



**Foundation Phase teachers' perceptions and experiences of music
integration in the classrooms**

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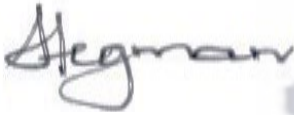
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DECLARATION

I, Ann Rebecca Stegman, hereby declare that this research “Foundation Phase teachers’ perceptions and experiences of music integration in classrooms”, is my own work. All the sources used have been acknowledged accordingly. I, the undersigned, hereby declare that the study findings have not been previously presented or submitted at any university to obtain any qualifications.

A.R STEGMAN

Date..29/..June/..2023



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ABSTRACT

Music integration is widely accepted as being an important means of learning other subjects. Despite this, there are many different views about what it is and how best it can be done. While the intention of music integration may be to promote music within the classroom, a decline in the importance of music can occur in actual practice.

According to Buthelezi (2016), despite it having been recommended by the South African democratic government that Arts and Culture be part of the school curriculum, many schools continue to avoid or ignore the teaching of this learning area. This study seeks to explore the Foundation Phase Teachers' perceptions and experiences of integrating music into their lessons.

A qualitative case study was used to explore teachers' perceptions and experiences. Semi-structured interviews were employed to conduct the investigation. Four educators were purposely selected from two schools in the district.

The findings showed that the majority of Foundation Phase teachers who participated in the research did not receive any formal music training and that they were only exposed to music during CAPS training at the district office. Furthermore, the teachers who participated in this study would only make the learners sing during the morning ring session before a bible story, the Life Skills (Beginning Knowledge) and Mathematics lesson as an effort to integrate music in their classrooms. Moreover, it became clear that Foundation Phase teachers need practice in their school base settings to hone their teaching skills in delivering meaningful music integration that enhances teaching and learning activities in their classrooms.

Recommendations included the partnership between the Western Cape Education Department and the Universities, to make a concerted effort to offer compulsory Creative Art (music) courses to all Foundation Phase pre-service teachers to improve their music knowledge and pedagogy.

Keywords

Creative arts, arts and culture, music education, curriculum integration, arts integration, music integration, Foundation Phase, Life skills, Curriculum and Assessment Policy Statement (CAPS).

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DEDICATION

Dedicated to the memory of my late Mom Joan Paulse, Dad Joe Paulse and my daughter Roxanne.
I wish you were still here to share in this achievement, and I know you are proud of me.



ACRONYMS AND ABBREVIATIONS

BK:	Beginning Knowledge
CA:	Creative Arts
CAPS:	Curriculum and Assessment Policy Statement
DBE:	Department of Basic Education
DoE:	Department of Education
FET:	Further Education Training
FP:	Foundation Phase
HOD:	Head of Department
IQMS:	Integrated Quality Management System
LO:	Life Orientation
PSW:	Personal and Social Well-being
QMS:	Quality Management System
RNCS:	Revised National Curriculum Statement
SMT:	School Management Team
WCED:	Western Cape Education Department



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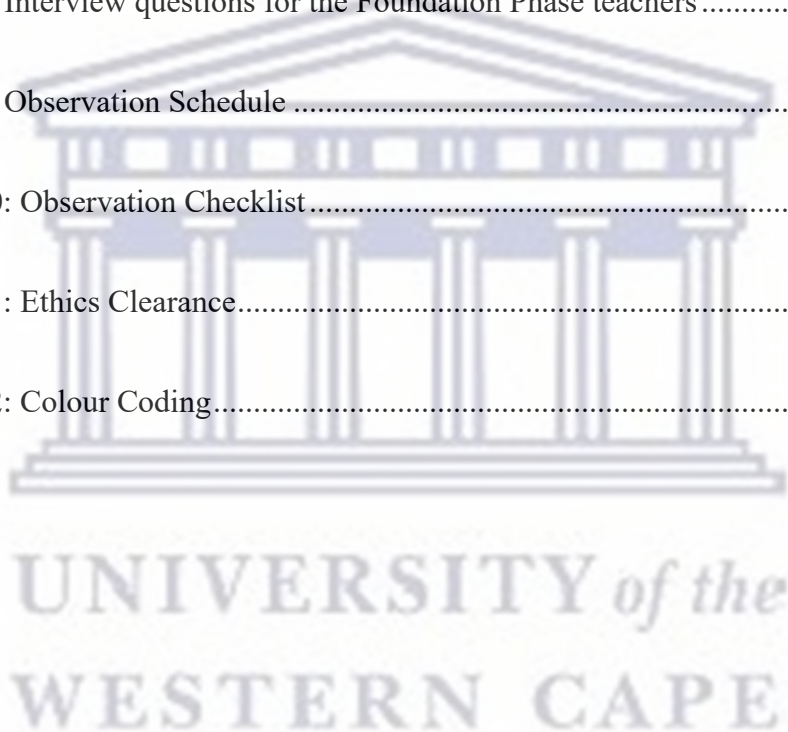
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CHAPTER ONE

INTRODUCTION TO THE STUDY

1.1 Introduction

Foundation Phase teachers found it difficult in implementing music in their daily school program (Vermeulen, 2009; Van Vuuren and Van Niekerk, 2015; Van Vreden, 2016; Beukes, 2016; Lerumo, 2018). Consequently, I developed a keen interest in scrutinizing the Foundation Phase teacher's perceptions and experiences of music integration in the classrooms. I think that grasping the Foundation Phase teachers' perceptions and experiences of integrating music in the classrooms, would elucidate the problem and lead to solutions that will be beneficial in their daily teaching program.

Arts and Culture was introduced as a school subject, in the post-apartheid curriculum by the South African Department of Education (DoE) to heal the divisions created by colonialism (Buthelezi, 2016), which covers a broad spectrum of the South African art and cultural practices, (DoE, 2002). The domain of Arts and Culture, as stated by the DoE (DoE, 2005), is an integral part of life, embracing the spiritual, material, intellectual and emotional aspects of human behaviour. The purpose of arts and culture as a learning area is to develop an awareness of diverse cultures and to promote nation-building. In the current new curriculum, the Curriculum and Assessment Policy Statement (CAPS), Arts and Culture has been renamed 'Creative Arts'. An efficient and effective curriculum needs to reflect the changing nature of society...therefore, the successful implementation of any curriculum such as the CAPS, depends on the resources as well as the teacher's disposition (Kriger, 2020). The shortage of subject specialists to support generalist teachers complicated the implementation of the CAPS curriculum in the foundation phase years (Maharajh, Nkosi and Mkize, 2016; Kriger, 2020).

Even though it is mandatory that Creative Arts should be part of the school curriculum, many schools continue to avoid or ignore the teaching of this learning area (Buthelezi, 2016; Potgieter and Klopper, 2006). Klopper (2008, p. 57) confirms this observation in the following statement: "I observe daily that Arts and Culture does not feature on (the) timetables of many schools". Furthermore, Klopper explains that school principals appeared not to be interested in the Arts and Culture learning area. In schools where this learning area does feature on the timetable,

teachers were uncertain about how to teach it. As a result, in such instances, music as a form of Arts and Culture was not taught at all. In some schools, during this period, any teacher in the school would use that period as a ‘catch-up’ period for their subjects.

Alternatively, the music period would be given to a teacher who had fewer periods to teach than other staff members. Sometimes teachers would be required to keep the class in question occupied by getting the learners to do other activities, such as homework. This is supported by Potgieter and Klopper (2006, p. 127) who confirm that in most schools in South Africa music is not taught at all. Music and the arts are generally not considered subjects of high priority in most South African schools. According to Saurman and Stallsmith (2010, p. 1), “the main focus of art forms in many education programmes is to provide a ‘break’ from the standard education process”. In a study conducted by Klopper and Power (2012), teachers reported that although numerous Workshops’ for Arts and Culture had been conducted by the Department of Basic Education (DBE), Creative Arts educators still did not know the content of the learning area.

Research has shown that most pre-service and in-service teachers in other countries value the inclusion of some music activities in the classroom (Apfelstadt, 1989; Barry, 1992; Kinder, 1987). However, there is also research that indicates that class teachers do not feel a responsibility to teach music objectives. Byo’s (1999) study, which explored teachers’ perceptions of teaching music, found that general classroom teachers felt little or no responsibility in teaching music as a subject, but were slightly more inclined to integrate music into other academic subject areas. Lack of time was listed as a reason for the exclusion of music activities (Bresler, 1993; McCarthy Malin, 1993). Bresler (1993) writes that teachers often reported feeling pressure from principals, superintendents, and fellow teachers to focus only on academic subjects.

As an educator and music specialist myself, I have also observed that although the South African Foundation Phase (FP) Life Skills curriculum was released in 2012, music is not being sufficiently integrated into the schedule as prescribed in the curriculum. As the CAPS for Life Skills in the Foundation Phase is currently being implemented, this study will examine the experiences and perceptiveness of Foundation Phase teachers while integrating music in their classrooms.

1.2 Rationale for the study

Music integration is generally regarded as vital for the holistic development of children as it sets the scene and creates a learning atmosphere that is not only conducive to learning but enhances teaching and learning activities as well. It is also a fun way to learn.

According to Campbell and Scott-Kassner (2010) and Cane (2009), music creates a positive learning environment as it infuses the atmosphere with anticipation; it energises learning activities. These authors claim that music changes the brain waves, focuses concentration, improves attention span and memory and facilitates a multi-sensory learning experience. Van Vreden (2016) asserts that music relieves tension, enriches the imagination and promotes group work through the development of cooperation.

Music integration in the daily Grade R programme can potentially enrich the lives of teachers and learners (Campbell and Scott-Kassner, 2010). Mans (1997) describes how in traditional African communities' music and dance are used as teaching and learning tools for developing life skills in areas where they would be of benefit such as ritual performance, politically sensitive environments and in other social situations.

In the past decade, numerous studies have explored music integration in early childhood education to address the issue of insufficient time for teaching music, and inadequate music training for generalist teachers (Almodovar, 2010; Andrews, 2011; Gronski, 2012). However, no existing studies have investigated neither how music integration is implemented nor how Foundation Phase teachers experience it. As a teacher and music specialist, I have noticed how teachers shy away from teaching music in the designated period, using it instead as a sing-a-long or a catch-up period, with little, if any mention in their records of music integration in their classrooms.

Integrating music within the Foundation Phase supports motivates and promotes learning through the development of various sets of skills including social, intellectual or cognitive, rhythmic (physical), and emotional skills. This is because the learner uses music as a tool of expression by which to socialise, play and move rhythmically (Campbell and Scott- Kassner, 2010).

As such, my interest as a Foundation Phase music teacher is to learn from the FP teachers' experience and their methods of integration. It is envisaged that the findings of the study will

contribute to literature in the field, and towards the development of methods and frameworks of music integration in the classroom as well as further policy development.

1.3 Research aims and questions

The main aim of the study is to gain a better understanding of how Foundation Phase teachers integrate music into their lessons and what their experiences are. The main research question guiding this study is:

What are the Foundation Phase teachers' perceptions and experiences of music integration in the classroom?

The sub-questions are as follows:

- What is the role of music in the Foundation Phase classroom?
- How are the Foundation Phase teachers integrating music?
- What do Foundation Phase teachers perceive as the value of integrating music in their lessons?
- What do Foundation Phase teachers perceive as challenges of integrating music into their lessons?

1.4 Conceptual framework

Adom, Hussein and Agyem (2018) define a conceptual framework as a structure that the researcher believes can best explain the natural progression of the phenomenon to be studied. Ravich and Carl (2016) and Akintoye (2015) assert that conceptual frameworks are reproductive substructures that reflect the thinking of the entire research process. For instance, they enable the researcher to identify and construct his/her worldview on the phenomenon to be investigated (Grant and Osanloo, 2014). Imenda (2014) states, that a conceptual framework is what gives life to research.

The conceptual framework for this study consists of interconnected concepts. I used these to explore the research problem I have outlined through the links between the selected concepts. As such, I provided explanations or descriptions of central tenets in the field such as creative arts, arts integration and music integration. It is envisaged that these would shed light on the problem under investigation.

