explain society but aims

to transform and improve it. The ultimate objective of this study relates to the research question of '*how can in-service Grade R practitioners be enabled to engage their learners in meaningful music activities that will ultimately cultivate their holistic and musical development?* In essence the study aimed to improve both the teachers and learners at the particular school (Zuber-Skerritt 2011).

Data generation strategies included Focus Group Interviews, Observations, Drawing, Interviews, Narrative Inquiry and Reflective Journaling. I also attended to data analysis and coding and related it to the particular methods applied in this study.

CHAPTER 6

DATA PRESENTATION

6.1 Introduction

In this chapter I will discuss data generated from this research. In qualitative research the researcher has liberty in applying as many different methods possible with the aim to generate data (Denzin &Lincoln 2013). Several scholars are in agreement with this statement. Henning (2004) states that there are no inflexible methods of data collection in Qualitative Research; Braun and Clarke (2013 :) echo this statement by talking about the "endless possibilities" of collecting data; De Vos, Strydom, Fouche and Delport (2011) refer to "several possible formats for gathering data" and Babbie and Mouton (2006) mention the "many possible creative ideas".

Consequently this study adopted a diverse combination of interpretive activities to generate data ultimately to provide an answer to the research question. Methods used in this study included Observations, Focus group, Drawings, Nominal group technique, Narratives and Interviews. Each data generation method will be deliberated on in detail in this chapter.

As I embarked on this study, I realised that this research is an on-going process, a work in progress and that the process has a point of departure but does not necessarily end after discussion of the findings. Each step and intervention in generation of data dictated the next step in the research process. This chapter is thus committed to describe this process of moving forward, step by step. In the course of the chapter the main themes, sub-themes and categories will be presented.

6.2 Site description

The school where the research was conducted is a community school.[17]. It is situated in the northern, more rural area of Nelson Mandela Bay. The school was established over a year ago including new classrooms and security fences. The people of the community's RDP[18] houses surround the school building. The school offers current projects to provide for the different needs of learners. One such project is the vegetable garden feeding learners once a day. Volunteers from the community clean toilets daily and keep the facility clean in general. Moreover the school implemented a teacher-assistant structure where parents voluntarily help teachers with discipline in overcrowded classrooms of over a hundred learners.

The Grade R classrooms at this specific school are well equipped in terms of furniture and writing utensils. Regrettably, few other resources are available. Teachers need to be creative in designing posters or any material they want to display on the walls.

6.3 The participants

Participants included in this study were three experienced Coloured ladies. Mary is a forty year old lady with fourteen years' experience in teaching. She is qualified as a (*National Qualifications Framework*) NQF[19] level 5 practitioner. Jane is thirty nine years old with fourteen years of teaching experience and also rated at an NQF level 5. Ann is thirty five years with ten years of teaching experience and in possession of an NQF level 4 qualification. All three participants hold a Certificate in Early Childhood Development (ECD).

For the purpose of the study I will briefly clarify the participants' NQF qualifications. The minimum qualification for a Grade R teacher is a Diploma in Grade R teaching,

[17] A community school is both a place and a set of partnerships between the school and other community resources. Its integrated focus on academics, health and social services, youth and community development and community engagement leads to improved student learning, stronger families and healthier communities. Community schools offer a personalized curriculum that emphasizes real-world learning and community problem-solving. Schools become centres of the community and are open to everyone – all day, every day, evenings and weekends (Coalition for community Schools 2014)
[18] A government initiative to provide houses to under privileged communities in SA
[19] National Qualifications Framework indicates the level for each qualification type

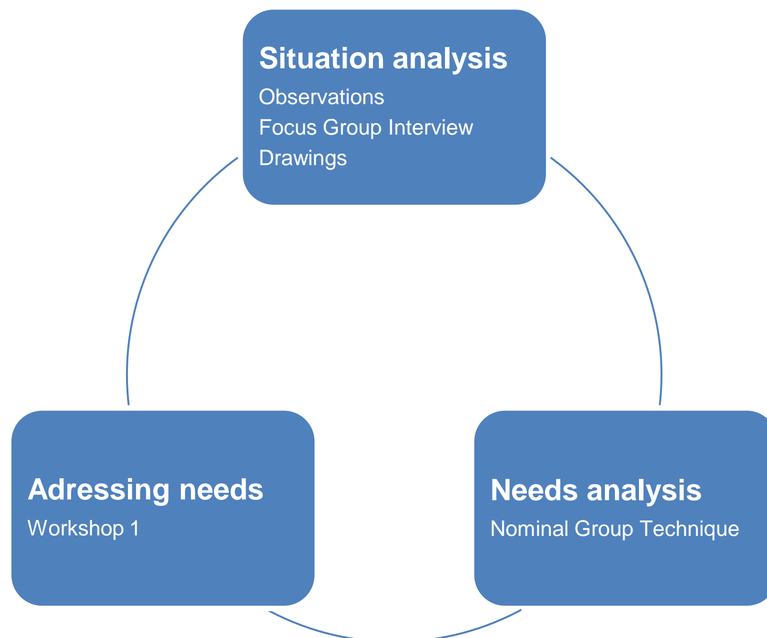
rated at an NQF level 6. A level 4 or 5 Certificate in ECD is the minimum entry requirement for a Diploma in ECD. Participants in this study therefore qualify as practitioners and not teachers as a result of their current qualification status.

None of these participants had any prior experience in music training, music making or music teaching whatsoever.

6.4 Cycle 1

As point of departure, I did a situation analysis to determine existing music education practices in the three Grade R classrooms. The situation analysis comprises non-interventionist observations, a focus group interview, supplemented by a drawing activity. Subsequently a needs analysis activity known as Nominal Group Technique (NGT) was conducted. NGT permitted participants' to identify their real needs with regard to music education**.**

The first cycle unfolded as follows:



In response to the data generated through the situational and needs analyses, collaborative intervention strategies in the form of a day-long workshop were devised.

Collaborative intervention strategies imply seeking solutions to problems with participants and not through the expertise of the researcher. The aim of the workshop was to improve the existing status of music teaching in the Grade R classroom. Afterwards, newly acquired learning was applied in participants' respective classrooms.

Throughout the study, I continued with non-interventionist classroom observations. Additionally, reflective journals were kept by both the participants and me in an attempt to triangulate data.

6.4.1 Situation analysis

6.4.1.1 Observations

According to Henning (2004) the main goal of observations is to see and to observe with more than what the eye meets. She asserts that the research question determines the kind of observation. The research question of this study was: *How can in-service Grade R practitioners be enabled to teach music to the Grade R learners? O*bservations in this context were done to ascertain the status of music teaching in the Grade R classroom. Consequently, observation was not the goal in itself but a brief 'introduction' to the research and to 'set the table' for the application of more data generation strategies. As said by Baumfield, Hall and Wall (2013) the goal of observation at this early stage of the study was to provide an answer to the "what's happening" stage of the research.

Babbie and Mouton (2006) distinguish between two types of observation, namely simple observation and participant observation. In simple observation, the researcher observes from the outside and in participant observation the researcher becomes an integral part of the group she is researching. Therefore researcher and participant become partners in the research process and the participants act as co-researchers, a core value of Participatory Action Learning and Action Research (PALAR) methodology within which this study positioned itself. In this study I conducted participant observation.

During the first visit to the school, we noted the multicultural and multi-lingual nature of all three class groups. Each group consisted of about thirty six Xhosa and Coloured learners. The home languages of these youngsters were isiXhosa, Afrikaans or English. Since the three teachers were all Afrikaans speaking, communication with the Xhosa learners was facilitated by a local parent who acted as teaching assistant, and who also assisted with classroom management.

During follow-up day-long non-interventionist observations for two weeks I noted that the learners' only exposure to music happened during the daily music ring. These music experiences were restricted to the singing of isiXhosa, English and Afrikaans action songs, to which they often moved and clapped spontaneously. This confirmed the reference by Klopper (2008) of children being naturally drawn to the process of participation in music making activities However, further music skill development or learning in the form of conceptualisation of elements was insignificant. Music was also not applied in an interdisciplinary manner or infused with other learning areas such as numeracy or literacy.

As I witnessed the uncertainty in engaging this research intervention from the participants' side, I decided to start the research process with the 'Turning Point' exercise (Zuber-Skerritt 2011). This exercise promotes a mutual sense of trust and openness between participants and the researcher.

6.4.1.2 Turning Point exercise

The participants and the researcher had to think back over their lives and recall memories that made a difference in them. These memories are then referred to as 'turning points'. Next they had to list at least six and note them down of which three memories were selected to share in the group. The following questions were then answered namely:

- What happened?
- Why was this a turning point?
- What are the present results of this turning point?
- How are you now different as a result of the above?

Each person in the group shared one of their turning points while the others listened without interruption until each person had shared one turning point.

The second point was then shared in the same fashion and lastly the third turning point. The aim of this exercise or method is to break down barriers between the researcher and participants in such a way that data generation can take place in a safe and trusting environment. Trust and feedback are one of the seven core values of PALAR, the methodology used for this research (Zuber-Skerritt 2011). Zuber-Skerritt (2011) maintains that an environment where respect and trust is present allows for generating feedback from an inquiry in an open and constructive way. She asserts furthermore that trust and respect in a research relationship lead to continuous understanding and practical improvement of the research.

The aim of the 'Turning Point' exercise was not to generate data in itself but rather to create a bond of mutual understanding and compassion between me as researcher and the research participants. Participants testified to feelings of trust and a willingness to participate and share experiences after taking part in the above exercise.

The second method in the planning section of this cycle was the Focus Group Interview. With this method I hoped to gain an understanding of the participants' view of the attributes of music.

6.4.1.3 Focus Group Interview

As part of our situational analysis, we also conducted a focus group interview, which was recorded and transcribed. In essence, we wanted to determine the participants' implicit understanding of music's benefits for their learners. They were asked to recall music activities and deliberate its effect on their learners. Mary for example mentioned that

> The children enjoy it…everything about it… singing, moving to the side, and jumping up and down. And they look forward to music because here they can relax and have fun. It is also nice to do music with your friends…

Jane echoed the above statement by saying:

> Every child loves music and they look forward to that part of the school day. It helps them to socialise with other children in the class and this interaction gives them a sense of belonging … children who are different to them in terms of race. You know we have Coloured and Black children in our classes…therefore we sing songs in Afrikaans, English and Xhosa.

Ann stated:

> Music helps me with discipline in my class… It is as if music keeps the children calm….

Mary then added:

> I experienced that the children learn new concepts easier when they do it by singing it in a song…I taught them a song to learn to count to five. It was a lot easier for them to remember the next number…

Jane replied:

> I had a three year old boy attending school for only a month. In teaching him the days of the week and the months of the year in a song, he was able to remember it… and that only at the young age of three! I think music helps to improve one's memory.

The responses obtained during the interview clearly indicated that, although the participants had no previous formal music training, they held implicit and experiential knowledge regarding music's benefits for young learners.

6.4.1.4 Drawings

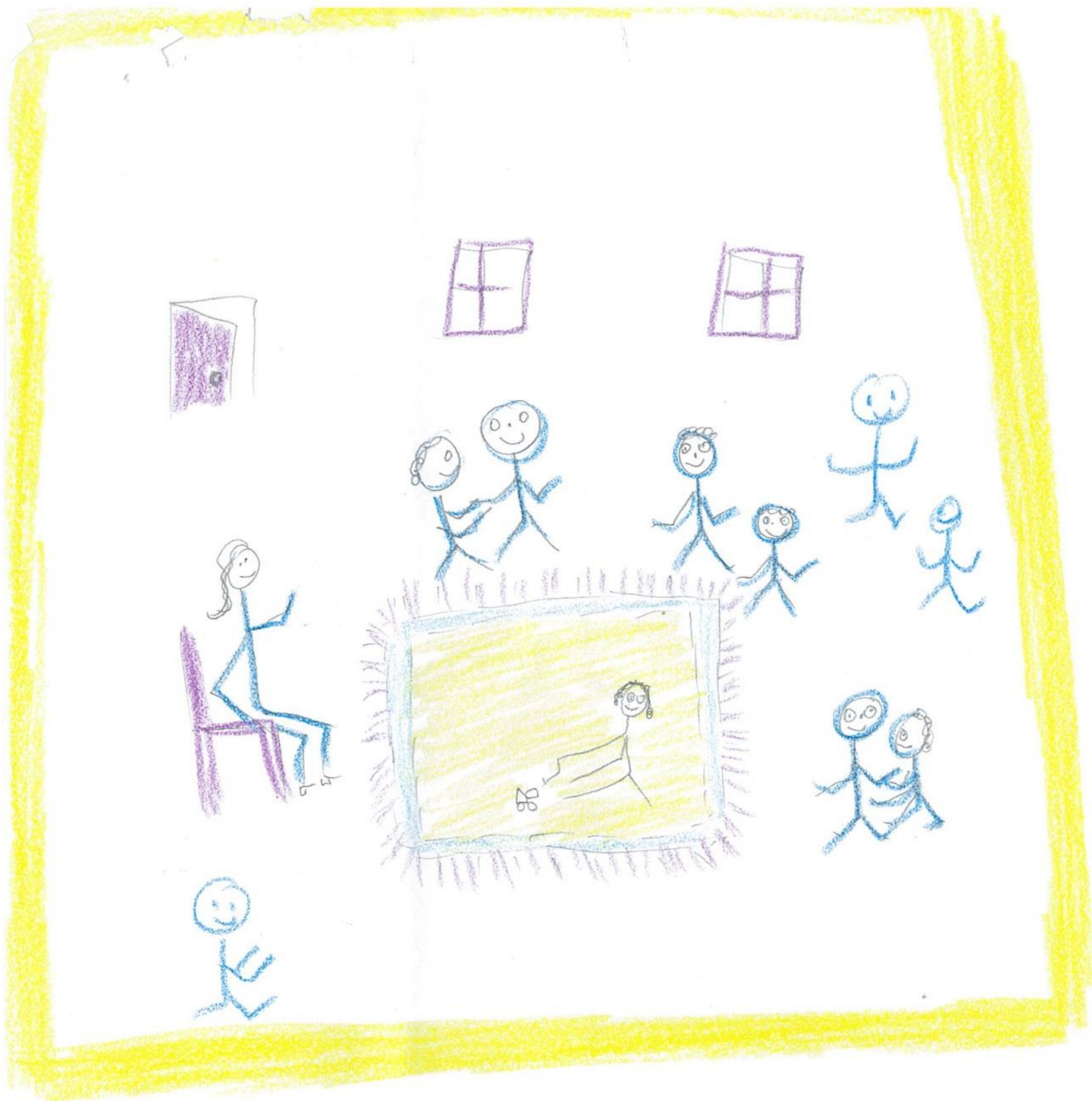
At the onset of our engagement with the participants, they were also requested to make a drawing, depicting a typical daily music ring activity. Again, our intention was

to gather information about the existing situation with regard to music education in the Grade R classrooms at the particular school. We also wanted to ascertain each participant's personal disposition towards music as informed by her experiences.

We decided to use drawings since it stimulates reflexivity and enables participants to convey messages literally and figuratively. Whilst participants normally experience such an activity as exciting, non-inhibiting and empowering, their drawings often reveal hidden feelings and inner selves (Weber 2008; Prosser & Loxley 2008; Barnes & Kelly 2007; Stuart 2007).

On completion of the drawing, we held interactive discussions during which each participant explained her drawing and clarified questions posed by the rest of the group. These discussions were also recorded and transcribed.

Mary drew the following:

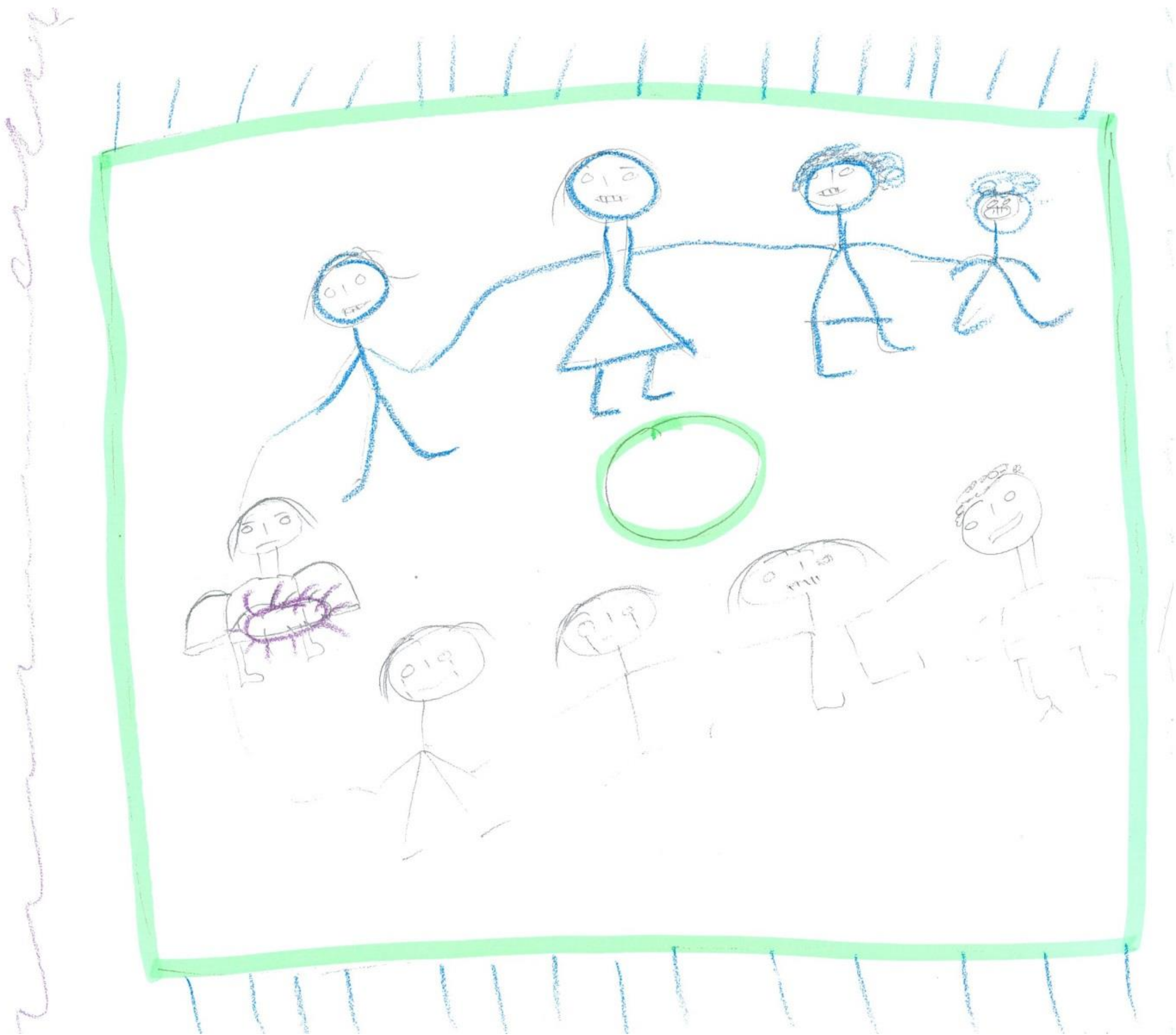


Mary explained her drawing as follows:

> As you can see from this picture, most children are enjoying the music and are excited to take part. They are dancing, singing, jumping around and clapping hands .From the drawing you can also see that some are playing instruments. At the bottom of the drawing you will notice one learner not being part of the group. These are the more introvert learners. They are scared in the beginning to take part in the activity, but eventually music helps them to somehow feel

accepted and as they gain confidence, they join in. Another thing I wanted to show in this drawing is the fact that there is sometimes some racial separation between the Coloured and Black children. As you can see in the drawing… the children not holding hands… but hey the moment trust develop between them through being part of the music, this problem disappears.

Jane's drawing depicted the following



This is how she explained her drawing:

In my drawing you can see that most children experience emotions of happiness when doing some music activities. They also enjoy the interaction with friends as this gives them a sense of belonging. But you will also notice that children react differently to music. Some laugh and jump but others (look at the expression on their faces) are more reserved and struggle to let go of some feelings of maybe fear and even a low self-esteem. But it is wonderful to see how they change after being involved in music for a while.

Ann's drawing resembled her awareness of music's transformational powers:

:

> From my drawing you will see that most of the children are smiling and enjoying themselves except the one in the middle who is crying. Music helps me to determine when there are problems at home. This child was crying because he is unhappy about something at home. Music helped him to release a bit of the tension and as we sang along and dance to the songs, he actually also started smiling and joining in. So I can actually see that music changes the atmosphere in the classroom… sort of calming them down, somehow….. Children that felt unhappy when they arrived, later smiled after being involved in music. At the top you will see some home-made instruments we made. I was difficult for me to draw it, but I can see how the children grow in physical strength just by dancing and jumping to the songs we sing.

The drawings confirmed the data obtained via the observations and focus group interview, namely that the participants held positive dispositions towards music. It was clear that they, as well as their learners, enjoyed music activities. They were implicitly aware of music's advantages for learner growth. Despite lack of formal training, they thus still attempted to present music activities merely by applying innate, tacit music knowledge. However, they admitted lack of self-confidence. They felt ill-equipped and incompetent, doubting their own ability to present meaningful music activities and as such, cultivate the musical and holistic development of their learners.

The next step in the PALAR cycle was to ascertain specific music education needs as identified by the participants themselves. Once we could establish these, we could, in collaboration with the participants, devise action plans to address these needs.

6.4.1.5 Nominal Group Technique

The Nominal Group Technique (NGT) was used as a needs analysis instrument. During the NGT activity, one focal question was asked to the group, namely, "What would you require to enable you to teach music effectively in your Grade R class?" Random responses were listed on a flip-chart. No discussion was allowed, but participants had the opportunity to ask clarifying questions.

- Instruments
- Tambourine
- Drums
- Classroom
- Abacus
- DVD player
- Piano
- CD's
- Carpet
- Puppets
- Whistle
- Shakers
- Space
- Tins
- Rhythm sticks
- Lesson material
- Music tuition
- CD

Thereafter the listed items were clustered and the clusters numbered. The list at that moment revealed the following:

1. Instruments (Percussion)
2. Instruments (Home-made)
3. Piano

4. Whistle

5. Classroom/ Space

6. Carpet

7. Electronic apparatus

- TV
- DVD player
- CD player
- CD's

8. Lights

9. Abacus

10. Puppets

11. Music Tuition

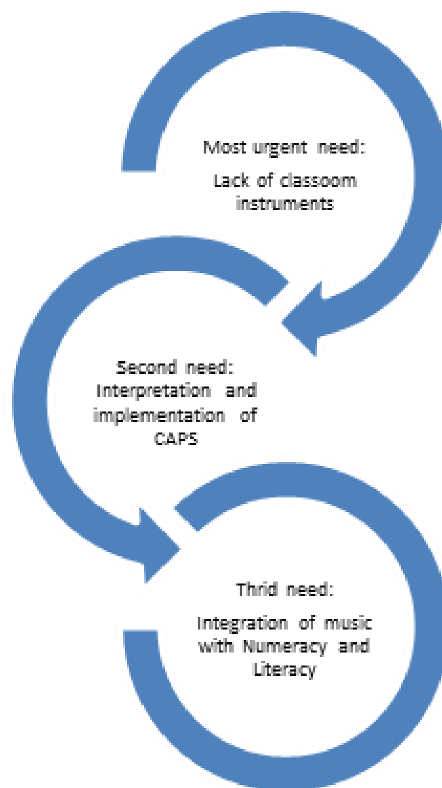
12. Lesson material

Ranking was now done by the participants by listing three items selected from the public list. This was written on three small separate paper slips and then ranked into A (most important); and C being least important. Without any interference from me as researcher, the participants prioritised the clusters. Group results delivered the following:

1.	Instruments (bought and home-made)	24
2.	Classroom and space	9
3.	Music tuition	8
4.	Electronic apparatus	8
5.	Puppets	6
6.	Piano	6

7.	Abacus	4
8.	Whistle	4
9.	Lights	3

In summary the participants identified the three most pertinent topics in order of importance, namely instrumental needs, familiarising with the CAPS document and Creative ideas to implement new learning in the classroom.



- It appeared that the most pressing need related to insufficient resources at the school, specifically of non-melodic percussion instruments, since this hampered learners' active involvement in instrumental play activities. The teachers therefore expressed their need to manufacture classroom instruments.

- The second need related to participants' perceived inability to interpret the national school curriculum, and subsequently implement meaningful music activities.
- Third, the participants desired guidance with regard to the integration of music with Languages and Mathematics in the development of young learners.

6.4.2 Action Learning and addressing needs

It was clear that the participants' needs could be addressed by applying the principles of participatory action learning and action research. Collectively, it was thus decided to conduct a Saturday workshop, since this would allow maximum participation, uninterrupted time and focus. Since the primary aim of our study was emancipatory in nature, the workshop activities focused on the facilitation of critical, independent and creative thinking. During the workshop, the participants were continuously encouraged to delve into and apply their own resourcefulness and adaptive expertise, rather than merely absorb knowledge transmitted by us.

6.4.2.1 Instrumental needs

During the first session of the day, the teachers were provided with recyclable materials, such as tins, boxes, wool, and so forth and requested to explore ways to assemble non-melodic percussion instruments. Several creative ideas emerged and the participants distinguished between melodic and rhythmic percussion (non-melodic) instruments. Non-melodic instruments included:

- Drums
- Shakers
- Tambourines
- Cymbals
- Rain stick
- Triangles
- Bells

Melodic instruments suggested by the participants comprise

- Chimes
- *Glockenspiel* (glasses filled with different levels of water)
- Comb buzzer.

The following ideas on manufacturing the non-melodic instruments emerged:

- Drums were made from old empty cereal boxes decorated for a colourful effect. Two holes were made; one in the centre of the cover and in the centre of the bottom of the box. A piece of yarn long enough to hang around a child's neck and down to their waist, was pulled through these holes. Spools glued onto the end of pencils represented the drum sticks.
- Shakers were created from old decorated shampoo bottles. Approximately a third of these bottles were then filled with lentils, rice or macaroni.
- Two paper plates stapled together acted as tambourines. Holes were made around the plates and jingle bells attached to the holes with strings. The paper plates were decorated with crayons and scrap gift wrap or pictures from old magazines.
- Cymbals were fabricated by using two old pot lids that could be hit with a stick.
- Rhythm sticks were made from 15cm brightly painted broomsticks.
- Bells were created by knitting a strip with six stiches, continuing in plain stitch until the strip could fit around a learner's wrist. The ends were then stitched together. Three or four bells were then attached around the band. Another suggestion was to punch a hole at each end of a paper towel roll and attach a bell to each end.

The fabricating of melodic instruments was quite challenging but eventually the participants managed to provide ideas for a chimes, a glockenspiel and a comb buzzer.

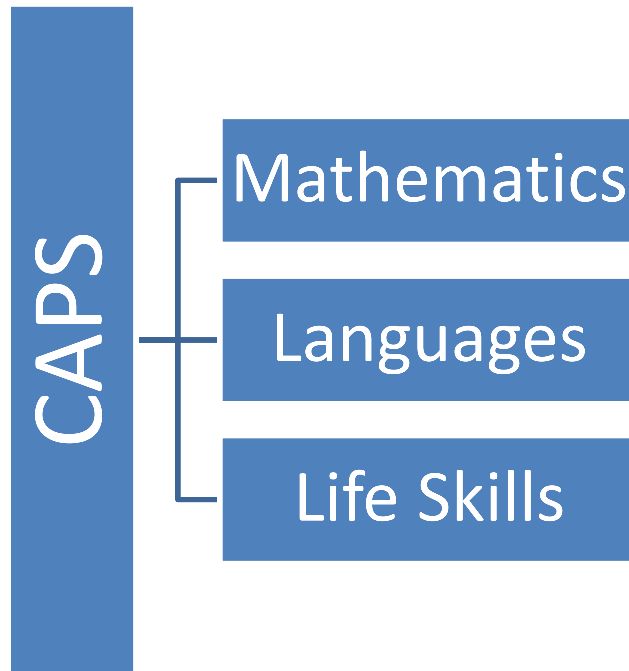
- To represent chimes, secured pieces of string attached to washers were wrapped around a ruler or stick. To create a sound the washers were struck by a spoon.

- A row of five to eight glasses filled with different volumes of water represented a *glockenspiel* effect. The glasses with the most volume provided the higher notes and likewise the glasses with less water the lower notes. Some experimentation went on until a level of satisfaction was reached with regard to the different pitches. Most of them though only used five glasses with a range of a perfect 5th.
- The comb buzzer was made by folding a piece of tissue paper or foil over the tooth edge of a comb. This was played by humming through the paper.

It was evident that the participants were gaining confidence in their own ability to design and make non-melodic and melodic percussion instruments. They were particularly excited about similar projects to be conducted with their young learners.

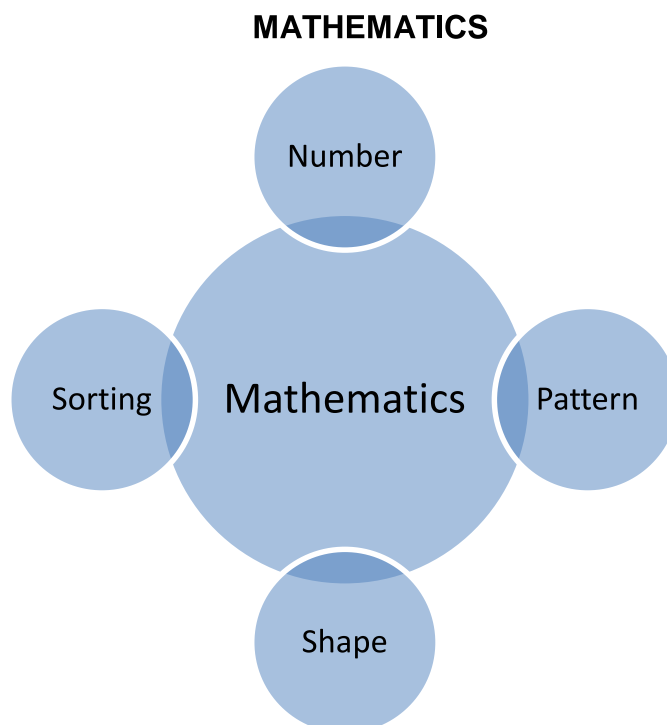
6.4.2.2 CAPS analysis

The next session, as requested by the participants, was dedicated to a meticulous analysis of the Grade R national school curriculum as described in the CAPS document. The CAPS Document suggested four subjects in grade R, namely Home Language, First Additional Language, Mathematics and Life skills. In the course of this study I will however refer to Languages, which includes Home Language and First Additional Language, Mathematics and Life Skills.



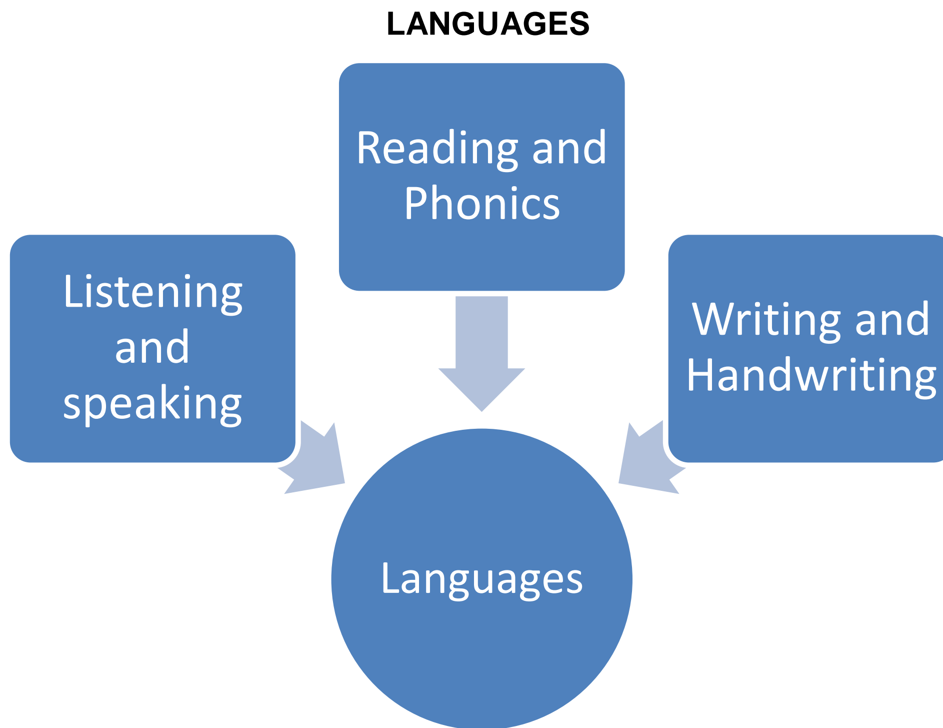
Each subject consists of sub-areas. Mathematics was divided into number, operations and relations; pattern, functions and Algebra; shape and space and Measurement. As sorting is grouped under 3-D objects, we addressed it as such.

MATHEMATICS



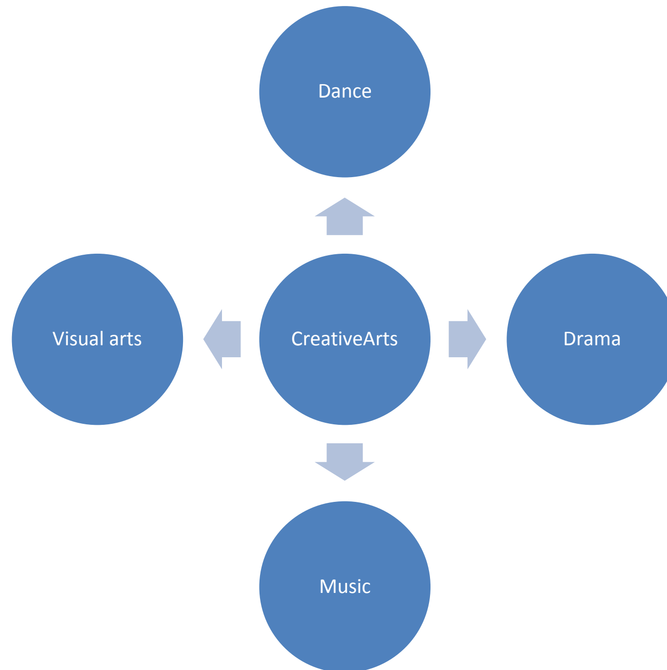
In Languages concepts such as reading, writing, story-telling and rhymes are addressed.

LANGUAGES

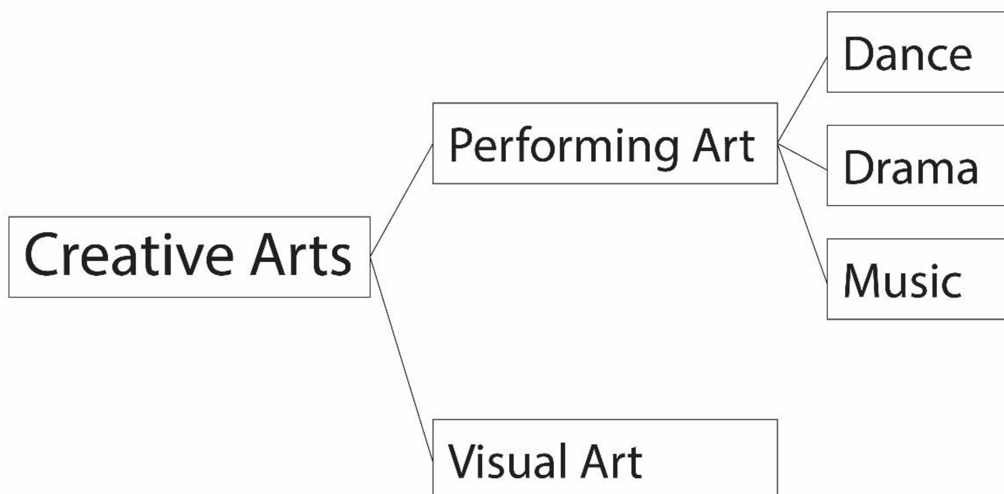


LIFE SKILLS

In the curriculum, Life Sklls in Music refers to Creative Arts which comprise four art forms, namely dance, music, drama and the visual arts.



Creative Arts is furthermore organised in two parallel and complementary streams namely Visual Art and Performing Arts which includes Dance Drama and Music (DoE2011).



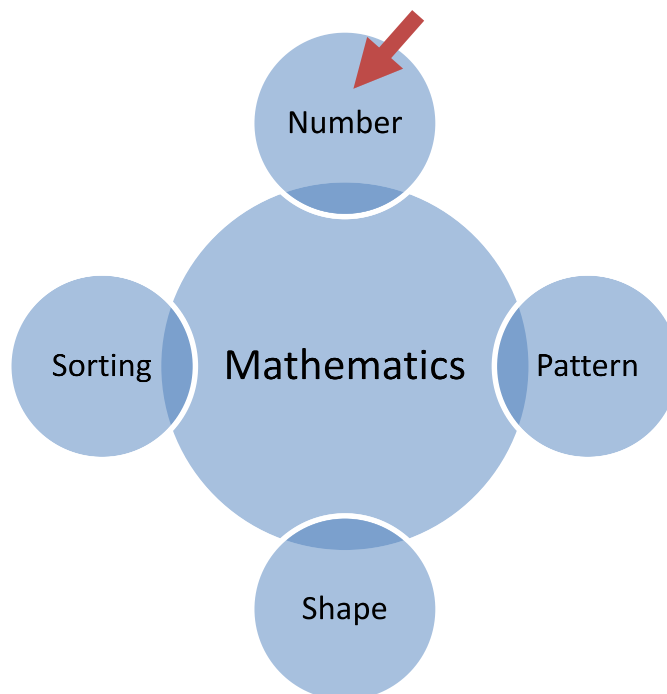
As this study focussed on music in Grade R we particularly dedicated our time in all references to music. It was clear that terminologies and concepts such as ‘pitch’, ‘rhythm’, ‘timbre’, tone intensity and ‘tempo’ required clarification. Once demonstrated via sample activities, the concepts were grasped and the participants were able to suggest learning experiences that could enhance their learners’ conceptualisation of these music elements through enactive learning and play (Jerome Bruner 1966).