1.4.1 Creative Arts

According to the Department of Basic Education (DBE, 2011, p. 10);

The subject Creative Arts provides exposure to and study of a range of art forms, which is dance, drama, music and visual arts (including design and craft) from Grade R to Grade 9 (DBE, 2011, p. 10). The main purpose of the subject Creative Arts is to develop learners as creative, imaginative individuals who appreciate the arts and who have the basic knowledge and skills to participate in arts activities and to prepare them for possible further study in the art forms of their choice in Further Education Training (FET).

Creative Arts as a subject provides exposure to and study of art forms such as Drama, Dance, Visual Arts and Music. The Department of Basic Education thus provides detailed descriptions of each art form in addition to what is required to impart it to each learner.

1.4.2 Arts integration

The concept of integration is of interest to the entire field of education but holds particular importance for educators in the arts. Educational experts like Fowler (1994) and Smith (1995) have identified certain benefits and risks related to arts integration. Their view is that if one hopes to integrate the arts into a curriculum effectively, one must understand that there are various forms of integration, which vary in their purpose.

Bresler (1995) specifically examines the concept of arts integration by identifying four different arts integration styles found in classrooms: the Subservient Approach; the Affective Style; the Social Integration Style; and the Co-equal, Cognitive Style. Brief descriptions of each follow.

- The Subservient Approach is the type of integration in which the arts are strictly used as a vehicle for other academic objectives. This is the most commonly used approach to arts integration.
- The Affective Style is in play when teachers use the arts as a way of changing the overall mood of the classroom, such as when it is necessary to create a calm atmosphere after recess, or when teachers introduce the arts to develop creative expression or build self-esteem.

- The Social Integration Style involves the arts as a vehicle for participation in school or community events; it is often in evidence in the form of school programs, assemblies, or during holidays.
- The Co-equal, Cognitive Style occurs when teachers incorporate objectives that require cognitive skills as well as aesthetic principles. The style places arts objectives on the same level as those of other subjects.

1.4.3 Music integration

A variety of terms is used to describe integration in scholarly literature. These include but are not limited to, collaborative, cross-disciplinary, blended, interdisciplinary, intra-disciplinary, multidisciplinary, transdisciplinary, holistic, thematic and embedded integration (Van Vreden, 2016).

There is an abundance of studies focusing on various music-centred strategies to assist in the comprehension of subject matter in different curricular areas (DiDomenico, 2017; Dulabaum, 2003; Dyer, 2011; Geist and Geist, 2012; Jensen, 2005; Kinney, 2012; Smith, 2002; Zull, 2002). Research shows that the intentional use of music in the classroom set the scene and creates a learning atmosphere in which to enhance teaching and learning activities. In addition, studies reveal that using music for learning makes the process much more fun and interesting. Incorporating music into almost any class can be a great way to teach content.

Proponents of music integration show various benefits of music in the domain of thinking, learning, memory, and brain development (Bahr & Christensen, 2000; Helmrich, 2010; Hyde et al., 2009; Lucas, Claxton and Spencer, 2013; Weinberger, 1998). Dyer (2011) asserts that using music-based activities to further literacy skills increases elementary students' engagement, helps with memory and recall and enhances phonemic awareness during literacy instruction. In addition, he further observed that learning happens most effectively when students have high-interest levels and strong emotive connections to the material. Expanding on these benefits, Lucas et al. (2013) claims that music offers an opportunity for students to practice collaboration and team-building within the classroom, stimulates creative thinking and assists in the coordination of mind and motor skills.

Geist and Geist (2012) suggest that using musical activities which focus on patterns, rhythms, and

tempi, helps to foster the mathematical thinking of children at the elementary stage of schooling. The authors demonstrate this by offering suggestions of many developmentally appropriate musical counting activities for use in the classroom.

Furthermore, An, Capraro and Tillman (2013) states:

Music is an ideal form of art to be integrated in mathematics instruction. The links between music and mathematics are very rich and include melody, rhythm, intervals, scales, harmony, tuning, and temperaments. These musical concepts are related to the mathematical concepts of proportions and numerical relations, integers, logarithms and arithmetical operations and the content areas of algebra, probability, trigonometry and geometry (Beer, 1998; Harkleroad, 2006).

Lighting on another subject area, Lake (2003) supports the idea of using music and songs in English lessons for various reasons. His perspective is that language and music are closely tied together in the brain when it processes pitch, rhythm and syntactical phrasing. Music provides a fun and relaxing way by which to acquire process and produce English.

1.5 Research Methodology

1.5.1 Research approach

This study adopted a qualitative research approach because it is deemed the most appropriate approach for investigating people's perceptions, beliefs, and experiences of music integration. A rationale for a qualitative research approach in this kind of study finds support in scholars of Boeijie (2010), Holloway (1997), and Nieuwenhuis (2007), Fouché and Delpport (2002). They describe qualitative research as a form of social inquiry that focuses on the way we interpret and make sense of our collective social actions, beliefs, thoughts, perceptions and experiences in the world.

In addition, Creswell (1994) and Bryman (2012) assert that qualitative research adopts a constructivist position, which means that social phenomena and social reality are created in the actions and interpretations of people during social interactions. Similarly, Willis (2008) asserts that qualitative research allows the researcher to capture the conversations, experiences,

perspectives and voices of the participants.

1.5.2 Research design

A research design is generally described as an overarching strategy that outlines how the study will be conducted. Most authors define it as a plan or blueprint for the research. The research decisions are likely to maximise the validity of the eventual results (Mouton, 1996). With this blueprint, the researcher should ensure that the research methods attain the goal and objectives. For instance, Mafuwane (2012) states that the aim of a research design is ultimately to provide results, which may be judged to be credible. The design should thus contain a detailed plan according to which research has been or will be undertaken, and upon which the results can stand up to scrutiny.

This investigation used a case study design to gain in-depth insight into teachers' experience of music integration in the Foundation Phase. According to Yin, Merriam and Stake (2015); Galindo and Sheldon (2012), in research, a case study may render a systematic and in-depth analysis of a particular instance in its context, and thereby generate knowledge. Similarly, Bertram and Christiansen (2014) confirm that a case study aims to describe what it is like to be in a particular situation.

Bryman (2012) defines a case study as an empirical inquiry that investigates a contemporary phenomenon in depth and within its real-life context, especially when the boundaries between the phenomenon and its context are not evident.

Table 1.1: Summary of the study research design (Braun and Clarke, 2006)

Research Questions	Data Sources	Data Collection	Data Analysis
What is the role of music in the Foundation Phase classroom?	4 FP teachers Grade R-3	Interview Observation	Thematic Analysis
How are the Foundation Phase teachers integrating music?	4 FP teachers Grade R-3	Interview Observation	Thematic Analysis
What do Foundation Phase teachers perceive as the value of integrating music in their lessons?	4 FP teachers Grade R-3	Interview	Thematic Analysis
What do Foundation Phase teachers perceive as challenges in integrating music into their lessons?	4 FP teachers Grade R-3	Interview	Thematic Analysis

1.5.3 Population and sampling population

In general, terms, Bryman (2012) defines a population as the units from which a sample is selected. More specifically, Best and Kahn (2006) describe a population as a group of individuals with at least one common characteristic, which distinguishes that group from the other individuals. Similarly, Polit and Hungler (1999) refer to a population as an aggregate of all the objects, subjects or members that conform to a set of specifications.

The target population of this study are Foundation Phase teachers in a public school in the Western Cape. See Appendix 1. The Foundation Phase teachers were considered appropriate as a population because they constitute the group responsible for integrating music.

1.5.4 Sampling

Sampling refers to the procedure used to select participants for a particular study (Nieuwenhuis, 2007). Best and Kahn (2006) define a sample as a small proportion of the population that is selected for observation and analysis. While different types of sampling are used in research, this study used convenience and purposive sampling.

Convenience sampling was used to select the district and the school for the study. This type of sampling is generally defined as a type of non-probability sampling that involves the sample being drawn from that part of the population that is close to hand (Etikan, Musa and Alkassim, 2016; Leiner, 2014). Convenience sampling is not often recommended for research due to the possibility of a lack of representivity in the population. In this study, convenience sampling is the only possible option because of the researcher's limited resources, time and workforce. Validation for this rationale is to be found in the work of Etikan, Musa and Alkassim (2016).

Relying on convenience sampling, one district where the researcher works and two schools in the researcher's neighbourhood were selected for the study. In addition to this, purposive sampling was used for the selection of participants in the study. Maree and Pietersen (2007), Gay and Airisian (2003), Nieuwenhuis (2007) and Bryman (2012) explain that purposive sampling involves selecting participants based on distinctive characteristics that make them the appropriate source of the data required for this study. A similar view is shared by Patton (2002) and Merriam (2009) who propose that the strength of purposeful sampling lies in its facility to obtain rich and in-depth

information for analysis.

Thus, four out of eight Foundation Phase teachers will be selected for the study based on:

- Their training on arts integration and integration across the curriculum; and
- Their experience in teaching CA in their classrooms.

1.5.5 Data Collection Methods

Creswell (2009) described data collection as a sequence of purposeful research activities used to gain reliable insight and understanding required for answering the research question. This study will rely on semi-structured interviews and observation involving each of the participants from the District Office and the eight teachers in the Foundation Phase Grade R to Grade 3 at the two schools.

1.5.5.1 Semi-structured interviews

According to Abdullah (2019), semi-structured interviews can provide reliable comparable qualitative data. A semi-structured interview was chosen for the study because it allowed for clarifying, probing and cross-checking questions, the interviewer had the freedom to alter, rephrase and add questions according to the nature of responses from interviewees (Best and Kahn, 2003; Argarwal, 2005).

1.5.5.2 Observation

Rule and John (2011) state that in a case study research observation is a fruitful means of getting a lively sense of action. Nieuwenhuis (2007) describes observation as a systematic process of recording the behavioural patterns of research participants. An observation schedule was used to confirm the availability of instructional and physical resources (Wallace and Sheldon, 2014). Semi-structured interviews were followed by a series of observation sessions of participants implementing music integration in their classroom lessons. The researcher sat at the back of the classroom, observing the verbal exchanges between the educator and the learners by means of observational categories.

1.5.6 Data analysis

According to Henning (2004), data analysis incorporates personal control and responsibility through the transcription of data gathered. Proper transcription allows for scrutiny of word sentences and paragraphs to make sense of or to interpret the data. Taking this into consideration data analysis and thematic analysis was used to analyse the data gathered from semi-structured interviews and observation in this study.

A thematic analysis emphasizes pinpointing, examining and recording patterns within data. The study employed Braun and Clarke's (2006) "six steps process" to identify, analyse and report on qualitative data. These steps include familiarising oneself with the data; generating initial codes; searching for themes; reviewing themes; defining and naming themes.

After having collected all the responses, the researcher will transcribe everything said by the interviewees - rather than omitting irrelevant data – and then gradually develop the notes into codes and the transcribed notes into labels. The reliability of the transcript was re-checked by the researcher whilst simultaneously closely reading and listening to the recordings. This process assisted the researcher in gaining a clear picture of the whole interview.

1.6 Trustworthiness of the study

The trustworthiness of a qualitative study may be increased by maintaining high credibility and objectivity. According to Babbie and Mouton (2001), trustworthiness refers to whether the measuring instrument can provide the same observations or results with different units of analysis under circumstances. Therefore, trustworthiness may be described as the extent to which the research is accurate or true. The criteria for trustworthiness include credibility, transferability, dependability and confirmability (Babbie and Mouton, 2007, Mertens, 2010, Patton, 2002). These terms are explained in the section that follows.

- **Credibility:** Merriam (2009) emphasizes that credibility deals with the question of how research findings match reality. This criterion involves establishing the results of qualitative research that is credible from the perspective of the participating teachers. Through prolonged engagement, more than one observation was done to enrich data by recordings and making notes, as well as through persistent observation, by actively looking

for evidence that support the application of mediation and mediated learning.

- **Transferability:** concerns the extent to which the findings of one study can be applied to other situations (Merriam, 2009). According to Babbie and Mouton (2001), transferability inheres in an adequately detailed description, acquired in detail and with precision through the collection of data by means of interviews, field notes, observations, post-observations and audio-taping. It permits judgment about transferability to be made by the reader.
- **Dependability:** Care has to be taken to ensure that the research is traceable and documented in a reflexive manner through a detailed account of the research process. The researcher has to include their attempt at reporting on changing conditions concerning the phenomenon that was chosen for this study and the different methods used for data collection (De Vos, 2005). The researcher will include her observations as well as the interviews as evidence of how she will derive her findings.
- **Confirmability:** According to Babbie and Mouton (2001), confirmability implies the extent to which the findings are the result of the focus of the inquiry and not the biases of the researcher. Its purpose is to ensure that the data and interpretations of the findings were not figments of imagination, but derived, sound and confirmable findings.