6.4.2.3 Creative ideas

Taking cognisance of the value of music in the development of Numeracy and Literacy (McTamaney 2005; Bolduc 2009; Rȍscher 2002; Vaughn 2000) in addition to CAPS reference to the holistic development of the child in an integrated way through enjoyable and experiential processes (NCS, CAPS 2011:9), the creative section addressed integrating music with Mathematics and Languages.

6.4.2.3.1 Mathematics

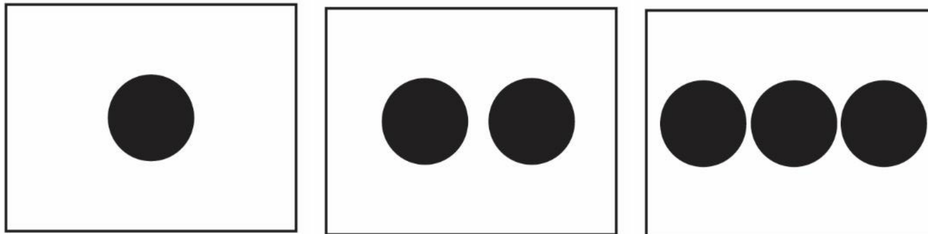
In Mathematics we considered ways of integrating the concept of Numbers with music activities.



- **Number**

Activity 1:

By the end of Grade R learners should be able to count and recognise numbers from one to ten. We then decided on using some selection of instruments as well as "dotty cards"[20] to play this game.



The teacher now displays a selection of the cards with dots on. She then points to the cards in succession. The children clap once, for each dot displayed on the card. This activity can be repeated by using other body percussion sounds like patting the knees or stamping the feet. The children can also take turns to conduct by pointing at the cards. This exercise can then also be done on instruments.

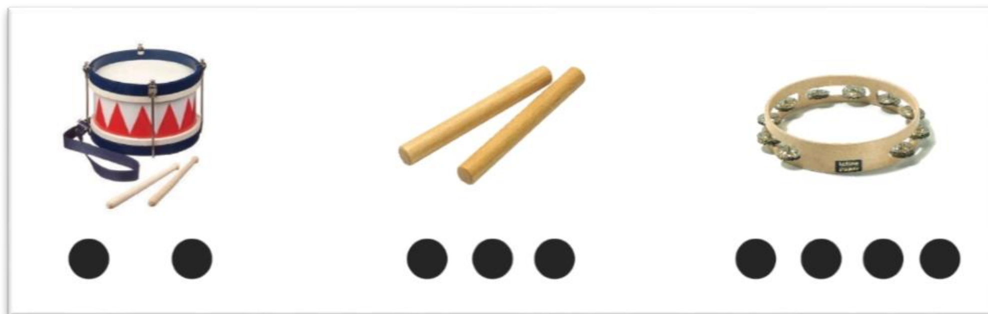
After this activity we reflected on skills acquired through this exercise

- Number (recognising from a pattern)
- 'Playing' from symbols
- Body percussion
- Instrumental play
- Developing fine and gross motor skills
- Developing leadership skills in learners as they take turns in leading the group

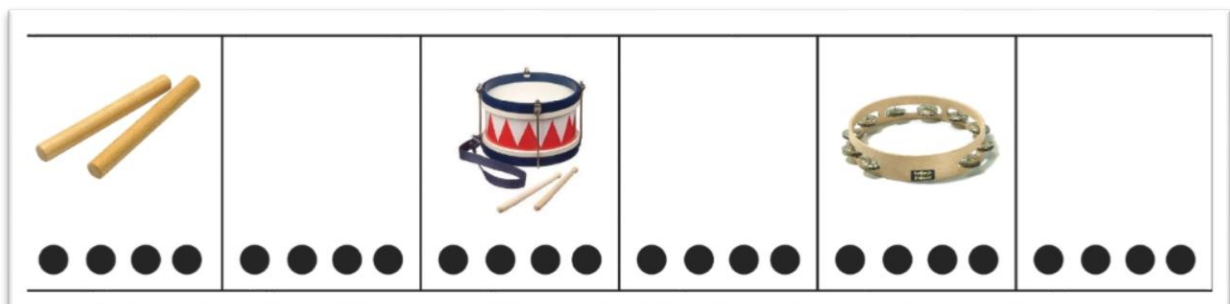
[20] Rectangular shape cardboard cards, with one to six dots on each card.

Activity 2

After discussions on reading a 'score', Ann suggested we apply the reading to playing instruments. Three different types of instruments such as a tambourine, drum and rhythm stick can be played by the learners. They will then follow a score, producing a sound on their instrument for each dot on the score card.



In the second score card notes are separated by vertical lines indicating bar lines in a music score. Learners are encouraged to emphasise the first beat of each bar to indicate the strong beat.



Participants prepared a variety of score cards for the learners to perform. In reflecting on the activity development of the following skills were identified:

- Number
- Performing from a score
- Instrumental play

- Fine and gross motor skills
- Cognitive development with regard to memory (recognition and recall)
- Social interaction

Activity 3

Learners, numbered from one to four, sit in a circle and call out their numbers either clockwise or anti-clockwise, whilst maintaining a steady beat (pulse).

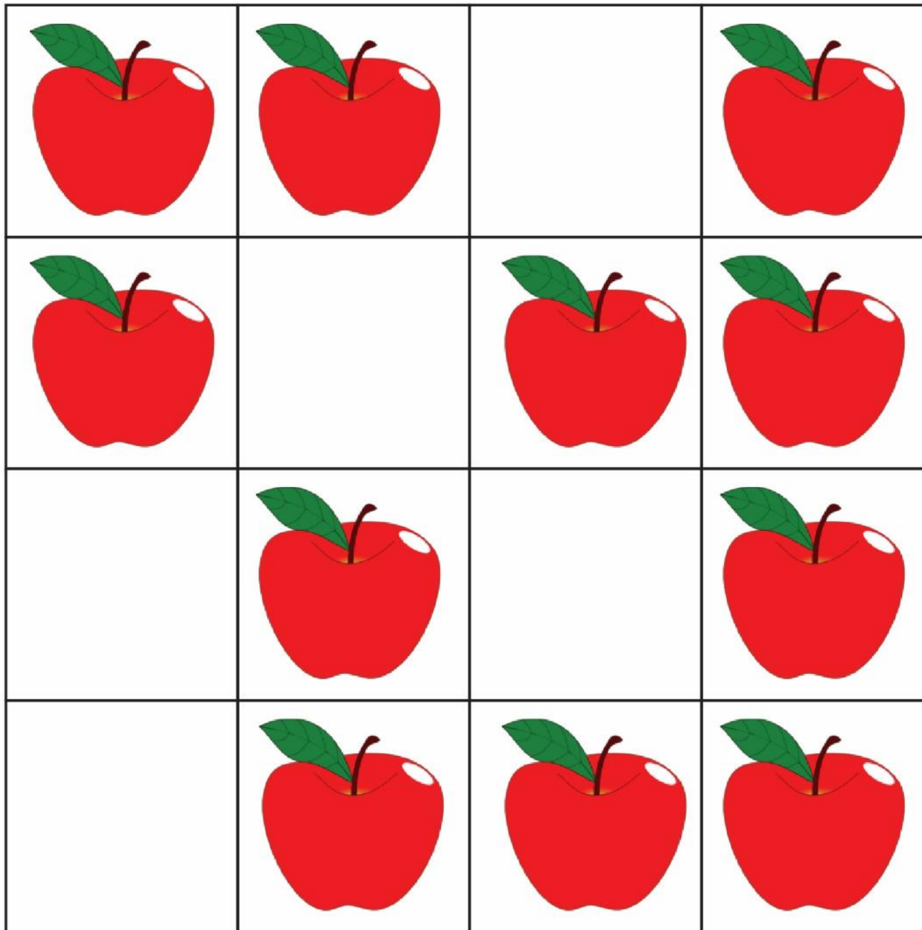
The next step in this exercise is that learners on number one emphasise the number loudly, whilst the other learners call their numbers out softly. Learners can walk freely in a circle, stamping their feet on the strong beat.

This activity can now be done at a different speed (pace) and can also be transferred to instruments where learners now play their instrument instead of calling out their number. Number one should still be emphasised. Evaluating the skills which develop from this activity was:

- Number
- Pulse (beat)
- Gross and fine motor skills
- Instrumental play
- Social interaction
- Rhythmic development

Activity 4

Participants made a grid of four by four squares.



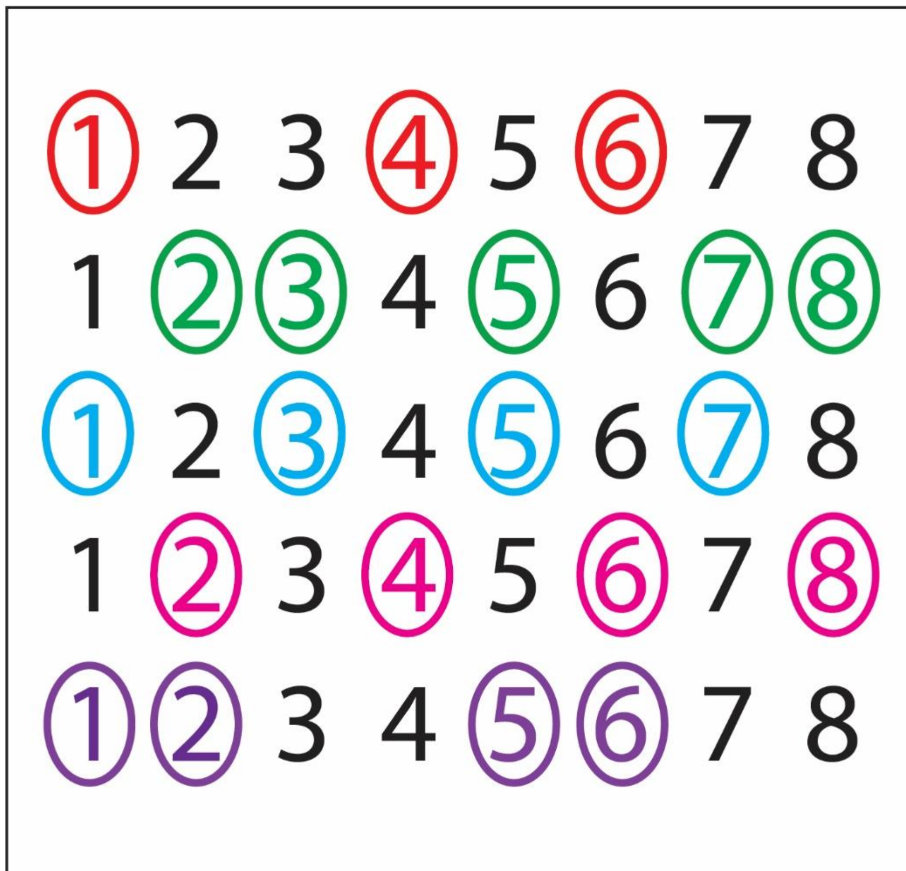
Pictures of an apple for example can be stuck onto the grid, putting a picture in every space. Learners need to comprehend that every space is filled with an object. At first all the squares include an apple. Learners are encouraged to maintain a steady beat clapping, whist the teacher points to each square. Once they manage this successfully the apples can be removed from some squares leaving a silent space as shown above.

Two different colours of apples (green and red) can also be used, each assigned to a different group of children. One group claps on the red apples and the other group on the green apples.

Reflection on the activity indicated development in the following areas:

- Number
- Playing to a pulse (beat)
- Rhythmical development
- Instrumental play
- Fine and gross motor skills
- Reading from left to right

Activity 5



A number chart was made. Five rows of numbers one to eight were written. In each row different numbers were circled. Learners now follow the top line only and only clap

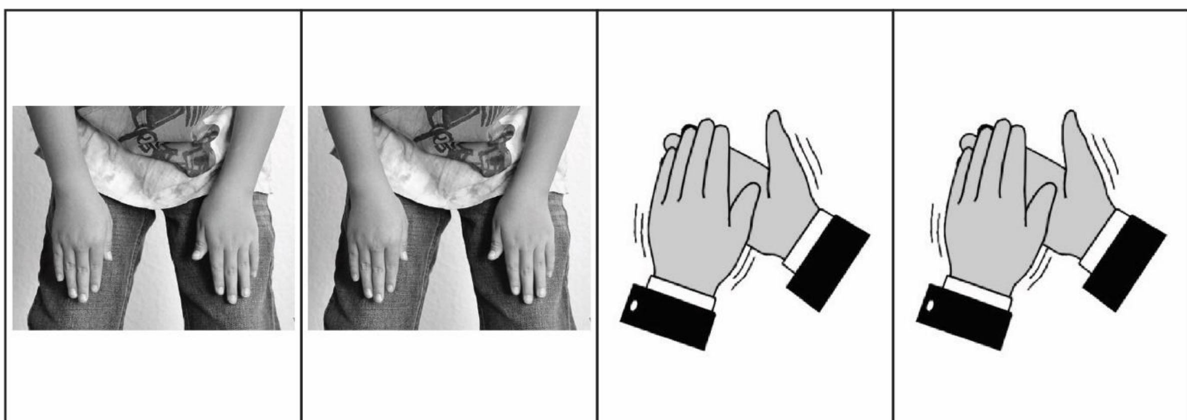
on every circled number in the top line (using odd numbers) whilst the teacher points to each other number. This should be done keeping a steady beat. Teachers should always count in to indicate the beat.

All the other lines can be done in the same way. Once a steady beat is established, the class can be split into two groups, one group clapping the top line repeatedly and the other group following line two. Ensure an audible steady beat, gradually allowing learners to feel the beat and not hear it. This activity can be tried at different tempos (faster and slower). Aspects covered in this activity are

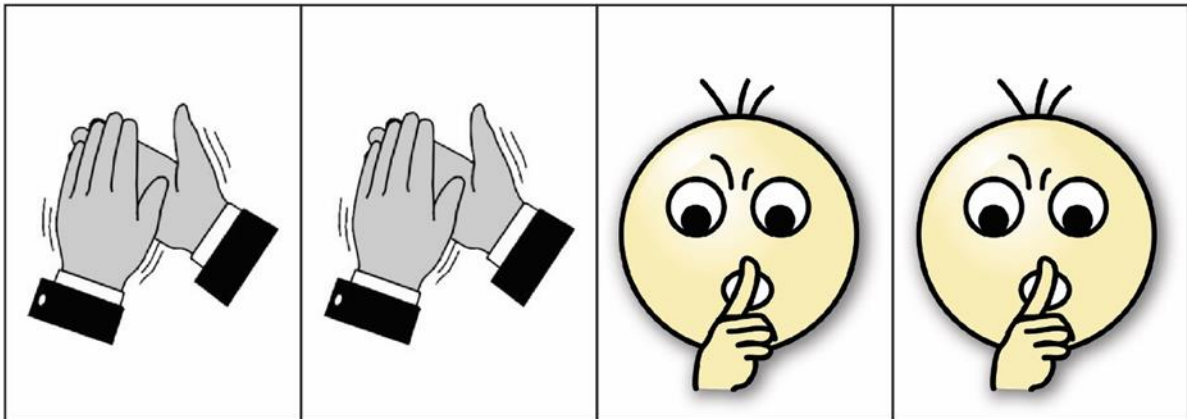
- Numbers
- Pulse and Rhythm
- Reading ability
- Body percussion
- Focusing on own line despite other sounds taking place at the same time

Activity 6

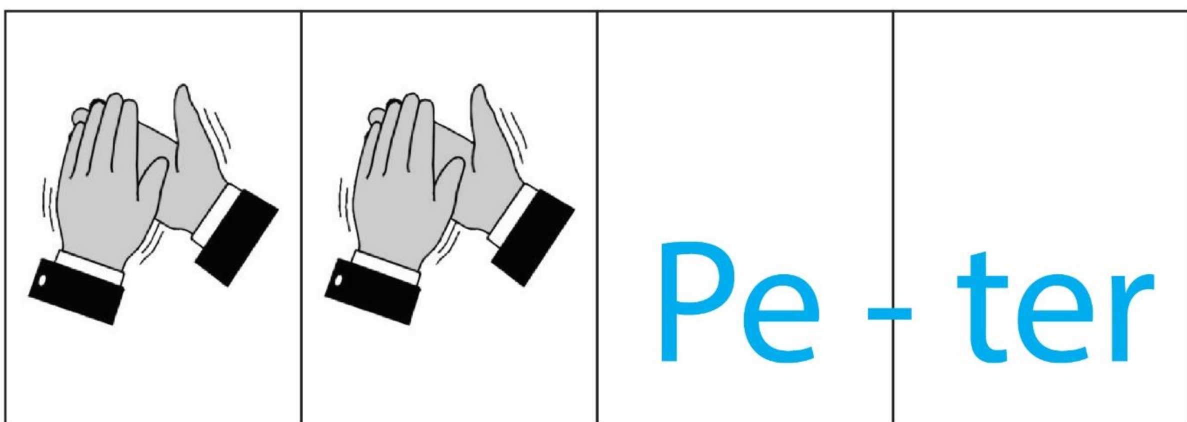
Learners sit in a circle and perform a sequence of body percussion rhythms, like: Tap knees twice, clap hands twice. This should be done on a steady pulse of 1 2 3 4, counting one bar in.

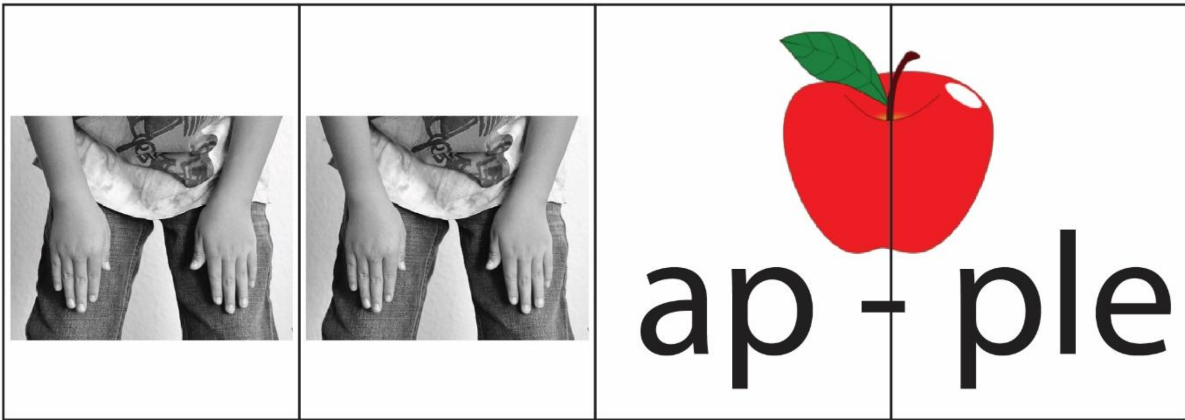


The same activity can be done by clapping twice and leaving a space in the next two squares, like clap, clap, - -.



The teacher can show the learners to tap in the air on silent spaces, or learners can add their own names in the spaces, like tap-tap- Pe-ter. A short and simple discussion can follow on why some names are difficult to fit into the silent two beats. In doing so, learners will realise that some words are longer to pronounce than other like ap-ple as opposed to ba-na-na for example.

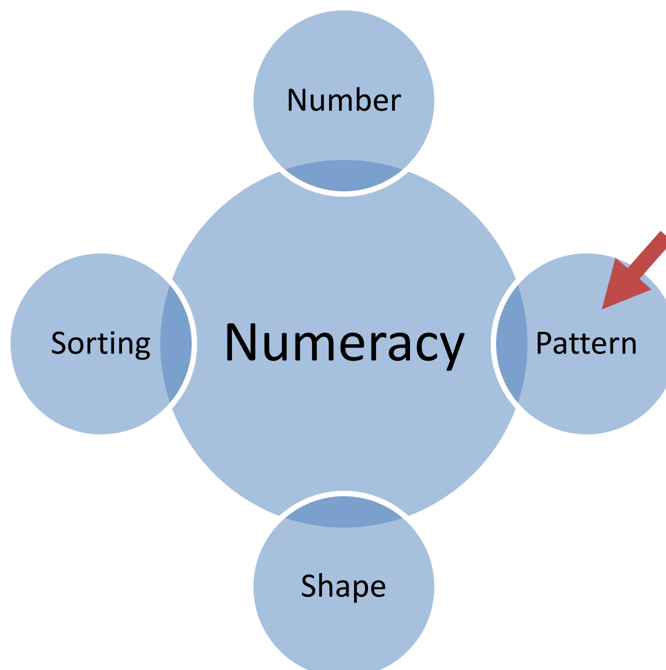




This activity aims to develop the following areas:

- Numbers
- Pulse and Rhythm
- Body percussion
- Gross motor skills
- Voice

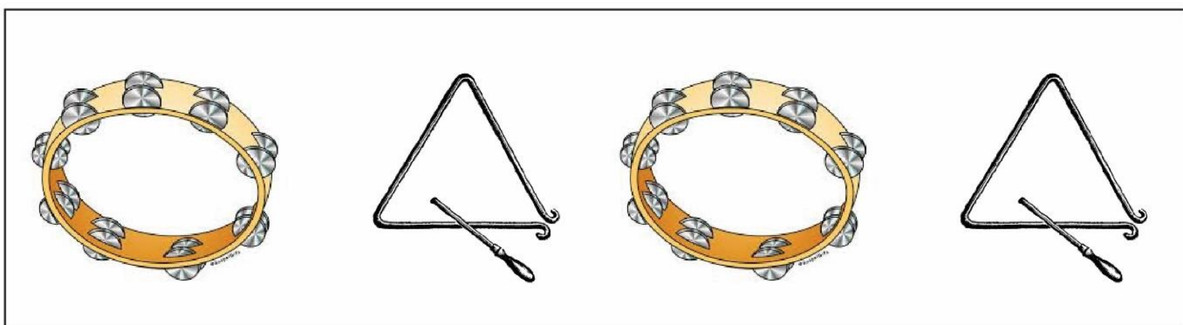
- **Pattern**



Activity 1

Participants drew pictures of instruments. If possible teachers can show learners pictures of the original instruments. Any one learner then selects cards for two instruments for example a tambourine and a triangle. Then she arranges these instruments in a short repeated pattern; for example tambourine, triangle, tambourine, and triangle. She plays it on the real instruments reading from left to right.

The other learners listen to the sequences and try to identify the patterns by putting the cards out in the required pattern.

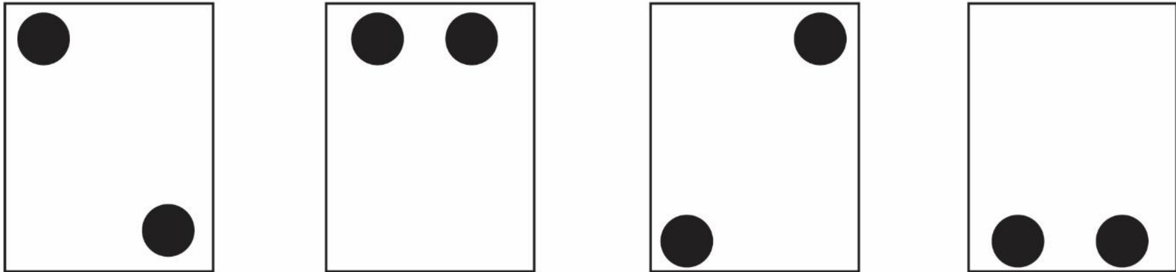


The following aspects were covered through this activity:

- Pattern
- Composing and recording sequences
- Listening skills
- Eye-hand coordination
- Fine motor skills
- Instrumental play

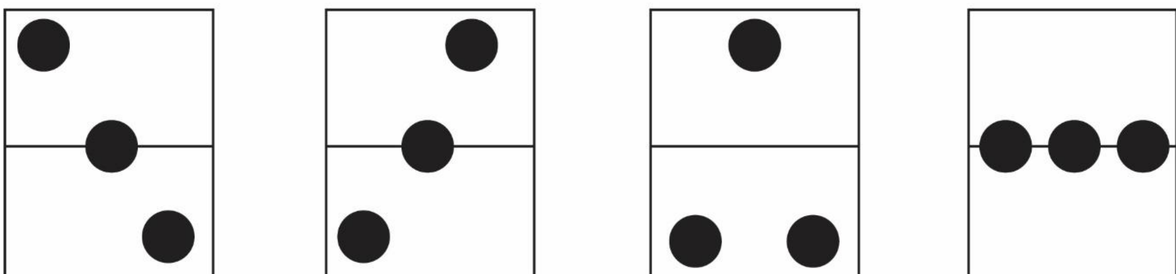
Activity 2

The outcome of the next activity included developing pitch and instrumental play. A melodic instrument should be used in combination with notation cards. High dots present a higher pitch and low dots a lower pitch for example:



The four cards are presented to the class. The teacher plays a high note on a melodic instrument representing the higher dot on the card and a low note to represent a lower dot.

The teacher now only performs the pitch indicated on a particular card and learners identify which card was played. Once learners are familiar with the activity, a middle pitch can be introduced for example:

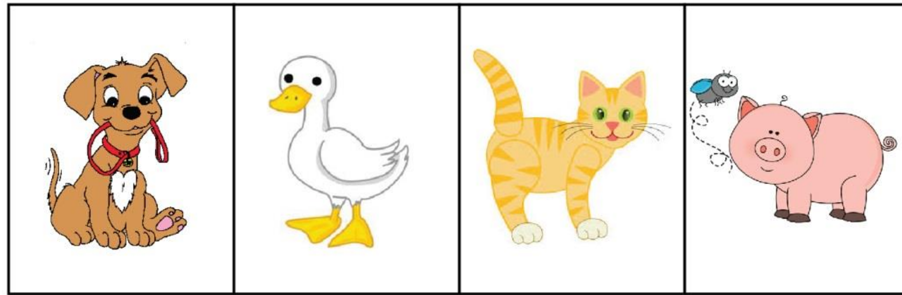


Reflecting on this activity indicated advancement of the following aspects:

- Pitch
- Pattern
- Listening skill

Activity 3

Place the learners in a circle and provide each one with a number between one and four. The learners then select a single syllable animal sound such as woof, quack, miau, moo and oink. At that point the teacher starts counting “1, 2, 3, 4 “, repetitively, always counting four beats in before learners join in. Learners now produce the animal sound representing their number.

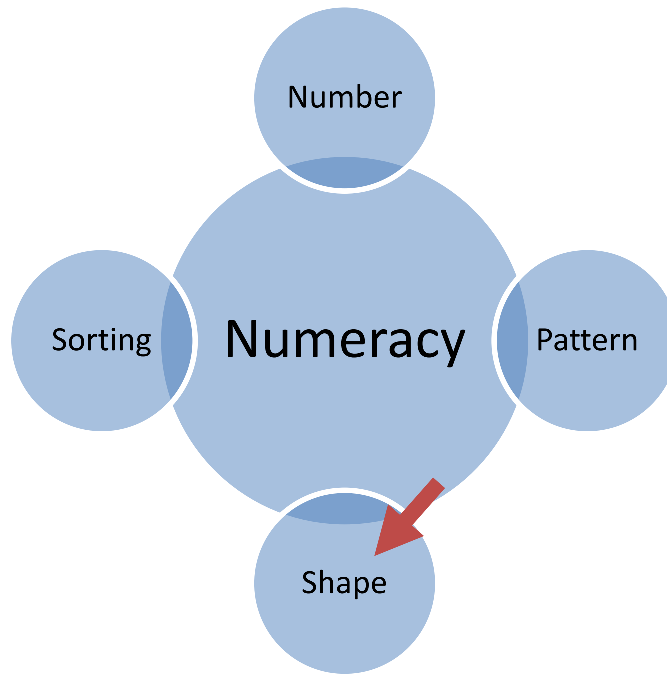


Once learners are familiar with the activity, the teacher stops counting aloud and learners continue with the sequence at a steady beat. Another variation on this activity includes omitting a number, whilst still continuing with the sequence, creating a rhythmical space on that number. As an alternative, use body percussion (clapping, stamping) or playing of instruments instead of counting out loud.

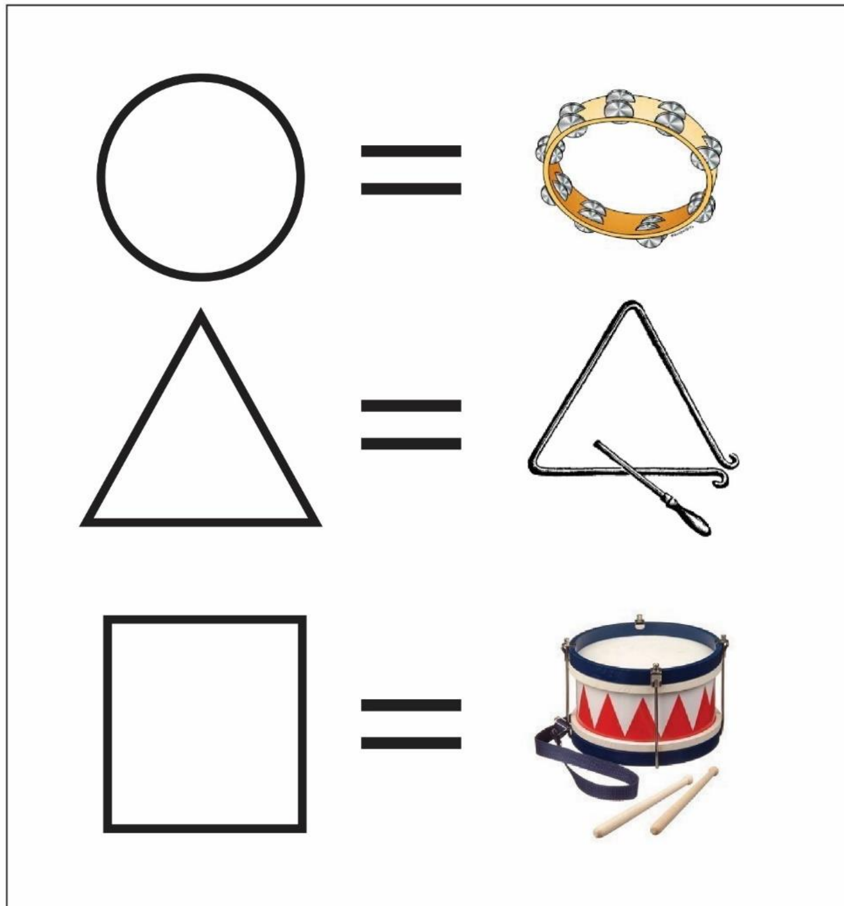
Learning facilitated through this activity includes:

- Pattern
- Pulse and rhythm
- Listening
- Body Percussion
- Auditory Memory
- Creativity
- Instrumental play

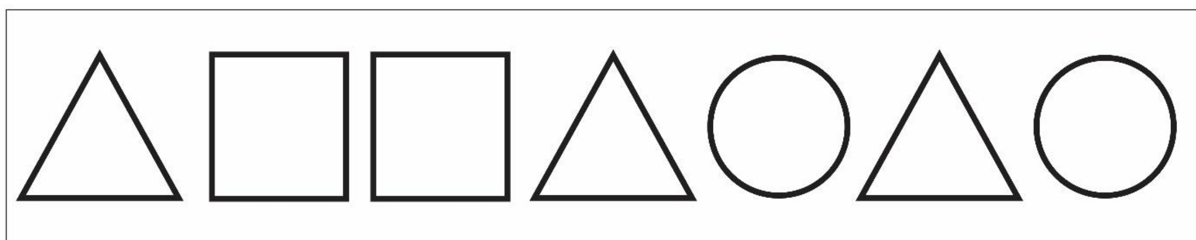
- **Shape**



Teachers select some instruments, a large piece of paper and crayons. Learners draw shapes signifying instruments; for example, a circle symbolizes a tambourine, a triangle signifies the music instrument, the triangle and a square suggest a drum.



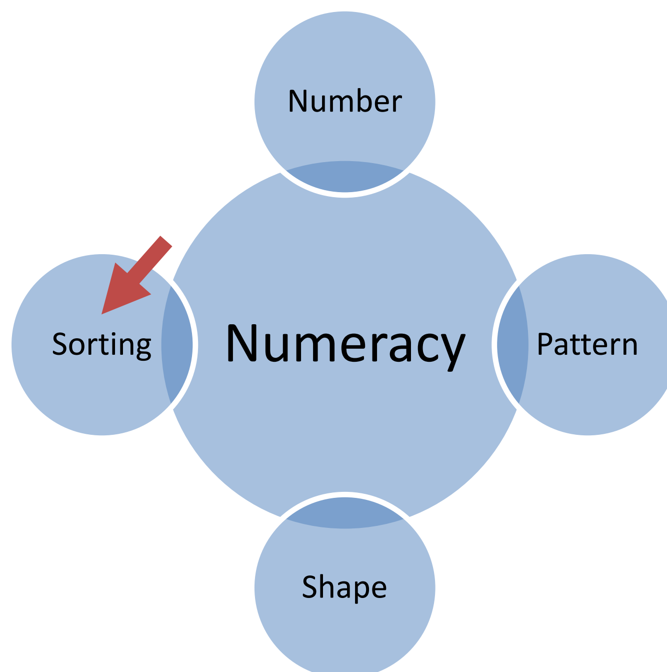
The teacher draws a score which learners read and play on their instruments. Encourage learners to create their own scores.



Aspects developed through this exercise are:

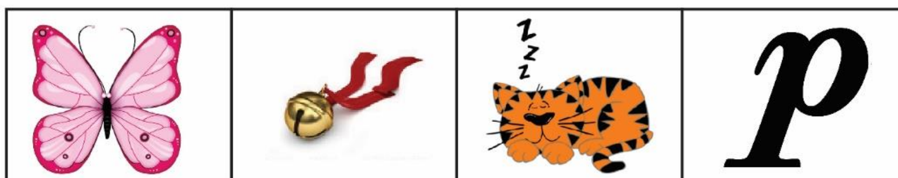
- Shape
- Drawing
- Fine and gross motor skills
- Instrumental play
- Creativity
- Reading ability
- Rhythmic development

- **Sorting**



Activity 1

Select pictures of some animals like a lion, elephant, butterfly and a cat as well as a selection of instruments. The teacher explains to learners that some instruments sound louder than others and then play two contrasting instruments like a drum and a bell. Compare the instruments with the pictures of the animals, for instance an elephant makes a loud noise which resembles the sound on the drum (forte) and likewise the tiny bell represents the sound a butterfly would make (piano). Ensure that there is a clear difference between the two dynamic levels.



The same can be done with other instruments which learners would group into two sets of dynamic levels, quiet or soft and loud. Introduce learners to the musical symbols for loud (***f)*** and quiet ***(p***). Mark the two sets with the symbols ***f*** and ***p.*** Learners sit in a circle and echo the sounds of the animals according to the dynamic level suitable to that particular animal.

The teacher displays pictures of a selection of animals. Once the picture is shown, learners imitate the animal sound and classify it under the loud or quiet category.

Advancement of the following facets of learning are addressed through this activity.

- Sorting
- Observation
- Listening
- Auditory discrimination

Activity 2

Select an instrument whose sound resonates for longer, for example a cymbal. Learners put their arms and hands in the air the moment the sound starts and put their hands down immediately after the sound fades. The teacher applies the same principle to a shorter resonating instrument like a hand bell.

Learners now continue sorting instruments in relation to the length of the resonating sound. The teacher then places instruments into two sorting hoops, namely instruments with a longer sound and instruments with a shorter sound. The sorting task can be repeated and learners can predict the length of an instrument's sound, even before the instrument is played.

When learners are familiar with this activity, a short and simple composition can be made with the long and short sounds. Place it onto a chart, drawing snakes for longer notes and a frog for shorter notes for instance.

This activity enhances the development of

- Sorting
- Listening
- Body movement
- Cognitive skills
- Creativity/composing

The above activities completed the section on integrating Music with Mathematics. The participants were expectant to see how the same results could be achieved by integrating Music and Languages. After examining the CAPS document with regard to Languages, it was decided to focus on integrating Music with Storytelling and Rhymes.

I observed increased excitement, self-confidence and a sense of achievement as a result of the personal successes experienced during the workshop in the previous area.

6.4.2.3.2 Languages

- **Storytelling**

Storytelling is an integral part of a Grade R learner's language skill. The curriculum expects learners to listen to stories and act them out (CAPS: Languages 2011:23). Many short stories lend themselves to the addition of sound effects such as the story of Goldilocks and the three bears. A discussion would then follow on where and when suitable sound effects could be added to the story line. The story is then told and the teacher pauses at the place where a sound effect is required, allowing the learners to make the appropriate sound. Instead of using sound effects the same result can be achieved by replacing sound effects with suitable instruments.

Create a picture with a storyline where learners follow the story by using paper to act out the different actions in the story. When learners see a bird attacking something, they could wave the paper in the air. Moving through grass could be imitated by scrunching the paper and rain could be represented by lightly drumming the tips of the fingers on the paper held in the air. This activity truly energised the participants' creativity and I could experience their need to express themselves creatively.

- **Rhymes**

I asked the participants what strategy they follow to teach learners different rhymes. Jane replied that she claps the rhythm with the words. We then had a conversation on rhythm and the different basic rhythms that exist, and discussed the difference between longer and shorter notes. I explained that a crotchet could be linked to walking and a quaver to running, in other words, slower and faster notes.

Participants then analysed a simple rhyme and attempted to grasp the rhythmic pattern.

One, two, three four, five

Once I caught a fish alive.