1.7 Ethical considerations

Research ethics is specifically interested in the analysis of ethical issues that are raised when people are involved as participants in research. In order for the researcher to conduct her research effectively at an institution such as a school or the District Office, approval was obtained before collecting data (McMillan and Schumacher, 2001). Further, in respect of research participants, the researcher is obliged to be forthcoming by imparting necessary information. Thus, the person can consent to participate having been apprised of relevant information, and so, would be fully informed as to what to expect in the research process.

As a master's student, I understand that I was obliged to show consideration for, and safeguard the human dignity of each research participant (Samaras, 2011). Furthermore, as the researcher in the institution, I followed the research procedures laid out by the University of the Western Cape Guidelines for Research.

Firstly, this entailed submitting an ethical clearance application to the Research Ethics Committee

of the University of the Western Cape. Thereafter, as the researcher, I completed an application to the Western Cape Education Department (WCED) requesting permission to use departmental resources, for example, the schools as a meeting venue during the research process. Following this, letters to the principal of the two schools were issued, by which permission was sought to conduct the research with the teachers. This was followed by sending information-rich consent letters requesting the Foundation Phase teachers, as well as the parent's consent for their child to participate in the research.

The consent letters will clearly state the following:

- The purpose of the research;
- What the participation involves;
- That the involvement is confidential and voluntary; and
- That no one will be compelled to participate and that all retain the right to withdraw at any point.

All participants were advised that their participation in the research would be voluntary and that they may withdraw without providing reasons and without penalty. Participants were advised that their participation would be kept confidential and their identities anonymous in any reports relating to the study. The participating teacher was advised that the purpose of the research was not to criticize their teaching practice, but rather to gain insight into perspectives on CA and music integration in the Foundation Phase classroom.

In essence, three objectives in research ethics that were considered included protecting human participants; ensuring that the research is conducted in a way that serves the interests of individuals, groups/society and carrying out specified research activities in an ethically sound way. Essentially, we must actively attempt not only to avoid harm, but also benefit those studied, and to augment, not merely respect their autonomy (Cassell, 1982, p. 27)

The ethical procedures undertaken in this research found validation in the writing of other researchers. For instance, Schulze advises that all participants be given ample information pertaining to the study before data collection (De Vos and Schulze, 2002). He justifies this by pointing out that the information for all participants should be aimed at the following, the research procedures that follow; advantages and disadvantages for participants and how the results shall be

used. This would give the participants the freedom to choose whether they want to participate in the research or not. The researcher was vigilant, mindful and sensitive to human dignity (Gay and Airasian, 1996). All information was treated as confidential to all participants. The dignity and worth of all people, their privacy, confidentiality and self-determination were respected (Behnke, 2004).

1.8 Chapters outline

Chapter One will provide an introduction, the background, motivation and aims of the study. It will also provide an overview of the conceptual and theoretical framework of the study. This chapter also outlines the methodology that was used, the research paradigms that guide this study, and indicates the ethical consideration. Finally, it will provide an outline of the chapters of the thesis.

Chapter Two will contain a literature review that contextualizes the research and show how it fits into the specific field of study. This framework includes concepts such as education for citizenship, intersectionality, democracy and inclusive education. These concepts are discussed as it relates directly to the topic and will assist in answering the main question.

Chapter Three will describe the methodology adopted for the study, including the discussions of the research paradigm, approach, design, instrument, participants, access and techniques for analysis. This chapter will further feature a discussion of the ethical considerations and guidelines followed in the study.

Chapter Four will present the data as it relates to the observations and semi-structured interviews. It will also provide a general analysis and discussion relating to collected data.

Chapter Five will be the concluding chapter that will provide conclusions and recommendations based on the findings of the study. It will provide a summary of the key findings and recommendations that will emerge from the study. In addition, it will indicate the limitations of the research and possible future research.

CHAPTER TWO

LITERATURE REVIEW

2.1 Introduction

In Chapter One, a background to the study was given. In this chapter, a review of the literature is presented to provide a summary of studies related to how music integration is conceptualised, internationally and globally and its benefits to teaching and learning. According to Hofstee (2006), a literature review has numerous purposes in a research study, which enables the researcher to further explore what has already been researched in the area of music integration (Fouché and De Vos, 2011; Lerumo, 2018). This chapter, therefore, explores the following:

- Conceptual framework: Art integration; Music integration;
- The role of Music in the FP;
- CAPS;
- The benefits of integrating music across learning areas;
- How the integration approach is used in other countries; and
- Challenges of music integration globally and nationally.

2.2 Conceptual Framework

De Villiers (2017); Jabareen (2009), define a conceptual framework as a network or a system that is constructed of linked concepts that play an integral role with one another. This is supported by Buthelezi (2016); Christiansen, Bertram and Land (2010) that a conceptual framework is a set of ideas that are used to conduct research for the study to have a particular area of focus. To contextualize this study, two components are explored in the construction of the conceptual framework to develop knowledge and practical skills. These include Art integration and Music integration in the Foundation Phase classroom. Research has shown that teachers always pursue different teaching methods to optimise teaching and learning opportunities to accommodate ways in which to assist learners academically. The researcher agrees with Kornhaber (2001) that different approaches need to be incorporated to meet the needs of each learner, as they learn and think in various ways.

2.2.1 Art integration

The concept of “integration” is a hot topic amongst teachers worldwide and is known as a strongly contested and confusing term (Vermeulen, 2009). Research has shown that the various terms that describe integration includes, cross-disciplinary, interdisciplinary, infused, thematic, trans-disciplinary, multidisciplinary, holistic and blended (Bresler, 1995; Russell and Zembylas, 2007). Merriam-Webster (2000) defines integration as “the act or process of writing different things and the action or process of combining two or more things in an effectively”.

Researchers such as Russell and Zembylas (2007), have identified that the concept of integration, which is by no means new in western writings, traced back as far as Plato, Rousseau and Dewey. The researcher also refers to the following quotation, which describes Dewey’s definition of curriculum integration,” when a child lives in varied but concrete and active relationship to this common world, his studies is naturally unified”. Vermeulen (2009) and Silverstein and Layne (2010) noted that integration is a teaching approach that is approbated in constructivist theory and that since the 1990s, integration became the worldwide trend to use as a means of organising the curriculum”. Internationally, arguments in favour of art integration exist, where these authors (Colwell, 2008; Joseph, Van Aswegen and Vermeulen, 2008; Klopper, 2008; Kwami, Akrofi and Adams, 2003; Munroe, 2015; Russel and Zembylas, 2007; Russell-Bowie, 2009a; Vermeulen, 2009) explored art integration and the value of art integration across the curriculum as well as across different art disciplines. In the Eastern world, more specifically Japan, art integration is regarded as very important in the education system, as Matsunobu (2007) and Sato (2004) note that a cohesive view for inclusive art education is being advocated to ensure the holistic development of Japanese children.

Russell-Bowie (2009a), contributed to art integration when she asserted that, to survive a crowded curriculum, many teachers have opted to integrate across the curriculum, to provide the learners with holistic learning experiences. She identifies three different practical techniques of art integration in the classroom: the service connection, symmetric correlation and syntegeation.

- The Service connection model refers to a situation where a subject is taught and an activity from another subject is used to assist with retention (Russell-Bowie, 2009a);

- Gardner (1993) confirms that connecting the arts with other subjects certainly enhances the learning experience of children who learn kinaesthetically, visually or musically.
- Symmetric correlation is where there is equal emphasis on both subjects. Through this method, barriers between learning areas are broken, while appropriate outcomes are achieved for both disciplines, where each subject retains its integrity and where children are allowed to learn using a variety of intelligence to enhance their learning (Russell-Bowie, 2009a); Gardner (1993).
- Syntegration occurs when teachers plan purposefully to use broad themes or concepts that move across subjects so that the theme or concept is explored in a meaningful way by and within different subjects. Here a high level of learning takes place where children explore learning experiences across the subjects, which is relevant to their daily lives, intelligences, interests, needs, abilities and learning styles (Russell-Bowie, 2009a); Gardner (1993).

Bresler (1995) also contributed to four ways of art integrating into the classroom: Subservient Approach, Co-equal, Cognitive Style, Affective Style and Social Integration Style.

- The Subservient Approach is the most commonly used approach to art integration, where the arts are used strictly as a vehicle for other academic objectives.
- The Co-equal, Cognitive Style, places art objectives on the same level as other subjects, which requires both cognitive skills as well as aesthetic principles.
- The Affective Style is when the arts are used as a way of changing the overall mood of the classroom, creating a calm atmosphere after recess, and using art to achieve the goals such as creative expression or team building.
- The Social Integration Style involves arts as a vehicle for participation in school or community events and is often exemplified in the form of school programs, assemblies or holidays.

2.2.2 Music integration

The word “music” comes from the Greek word “mousike” which means “art” of the muses” (muses) means the goddess of music, art and poetry. Plato said, “Music is a moral law”. It has become a very useful model for brain research in perception and cognition, whereas Thaut (2005), states that “rhythm and polyphony are the two dimensions that organize sound into patterns and

structures, creating the “language of music”. The following educational experts (Hill-Clarke and Robinson, 2004; McDonald and Fisher, 2002; Snyder, 2001) have identified integration of music and core academic objectives into the curriculum. They maintain that this is not a new approach, which is more common in the elementary curriculum than the secondary curriculum. In the scholarly literature, numerous terms are identified to describe integration, which includes collaborative, cross-disciplinary, blended, interdisciplinary, intra-disciplinary, multidisciplinary, trans-disciplinary, holistic, and thematic and embedded (Russel and Zembylas, 2007).

Integration fits in well with my research topic “Foundation Phase Teacher’s perceptions and experiences of integrating music in the classroom”. The CAPS document recommends that the Foundation Phase teachers should apply the integration of the arts across the study areas and the different art forms (DBE, 2011:8). Even though the Department of Basic Education also classified Life Skills as a cross-cutting subject to enhance the teaching and learning of Numeracy and Literacy in the Foundation Phase, the researcher would like to examine how music, combined with teaching and learning is being integrated into the classroom. The researcher agrees with Jeanneret and DeGraffenreid (2012), that teaching and learning in music should be child-centred based on the learner's own lived experiences in everyday life, which is vital for the holistic development of the learners. In addition, Snyder (2001) confirms that in an integrated unit, a broad theme is chosen that cuts across disciplines, where each content area can explore the central idea in a meaningful way and the integrity is maintained. Research has shown that most pre-service and in-service teachers value the inclusion of music activities in their classrooms; hence, the researcher would like to investigate in what ways music is being included with regard to creative games and skills as well as improvisation and interpretation in their classrooms.

In a study by Van Vreden (2016), “the Conceptual framework for music integration”, she reported that the Gr R learners’ and teachers’ learning experiences were very intellectual and emotionally stimulating when music is integrated into their teaching and learning when promoting creativity. In addition, the researchers Lerumo (2018), Van Vreden (2016), and Cloete and Delpont (2015) have identified music “as the major contributing factor towards the holistic development of children”. Furthermore, the researcher would also like to explore Elliot’s (1995) four ways of music education, which according to Van Vreden (2016); Vermeulen (2009) and Malan (2015) are directly applicable to integration in the classroom. Elliot’s (1995) four meanings of music

education are directly applicable to integration that is teaching in music, teaching about music, teaching from music and teaching through music.

- Teaching and learning in music involve when the concepts of music are experienced and reinforced.
- Teaching and learning about music involve teaching and learning formal knowledge of music.
- Teaching and learning from music is often spontaneous to explore musical knowledge.
- Teaching and learning through music occur when musical activities work together to reach a non-musical end goal.

Numerous studies have explored how educational experts always pursue different teaching strategies to optimise teaching and learning, find ways to set the learning atmosphere and enhance teaching and learning activities for all learners. Research has shown that the integration of music and core academic objectives into the curriculum is not a new approach that has been practised, but was more commonly used in elementary schools, which claims the distinct relation between music and teaching (Hill-Clarke and Robinson, 2002; McDonald and Fisher, 2002; Snyder, 2001; Russell-Bowie (2009b); Bresler (1995) and Elliot (1995).

Although the focus will primarily be on the teaching and learning possibilities through music integration in the Foundation Phase Grade R, Grade 1, Grade 2 and Grade 3 classrooms, this study will explore the relations between music and teaching as described by Russell-Bowie, Bresler and Elliot.

2.3 The role of Music in the Foundation Phase

Even though the National Department of Basic Education has revised music in the Foundation Phase three times, we are very fortunate to have music as part of the school curriculum.

In 1998, music was taught as a Life Orientation (LO) learning program; in 2002, music was part of the Art and Culture learning area and in 2012, music has been grouped as part of Life Skills in the CAPS document. This led the researcher to explore the role of music in the Foundation Phase classroom. Music's role in the post-apartheid era was also marginalized due to the apartheid curriculum (Mouton, Louw and Strydom, 2012; Lerumo, 2018). Moreover, coloured and black

learners were denied access to the arts especially music education, because music was not part of the black teachers' training programme in colleges and universities (Fredericks, 2008; De Vries, 2015; Lerumo, 2018). Thijs (1999) and De Villiers (2017), assert that the government is responsible for the quality of education so that each South African learner has access to equal-quality education. It suggests that all music, not just Western music, but the music of various cultures which was once marginalized, be taught in all the schools. Clearly, nothing has changed in South Africa, which is like the US study conducted by Kim and Kemple (2011). Music has been de-emphasized and abandoned and the focus on academic subjects and academic achievements were more intensified.

Even though there is considerable empirical evidence that examined the extent to which the Foundation Phase teachers are integrating music in the classroom, there are still factors that influence how much music is being integrated into the lessons. While many Foundation Phase teachers include music in the classroom, the time allocated for music is very restricted. The time allocated to teaching and learning according to the CAPS document is 23 hours per week, of which only two hours are set aside for Creative Arts, and only 30 minutes are assigned to Music (DBE, 2011). Furthermore, Coffman (1987); Picerno (1970), postulate that when the teachers were responsible to teach music, singing was primarily the focus considering how much music is being integrated into the classroom. The authors (Hill-Clarke and Robinson, 2003; Raver and Ziegler, 1997), assert that it is difficult to imagine a classroom for young children without music. They further reiterate that music is a central element in early childhood education, which supports child development and learning across cultures and histories.

In a study conducted by Pinney (2015), she asserts that music can be understood cross-culturally regardless of the language spoken because it is a universal language. Moreover, it can be used as a diverse instrument that promotes creativity and engagement which will enrich learning experiences in the classroom. They will experience joy and complete wholeness whilst learning through the arts, which is a vehicle to participate in cultural life and educational activities (Pinney, 2015). This is supported by Van Vreden (2016); Buthelezi (2016); Cloete and Delpont (2015), which highlight that South Africa's music reflects the country's diversity, which is a powerful tool that contributes to the holistic development of children. Although history has shown that during the times when the teacher was entirely responsible for music education, some teachers still shy

away from singing in the classroom. They would use resources that are at their disposal, depending on the budget of the school, to enhance music in their classrooms. In a study conducted by Malan (2015) she reported that the teachers use CDs and DVDs that are relevant to the Foundation Phase learners involving listening and movement which includes children's songs (greeting songs and tidying up songs after a day's work) and rhymes, instrumental music (march, waltz) and examples of everyday sounds.

2.4 The Curriculum and Assessment Policy Statement (CAPS)

In the Curriculum and Assessment Policy Document, Life Skills is a newly structured subject in the Foundation Phase, where these documents specify the content that teachers must teach and assess for each subject from Grade R to Grade 3. It is a subject that is central to the holistic development of learners, which includes the social, personal, intellectual, emotional and physical growth and how these are integrated (DBE, 2011:8). The Life Skills subject is also aimed at guiding and preparing learners for life and its possibilities as well as equipping them for meaning and successful living in a rapidly changing and transforming society (DBE, 2011:8). Life Skills consists of four study areas, namely:

- Beginning Knowledge (BK); and
- Personal and Social Well-being (PSW).

These two study areas above are organised into topics in the Life Skills curriculum. Topics include for example "Me" and "My body" in Grade R; "Healthy habits" and "The Weather" in Grade 1; "Everyone is special" and "Animals" in Grade 2; and "Feelings" and "Right and responsibilities" in Grade 3 (DBE, 2011: p15,16, 30, 42, 43, 54).

- Physical Education.
- Creative Arts (CA) exposes learners to four art forms namely: Music, Drama, Dance and Visual Arts (including design and craft), but for this study, the researcher will only focus on Music. It is also noteworthy that the curriculum for the arts is set out in an integrated way because the music content and the scope are clearly outlined in the CAPS document.

The main aim of Creative Arts as outlined in the CAPS for the subject of Life Skills is, “to create a foundation for balanced creative, cognitive, emotional and social development” (DBE, 2011:8). The Foundation Phase learners are inherently creative and play is their natural way of learning in the arts, hence they should still be guided to use their natural inclinations, use their imagination, manipulate and work with materials, move and make music as well as tell stories. Creative Arts further seek to develop learners as creative, imaginative individuals, with an appreciation of the arts, as well as equipping learners with basic knowledge and skills to be able to be participants in creative activities as well as prepare them for possible further studies in the art form of their choice in Further Education Training (FET).

The specific aims of music according to CAPS in the Foundation Phase are grouped into two categories. They are:

- Creative games and skills: focusing to prepare the body and voice as well as musical games that are used as tools for learning skills; and
- Improvisation and interpretation: where learners are allowed to create music, movement and drama individually and collaboratively through improvisation and interpretation.

The Life Skills CAPS also identifies specific resources for music that are very essential, which assists the teachers in ways to include music in the Foundation Phase classroom, which is Open space, Musical instruments (found and made), Audio and audio-visual equipment, a range of suitable music as well as Charts and posters. The Open space support Music activities, which incorporate movement, improvisation and playing instruments (found and made).

2.5 The benefit of integrating music across learning areas

Research has shown that young children benefit from music in many ways where each child learns in his/her way and at their own pace, learning in a fun way to explore their creativity. O’Connor (2014) asserts that music in the Foundation Phase should be part of the learners’ lived experiences and be included in their daily activities at school, which fosters physical, cognitive and social development. Barrett (2001) confirms that music integration enables students to make meaningful connections across curriculum areas while providing comprehensive study that supports this. Research suggested that music improves the cognitive abilities of children, which arouses levels in the brain and boosts moods, which affects their cognitive performance to meet their educational

goals (Park et al., 2008; Hunter and Carraway, 2014; Merrit, 1996). Furthermore, Fratia (2015), postulates that a high correlation between students who have studied the arts or have arts integrated into their classroom has shown great improvement in their academic achievements. In a study conducted by Van Vreden (2016), she explored the current trends in literature, as far as music integration is concerned, which place more focus on teaching, where learning is central and child-centred and builds on their own experiences.

Even though the benefits and risks of art integration have been identified by educational experts (Fowler, 1994; Smith, 1995), there are abundant studies that focused on various music-centred learning strategies to assist in the comprehensive subject matter (DiDomenico, 2017; Dulabaum, 2003; Dyer, 2011; Geist and Geist, 2012; Jensen, 2005; Kinney, 2012; Smith, 2002; Zull, 2002). Furthermore, the following researchers and practitioners in the field of music education have unequivocally proven the value of music for the young child (Van Vreden, 2016; Campbell and Scott-Kassner, 2010, Hallam and Creech, 2010, Mcpherson, 2006; Mcpherson and Welch, 2012). Furthermore, Jutras (2011) concurs that young children are the hummingbirds of human beings because you rarely observe them at rest in their natural habitats. In addition, O'Connor (2014) asserts that young children benefit from music in many ways, where each child learns and where music activities help all pre-schoolers learn skills across many a domain.

In the CAPS music content, it is clearly outlined that the children need to engage actively in musical experiences through singing, playing, listening to music, moving to music and creating music. All these experiences of music making thus serve as a representation of their understanding of the basic music concepts (Wiggins, 2001; Dolloff, 2005; Jeanneret and DeGraffenreid, 2012; Burnard, 2007; Kindall-Smith, 2010; DBE, 2011:14). This is supported by Mans, 1997; Grobler, 1987; Buthelezi, 2016; Lerumo, 2018; who confirms that to reflect on the nature of integration in the classroom, music and dance in traditional African communities are used as a teaching and learning tool, for developing Life Skills such as hunting, rituals, political sensitising and social skills. They also assert that music is part of learners' lived experiences and should be included in their daily activities at school and not only be taught in isolation. Campbell and Scott-Kassner (2010) posit that if the education system seeks to develop knowledge and skills, enriching the lives of little children, music and the arts should not be downgraded to the "curricular periphery", but should have equal importance to subjects like Mathematics and Languages.

Moreover, Bobis and Still (2005) postulate that integrated lessons have the potential to benefit learners in various ways as “connection can be established between subjects to assist learners to develop a greater understanding of concepts across disciplines”. This is supported by May (1989) who maintains that the connection between Music and Literacy can be easily recognised in reading, poetry and in the performance of folk and other songs”. In Froehlich’s (2014) study, she explored the benefits of music in the core curriculum, where it reveals a connection between Music and Literacy that can easily be recognized, where the familiar tune of Twinkle, Twinkle, Little Star is used to assist in memorizing the letters of the alphabet, as well as in a “Story Sing-Along”. She asserts that musical concepts of melody (singing), rhythm and meter are used when the teacher sings the words in the storybook to the learners, engaging and helping them to remember the sounds of new words. In addition, it connects the visual word with the aural sound of the word in the context of a familiar tune. These authors (Aschbacher, 1996; Calogero, 2002; Merrion, 1981) assert that music integration with reading and language has been described with benefits outlined.

Another example exploring the concept of the colour red used by, singing the song “Little Red Caboose”, dancing with red scarves, or dramatizing the story of “Little Red Riding” which is seen as a valid outcome for Literacy. Russell-Bowie (2009b) maintain that integration across curriculum enhances the children’s ability to read, write, talk and listen. This is supported by Gardner (1993) who postulates, that art resources are used to connect with other subjects that enhance the learning experiences of children who learn kinaesthetically, visually or musically. Lerumo (2018); Mizener (2008) describes how music enhances Language “where singing and rhythmic speaking were found to play a significant role in the development of the learners’ speech and oral reading skills. They also claim that singing improved the music concepts of rhythm, form, dynamics and mood, which are also found in music and languages and that listening to music assists the learners to transmit information aurally as well as receiving information visually. In another study, the authors, (Hallam, 2010; Nompula, 2012; Trinick, 2011) claim, that after the learners have done several repetitions of a song, language starts to be internalized. Essentially, with the repetition of rhythmic songs, children seem to be able to speak fluently when they learn words without music being added to them.

In the CAPS document music content, creative games and skills focus on rhythm, clapping, stamping, body percussion and use of the voice which could also be used to enhance teaching and

learning in a fun way, e.g. the Topic in Gr R “ME”, where the learners clap or tap syllables, e.g. names rhythmically when they learn new vocabulary.

The teacher says, “*name, name, what’s your name?*”

The learner replied clapping: *John-ny that is my name; or Utsho utitshala “ngubani igamalakho?”*

Learner replies clapping: *Igama lam ngu-John-ny.*

Numerous studies have explored music integration in early childhood education, which explains the significant role music plays in brain development, which is academically applicable to other subject areas. It helps with learning, memory and retention which makes learning enjoyable to the learners as music activates the pleasure centre of the brain (Vermeulen, 2009; Gronski, 2012; Andrews, 2011; Lucas, Claxton and Spencer, 2013). In addition, Van Vreden’s (2016) study explored a conceptual framework for music integration where the Gr R learners and teachers experience learning as intellectually and emotionally stimulating, when music is integrated into the curriculum because integrated learning promotes creativity that is embedded in the learning environment. Furthermore, Hanson, Bernstorf and Stuber (2004) concur that the integration of music into Literacy aids the learners’ listening skills, whereas the development of auditory discrimination is critical to the learners reading skills. These authors also claim that through this, the learners will be able to express ideas clearly, verbally or in writing.