Six, seven, eight nine, ten,

Then I let him go again.

Participants noticed that, when clapping a steady beat some words should be pronounced faster than others, like ‘three, four’ and ‘once I caught a….’ At that point I explained the difference between crotchet (slower) and quaver (faster) rhythms. An exercise followed where learners matched the rhythms to the underlying words. Participants experienced such motivation by doing this that they started listening to everything they said and tried to apply rhythms to it.

A discussion followed on how instrumental play could be applied to the learning of rhymes. It was decided to alternate body percussion and instrumental play whilst saying the rhyme. This completed the section on Music and Languages.

It was clear that, by now, the participants had sufficient self-confidence to explore their own innate musical resources, attempting creative, autonomous and independent thinking. Once again I observed growing excitement and enthusiasm. Participants were visibly eager to experiment with their newly acquired knowledge and skills by applying these in their own classrooms.

Jane for example wrote in her journal:

> I saw music through new eyes. I learned such a lot. I can definitely change my old ways of teaching.

Reflections on this workshop were done by presenting participants with the following questions?

6.4.3 Reflection

A questionnaire was answered by the participants in order to determine the success of the workshop.

What was good about this workshop?

Mary: I enjoyed everything very much and it was most interesting to see music through new eyes! I really did not know that we could make our own instruments and actually use them in our classroom! The moment we started doing music activities today, I experienced a different

atmosphere and I know this will happen in my classroom too. All the activities were enjoyable and I learned such a lot!

Jane: It was very good learning about music in the classroom and to experience how to implement instruments too. I loved the way we used the different concepts of maths through music. It was most enjoyable an exciting to implement music and sound to storytelling! I learned about movement and rhythm and the making of instruments with things we don't have to buy. Very exciting!

Ann: It was interesting to differentiate between different general sounds like a bird singing, a car passing by, tearing a piece of paper or just crunching it. I learned about different instruments and how I can make them myself. It was interesting to see that something as simple as water in a glass can change the note. I absolutely loved the way we can use music to teach maths or just tell a story or even make up you stories and poems and songs! I want to learn more so that I can become a better teacher..

What can you change in terms of your teaching as a result of this intervention?

Mary: I can definitely change my old ways of teaching.

Jane: I will definitely use instruments in my teaching and I will let the learners help me in the Art activity to decorate the instruments. They will enjoy being part of this.

Ann: I will try to use music in teaching of maths and storytelling. I will make the learners aware of high and low sounds as well as loud and soft sounds everywhere around them.

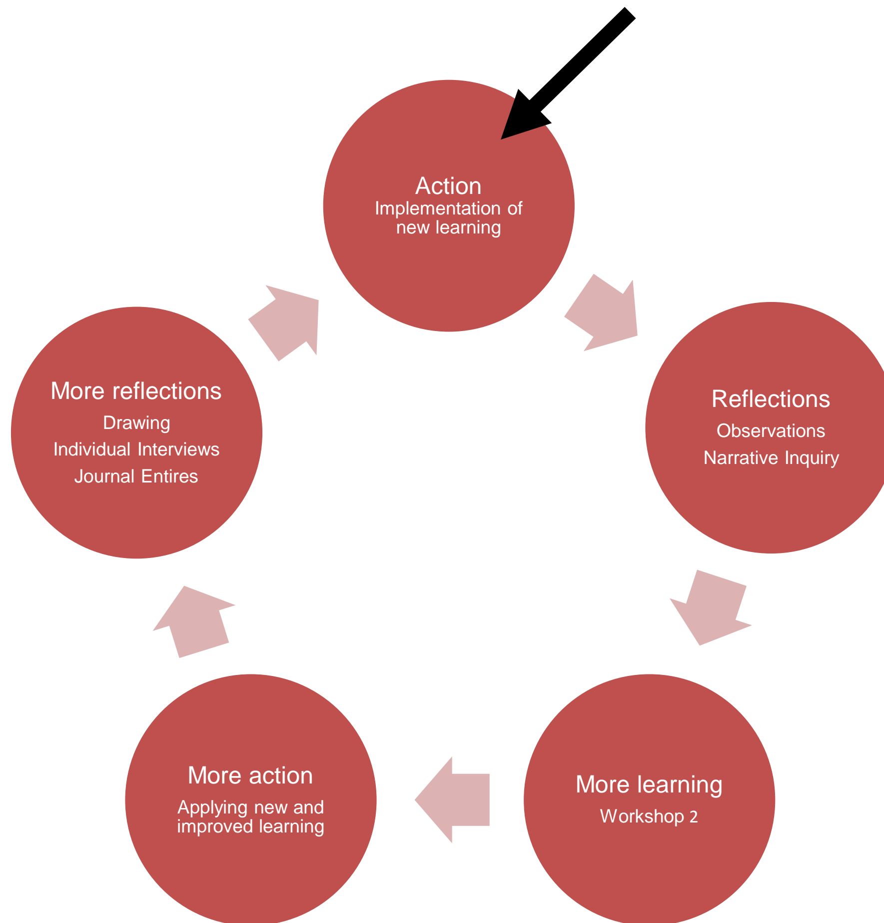
The workshop concluded Cycle one. Collectively it was decided that the participants' newly acquired learning needed to be applied and experimented with in their respective classrooms. Participants were to continue with journal entries, reflecting on

music activities presented to their learners, as these would inform the nature of further learning and action. A meeting was arranged aiming to observe application of recently acquired learning. This would be the start of cycle two in the research.

6.5 Cycle two

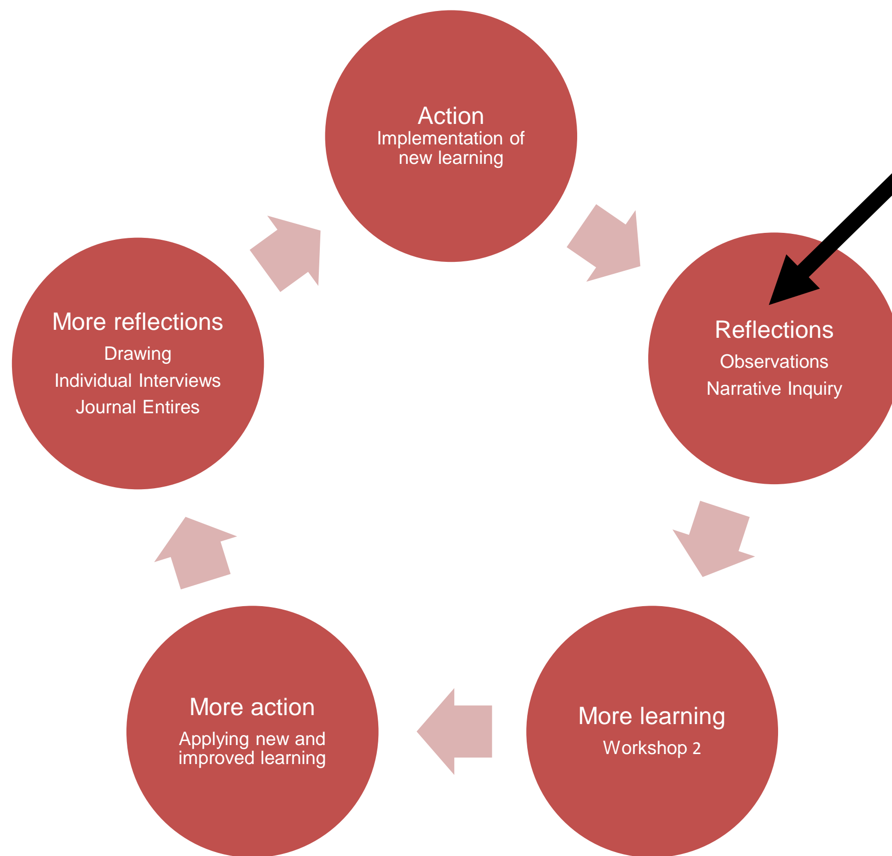
Cycle two evolved as follows:

6.5.1 Action



6.5.1.1 Implementation of new learning

Subsequently participants implemented new learning in their classrooms. In particular, they embarked on projects to involve learners in instrument manufacturing and subsequent instrumental play activities. In addition they explored creative ways of integrating music activities with Mathematics and Languages.



6.5.1.2 Classroom observations

In order to monitor the implementation of learning acquired during the first workshop, non-interventionist classroom observations were subsequently conducted. Activities were video-recorded for future reference and reflection. I observed the participants as they applied their newly acquired learning. As mentioned above, this included the execution of instrumental play activities with home-made instruments, and the infusion of music with numeracy and literacy to enhance interdisciplinary learning.

Mary focused on rhythm especially during instrumental play. Jane spent much time on musical aspects such as singing loud or soft, slow or fast. Ann's focus was on implementing musical play activities in the teaching of specific numeracy concepts such as number and pattern.

6.5.1.3 Narrative inquiry

Narrative inquiry is one of the many qualitative methods of generating data. Given (2008) describes the method as 'a way of understanding experience; Creswell (2007) refers to it as the 'spoken or written word giving account of an event or action'. De Vos *et al* (2011 defines narrative inquiry as describing the 'unfolding of experiences'. Therefore narrative inquiry highlights the participant's personal description of experiences of life.

> In addition to the observations, we also wanted to ascertain each individual participant's personal experience and evaluation of her applied learning. In order to do so, we conducted narrative inquiries. Each participant was requested to write a reflective piece, describing her unfolding experiences (De Vos *et al* 2011).

Data generated through our second round of observations, as well as the participants' narratives clearly indicated significant growth in self-confidence, creativity and autonomy. This was brought about by increased awareness of their personal innate musical abilities, which emerged organically as they explored and took risks going into formerly unchartered territory.

Mary wrote:

> The experience I have gathered so far helped me to use music to calm my learners down. What I liked a lot was the fact that it seemed that they learn anything better when I use music to teach something. I found rhythm to be extremely helpful, because at the end of the day they all could understand what we were learning that day. My idea of teaching music was only to sing a song but now I understand that everyone can teach music even me. I also learned that it is ok to share emotions through music even through dancing or clapping. Music is a way of living out what you feel inside. I love singing in the kitchen when I cook and I know that my learners love singing too!

Ann wrote:

> Teaching music now is very exciting. I love music and I am looking forward to improve the love of music in myself and in my learners. I am just singing, singing

> songs although I don’t know about reading notes or playing instruments. I feel that I have already developed skills and knowledge of how I can improve on my music teaching. I was very excited to try and implement different sounds from nature and relate it to stories and musical sounds in the curriculum. I have also tried to use movement and rhythm more. I have also made some instruments from everyday materials just lying around. Learners were very excited and enjoyed the experience. We also tried to play together in a little rhythmic band. Learners were very enthusiastic and enjoyed the experience. Parents and colleagues were impressed with what we have achieved. I hope to do this on a regular basis.

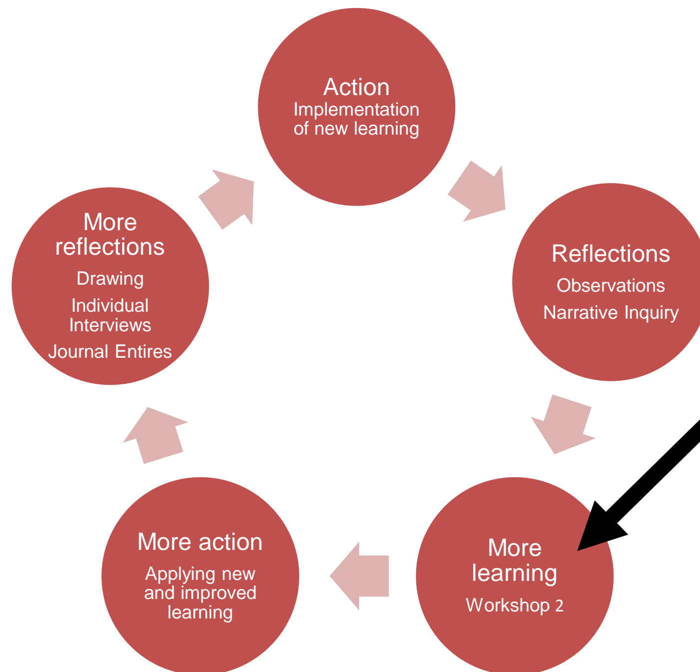
However, despite the encouraging feedback, the participants still felt apprehensive about their degree of foundational music knowledge. Mary for example mentioned:

> I really want to be successful in my teaching this year and improve my music teaching specifically…and I fear that I will not be able to use the skills I have acquired …

It was thus clear that another workshop was needed. Due to time constraints, the second workshop unfortunately had to be postponed to the beginning of the next school year. It was collectively decided that the predominant focus during the upcoming workshop would be on the participants’ conceptualisation of fundamental music elements such as rhythm, pitch and timbre, and the subsequent design of music activities to enable learners to conceptualise these elements, since this was at the time their primary need.

6.5.2 More learning

6.5.2.1 Workshop 2



Although the aim of the second workshop was to improve the participants' understanding of basic music concepts, and subsequent design of activities to assist learners to conceptualise these, the new school year started with its own challenges. Due to unforeseen extension of the local township, in January of the New Year, the school was confronted with an unanticipated influx of almost three hundred new Grade R learners, without additional staff capacity. Subsequently, each teacher had to manage a group of almost 100 five to seven year old children within limited classroom spaces, whilst still facilitating learning through play.

The second workshop subsequently commenced with a collective discussion about concerns and ways to approach these unpredicted challenges. Mary for example said:

> We are facing many challenges; we have a new learner group with different problems and personalities. I want to identify learners with potential; at this stage some are very unsure. They are not stimulated at home; nothing is

> expected of them. I prepared some lessons last year but did not meet all my personal goals and I want to improve my teaching of music. It excites me that I have a chance to do that.

Jane contributed in saying:

> I want to focus on new ideas this year, making instruments and allow learners to use these instruments for instrumental playing in the class. I still want to improve on my teaching of music and I want to try this year to combine music teaching with all the different learning areas.

Ann added to the conversation:

> I feel the same way as Mary and Jane, but I also have been using a lot of body percussion –I felt that this technique helps the learners to relax- I used it to compliment the 'My Body' theme for this term. I also used straws as an instrument for the learners to sing through.

Furthermore I enquired about their concerns in terms of their teaching in the new year as they face new challenges. Mary's comments were:

> I really want to be successful in my teaching this year and improve my music teaching specifically. I fear that I will not be able to use the skills I have acquired in such a big class. I want to have more time to plan and make instruments. I also feel a bit worried about how to integrate music successfully in the different learning areas. But I do feel comfortable in using music as a tool in teaching maths, but still want to learn more of how to use music in Literacy.

Jane's concerns were:

> Space to move around in the class when we dance is a huge problem! We now have to make plans to cope with what we've got... But it is a real challenge.

> Language is also an issue this year as we have Afrikaans, English and Xhosa speaking learners to teach. I am an Afrikaans speaking person. Fortunately I have a Xhosa assistant to help me translate, but this takes time away from the available time for teaching.

Ann responded as follows:

> The fact that the Education Department does not pay us, makes it difficult to stay positive and come to school to teach….. but our passion and love for the job motivates us when we are low on energy. Discipline is a huge problem because of the number of learners in the class. Some learners do not even know their names! I want to have a routine in my class where learners can feel safe because they know what will be happening next and due to large student numbers, this is very hard!

In the discussion the participants anticipated their 'new approach' to teaching.

Mary:

> I decided right from the start they use music to teach them different aspects they have to learn. I noticed that in such a big class, music brings a sense of calmness and it seems easier to get their attention through using music. I also picked up that they seem to learn things quicker and better through music when learning the aspects through songs or dance. So that is how I will approach my teaching in this chaos this year!

Jane:

> I have noticed some growth in myself in believing that I CAN teach music to learners. I have applied what I have learned and discovered last year and I am excited to improve on that and cover things I did not have time for last year.

> This year I have changed the toilet routine from last year. While the learners are waiting for their turn to use the toilet we sing songs and use body percussion to make it interesting. By doing this they don't get bored. We also spend the time waiting by acting out different animal sounds and play games like 'I spy with my little eye'.

Ann:

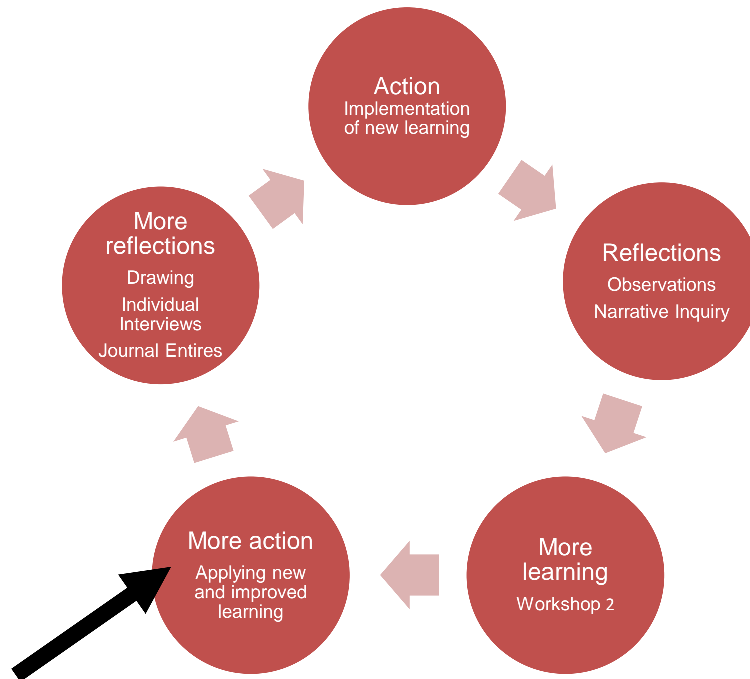
> I changed the way I greeted my learners. We now use familiar tunes like skip to my Lou and sing the greeting in the morning, for example: Hallo class, how are you (x3). They would then reply: Hallo teacher how are you. (x3). How are you today? With my story reading I now use vocal sounds to imitate the characters we are reading about. They then copy me. We also do this loud or even whisper to demonstrate loud and soft sounds. This works you know…. they enjoy this and I don't have a problem with discipline!

It became evident that the participants were still committed to quality music education, despite predicaments brought about by large groups of young learners who entered formal schooling for the first time. It was also encouraging to note that they were able to transfer learning acquired during the first workshop as well as subsequent implementations with their previous class groups, to the new significantly larger groups of young Grade R learners .

The participants however expressed the need for more learning with regard to the conceptualisation of music elements such as pitch, rhythm, tempo, tone intensity and timbre. These elements were subsequently unpacked, demonstrated and actively experienced to enhance their own understanding. This was followed by collective discussions and explorations of ways to facilitate learner conceptualisation of these elements, predominantly through play. Again, we observed participant resilience, resourcefulness, an eagerness to learn and their adaptive expertise.

6.5.3 More action

6.5.3.1 Implementation of improved learning



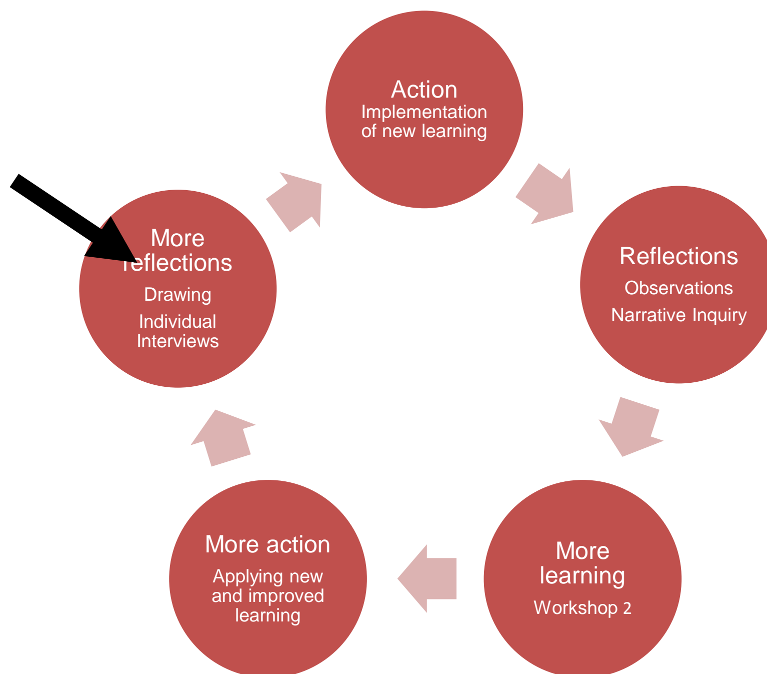
Participants then had to apply their new learning in their classrooms. Collectively, it was decided that pitch, tempo and tone intensity would be introduced by means of incidental learning during singing activities. Whilst teaching and singing songs, the participants thus indicated the various pitch levels and melodic contours with their hands. Conceptualisation of tempo and tone intensity happened when learners experienced contrasts. Songs were thus sung softly as well as loudly, or fast as well as slowly. Music literacy also happened incidentally. Whilst singing songs loudly, the learners were introduced to the symbol ***f*** and alternatively***, p*** when the songs were sung softly.

It was decided that learners' active experience of rhythm would happen during movement activities. Learners were thus required to walk or run steadily in response to the beating of a drum by the teacher. Again, music literacy learning happened incidentally. A crotchet was displayed during walking experiences and a quaver during running activities. The element of rhythm was furthermore reinforced during

instrumental play activities, when the learners imitated simple rhythmic patterns on home-made instruments such as tambourines, drums and shakers.

During instrumental play activities, the learners were also made aware of timbre. They observed the different sounds of the various instruments. Their auditory discrimination skills were further developed by exploring tone colour differences between shaker containers filled with pebbles, rice or beans.

6.5.4 Reflection

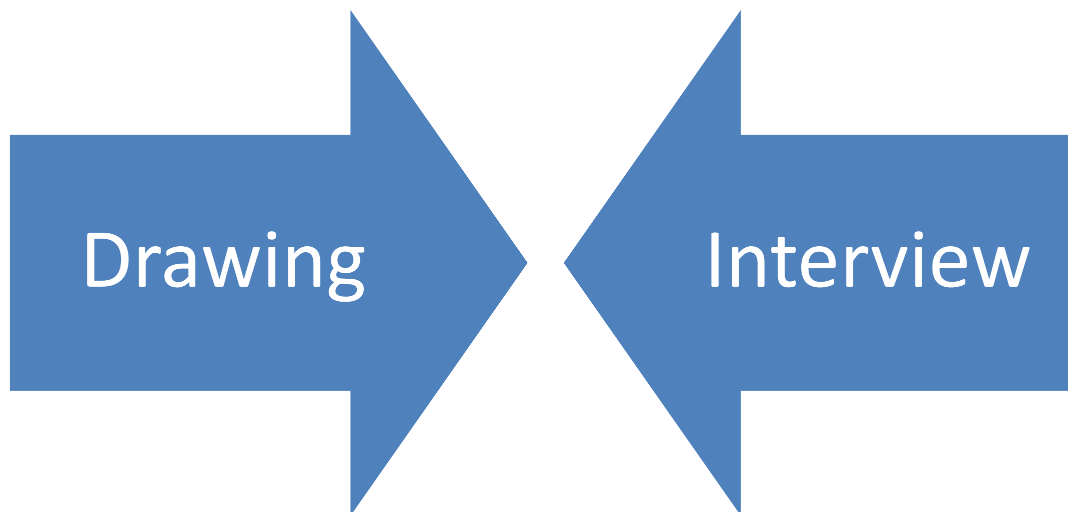


Cycle two concluded with more reflections. I conducted another drawing activity, another interview and analyses of the participants' journal entries. The purpose of these reflective activities was three-fold.

- First, I wanted to determine the participants' perceptions of their new learning, in particular with regard to their own as well as the learners' conceptualisation of music elements such as pitch, rhythm, dynamics, tempo and timbre.
- Second, I needed to ascertain whether the participants understood and adopted the notion of reflective practice as demonstrated through the cycles of action

learning and action research during the research study. This would indicate if we had to initiate another PALAR cycle, or whether the teachers have adopted the identity and practice of reflective practitioners.

- Ultimately, I wanted to gauge the participants' autonomy and independence. I needed to determine whether my involvement enabled them to such an extent that they were willing to take ownership of their own continued music learning and music actions. I wanted to know whether the three Grade R teachers, subsequent to my interventions, were adopting Identities in Music (IIM) (McDonald, Hargreaves & Miell 2002).



6.5.4.1 Drawing

The participants were asked to make another drawing in response to the following prompt: *How do you see yourself as a music teacher at present?* The following pictures emerged:

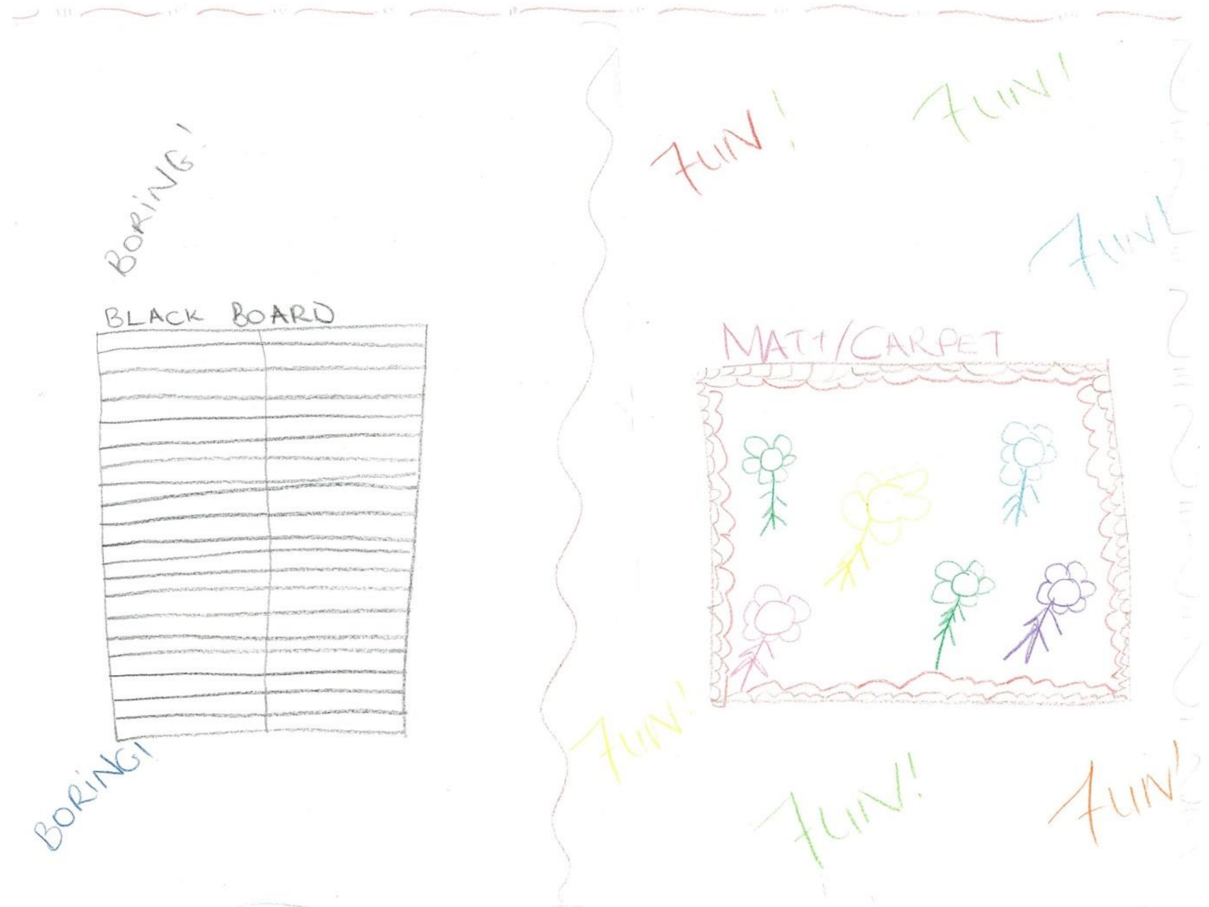
Mary's drawing:

In the drawing you will notice three trees: one bare tree with no leaves, no fruit and nothing green. This tree indicates how I felt at the start of this research. I was very unsure and did not know where to start. The thorns represent confusion I felt to teach music as I am not qualified in doing so. During this intervention a small tree started to develop and as it was watered and subjected to sunlight it grew and green leaves started to develop.

After working together and discovering together, the tree started to grow bigger and developed leaves and eventually started to grow fruit. The fruit I'm talking about is the enjoyment of the learners when they experience music in the classroom. When I look at my first picture, I notice learners not taking part in the activities. After this

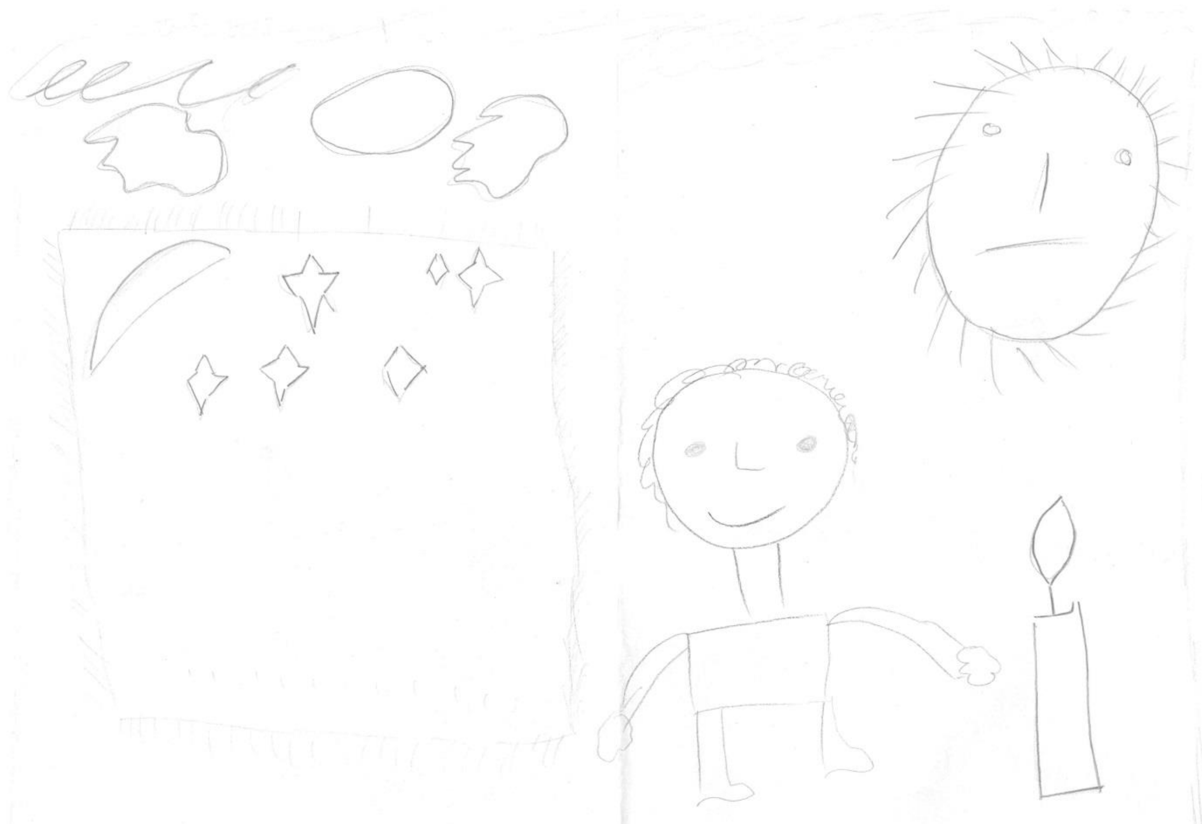
intervention I feel that I have some tools now to include all learners and make those that feel left out part of the music activities.

Jane's drawing:



Before being part of this research project I had a type of blackboard mentality of teaching and then the learners had to repeat everything after me… just like parrots….thinking back now… this was a boring approach to teaching! When you look at the second part of my picture you will notice flowers and colour with the words fun! written all over the picture. After being part of this study, I realised that teaching music can be fun where learners can take part in a variety of activities such as dancing and moving, singing even in other learning areas, not only in Music Ring. When I compare this picture to my first drawing, I realise that by making music more fun and interesting. I can involve all the learners even those who did not want to take part in the activities.

Ann's drawing:



She explained it as follows:

I drew a picture of the moon and stars. In the beginning when we started this journey, I experienced a sense of darkness… no light. By being part of this intervention, I experienced a change from night to day where the sun started shining. Even the learners changed as they all started taking part and enjoyed the music activities. That is what the second picture represents- happy children with their lights shining. That is what the candle means. When I go back to my first picture and compare how I saw myself and my learners, I notice that the learners were very emotional and that worked contagiously affecting other learners. With me now being able to understand what I can do to involve all learners I do not have that problem anymore. For me the light was switched on and I can definitely see the effect it has on the learners. They love doing music and emotions changed in the classroom from crying to laughing and joining in.

The drawings and explications confirmed an increased sense of competence due to newly acquired music learning. Subsequently, the participants felt confident to present music activities that could enhance their young learners' growth.

6.5.4.2 Interviews

The second step in reflecting on acquired learning was to conduct an interview with the participants. I used a semi-structured interview as this allows for detailed answers to questions asked, but likewise provides both the researcher and participant the flexibility to follow up on new ideas that arise from the interview (De Vos *et al* 2011). Braun and Clarke (2013) refer to semi-structured interviews as a directed or steered approach where the researcher prepares questions but has the freedom to steer away from them as the occasion arises. In this interview open-ended questions were asked and participants then replied using their own words.

Question 1

Take me through your journey in this research process. Describe your feelings, fears in the beginning and comment on how it differs from what you experience now in terms of your teaching of music.

Mary: I felt very unsure an a bit confused in the beginning. It though that being part of this study will take more of my time and I did not really feel ready for it. After you've explained what the research is about, I got a clear picture of what I can expect of this intervention and I felt that I also have a picture of where I'm going with this. This to me is very important because I believe that when you know where you are going you have motivation to go there. I knew that in my mind and heart I wanted to grow as teacher and change my old ways of teaching. After the workshop where we shared ideas on teaching music, I was very excited. I knew that this is going to make a change in lives of children, even though I did not yet knew how. I could see the difference in the learners. They spontaneously joined in the activities. This inspired me even more to think creatively. To apply the activities was fantastic! I never realised that music can form part of all the learning areas. Learners were immediately more 'involved' and they enjoyed each moment of every activity. I still want to learn more because I know that I can make a difference through music in learners' ability to learn concepts. I know I can make a success of this.

Jane: I was excited right from the start. We shared a little bit on personal things from our background. This made me more relaxed and ready to share and take part. I was a little bit nervous when we were video-taped but everything went well. I was so excited to learn about instruments and how to make them and use them. It's exciting to see that the learners learn concepts faster when they learn it through a music activity. Language is a problem as we have Afrikaans, English and Xhosa speaking learners in our classrooms, but music helps us to overcome this problem. When they sing they all just join in and have fun. You do

not have to discuss it in a language …music is a language in its own right. At the end of this journey I really felt at ease doing all the music activities and I am inspired to even learn more and to strive towards excellence in my teaching.

Ann: In the beginning I did not feel that I want to do this… being part of this research. I felt that something was going to want something from me and what was I going to get in return? I was also confused when we started because I was never good at music. I thought that I will experience the same feelings I felt when I was younger and never good at any music. After the second I meeting I started to relax as I understood everything that was expected of us better. Initially I really did not want to be involved on a Friday afternoon as I have many things to wrap up on a Friday after school. But later I found myself actually looking forward to the meetings. I then realised that this was going to improve my teaching abilities and could only have a positive outcome. I am much more confident now in teaching music and even started liking music! I have seen a total different side of what I thought music was. I never thought that I would be able to teach music to a Grade R class!

Question 2

Do you feel confident in teaching music now?

Mary: Yes I feel very confident but I did not feel like this when we started with this journey. We became like children in the workshops participating in activities and this nurtured in us self-confidence and enthusiasm.

Jane: Eventually I really felt nervous because I could not express myself in the way that I would like to. But within the second meeting I felt more at ease. I felt that the activities we did, enabled me to grow in confidence levels. I am still excited to even learn more new things. I want to grow and develop in all areas and do not want to stagnate in my teaching. I felt that I grew personally and the music brought a discipline and calmness in my classroom. I can see that in the learners. With a big class of 124 learners, music is a way of helping me with discipline and

to get all of them to participate together without creating chaos. Music definitely has a calming effect on them. Through this intervention I can now say I am reaping the fruits of my commitment. I can see it and it excites me as this puts my teaching on a different level.

Ann: I only know a little bit now but what I know I can apply with confidence and excellence. I believe that every person has a music ability deep inside them and it is my responsibility to nurture that and expose it. I have learned that there is a link between music and play and that music can be used to connect different subjects and can be taught in a playful manner.

Question 3

How do you think learners will benefit from your new way of teaching music?

Mary: Learners learning Mathematics, Languages and Life Skills through music has a benefit. They enjoy it a lot, they learn a combination of things in one learning area, for example in Maths we used high and low sounds, loud and soft sound and counting in one activity. So we actually combine many things through music. Participation as a group is important for learners and music helps them to take part as a group and individually. They learn through play but it seems that learning takes place much easier through music. In terms of discipline… music helps with that too especially when they do rhythms.

Jane: Learners with problems at home use music to express themselves and express feelings. They glow after being part in music where sometimes they entered the class with a grumpy face. Music definitely release tension and helps them to express feelings without having to use words. I also find that learners also grow in self-confidence when they participate in the activities. They somehow lose their inhibitions and start moving around. ”

Ann: I see the joy learners experience when doing any music activity. It just makes them happy and give a sense of belonging as they take part with other peers.” Music breeds within them some kind of expectancy as they

never know what new thing we are going to do in music each day. It also creates in them the need to be creative.