Even though the levels of integration varied, educators have implemented several different instructional strategies in the past decade to provide a music-mathematics-integrated curriculum (An, Ma and Capraro, 2011). Research indicates that traditional mathematics instructional methods are not serving students well, which is the cause of mathematics anxiety and low mathematics achievements (Breger, 1999; Furner & Berman, 2005; Mullis, Martin, Gonzalez and Chrostowski, 2003). This prevents students to make the most of their skills and abilities (Scott, 2005). These authors claim there is a link between the musical concepts (melody, rhythm, intervals, scales, harmony, tuning, and temperaments) and the mathematical concepts (proportion and numerical relations, integers, arithmetical operations, content of algebra, trigonometry, and geometry) which are very rich. In a study conducted by An, Capraro and Tillman (2013), Math integration using music, she found that mathematics instruction integrated with music can effectively increase

students' intrinsic to exhibit initiative, independence and sense-making because it fosters an enjoyable learning experience in which students may be more aesthetically engaged. This is supported by An, Kulm and Ma (2008); An, Ma and Capraro (2011); Benes-Laffety (1999); Omniewski and Habursky (1998) who confirm that it improves students' attitudes and provides them with the opportunity to apply new mathematical knowledge to existing knowledge in a meaningful way.

In a study conducted by An and Capraro (2011), she observed how music integrated into mathematics lessons had a positive effect on students' multiple mathematical ability levels, for example, in the study area of Natural Sciences, the learners utilize the song "Five Little Speckled Frogs" to practice addition and subtraction fluency using singing activities. The learners also had to add and multiply by counting music notes and solving related word problems from music activities. Another example where the topic is "Transport" and the learner sing, "The wheels of the bus go round and round". Here the learner memorizes the Mathematical shapes as well as counting the different shapes, which is outlined in the music content, Creative games and Skills. Percussion instruments/ body percussion are used to keep a steady beat and develop Numeracy Skills by counting" as well as "Making shapes with body focusing on circles and squares"(DBE, 2011).

Research conducted by Froehlich (2014) revealed that a teacher used the familiar song "Twinkle, Twinkle, Little Star" in a mathematical lesson, to practice addition and subtraction operations. She also asserted that Weinberger (1998) postulates the benefit of music and the relationship between music and behaviour, the synapses of the brain, reading comprehension and reasoning. He alluded that learning and performing music exercise the brain and strengthen the synapses between brain cells where the auditory, visual, tactile, kinaesthetic, cognitive, fine and gross muscle actions are engaged. According to Jensen (2005) and Fratia (2015), when students listen to music it helps the brain with spatial abilities to understand and remember, which has shown to improve academic achievements. The researchers (Colwell, 1986; Merrit, 1996; Park et al. (2008); Pinney, 2015) assert that music acts as a catalyst for learning enhances attentiveness, builds awareness, self-discipline, creative and critical thinking skills and promotes imagination.

Similarly, Fernandez (1999); Greeley and Offerman (1998); Johnson and Edelson (2003); Stevens, Sharp and Nelson (2001) wrote about many activities to help teachers integrate mathematics and

music in the classroom to enhance teaching and learning. Shilling (2002) shares a similar view that embedding music activities naturally into children's engagements with mathematics and movement, provides a way for children to develop their logical/ mathematical and musical/ rhythmic intelligence simultaneously. Several researchers found evidence of how mathematics and music connect, and that musicians and mathematicians alike must master the concepts of patterns, numbers and ratios (Gardiner, 2000; Schellenberg, 2004; Geist and Geist, 2012; Keller, 2008; Brock and Lambeth, 2013). Another study conducted by De Villiers (2017), suggested that the link between music and mathematics encourages improvement in some elements of mathematics more effectively. The music elements such as beat, rhythm, tempo, volume, melody and harmony- as well as spatial properties, sequencing, counting and patterning relate to mathematical elements (Geist and Geist, 2012).

2.6 How the Integration approach is used in other countries

Research has shown that academics and practitioners have advocated the use of integration in the classroom for many years, to provide holistically and meaningful learning experiences to each child, whereby they generalise understanding and apply these to real-life experiences (Barret, 2001; Brewer, 1995; Burton, Horowitz and Abeles, 2000; Ellis and Fouts, 2001; Roucher and Lavano-Kerr, 1995). In a study conducted by Bresler and Latta (2009), "Integrating the Arts across the Primary Curriculum", they explored that the whole language movement emphasised holistic rather than fragmented learning, where the focus is on themes. These authors also assert, that teachers who integrate learning across the curriculum, enhanced the children's reading, writing, talking and listening abilities. In Hong Kong, integrating music content across subjects is encouraged to support learning for young children's developmental needs and interests. In a study conducted by Lau and Grieshaber (2018), they explored how a Hong Kong kindergarten teacher integrates music into her daily learning programme.

In a literacy lesson, the topic is "Firefighters" where the learners sing and role-play, using rhythmic language to experiment with rhythm and sound, e.g. using different musical symbols to demonstrate how they climb the ladder to rescue people and create the sound of a siren. Barret and Tafuri, (2012), postulate that children love to sing as they play, with singing accompanied by movement and instrumental sound making. Furthermore, they assert that play offers opportunities for the integration of language through singing, movement and sound making, where songs are

made up of lyrics and melodic sound, which is an integration of text and melody. Chen-Hafteck and Mang (2012) agrees that singing a song is not just a musical experience, but also an experience in languages as well as increasing brain responses.

In Australia, the Arts Curriculum connects the art form by integrating the Arts, as well as finding interdisciplinary links with other subjects in the curriculum. In the past decade, numerous studies have also explored the positive correlation between the student musical abilities and their mathematical achievements (Cheek and Smith, 1999; Geoghegan, 1993; Nisbet, 1998; Vaughn, 2000). This is supported by a study conducted by Still and Bobis, (2014) which focused on the integration of mathematics and music. Here the tune of “Return of the Time Lord” was used in the math lesson “Time in math”.

In the lesson, common elements such as rhythm and pattern as well as measurement and the understanding of time were explored. These authors confirm that the morning routine in the math class always starts with the singing of musical scales and a song, followed by the drilling of times tables that was executed via chanting and rhythmical movements around the room. The researcher agrees with Ewing, (2011) who postulates that deep learning and understanding within the classroom are likely to occur when integration is carefully planned to reflect real-world learning experiences”. In Colwell's (2008) study that explored “Integration of music and Core Academic objectives”, he found that the connection between math, music and movement in early childhood, presented activities in which math concepts are a part of the musical experience.

In Finland, the state of music education as part of the educational system has been changing throughout the history of Finnish schools, which affected the amount of music in the curricula (Eerola, 2010), as well as the change in the content and aims of music teaching (Kosonen, 2009). The following musical activities serve as a frame for Finnish music education, which includes rhythmic vocalisation, singing, body percussion, playing instruments, dancing, improvising, listening to music, writing, painting and reading music. These musical activities were also integrated into foreign language education. According to Anttila and Juvonen (2002), singing was the focus of arts as a holistic integrated process, which was a very important concept to start musical integration in the classroom. These authors also assert that musical activities and repetitious games assist young learners by enhancing their memory skills as they learn the sounds and structures of new languages. By integrating music into language learning, language barriers

are reduced, and social integration is enhanced which nurtures self-confidence and self-expression as well as intercultural understanding.

2.7 Challenges of music integration globally and internationally

Although research has shown music's contribution to the holistic development of learners and the integral role it plays in an integrated art curriculum, various challenges to the implementation of music in the Foundation Phase classroom are still under continuous investigation (Van Vreden, 2016). In 2009, the Minister of Basic Education, Angelina Motshekga appointed a Ministerial Task Team to identify challenges in the education system. Fundamental key areas were identified which are teacher's support and training (for curriculum implementation), learners' resources, school funding and infrastructure including Action Plan to 2014: Towards the Realisation of schooling 2025 (DBE, 2010, p. 5-6). For this study, the researcher will explore the following challenges, which include the lack of instructional music time, lack of teachers' training, the competency and self-efficacy of the Foundation Phase teacher's music teaching, lack of professional support and the lack of resources.

2.7.1 The lack of instructional music time

In a study conducted by Russell-Bowie (2009b) Models of integrating the Arts Across the primary curriculum, she reported the outcry of the teachers, "So much to teach – So little time!" In a time when schools are focusing on increasing Numeracy and Literacy scores, teachers are facing challenges to their creativity, where it is expected of them to teach a standardized curriculum, spending the majority of their time only on Numeracy and Literacy in their classrooms (Darling-Hammond, 1999; Gipps, 1999; Oreck, 2006). This led teachers to feel pressured for high scores in Numeracy and Literacy, using teaching approaches that include drilling and repetition, and not focusing on the creative and student-centred pedagogies or even including the arts in their curriculum (Oreck, 2006). The researcher agrees with Elster and Bell, 1999; Fiske, 1999; Uptis, Smithrim, Patteson and Meban, 2001; Wilkinson, 1998; Anderson and Lawrence, 2001, who agrees that it disregards research which indicates that learning through the arts can be an effective tool for increasing Language and Mathematics scores and by integrating subject across the curriculum, ensures that the children's learning experiences are meaningful and effective. According to Garvis and Pendergast (2010), findings suggest that very few hours of music

instruction were offered, with less focus on content knowledge and musical skills.

Numerous studies over the past decade have explored the effect of music integration in early childhood education. These studies addressed the challenges including insufficient lack of time for teaching music, lack of musical training and support for teachers, lack of musical resources as well as the infrastructure (Andrews, 2011; Gronski, 2012, Van Vreden, 2016; Vermeulen, 2009; Van Vuuren, 2018; Giles and Frego, 2004). Ho (2009) asserts that in Hong Kong the focus is academically driven, with little time for music and where the music period is used as a catch-up period for other work. According to Malan (2015); Van Vreden (2016); Van Vuuren (2018); Van Vuuren and Van Niekerk (2015) Lerumo (2018), the decreasing of instructional music time seems to be a big problem. They observed that in the CAPS Foundation Phase, Creative Arts is allocated two hours per week of which only 30 minutes is assigned to music, whereas Numeracy and Literacy are allocated eight hours per week. This is also supported by Benson (2000); Corn (1993); Curtis (2007); Purnell et al. (2007); Verkler (2003); Wheat (2005); Whitaker (1996) and Youm (2005), who asserts that the total amount of time allocated to music as part of Life Skills by the Curriculum and Assessment Policy Statement (DBE, 2011), is not sufficient.

2.7.2 The lack of teachers training

Although the vision for 2025 schooling has been set as a long-term goal by DBE, more need to be done about the training of teachers to be confident leaders and important role players in the development of the nation. In a study conducted by Kloppers (2004), research at South African schools, a conclusion was drawn that although educators possess a qualification of some kind, few of them have specialised training in music, which has been a problem in teacher training for a long time. Van Vuuren (2018) concurs that since specific training for Arts and Culture now, Creative Arts, did not exist in educators' training courses in the past, very few have the necessary skills and knowledge to present the learning area with confidence, let alone teach the arts in an integrated way.

Furthermore, Van Vuuren (2018) explains the challenges the teachers experienced in the nine provinces, concerning teachers' training in the arts, especially music. Many educators find drama, dance and visual arts easy to teach, but music in the CAPS is very vague because they were not adequately consulted before the implementation of CAPS, which hampers progress in the teaching

of music. They avoid it because it does not always integrate easily with other learning areas, whilst CAPS put much emphasis on integration across learning areas to enhance Numeracy and Literacy.

In addition, Klopper and Power (2012)) assert that teachers reported that although numerous workshops for Arts and Culture had been conducted by the Department of Basic Education, Creative Arts educators were not familiar with the content of the learning area. According to Van Vuuren and Van Niekerk (2015: 278); Klopper (2008: 58); De Villiers (2017: 19), the majority of subject advisors do not possess the skills and knowledge to provide support to the teachers regarding music content and pedagogy, as well as follow up visits to the schools, which also was detrimental to the curriculum implementation for the teachers. As a teacher and music specialist, I have experienced this and also agree with the following authors (Apfelstadt, 1989; Barry, 1992; Kinder, 1987) that classroom teachers do not feel responsible to teach music objectives as long as a music specialist is present. Russell-Bowie (2009b: 34) asserts that if Gr R teachers were to develop more self-confidence and skills with their musical learning and making music, they might teach music/mathematics with greater success.

2.7.3 The Competency and Self-efficacy of the Foundation Phase teacher's music teaching

According to Cloete and Delport (2015), teachers maintain that they do not have the required competencies to teach music in ways that optimally enhance the holistic growth of their learners, as this aspect has been largely neglected during their pre-service and in-service training. In today's challenging educational climate, teachers' beliefs about the importance of music may have a powerful impact on the implementation of music integration in their classrooms, because their beliefs play a primary role in educational practices. If the teachers are positive in their beliefs about music, those beliefs may influence their decision-making and the inclusion of a variety of musical experiences in the curriculum. Garvis and Pendergast (2010) describe a teacher's self-efficacy as a teacher's belief in his or her own ability to effect change in students learning outcomes because they are agents of their actions. This is supported by Bartel, Cameron, Wiggins and Wiggins, 2004; Bandura, 1977, 1986, 1997; who asserts that confidence alone is fruitless according to the self-efficacy theory unless it is combined with competence.

Apfelstadt, (1989) and Bresler (1993) found that positive childhood singing experiences have an impact on adult attitudes towards singing as well as teaching music in the classroom. Research

nationally and internationally has shown that many preschool teachers lack confidence in teaching music as well as skills of singing and playing in the classrooms (Sundin, 1995; Garvis and Pendergast, 2010; Ehrlin, 2012). In a teacher survey, conducted by Bresler (1993), it was found that the teachers had little musical knowledge and also stated that college course-work in music was seen as irrelevant at the time, and this lack of ability was shown to have a direct effect on the teachers' attitudes regarding music teaching. The teachers feel that they do not possess musical knowledge and are not inspired with new creative ideas, to make the lessons fun and enjoyable for the learners (Van Vreden, 2016). Jeanneret and DeGraffenreid (2012) emphasised that when knowledge and self-confidence are integrated into a child-centred pedagogy, teachers become aware of the multiple ways in which learning can take place in the immediate world of the learner.

2.7.4 The lack of professional support

Research has shown that schools provided greater financial support, assistance, and professional development for the teaching of Numeracy and Literacy with the view to increase national testing (Garvis and Pendegast, 2010). In a study conducted by De Villiers (2017), she confirms that the effectiveness of preparing in-service teachers in music education has been an ongoing debate and received great attention amongst the following South African researchers (Van Niekerk, 1987; Le Roux, 1992; Cochran-Smith, 2004). Furthermore, Jansen Van Vuuren (2010) defines pre-service and in-service training as essential ingredients in assisting teachers to achieve good results. These authors also claim that pre-service teacher's training should be part of the programme of study in Higher Institutions and in-service teacher's training to be done by the school district. Even though the effectiveness of music education in the tertiary music department was investigated in 1986, De Villiers (2017) and Van Eeden (1995) postulate that the ineffective training of class music by Higher institutions could be attributed to the reason why class music is taught ineffectively as well as the financial restraints to implement the training programme for teachers.

Vermeulen, Klopper and Van Niekerk (2011) are concerned that most Higher Education Institutes provide an overview of the various art forms, without focusing on the development of knowledge and specific skills in each art form. Van Vuuren and Van Vuuren and Van Niekerk (2015) agrees that South African universities generally have single semester modules that cover all aspects of the basic art forms, which is impossible to learn and master a new skill in such a short time. The researcher agrees with Van Vuuren and Van Vreden (2016), that mentoring by the competent

subject advisor as well as the link between DBE and the Universities could assist in music integration, implementing it as part of their studies programme.

Jansen Van Vuuren's (2010) study explored the levels of support given to the teachers in the arts in South Africa, Australia and the United Kingdom and found that teachers had no or very little support from the principal, school management team and the educational specialists and that in the first year of teaching, they were left to sink or to swim. According to Stock (1988), and Holden and Button (2006), the support given to the teachers would be seen as a tool for turning teachers' negative attitudes into positive ones, where non-specialist teachers can become confident in the teaching and learning of music in their classroom. In a study conducted by Lau and Grieshaber (2018), explored how principals' support had a positive impact on the teacher's music integration lesson and assert that professional support is necessary for any change in the curriculum and teaching approach and with music education, in particular, teacher's confidence is a major factor.

According to Beuke's (2016) study, despite the attempts by curriculum designers of the new curriculum (CAPS, 2011) to recognise the performance-based Ubuntu philosophy embedded in African Arts, various factors in the delivery thereof still lack. The researcher agrees with Herbst, De Wet and Rijdsdijk (2005) who support this notion that to enable teachers to translate the new vision into class activities and learning experiences, suitable training should be provided. This is supported by Beukes (2016), who quoted Spies (2006) that the "learning experience of music should be compared to a pyramid, where the learning process should start at the grass-root level, because the broader the base of the pyramid, the higher the top will be".

The researcher agrees with Van der Merwe (2009); Beukes (2016) who confirm that once the basic knowledge of the art has been achieved, pre-service teachers will be equipped to create art products that enhance teaching and learning in their classrooms. This is supported by Röscher (2002) who asserts that the Foundation Phase is one of the most important stages to introducing and teaching music, which should be taught well because if the foundation in music were not laid, learners would not gain the necessary knowledge. The researcher agrees with Jansen van Vuuren (2010) who asserts that a new curriculum for music and the arts with more substance that caters for a non-music teacher should be brought back for Foundation Phase learners. Research has shown that there is a dire need for quality pre-service and in-service training as well as the professional support needed by the current Foundation Phase teachers. The researcher agrees with Hargreaves, Purves

and Marshall (2007) asserting to transform their identities in music towards perceiving themselves as competent, confident and autonomous generalist teachers and assume agency for the learner's musical and holistic development.

2.7.5 The lack of resources

The CAPS document, resources for Life Skills guides that all Foundation Phase classes should have standard materials at their disposal, which include musical equipment such as musical instruments, CDs (music listening, singing and movement), a variety of props (materials, balls different size and shaped objects and old clothes in their classrooms. Research has shown that nothing much has changed as the teachers were still complaining about the lack of musical resources within their classrooms (Van Vreden, 2016; Cloete and Delpont, 2015; Lerumo, 2018). This is supported by Van Vuuren and Van Vuuren and Van Niekerk (2015); Smith, 2001; who assert that the lack of resources impeded the implementation of music as well as diminished the potential of musical sound in the classroom. Even though the standard material is identified in the CAPS document, it does not give the teachers enough references to resources nor an in-depth description as to which instruments, props or posters apply to the various Grades or topics (DBE, 2011: 13). All these challenges are attributed to the lack of educators' musical qualifications (the lack of music content, knowledge and skills), experience, training (the lack of practical instructional knowledge on how to integrate musical activities) and inadequate resources in the school to teach music (Russell-Bowie, 2009a; Van Vuuren and Van Niekerk, 2015).

2.8 Summary

In this chapter, several key points related to music and integration have been reviewed and discussed, deconstructing the research focus for this thesis to the value music integration can play in the holistic development of children, as it sets the scene for enhancing teaching and learning as well as the challenges in the implementation thereof. Self-efficacy theory suggested that teachers need to change their role of being knowledge providers, to facilitators of music integration that are receptive to unexpected moments, when learners integrate music into their learning, especially through fun-filled play. In the next chapter, the research methodology employed for this study will be motivated and described.

CHAPTER THREE

RESEARCH METHODOLOGY

3.1 Introduction

The previous chapter presented the literature review on the teacher's perceptions of integrating music across learning areas in the Foundation Phase, as well as how it could enhance teaching practice and learning. This chapter provides a thick description and justification for the selection of insight into the research methodology. This includes research design, research paradigm, sampling, participants, research methods, data analysis and ethical issues. It is essential to analyse the existing knowledge, as a background to the current study. In this way, the researcher endeavours to generate new knowledge, which could make the implementation of music integration in the Foundation Phase more purposeful, efficient and sustainable.

3.2 Research Approach

This study will use a qualitative research approach because it is deemed the most appropriate approach for investigating people's perceptions, beliefs and experiences of music integration. Boeijie (2010), Yazan B. (2015); Nieuwenhuis (2007), Holloway (1997) and Fouché and Delport (2002), concurs that this approach as a form of social inquiry that focuses on the way people interpret and make sense of people's experiences and the world they live in their collective social actions, beliefs, thoughts and perceptions. Consequently, the qualitative research approach allowed me as a primary school educator to try to gain insight and find answers to the research problem that focused on the teachers' perceptions and experiences of music integration in the classroom. In addition, Creswell (1994) and Bryman (2012), assert that qualitative research adopts a constructionist position, which means that social phenomena and social reality are created out of the actions and interpretations of people during social interactions. Similarly, Willis (2008) asserts that qualitative research captures the conversations, experiences, perspectives and voices of the participants.

3.3 Research Design

A research design refers to the overall strategy of the study coherently and logically, thereby ensuring you will effectively address the research problem. Firstly, the research design provides

the plan or blueprint for the research (Mouton. 2001; Yazan B. 2015; Beukes, 2016). The research decisions are likely to maximise the validity of the eventual results Hollweck, T (2015); Mouton (1996). Through this blueprint, the researcher also needs to ensure that the research methods would attain the goal and objectives set out in the previous chapter. Mafuwane (2012) states that the goal of a sound research design is to provide results that are judged to be credible which entails a detailed plan according to which research is undertaken.

This study adopts a case study design to gain in-depth insight into the experiences of teachers' music integration in the Foundation Phase. According to Yin, Merriam and Stake (2015); Wallace and Sheldon (2015), case study research is a systematic and in-depth investigation of a particular instance in its context to generate knowledge. Similarly, Bertram and Christiansen (2014), affirm that a case study aims to describe what it is like to be in a particular situation. Bryman (2012) defines a case study as an empirical inquiry that investigates a contemporary phenomenon in depth and within its real-life context, especially when the boundaries between phenomenon and context are not evident. Fouché and De Vos (2011) suggest that an exploratory case study is appropriate when little is known about a phenomenon. Furthermore, Merriam (1998) maintains it provides a variety of participant perspectives and techniques and multiple data collection, which does not utilise any particular method of data collection or data analysis. The data were collected at different sites because a case study enables a researcher to consider not just one view of one participant but also the voices of other people in a situation (Nieuwenhuis, 2007; Lerumo, 2018).

The research design is summarized in table 3.1 below.

Table 3.1 Summary of the study research design (Braun and Clarke, 2006)

Research Questions	Data Sources	Data Collection Procedures	Data Collection Instrument	Data Analysis
What is the role of music in the Foundation Phase classroom?	4 FP Teachers Grade R-3	Interview Observation	Observation Schedule	Thematic Analysis
How are the Foundation Phase teachers integrating music?	4 FP Teachers Grade R-3	Interview Observation	Observation Schedule	Thematic Analysis
What do Foundation Phase teachers perceive as the value of integrating music in their lessons?	4 FP Teachers Grade R-3	Interview	Interview Schedule	Thematic Analysis

What do Foundation Phase teachers perceive as challenges of integrating music into their lessons?	4 FP Teachers Grade R-3	Interview	Interview Schedule	Thematic Analysis
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3.4 Population and sampling

3.4.1 Population

Bryman (2012) defines population as the universe of units from which a sample is selected. Best and Kahn (2006) on the one hand describe a population as a group of individuals, with at least one common characteristic which distinguishes that group from the other individuals. Similarly, Polit and Hungler (1999) refer to the population as an aggregate or totality of all the objects, subjects or members that conform to a set of specifications. The target population for this study was Foundation Phase teachers at a public school. The Foundation Phase teachers were considered appropriate as the population of the study because, they constitute the personae responsible for integrating music, hence my research question.