Question 4

Have you made any instruments yet and if not are you planning on doing so? Will you do this as a class project with the Grade R learners?

Mary: I have made two instruments, but yes I have asked learners to bring pill boxes and chicken liver containers and we then filled them with pebbles and others with beans. So they learned about different sounds. I also used rice and that also sounded differently. I still want to make drums but I think it would be a good idea to include parents of learners to help make these instruments, even if they only bring scrap materials. We could get together on a weekend for a day and work as a team to make these instruments. Don't you think it's a great idea?! I think parents would like to be involved somehow…

Jane: I made shakers, a drum and a guitar. I would love to make a flute… Learners brought the materials to class. I am going to use toilet rolls and fill them up with grains and glasses filled up with different levels of water. I think it would be great if the community could get involved in this project. It can help developing relationships with parents, teachers and learners and the rest of the community. I want the learners to play in a little percussion band. Playing instruments develop a feeling of proudness in the learners and they learn to respect their instruments.

Ann: Making instruments is a big priority for me. It will put my music teaching on a different level. They are already doing some body percussion on rhythms. I would like the learners to make the instruments themselves because I believe they will then take good care of the instruments and they will be proud of what they have achieved. I also think we as colleagues can assist one another and maybe make it a school project!

6.6 Conclusion

This then concludes the presentation of the data collected during this research. In the next chapter data will be interpreted and findings revealed.

CHAPTER 7

DATA INTERPRETATION AND DISCUSSION OF FINDINGS

7.1 Introduction

In this section I will discuss the different themes and categories that emerged during the data analysis phase of this study. The research question of this study is: *How can the in-service Grade R practitioner be enabled to engage her learners in meaningful music activities that will ultimately cultivate their holistic and musical development?*

Throughout the discussion provided in this section, I attempt to answer the key research question of this study. The outline is as follows: First, a summary of the themes and categories is presented in Table 7.1. Second, each theme is discussed and interpreted in relation to the literature reviewed for this study. All direct quotes of participants narrated during the research activities are cited verbatim. It serves as evidence of my understanding of the relevant themes. It is important though to mention that the data serves a multifaceted role as it does not only pertains to one of the themes or categories in this chapter, but relates simultaneously to more of the mentioned themes and categories.

The findings of this study are presented in narrative form, supported by quotations of verbatim conversations with participants from the transcribed interviews. Each theme is supported and validated against the relevant literature, in order to reveal similarities, contradictions and discrepancies.

Table 7.1 Summary of themes, sub-themes, categories and sub-categories

Themes		Sub-themes		Categories		Sub-Categories	
1.	The transforming self	1.1	Transformation of the *professional self*	1.1.1	Competences	1.1.1.1	Understanding good practice
						1.1.1.2	Acquiring knowledge
						1.1.1.3	Changing perceptions
						1.1.1.4	Agency and Autonomy
						1.1.1.5	Adaptive expertise
						1.1.1.6	Advancement in and commitment to changing teaching methods
						1.1.1.7	Enlightened
		1.2	Transformation of the *personal self*	1.2.1	Attitudes and beliefs		
				1.2.2	Enthusiasm and positive energy		
				1.2.3	Self-knowledge		
				1.2.4	Creativity		
				1.2.5	Resilience		
				1.2.6	Positive disposition towards music		
2.	The transforming learner	2.1	Music's contribution to the holistic development of the learner	2.1.1	Physical development		
				2.1.2	Cognitive development		
				2.1.3	Emotional development		
				2.1.4	Social development		
		2.2	Restorative value	2.2.1	Social cohesion in a multicultural society		
				2.2.2	Remedial impact and therapeutic value of music		

7.2 PRESENTATION OF THE FINDINGS

7.2.1 Data presentation

The leitmotiv permeating all generated data was transformation. It was clear that the research study instigated a diverse range of changes. Two major themes, each with its own relevant sub-themes could be identified. These themes, which will now be discussed, related to transformation of the self and transformation of the young learners.

7.2.1.1 Theme 1: The transforming self

Sub-theme 1.1: Transformation of the professional self.

Data generated via our observations, interviews and participant drawings clearly indicated that the teachers' perceptions of themselves as professional teachers were transforming. Transformation was evident in the following categories:

Category 1.1.2 Competences

The subject of competence is multifaceted and holistic in nature and encompasses an array of features as indicated through the following categories and sub-categories (Crick 2008). Based on the data generated through this research, it is my contention that the participants experienced significant growth in their own competence. Data revealed reflexive competences in participants. According to the NSE (2000) reflexive competence indicates the teacher's awareness of the significance of reflecting on practice. Reflexive competence furthermore demonstrates the teacher's ability to link own performances and decision-making with the understanding of context (DoE 2000:10). Mary said: "I reflected on my teaching and especially my music teaching." Ann:" I prepared some lessons last year, but did not meet all my goals and I want to improve my teaching this year". Jane: "…thinking back now…this was a boring approach to teaching!"

Sub-Category 1.1.2.1 Understanding good practice

Morrow (2007) and Shulman and Shulman (2011) assert that competent teachers exhibit a deep understanding of what effective teaching entails including a desire to improve teaching practices, implementing new ideas and ultimately aiming at achieving excellence. Data confirmed that participants' understanding of good practice has improved. Ann said: "I want to learn more so that I can become a better teacher". Jane: "I want to focus on new ideas this year…I still want to improve my teaching of music". Mary contributed in saying: "I know a little bit now, but what I know I want to teach with excellence. I want to be successful in my teaching this year and improve the way I teach music."

Sub-Category 1.1.2.2 Acquiring knowledge

The data furthermore indicated enhanced understanding of music content knowledge, a core competence required of any professional teacher (MRTEQ 2011; Liakopoulou 2011; Schulman & Shulman 2011; Morrow 2007; Grossman & Richert 1988). Ann, for example rated her teaching "at another level", explaining that, "I feel empowered through this research and have gained more knowledge on teaching music". Jane admitted that for her, "the light was switched on; I never realised that music can form part of all the learning areas". Mary also acknowledged that "I never knew that music can be used to teach learners everything they have to know. I learned about movement and rhythm and the making of instruments", and "I do feel comfortable in using music as a tool in teaching maths". Ann: "I implemented different sounds from nature and related it to stories and musical sounds in the curriculum" and: "I realised that this intervention was going to improve my teaching abilities and could have a positive outcome" Mary: "I feel that I have some tools now to include learners in activities." Participants indicated a sense of taking advantage of their knowledge capital and build on that: Ann: "I have been using a lot of body percussion- I felt that this technique helps the learners to relax…"

It seemed that knowledge empowered teachers and through the research intervention participants indicated positive signs thereof. "During this intervention a small tree

started to develop and as it was watered and subjected to sunlight, it grew and green leaves started to develop".

Teachers' acquisition of improved professional knowledge, impact positively on learner achievement. Borko and Putnam (1995) assert that when teachers amend their teaching methods, learners' learning improve. Mary added:" …children learn new concepts easier." Jane replied: "In teaching him the days of the week and the months of the year through a song, he was able to remember it".

Sub-Category 1.1.2.3 Changing perceptions

The data confirmed the participants' growing belief in their own abilities to present music activities. Mary for example reported that during the two workshops she "felt at ease. After the second meeting I relaxed. I am more confident now". During her second interview, Ann also alluded to the notion of self-confidence: "This nurtured self-confidence in me ... I now believe in my ability to teach music". Jane wrote in her journal: "I have noticed some growth in myself in believing that I CAN teach music to learners". Confidence in teachers is a key requisite for good music teaching, especially by non-music specialist teachers (Hallam, Burnard, Robertson, Saleh, Davies, Rodgers & Kokatsaki 2009).

Participants' perceptions of their ability to teach music transformed. They felt encouraged, empowered, enlightened and more confident to teach music. Mary said: "The power of music on children is amazing".

Whereas in the past, teachers were insecure to teach music to learners, their perception clearly changed and the teachers were now eager to introduce their learners to music: "The research intervention encouraged me a lot … I was so excited and enthusiastic to get back to my class and share with them my new knowledge".

The boosted self-assurance inevitably stimulated their commitment and eagerness to unlock their learners' musical potential. Ann mentioned, that "It is my responsibility to nurture it [music ability] and expose it".

Sub-Category 1.1.2.4 Agency and autonomy

Crick (2008) and Shulman (2004) believe that a competent teacher embodies a particular disposition which is characterised by a desire to be proficient in what they do. This aspiration is visionary in nature and essentially rooted in a yearning to contribute to the improvement of society. 'Competence' thus implies a sense of agency, action and value. Mary: "We could get together over a weekend and work as a team to make these instruments."

Their newly acquired self-assurance also prompted agency and brought about changes in practice: "I think it would be a good idea to try and include parents of learners to help make these instruments… I want them [the learners] to play in a little orchestra". The teachers furthermore exhibited initiative and an eagerness to establish a Community of Learning and Practice (COLP). Mary: "I reflected on my teaching and especially my music teaching … it would be great if we could work together in planning of lessons and learn from each other". Ann contributed in saying: "Parents and colleagues were impressed with what we have achieved. I hope to do this on a regular basis".

Sub-Category 1.1.2.5 Adaptive expertise

According to Hamachek (1999) pro-active teachers display flexibility when they reflect on their teaching practices and constantly change and improve their teaching strategies. Adaptive expertise enables the teacher's ability to be flexible. Flexibility also transforms the teacher personally and will as such be discussed under transformation of the personal self. The teachers' reflexive competences also enabled them to adjust to change and approach unforeseen circumstances pro-actively and creatively. In other words teachers also indicated contextual knowledge and according to Fairbanks *et al* (2005) and Banks (2005) contextual knowledge enable teachers to adjust to diverse situations in the classroom. Jane shared her concern: "Space to move around in the class when we dance, is a huge problem, but I have to make plans to cope with what I've got."

Ann wrote:" ...our Passion and love for this job motivates us when we are low on energy". They exhibited adaptive expertise since they were able to justify their

amendments to their music teaching. Mary: "I noticed that in such a big class, I can use music to calm learners down and it seems easier to get their attention through music". Jane: "With a class of 124 learners, music helped me with discipline and gets them to participate without creating chaos."

Sub-Category 1.1.2.6 Advancement in and commitment to change

Mestry, Hendricks and Bisschof (2009) confirm that effective professional development programs empower teachers to envisage possible problems and solutions that might occur in a changing educational environment. Flexibility, a vital prerequisite for a competent teacher allows teachers to reflect on their teaching practices, amend and improve their teaching strategies accordingly (Hamachek 1999). During this research intervention, transformed perceptions of the self as an autonomous and competent music teacher subsequently encouraged the participants to transform and improve practice. Mary stated that her idea of what teaching music entails, changed: "My idea of teaching music was only to sing a song, nut now I understand that everyone can teach music properly, even me. I really want to improve my teaching this year." Jane adjusted her daily routine:" I was excited to try and implement different sounds from nature and relate it to stories and musical sounds in the curriculum". Ann made a change to her teaching methods in the use of instruments and the way she greeted her learners: "I have made some instruments from everyday materials just lying around" and "I changed the way I greeted my learners". Jane voiced her commitment to improved practice in saying: "I want to focus on new ideas this year" and "I have changed the toilet routine from last year. While the learners are waiting their turn to use the toilet, we sing songs and use body percussion to make it interesting".

It was also evident that transformations in their classrooms affected another layer of stakeholders. Ann reported that "parents and colleagues were impressed with what we have achieved". Mary: "I knew that in my mind and heart I wanted to grow as a teacher and change my old ways of teaching".

Sub-Category 1.1.2.7 Enlightened view of music's value in the holistic development of the learners

It was clear from the data and that participants felt enlightened through the research intervention. They explicitly commented on their enlightened view on the value of music teaching as it stimulates social interaction, cultural cohesion, releases tension and stimulates the expression of feelings, contributes to the child's physical and cognitive development, brings about calmness and discipline in the classroom situation in addition to a general sense of enjoyment in learners as they partake in music activities.

Literature confirms the significance of social development and interaction between children (Papalia, Wendkos, Olds & Feldman 2001) as It enhances social growth (Campbell & Scott-Kassner 1995), enables children to communicate with their peers (Delport 2006; Ròscher 2002), and contributes to the shaping of children's musical and social identities (Joseph & van Niekerk 2007). Mary understood something of this when she noticed the following in her learners: "At the bottom of the drawing you will notice one learner not being part of the group. These are the introvert learners. They are scared to take part in the activity but eventually music helps them to somehow feel accepted and as they gain confidence, they join in." Jane observed: "Learners enjoy the interaction with friends as this gives them a sense of belonging."

Music enhances socialisation across racial barriers and acts as an agent of societal transformation (Delport 2006). Music reconciles and unites people, enabling them to become acquainted with one another's cultures from a young age (Vermeulen 2009; Reimer 2003) and provides the basis for understanding the identity of other races (McTamaney 2005; Ròscher 2002). It was clear from participants' observations that they comprehended this. "…music helps children to socialise with other children in the class…children who are different from them in terms of race. You know, we have Coloured and Black children in our classes…As you can see in the drawing…the children not holding hands… but hey the moment trust develops between them through being part of the music, this problem disappears" (Mary)

The data furthermore confirmed the participants' understanding of how music releases tension in children, calms the fearful down and cheers children up. As such, music assists them to express their emotions. Ann: "…in the middle of the drawing is child

is crying. The child was crying because he is unhappy about something at home. Music helped him to release a bit of tension…as we sang and danced to the songs, he gradually started smiling and joined in the activities". Mary wrote: "I also learned that it is ok to share emotions through music even through dancing or clapping. Music is a way of living out what you feel inside". Jane: "But you will also notice that children react differently to music. Some laugh and jump but others (look at the expression on their faces) are more reserved and struggle to let go of some feelings of maybe fear and even a low self-esteem. But it is wonderful to see how they change after being involved in music for a while." The comments of the participants concur with literature on the topic. Nye *et al* Nye (1992) assert that music enables children to organise and express their feelings. Lim and Chung (2008), Cornett (2003) and Ròscher (2002) refer to music's ability to act as a language through which people can communicate and express their deepest and most powerful personal feelings. Merriam (1964) views music as the vehicle for emotional release.

Seminal scholars agree on music's power to enhance children's cognitive development especially in the fields of Numeracy and Literacy (McTamaney 2005; Bolduc 2009; Ròscher (2002); Vaugn (2000) and Nye (1979). Mary: "What I liked a lot was the fact that they learn anything better when I use music to teach something. I found rhythm to be extremely helpful because at the end of the day they all could understand what we were learning that day". Jane commented as follows:" It's exciting to see that learners learn concepts faster when they learn it through music. I taught them a song to learn to count to five. It was a lot easier for them to remember the next number"- a confirmation of her understanding that music enhances learning in Numeracy". Mary also added: "They learn through play but it seems that learning takes place easier through music". Jane replied:" I had a three year old boy attending school…in teaching him the days of the week and the months of the year in a song, he was able to remember it… and that only at the age of three! I think music helps to improve one's memory." Jane understood that music facilitates and enhances memory of thought content.

Campbell and Scot-Kassner (1995) recognise that movement and dance stimulates children's physical growth, involving both gross and finer motor skills. Ann commented on music's ability to enhance physical development: "I can see how children grow in physical strength just by dancing and jumping to the songs we sing".

Elliot (1994) refers to the basic values of music education such as enjoyment, self-growth and self-knowledge. Mary wrote: “Children enjoy music…everything about it”. Jane echoed the statement: “Every child loves music and they look forward to that part of the school day’. Ann said: “from my drawing you will see that most children are smiling and enjoying themselves”.

The above section described the transformation of the teacher on a professional level. The next section throws light on the teachers’ personal transformation

Sub-theme 1.2 Transformation of the personal self

Apart from revisiting and renegotiating notions of the self as a professional teacher, the data also indicated that the participants experienced transformations at a more profound, personal level reflecting on their attitudes and beliefs, enthusiasm and positive energy, patience, creativity, flexibility and resilience.

Category 1.2.1 Attitudes and beliefs

As discussed earlier in this chapter, attitudes and beliefs likewise transform the teacher personally. When discussing teacher competence, Fairbanks, Duffy, Faircloth, Levin, Rohr and Stein ((2010) furthermore emphasise the critical importance of attitudes and beliefs. According to these authors, attitudes and beliefs are critical, as it underpins a teacher’s commitment and approach to teaching, influence perceptions about situations, affect general conduct in the classroom and ultimately, shape perception of personal growth.

Mary displayed her changing attitude in stating: “I want to be successful and want to improve my teaching”. Jane: “I am excited to improve on what I have learned”. Ann: I changed the way I greeted my learners”. When referring to her drawing, Mary for example explained: “The tree started to grow bigger and developed leaves and eventually started to grow fruit. I grew personally”. Ann: “for me the light was switched on and I can definitely see the effect it has on the learners”.

Category 1.2.2 Enthusiasm and a positive energy

Hamachek (1999), Liakopoulou (2011) and Palmer (2007) highlights personal features associated with teacher competence, namely enthusiasm and a positive energy. Other personality traits, such as patience, humour, creativity, and flexibility in teachers, nurture learners' attitudes, attentiveness and involvement in class activities are also mentioned. It seemed that the intervention encouraged teachers and nurtured enthusiasm. Ann voiced her view in saying: "Teaching music is now very exciting!" Jane: "I'm inspired to even learn more and to strive towards excellence in my teaching!" Mary: "I enjoyed everything very much and it is most interesting to see music through new eyes!"

Category 1.2.3 Self-knowledge

It was also clear that the participants acquired increased reflexivity and self-knowledge. Self-knowledge refers to the teacher's ability to understand reflect upon her specific abilities and psychology (Hamachek 1999). Self-knowledge thus is a key prerequisite for good teaching, since it involves teachers' views on aspects such as responsibilities, training, qualifications and pedagogical knowledge (Liakopoulou 2011). Ann explained: "By being part of this intervention, I experienced a change from night to day…".and "with me now being able to understand what I can do to involve all learners; I do not have a problem anymore". Mary added: "I learned such a lot!" Ann's comments were: "I feel that I have already developed skills and knowledge on how to improve my music teaching." Jane: "I can now say that I am reaping the fruits of my commitment". Ann: It is my responsibility to nurture and expose music ability in children".

Category 1.2.4 Creativity

Hamachek (1999) views creativity as a personal feature associated with teacher competence. Participants also discovered their own inherent creativity, resourcefulness and perseverance. Ann wrote in her journal that the project "inspired me to think more creatively. We had to make plans to make things work. Unfortunately

we also face challenges. But that did not put my off. There is a saying in which I fully believe and that is: Challenges beg to be solved! Being exposed to all these challenges forced us to endure and make plans to survive”. Jane’s drawing confirm her ability to think creatively and move from rote learning to a more creative approach: “Before being part of this research project I had a type of blackboard mentality of teaching and then the learners had to repeat everything after me… just like parrots….thinking back now… this was a boring approach to teaching! When you look at the second part of my picture you will notice flowers and colour with the words fun! written all over the picture. After being part of this study, I realised that teaching music can be fun where learners can take part in a variety of activities such as dancing and moving, singing even in other learning areas, not only in Music Ring. When I compare this picture to my first drawing, I realise that by making music more fun and interesting. I can involve all the learners even those who did not want to take part in the activities”.