3.4.2 Sampling

Sampling refers to the procedure used to select participants for a particular study (Nieuwenhuis, 2007). Best and Kahn (2006) define a sample as a small proportion of the population that is selected for observation and analysis. Although there are different types of sampling that are used in research, this study will use convenience and purposive sampling. Convenient sampling was used to select the district and the two schools for this study. A common definition of Convenient sampling is researching those elements of the population that are easily available and accessible (Saumure and Given, 2008; Leiner, 2014). This type of sampling is described as non-probability sampling, also known as haphazard sampling or accidental sampling, where members of the target population meet the following criteria as easy accessibility, geographical proximity, and availability at a given time or the willingness to participate are included in the study (Etikan, Musa and Alkassim, 2016). The researcher chose two primary schools that are easily accessible and close to her home, in the Metro North District and Metro Central District of the Western Province to conduct the research. Both schools are public schools and their quintile status is between three and four, which is mainly located in affluent communities in the Northern suburbs. These schools receive fees from parents and minimal state funding. The schools are English and Afrikaans

medium schools with the number of teachers per school ranging from 15 to 20 teachers. The learner-teacher ratio per class ranges from 35 to 40. Each school has two to four classes per grade from Grade R to Grade 7.

Purposive sampling was used for the selection of participants for this study. This study allowed me to accumulate certain information from a small sample of participants who represents the criteria needed for this investigation. Nieuwenhuis (2007) and Bryman (2012) expound that purposive sampling is a selection of participants based on their peculiar characteristics that makes them the holders of the data required for this study. The same view is shared by Maree and Pietersen (2007) and Gay and Airisian (2003). According to Patton (2002) and Merriam (2009), “the strength of purposeful sampling lies in its ability to obtain rich and in-depth information for the analysis. Site consent to do the interviews was obtained from each teacher (see Appendix 4b) and the parent or guardian (see Appendix 5b).

Thus, 4 out of 8 Foundation Phase teachers will be selected based on:

- Those with knowledge of the involvement with the Life Skills CAPS in their classroom;
- Those who received training workshop in 2011;
- Their willingness and their availability to participate; and
- Those participants provide unique knowledge or experiences and have the potential to provide important insight regarding the research question.

Even though this population was not general music teachers, they had several years of working with various policies and curricula teaching Life Skills viz CA music, therefore they were in the best position to equip me with rich information needed to answer the research question. According to Buthelezi (2016), purposive sampling is mostly used to access people with certain knowledge about certain issues about their experiences. Etikan, Musa and Alkassim (2016) agree that what needs to be known and set out to find people who can and are willing to provide the information by virtue of knowledge and experience.

3.5 Data collection methods

According to Belyh (2019), data collection is described as the process of gathering and measuring information on targeted variables in an established systematic fashion that enables one to answer

queries, state research questions, test hypotheses and evaluate outcomes. This is supported by Yin (2014); Buthelezi (2014) who asserts that using a qualitative data-generating method means that data that will be generated will be in words and not in numbers. Similarly, Leedy and Ormrod (2005), assert that research methodology is the “general approach the researcher takes in carrying out the research project where it dictates the particular tools the researcher selects”. Creswell (2009) described data collection as a sequence of purposeful research activities used to gain reliable insight and understanding needed into answering the research question. For this study, data were collected using semi-structured interviews (with each of the participants from the District Office, the eight teachers in the Foundation Phase Grade R to Grade 3) at the two schools.

Table 3.2 provides an overview of data collection methods and data collection instruments and I explain each one below:

Table 3.2: Overview of data collection methods and data collection instruments

Methods Data Collection	Type	Instrument-Assisting Data Collection	Prompt	Data Capturing Method
Semi-structured Interview	Individual Interview	Researcher interviewing teachers.	Teacher’s perception of Creative Arts in Foundation Phase.	Informal field notes. Audiotape transcription of interviews.
Observation	Classroom Observation	Observing teachers.	Teacher’s performance of doing music integration lesson.	Informal field notes.
Post-Observation	Individual			

3.6 Semi-structured interviews

Interviews with the participants allow the researcher to ask questions about the experience of music integration which, according to Phelps (2005) can be formal or informal and is regarded as one of the most powerful tools available to qualitative researchers to collect data and understand human behaviour. Prior to each of the semi-structured interviews, I met each Foundation Phase teacher, which was in Term 1 and Term 2, 2022 where I explained the purpose of the research. A clear explanation was given, that their contribution to the research would add immense value to the existing knowledge regarding the research question. The researcher reiterated that the interviews

conducted using the interview schedule (see Appendix 7), which would be after school hours and not during their teaching times with an estimated time of 40-60 minutes, which was audio recorded for transcription purposes. Interviews were conducted according to a semi-structured interview schedule which specified predetermined questions and sequences for the interviewee (see Appendix 8). The researcher approached all participants individually at 13h00 and the interviewees were informed of the purpose of the research. The transcripts were provided for each of the teachers, which are Grade R, Grade 1, Grade 2, and Grade 3 at the two schools consecutively. Each of the semi-structured interviews was scrutinized using Braun and Clarke's (2006) six steps process for identifying, analysing and reporting qualitative data using Thematic analysis.

Similarly, Delport, Fouché and Schurink (2011); Lerumo (2018) assert that a semi-structured interview is a data collection method used to gather a detailed picture of participants' beliefs, perceptions and accounts about a topic. Oakley (2014) also supports the view that qualitative interview is a type of framework in which the practices and standards are not only recorded but also achieved, challenged and reinforced. I chose semi-structured interviews and asked open-ended questions, which allowed the participants to exude themselves regarding the experiences they encounter in their classroom based on their knowledge, feeling and understanding. Similarly, Kvale (1996); Nieuwenhuis (2007); asserts that using semi-structured interviews to answer the why and the how also defines the line of inquiry.

The interview took place in their classrooms at a convenient time given by the interviewee, which was 30 minutes long. This was created to provide the interviewee with the opportunity to raise his or her views on the research topic, as the intention was to ascertain each participating teacher's understanding and experience of music integration in the Foundation Phase classroom. The researcher agrees with Beukes (2016)' to direct questions during the interview, allowing for meaningful modification by the interviewee, thereafter, the researcher asks the interviewees to clarify the answer. This will allow the researcher to review and scrutinize, thereby validating the interviewees' answers. In addition, Best and Kahn (2003) and Argarwal (2005) notes that to allow more clarifying, probing and cross-checking questions where the interviewer had the freedom to alter, rephrase and add questions according to the nature of responses from interviewees. For this study, all the data generated were audio-recorded, transcribed and analysed to support data analysis.

3.6.1 Observation

Nieuwenhuis (2007); Beukes (2016) argue that observation is the systematic process of recording behavioural patterns of participants in research, objects and occurrences without necessarily questioning or communicating with any of them. This is supported by Lichtman (2006) who confirms that observation that involves humans in their natural settings assists the researcher in understanding the intricacy of human behaviour and interrelationships among groups. A series of non-participatory observations were done in Term One and Term Two (2022) in the Grade R, Grade 1, Grade 2 and Grade 3 classrooms at the two schools consecutively on different days (Mondays, Tuesdays, Wednesdays and Thursdays) at school in the classroom between 8h30 am and 11h30 am. An observation schedule was used (see Appendix 9) as well as an observation checklist (see Appendix 10). This was used to supplement the findings and discussions of the semi-structured interviews. This is supported by Nieuwenhuis (2007); Strydom (2011); Lerumo (2018), who assert that participant observation can help the researcher have a deeper insight and understanding of the phenomenon being observed.

Similarly, Beukes (2016) asserts that it can be regarded as a non-manipulative intervention, where the researcher does not force the situation in any way but observe their behavioural patterns in their simplicity to capture data. Observation in my capacity as an observer of Foundation Phase teachers was a valuable research method in this study. The observation as a data collection method provided me with the opportunity to sharpen first-hand descriptions of the events, and to find meaning in such observed experiences in their natural setting. It also provided perspectives of things the participants might not have freely talked about in the interview. Observation allowed me to observe the class environment, the organization of the learners in the classroom, the interaction between learners and the teachers, as well as the resource availability. It provided a comprehensive viewpoint on the problem being scrutinized, which enabled me to have a fresh declaration of things that were overlooked. The data obtained during the observation was recorded by note-taking according to an observation schedule (see Appendix 9) (Kawulich, 2005; Wallace and Sheldon, 2015). Rule and John (2011) state, that in a case study research observation is a fruitful means of getting a lively sense of action in the case. Semi-structured interviews were conducted prior to the observations because the observation served to further validate the comments and views expressed by the interviewees.

3.6.2 Recording Data

The data analysed and discussed were obtained by conducting face-to-face semi-structured interviews (see Appendix 7) with each of the participants at the two schools respectively, and the non-participatory observation (see Appendices 8 and 9) of how music is utilized in the classroom. During the recording of the interviews and observation, I kept field notes of what took place around me and made audio recordings as recommended by others Gall, Borg and Gall (1996), Miles and Huberman (2002) and De Vos (2005). Field notes refer to qualitative notes recorded by scientists or researchers in the course of field research during or after their observation of a specific phenomenon, they are studying. Creswell (2009:224) defines field notes as the data recorded during observation, which represent information that forms the content of the incident. The data comprised the transcriptions of the interviews and field notes, which were intended to be evidence that gives meaning and aids in the understanding of the phenomenon.

All the interviews were audio-recorded to ensure that data were not lost. Prior to the audio recordings of the interview, I explained the purpose of the recording to each participant and also asked for their permission to do so (see Appendix 4b). All the interviews were conducted in the teachers' classrooms to ensure confidentiality. Thereafter, each interview recording made was transcribed verbatim which according to Sylvester (2010), is essential for data analysis as valuable data can get lost if it is not properly and thoroughly written up.

3.7 Data analysis

Miles and Huberman (2002) and Buthelezi (2016) assert that data analysis consists of three flows, which include data reduction, data display, and conclusion and verification. According to Henning (2004), data analysis in a qualitative research study as an ongoing and iterative non-linear process. Henning further maintains that data analysis incorporates personal control and responsibility through transcription of data gathered, and taking apart words, sentences and paragraphs to make sense of the interpretation of data. Taking into consideration what Henning (2004, p. 6) asserts, in carrying out data analysis, I chose to use thematic analysis which is in my data analysis plan.

3.7.1 Thematic analysis

A thematic analysis emphasizes pinpointing, examining and recording patterns within data. Data

are collected that relate to a focus of inquiry. Themes are patterns across data sets that are important to the description of a phenomenon and are associated with a specific research question. The themes become categories for analysis. According to Braun and Clarke (2006), it is often a go-to method in most qualitative research. It provides an easily interpretable and concise description of the emergent themes and patterns within a data set. I employed Braun and Clarke's (2006) six steps process for identifying, analysing and reporting qualitative data using thematic analysis are:

- Familiarising yourself with data;
- Generating initial codes;
- Searching for themes;
- Reviewing themes;
- Defining and naming themes;
- Producing the report. Thematic Analysis is also related to phenomenology in that it focuses on the human experience subjectively. This approach emphasizes participant perceptions, feelings and experiences as the paramount object of the study. The researcher identified themes during the analysis with a focus on the different categories of the themes. These include what is the teacher's understanding of Creative art, and music; how do they implement Creative art, and music using the CAPS; what are the challenges in implementing music integration and what are their perception of the benefits of Creative art, music. A detailed and systematic recording of the themes and issues addressed in the interviews was produced, which links the themes and interviews together.

After collecting all the responses, I read and re-read the transcribed interviews rather than omitting irrelevant data and familiarising myself with it. This allowed themes common to each participant to be disclosed which provided analysis of the data before they were unravelled and coded. By reading and re-reading and listening to the recordings at the same time, the reliability of the transcript was checked which assisted me to have a clear picture of the whole interview.

Moreover, I scrutinized and coded each word and paragraph to summarize the meanings where I grouped related codes searching for themes. Thereafter, the analysis was finalized where data was interpreted according to categories, themes were defined, named and amalgamated into findings. Categorizing requires tasks that include "comparing, contrasting, aggregating and ordering"

(Goetz and Le Compte, 1984; Beukes, 2016). In thematic analysis, data is usually arranged according to themes, which according to Delpont, Fouché and Schurink (2011) and Lerumo (2018), is based on the number of appearances of a word or concept within a phrase, sentence and paragraph.

3.8 Trustworthiness of the study

In this study, I addressed issues of reliability and trustworthiness, which is a component of the process of qualitative research. The trustworthiness of a qualitative study can be increased by maintaining high credibility and objectivity. Trustworthiness refers to whether the instrument used for measuring can provide the same observations or results with different units of analysis under circumstances Robert K. Yin, (2014). Therefore, trustworthiness may be described as the extent to which the research is accurate or true. The criteria for trustworthiness include credibility, transferability, dependability and confirmability (Mertens, 2010; Patton, 2002).