Category 1.2.5 Resilience

According to Gu and Day (2007) resilience is an essential condition for and an indispensable component of teacher competence. It includes a range of emotions such as joy, interest, self-efficiency, autonomy, a sense of purpose and the ability to adapt to changing circumstances (Frederickson 2004). Furthermore resilience relates to vocation and the motivation to teach (Gu & Day 2007). Autonomy and the ability to change were discussed in detail under transformation of the professional self, but also relates to transformation of the personal self in terms of resilience. Teachers in this research demonstrated resilience in several ways. Feelings of excitement were evident in participants’ narrative inquiries and interviews. Ann noted: “Teaching music is very exciting” and “I was very excited to try and implement different sounds from nature…” Mary added to the discussion in saying: “It excites me to have a chance to improve my teaching”. Jane’s contribution was:” I am excited to improve on what I have learned”. Emotions of affection were clearly visible as Ann alluded to the fact that she absolutely loved the way she could apply music to the teaching of Mathematics and Languages. She goes on further in stating:”…our passion and love for this job motivates us…”

Improvement of teaching methods implies desiring effectiveness in teaching. This was indicated strongly through the following data: Mary: “I want to be successful in my teaching and improve. Ann mentioned that she is looking forward to “improve the love of music in myself and in my learners.” Jane: “I still want to improve my teaching of music.” It was clear from the data that acquiring knowledge positively stimulates confidence and contribute to effectiveness. Mary: “I feel that I have some tools now…” and “I feel very confident…activities during workshops nurtured self-confidence and enthusiasm in us.” Ann: “With me now able to understand what I can do to involve all learners…” and “I feel that I have developed skills and knowledge on how I can improve my music teaching.” She also added: “I know a little bit now, but what I know, I can apply with confidence and excellence” Jane: “I learned about movement and rhythm and making of instruments” and “I felt that the activities enabled me to grow in confidence levels.”

Category 1.2.6 Positive disposition towards music teaching

The data also indicated transformed personal dispositions towards music. During the second interview, Ann acknowledged: “I started to like music. I have seen a different side of music” This view was shared by Jane who admitted: “I am much more confident now in teaching music and even started liking music”! Mary expressed her transforming stance towards music as follows: “I now believe that every person has music ability deep inside. I love singing in the kitchen”. This author holds that educative interventions can indeed nurture these qualities. It is my contention that the PALAR approach employed in this study cultivated the kind of personal and professional growth required for good music teaching.

The data indicated transformation in the teacher on a professional and personal level. The research intervention however likewise transformed the learner holistically. Furthermore data revealed music’s restorative value in learners, particularly with regard to social cohesion in the multicultural context of a South African school. Music’s remedial and therapeutic nature in the life of young learners is also discussed in the next section.

6.2.1.2 Theme 2: The transforming learner

Our data also confirmed the teachers' growing awareness of the transformational effects of music on their learners. In this regard, they alluded specifically to music's therapeutic value and its contribution to the holistic growth of the young child. They also observed that music activities encouraged their learners to socialise across cultural and language divides.

Sub-theme 2.1 Music's contribution to the holistic development of the learner

Category 2.1.1 Physical development

Music activities such as movement and dance stimulate children's physical growth (Campbell & Scot-Kassner 1995). Both gross and finer motor skills develop through dancing and handling percussion instruments. Participants were clearly aware of the beneficial effects of music for their learners' physical growth. Jane noted that "I can see how the children grow in physical strength just by dancing and jumping to the songs we sing". Mary also observed that her learners "have developed physical skills like balancing themselves on a beam [whilst] listening to music".

The teachers were clearly aware of the beneficial effects of music for their learners' physical growth.

Category 2.1.2 Cognitive development

Mc Tamaney (2005); De Witt (2009), Bolduc 2009); Ròscher (2002) and Nye and Nye (1992) concur that music provides an excellent means for cognitive development in children. Music presents information that needs to be organised through conceptual thinking. During music encounters, muscles, ears, eyes and often the voice interact with the brain. The data undoubtedly confirmed the participants' awareness of music's contribution to their young learners' intellectual development.

Ann alluded to cognitive development through music: "I can say without a doubt that music enabled the learners to grasp concepts faster". Mary concurred, that she "experienced that the children learn new concepts easier when they do it by singing it

in a song and "I taught them a song to learn to count to five. It was a lot easier for them to remember the next number. Music helps to improve their memory." Jane added: "In teaching him the days of the week and the months of the year in a song, he was able to remember it."

Category 2.1.3 Emotional development

Numerous scholars recognise music's ability to organise and express deep and powerful feelings and emotions in people, acting as a conduit for emotional expression (Lim & Chung 2008; Cornett 2003; Ròscher 2002; Nye *et al* 1992). Music encounters similarly enable human beings to access and experience profound emotions that can often not be communicated via a language (Cornett 2003; Ròscher 2002; Nussbaum 2001). Campbell and Scott-Kassner (1998) argue that music activities allow young children to experience and express emotions in unique non-verbal ways. Music helps them to access their inner worlds and organise their feelings (Nye *et al* 1992).

The data clearly indicated the teachers' innate awareness of the link between music and emotional development. In Jane's first drawing, she observed that "some children experience emotions of happiness when doing some music activities. Some laugh and jump…but others are more reserved and struggle to let go of some feelings of maybe fear and even a low self-esteem. But it is wonderful to see how they change after being involved in music for a while". Ann added to the conversation in saying: "Children that felt unhappy when they arrived, later smiled after being involved in music. Music helped to release tension and as we sang and danced he [the child] actually started smiling and joining in."

Ann furthermore noticed the emotional imbalance in learners:" I noticed that learners were very emotional and that worked contagiously affecting other learners… I can see the effect music has on learners… the love doing music and emotions changed in the classroom from crying to laughing and joining in."

During the interview, Jane testifies to music's ability to assist learners in expressing themselves emotionally:" They glow after being part of [music] activities and sometimes the entered the class with a grumpy face. Music helps the express feelings without words."

Category 2.1.4 Social development

Literature confirms that music contributes to children's socialisation as it enables them to communicate with peers (Delport 2006; Rӧscher 2002; Campbell & Scott-Kassner 1995). Nzewi (2003) asserts that social bonds are developed when people create and perform music together and as such self-worth and self-confidence is built. During the Focus Group interview Mary reported that children enjoy collaborative music-making: "They look forward to music because it is nice to do music with your friends." Jane echoed Mary's view:" Every child looks forward to that part of the school day as it helps them to socialise with other children in the class and this interaction gives them a sense of belonging." It is clear that Jane understood that through interaction identity formation takes place as we constantly converse and interact with people (McDonald 2002). In her second drawing Jane showed that social interaction through music creates a leeway for all children to take part in activities:"…learners can take part in a variety of activities such as dancing and moving, singing and playing instruments. I can involve all learners, even those who did not want to take part in the activities."

Sub-theme 2.2 Restorative value

Category 2.2.1 Social cohesion in a multicultural society

In this regard, participants were also acutely aware of the unifying and reconciliatory potential of music education, specifically in relation to their multicultural class groups (Rӧscher 2002). The participants' observations thus support Delport's argument (2006) that music can enhance social cohesion in a transforming multicultural society such as South Africa. Their perceptions furthermore confirm McTamaney's (2005) view that music can be used to strengthen social ties and reinforce people's cultural identity.

It was also clear that participants regarded music activities as it enhance young learners' understanding of other people, and also of other cultures. It likewise stimulates the early sculpting of social and musical identities (Joseph & van Niekerk 2007). They were aware that music activities contributed to their learners' early socialisation as it enables them to communicate with their peers (Delport 2006; Rӧscher 2002).

As mentioned earlier, the three class groups included young Xhosa and Coloured children whose mother tongue was either isiXhosa, English or Afrikaans. All three participants noted that music activities enabled their learners to transcend their cultural and linguistic differences: “Music helps to overcome this problem”. Ann noted that the learners “enjoy interaction with friends as this gives them a sense of belonging. Jane also believed that “participation as a group is important and music helps them to take part as a group and individually. They respect one another. Mary ultimately concluded “as trust develops between them through being part of music - racial separation disappears”.

Category 2.2.2 Remedial impact and therapeutic value of music

The data also revealed that the teachers observed the remedial impact of music on their learners. When clarifying her drawing, Ann explained that “the children that felt unhappy when they arrived … later started smiling after being involved in music”. She concluded by stating that “… it is wonderful to see how their moods change through involvement in music”. Mary’s second drawing represented children “dancing, singing, jumping around and clapping hands. I see the joy in them when they do music”. During the interview, Jane also referred to the liberating impact of music activities on learners: “They lose inhibitions when they start moving. They use music to dance and jump and get rid of extra energy”. She furthermore observed that during music activities, the children “release tension and it helps the children expressing feelings without using words. Children enjoy music and they can be themselves”.

Mary noted that the inclusion of music activities in the daily programme changed the atmosphere in class: “Since the intervention, there is more excitement in the class … so I can actually see that music changes the atmosphere in the classroom… sort of calming them down “Ann also referred to the noticeable soothing effect of music, reporting that “music helps me with discipline in my class… It is as if music keeps the children calm” Mary admitted that, “the experience I have gathered so far, helped me to use music to calm my learners down… music brings a sense of calmness and it seems easier to get their attention through music”.

Similarly, Jane believed that the music activities provided a sanctuary and a safe haven where "children with problems at home, [can] use music to expose themselves and express their feelings". She noted that the learners' "self-confidence grows when taking part in music activities. Their little lights started to shine. They love doing it. To see the faces when we do music ring now with instruments, blesses my heart".

Ultimately, Ann concluded that "music awakens something inside of them. It unlocks something that's there, but maybe never got a chance to unlock that potential".

7.3 Conclusion

The findings confirmed that, after a series of collaborative interactions, the three Grade R teachers understood the notion of reflective practice and action research cycles and have taken ownership of their own learning-in-action. Above all, they discovered their own innate music competences, and were excited and eager to develop these. This enabled them to explore ways to incorporate music in their daily teaching and learning activities. Ultimately, they adopted the identities of enabled, confident, competent and autonomous Grade R music educators. They developed agency and adopted transformative roles in their classrooms (Babbie & Mouton 2006).

Participants understood that all young children have potential. This potential can be cultivated and unlocked when opportunities for holistic development are maximised through quality education, at home and at school. The vast majority of young South African children however grow up in poverty-stricken areas, with many furthermore orphaned due to the fast-spreading HIV and Aids pandemic. Subsequently, schools constitute many South African children's primary sites for education with teachers becoming their primary educators.

I believe that this project proved the suitability of a participatory learning and participatory research approach (PALAR) for research studies that aim to enable participants to gain the necessary competences that will eventually render them agency and autonomy. I therefore trust that this project will ultimately inform policy makers, subject advisors, school leaders and above all, teacher educators towards

effective and efficient in-service training of teachers, not only in terms of music education, but also with regard to other disciplines.

CHAPTER 8

CONCLUSION TO THE STUDY

8.1 Introduction

This study set out to investigate the current state of music teaching in Grade R in a more poverty stricken area in Port Elizabeth. The purpose of the study was to equip a group of in-service Grade R teachers through effective Continuing Professional Teacher Development initiatives to become efficient music teachers.

In order thus, to answer the research question, I employed rigorous data-generation strategies, such as Observations, a Focus Group Interview, Nominal Group Technique, Drawing, Narrative Inquiry, Interviews and Reflective Journals. Through these strategies I endeavoured to transform teachers' beliefs about the value of music for young children. To this end I provided them with tools to develop into competent music teachers with the ability to engage their learners in musical activities. These led to the learners' musical and holistic development.

I analysed, interpreted the data and tried to make meaning of participants' contributions. This was achieved by applying my own understanding and interpretation as informed by the data and literature reviewed for this study.

8.2 Answering the research question

In order to answer the research question: *How can in-service Grade R practitioners be enabled to engage her learners in meaningful music activities that will ultimately cultivate their holistic and musical development?*

Sub-questions were developed.

8.2.1 Sub-question 1: What does the holistic and musical development of the Grade R learner imply?

The literature that was consulted, confirms that the Grade R learner develops in the physical, cognitive, emotional and social areas. Children's cognitive development occur in stages and the Grade R learner's cognitive development takes place during the so-called pre-operational stage (Piaget 1971). During this phase symbolic functioning, pre-operational thought, memory, development of numeracy and literacy skills in addition to language development takes place. Emotionally children are able to identify four different basic emotions such as happiness, anger, sadness and fear (Johnston & Nahmad-Williams 2009). The young child likewise indicates emergent signs of emotional understanding. During the young child's social development she would demonstrate signs of an increased ability to communicate with others (McCartney & Philips 2006).

Gardner (1983) in his Multiple Intelligence Theory (MIT) asserts that all children are endowed with musical intelligence which is evident from the age of two months. He therefore confirms that a positive environment and adult guidance contribute to the musical development of the young child. Musical development in the young child entails development of rhythm, pitch and singing ability.

Scholars agree on music's power to contribute to the holistic development of the young child (McTamaney 2005; Bolduc 2009; De Witt 2009; Joseph & van Niekerk 2007; Delport 2006; Gardner 2006; Hyson 2004; Hargrieves & Miell 2002; Nussbaum 2001; Campbell & Scot-Kassner 1995; Nye, Nye, Martin & van Ryselberghe 1992, Merriam 1964).

8.2.2 Sub-question 2: What does a philosophy of music education entail?

In answering the above sub-question, I familiarised myself with the aesthetic philosophy of music education (MEAE) by Bennet Reimer (1990) as well as David Elliot's (1995) music education as performance education (MEPE). I related these two opposing views to the South African context and found that the praxial approach

promoted by Elliot is more suitable for music teaching in Grade R. In an attempt to clarify a philosophy of music education in a multi-cultural South African context, I also referred to an African philosophy of music education and compared it to the Western form of musical learning. I came to the conclusion that a philosophy of music teaching with regard to this study entails acknowledging the cultural musical diversity of the South African nation and focussing on music's power to create social interaction through the praxial approach of engaging learners in meaningful music activities.

8.2.3 Sub-question 3: What are the general characteristics of and requirements for a competent teacher?

Teacher competence is integral to effective teaching. Teacher competence was conceptualised by policy makers and many seminal scholars such as the NSE (2000), Morrow (2007) and Shulman and Shulman (2011). In essence teacher competence encapsulates values, attitudes, personality, and understanding of good practice, being in possession of a solid knowledge base, agency and action. (Hamachek 1999; Deacon 2008). The objective of investigating the notion of competence was to comprehend teacher competence in terms of music teaching. This would enable me as researcher to assist Grade R teachers to develop relevant attributes, knowledge and skills.

8.2.4 Sub-question 4: How is music education in the South African Grade R classroom conceptualised according to national policy (CAPS 2011)?

Music appears under Life Skills in CAPS and is subdivided into Creative Arts and Performing Arts. Creative Arts include the following art forms; music, dance, drama and visual art whereas Performing Arts focus on Dance, Drama and Music. Music elements included in CAPS are pitch, rhythm, tempo and tone intensity (dynamics). Playing instruments likewise form an integral part of the Grade R learner's musical development. The DoE expects teachers to implement the CAPS document successfully in the classroom. As researcher I had to familiarise myself with the content of music in CAPS as the aim of this study was to enable generalist teachers to teach music effectively by consequently introducing them to and acquainting them with the various elements of music.

8.2.5 Sub-question 5: What are the music education needs of the in-service South African Grade R teacher?

Through a needs analysis tool, Nominal Group Technique (NGT) a question was posed to the participants in the study; "*What would you require to enable you to teach music effectively in your Grade R class?"*

In summary the participants identified the three most pertinent needs in order of importance, namely instrumental needs, to familiarising themselves with the CAPS document and Creative ideas to implement new learning in the classroom.

8.2.6 Sub-question 6: How can these needs be met?

In response to the first need mentioned above, I conducted a workshop to attend to these needs. During the first session of the day, participants were encouraged to think creatively in manufacturing non-melodic home-made instruments form recycled material. Several creative ideas emerged successfully.

In answering the need of teachers to understand and interpret the Grade R national school curriculum as described in the CAPS document I clarified musical aspects in the curriculum as mentioned above under 7.2.4 in Cycle two of this study.

Sufficient time was allocated for discussions on creative ideas of how to apply music's interdisciplinary nature in integrating music with other subjects such as Mathematics and Languages. The aim of this process was ultimately to equip teachers with tools to efficiently teach music to their learners in a confident and eloquent way.

8.3 IMPLICATIONS OF THE ANSWERS TO THE RESEARCH QUESTION

8.3.1 Implications for the teacher

It is my contention that this study contributed to the transformation of the teacher on a professional and personal level. The data confirmed that teachers' professional transformation included developing competence, understanding good practice, acquiring knowledge, changing perceptions, developing agency, autonomy and adaptive expertise. Moreover it includes advancement and commitment to change and an enlightened view of music's value in the holistic development of the learners. On a personal level the findings confirm that teachers' attitudes and beliefs have changed; they have developed enthusiasm and a positive energy, patience, creativity, flexibility and resilience.

8.3.2 Implications for the learner

The data confirmed the teachers' growing awareness of the transformational power of music on learners with regard to their holistic development, including their physical, cognitive, emotional and social development. It was also clear from the data that music gives rise to restoration as it promotes social cohesion in a multi-cultural society and particularly in the multi-cultural Grade R class in this study. The remedial effect of music on learners' emotional state, regarding expression of feelings, releasing tension and developing self-confidence was also apparent through the data in this study.

8.4 Recommendations

Even though this study was conducted at one under-resourced school in a poverty-stricken area, it revealed possibilities for further research. It is my contention that there is a dire need for more such interventions of effective Continuing Professional Teacher Development initiatives specifically aimed at Grade R teachers.

8.5 Final Conclusion

This study was guided by the following research question: *How can the in-service Grade R practitioner be enabled to engage her learners in meaningful music activities that will ultimately cultivate their holistic and musical development?*

I approached this question from a qualitative perspective and as such it enabled me to implement participatory research, PALAR. This qualitative approach assisted me to engagement with participatory research methodologies, which included observations, narrative inquiry, drawings, reflective journaling and interviews. Data generated from these strategies enabled me to answer the research question. Data gathered at the beginning of the study, revealed Grade R generalist teachers' inability to teach music effectively due to a lack of confidence. One of the contributing factors is the DoBe's failure to conduct effective in-service professional development initiatives. Such initiatives would aim to capacitate teachers with knowledge and skills to implement the new school curriculum efficiently.

In summary this study revealed that the non-specialist Grade R teacher can be capacitated to effectively teach music to their learners through regular and well planned interventions.

I conclude with the following two quotes which in short encapsulates the essence of this study:

> *A good teacher who can take zero pay, and help kids to develop physically, emotionally and socially, is literally an angel.*
>
> Eva Amurri

> *Perhaps it is music that will save the world.*
>
> Shin'ichi Suzuki

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