- **Credibility:** Merriam (2009) emphasizes that credibility deals with the question of how research findings match reality. These criteria involve establishing the results of qualitative research that are credible from the perspective of the participating teachers in the research. Through prolonged engagement, more than one observation will be done to enrich data by recordings and making notes, and persistent observation looking for evidence that supports the application of mediation and mediated learning. The researcher of this thesis wanted to ensure that what she wanted to test was reflected in her interviews and observation schedules.
- **Transferability:** is concerned with the extent to which the findings of one study can be applied to other situations (Merriam, 2009). According to Babbie and Mouton (2001), transferability is a thick description where the researchers collect an adequately detailed description of data by means of interviews, field notes, observations, post-observations and audio-taping with detail and precision to permit judgment about transferability to be made by the reader; and purposive sampling. Purposive sampling is the most commonly described means of sampling in qualitative method literature, where the researcher provides sufficient biographical information regarding the research participants which makes it possible to generalize the findings to participants.
- **Dependability:** Care needs to be taken to ensure that the research is traceable and clearly

documented in a reflexive manner by giving a detailed account of the research process. The researcher attempts to report on changing conditions concerning the phenomenon that was chosen for this study and uses different methods in collecting data for this study. (De Vos, 2005:346). The researcher will include her observations as well as the interviews as evidence of how she will derive her findings.

- Confirmability: According to Polit and Beck, (2014); Babbie and Mouton (2001), confirmability implies the extent to which the findings are the result of the focus of the inquest and not the researcher's biases. To ensure that the data and interpretations of the findings were not figments of imagination, but derived, sound and confirm findings.

The qualitative research state that it involves different people, with different point of views and behaviours, and trustworthiness will be more of a challenge since it opens up real issues of implementing Creative art and music within the Foundation Phase classrooms. The description of the research process of what was done, how it was done and why it was done as well as the implementation according to the criteria for qualitative research, ensure the trustworthiness of this research.

3.9 Ethical Considerations

For the researcher to conduct her research effectively at an institution such as a school or the District Office, approval was obtained before collecting data (McMillan and Schumacher, 2001). Research ethics is specifically interested in the analysis of ethical issues that are raised when people are involved as participants in research. In terms of respecting research participants, the researcher was obliged to be forthcoming in terms of imparting information necessary whereby the participant can consent to participate based on being apprised of relevant information and being fully informed as to what to expect in the research process. As a master's student, I understand that I am obliged to show much consideration for and safeguard the human dignity of each research participant (Samaras, 2011). The researcher followed the research procedures given by the University of the Western Cape as guidelines.

Firstly, the researcher received ethical clearance from the Research Ethics Committee of the University of the Western Cape. Thereafter, permission was obtained from the Western Cape Education Department to use departmental resources, for example, the schools as a meeting venue

during the research process (see Appendix 1; 6a: (WCED request to conduct research) and (permission to conduct research see Appendix 6b). Furthermore, I phoned the principals to make an appointment to meet them, where I requested permission to conduct my research at, the sampled schools (letter of permission to the principal see Appendixes 2 and 3). Information regarding voluntary participation and the freedom to withdraw from the study at any point was provided to each participant (see Appendix 4a). The participants signed a consent form (see Appendix 4b), which clearly states the following:

- The purpose of the research;
- What the participation involves;
- That the involvement is confidential and voluntary; and
- None will be compelled to participate and have the right to withdraw as stated below.

All participants were advised that their participation in the research was voluntary, that they could withdraw at any point during the research without providing reasons for their withdrawal and that it would not be held against them, as it is voluntary. The eight participants understood that their participation would be kept confidential and their identities anonymous and it would not be revealed in any of the writings or reports related to the study. The participating teachers were advised that the purpose of the research was not to criticize their teaching practice, but rather to gain insight into what value they place on music integration as well as the challenge they encounter in their classroom.

The three objectives in research ethics that the researcher considered for this research were to protect human participants; to ensure that the research is conducted in a way that serves the interests of individuals, groups/society as a whole and to examine specific research activities in their ethical soundness. Essentially, we must actively attempt not only to avoid harm but to benefit these studied, to augment, not merely respect their autonomy (Cassell, 1982, p. 27) The researcher must be vigilant, mindful and sensitive to human dignity (Gay and Airasian, 1996). All information should be confidential for all participants, according to Behnke (2004), the dignity and worth of all people, their privacy, confidentiality and self-determination must be respected.

3.10 Summary

In this chapter, I have provided a detailed explanation of the research methodology that I found

most appropriate for my study. This qualitative interpretive study outlined how this study answers the key research question. This was done by clarifying the research approach, research design, population and sampling, data collection tools and data analysis. The issues of trustworthiness and ethical consideration were also mentioned and explained in detail. The next chapter will focus on the data analysis and the findings of the study.



CHAPTER FOUR

DATA ANALYSIS, DISCUSSIONS AND FINDINGS

4.1 Introduction

The previous chapter elucidates the research design and methodology of the research study. This chapter presents the research findings and discussions of qualitative data collected based on the transcripts from the participant's interviews, and non-participatory observations. The perceptions and experiences of the Foundation Phase teachers' music integration in their classroom are described in themes presented using Braun and Clarke's (2006) methods of thematic analysis from the analysis of the transcribed data. The findings are presented direct verbatim from the participants and are amalgamated with the literature review as discussed in Chapter Two. This section will present the findings from the data generated from the participants which are presented thematically based on the research questions generated in chapter one.

4.2 Biographical information of the participants

The biographical (see Appendix 7) data analysed in this study was gathered from eight Foundation Phase teachers at two schools. School 1 is quintile four, school fees school and School 2 is a quintile three, no fees school. All the participants were able to voluntarily participate in this study, and the researcher guaranteed that all information and responses shared is presented anonymously to protect their identity. The biography table below indicates the gender, years of teaching, number of learners and language of instruction at school one and school two respectively.

Table 4.1: Biography of participant's school 1 and school 2

	School 1- Quintile 4				School 2- Quintile 3			
Participants	Teacher	Teacher	Teacher	Teacher	Teacher	Teacher	Teacher	Teacher
	A	B	C	D	A	B	C	D
Gender	Female	Female	Female	Female	Female	Female	Female	Female
Years of Teaching	18years	34years	8years	29years	12years	14years	15years	37years
Number of Learners	(20girls 12boys)	(19girls 20boys)	(18girls 18boys)	(20girls 20boys)	(13girls 17boys)	(17girls 19boys)	(15girls 23boys)	(19girls 19boys)

Language of instruction	English	English	English	English	English	English	English	English
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4.3 Data analysis

Hofstee (2006); Lerumo (2018), asserts that after the researcher collected data of any kind, it must be transformed into information through analysis. Goetz and Le Compte (1984); Henning (2004); Beukes (2016), assert that data analysis in qualitative research is an ongoing process starting during the activities of participant interviewing and observation, as well as during the period immediately following the data collection process after field-work is completed. This is supported by Beukes (2016) and Creswell (2013) stating that:

“Qualitative researchers typically gather multiple forms of data such as Interviews, observations, and documents. [...] review all of the data and make sense of it, organizing it into categories of themes that cut across all of the data sources”.

The data were analysed in the following steps: (a) organizing and arranging the data (e.g. transcribing interviews, typing up field notes); (b) reading through the data to obtain a general sense of the information; (c) encoding all of the data that emerge as “issue-relevant” into categories; (d) identify themes that show the relationships between categories; (e) presenting and describing in detail of thematic information; and (f) forming direct interpretations based on each of the themes identified in the analysis (Creswell, 2013).

4.4 Emergent themes and discussions

The following six themes surfaced after coding the data according to Braun and Clark (2006). In addition, all verbatim comments of the participants are accompanied in the discussions below.

4.4.1 Music as part of the school timetable

This section presents and discusses the data on the participants’ responses to question 1. In this regard, I asked the participants this question: “Is music part of the timetable of your weekly school programme? When and where?” The majority of the participants said yes, that music is part of

their timetable of the weekly programme, because it is part of the Life Skills curriculum, Performing arts. Furthermore, they also express that they do music (singing) in the mornings as well as in the afternoon. As mentioned by Ms B:

“I have music on my timetable, because it is part of Performing arts, according to CAPS”.

I also observed that music is used in the morning once the learners entered the classroom and are seated in their allocated space on the mat where music forms part of their morning ring. This happens when the learners sing the days of the week and the months of the year so that the learners can identify these two factors when the teacher asks them.

After the morning ring takes place, the teacher does bible study and afterwards, they would sing biblical songs, “Building up the Temple” and “Fishing for Jesus”. One of the participants did not share the same sentiment with regard to music on her timetable.

Ms D: “We don’t have music and it’s not part of my timetable and unfortunately, music is not my focus area”.

They also had a clean-up song and when the teacher starts to sing the song, they would know it is time to clean up the resources they used for their activity and would sing with the teacher while tidying up and packing them away. The data confirm Van Vreden’s (2016) observation of teaching and learning with music and Russell-Bowie’s (2009a) and Snyder’s (1996) Service Connection, which refers to the model of integration where the musical material is used to reach an outcome in another. Moreover, this data corroborates with Van Vreden’s (2016) that teaching and learning with music are activities such as routine activities, warm-up activities, closing activities and the activities in between learning sessions, which are accompanied by music, even though there is no direct link to musical concepts takes place. This is supported by Uibel (2012) who asserts to teach with music means music as a teaching tool is isolated from the activity.

4.4.2 Teachers’ musical experience

This section presents and discusses the data on the participants’ musical experience. I asked this question: “Have you been musically trained to teach music and up to which level?” It seems that although the participants were expected to execute music according to CAPS, the interviews

revealed that, only three out of the eight participants received training to teach music at a College where they studied teaching many years ago. This is highlighted in the following quotes.

Ms B: I was never trained. When I did Foundation Phase training at the College, they taught me the taa's, ta-te and taa-aa's. I love singing, because the music is in my family, and I am always involved with music".

Ms P: No not at all. The experience that I have with music is that I am a singer myself and I have been a choirmaster for a choir, but I have not been trained specifically with music or an instrument.

Ms S: I was trained at the College when I did my training as a teacher and at that time we did "Die note pret" songs. I love music and the learners don't get bored in my class, because I have a saying that goes like this, "Education alive through music".

The majority of participants were exposed to music when they attended CAPS training at the district office. The data confirms Bainger's (2010); Biasuti's (2010); Herbst et al. (2005) and Vermeulen's (2009) observation that music is taught by generalist teachers with no formal specialised music training and that this generates feelings of incompetence and a lack of self-confidence when it comes to using music in teaching. It further verifies Siebenaler's (2006), Vermeulen's (2009), Van Vreden's (2016) and Lerumo's (2018) observation that primary school educators are commonly generalists, with no proper musical background and experience to assist them in implementing music education.

4.4.3 Teachers' understanding of music integration

This section describes the participants' ability to integrate music into the classroom. I asked the participants this question "CAPS mention music integration in the Foundation Phase classroom, in the Life Skills Curriculum. What is your understanding of integration?" The interviews revealed that a view of the participants had an idea of integration into the classroom. As by the following participants.

Ms B: Well, integration for me is to use music in every subject, for instance when I do Mathematics in the morning, I use my drum to count and sing songs such

as 6 Green Bottles”, “1 2 3 4 5 Once I Caught a Fish Alive”, “Five Little Monkeys”. These songs help their memory of counting forwards and backwards and it also has a lot of movements to develop their motor skills.

Ms H: My understanding of integration is when I use music in my language lesson. I make use of the “Jolly Phonics programme”, which is good, where I introduce the learners to the different sounds for example the “S” sound. We sing, “The snake is in the grass” which is very catchy because the learners make the “sssss sound” and can relate to the letter “S” when they sing the song and even do body movements.

Ms S: I understand the meaning of integration, but to do it or apply it, I have no idea, and the notes and symbols?... Oh, my word I do not understand. Nobody showed me how to integrate. I would look at the topic and say, for instance, I teach them about “Healthy habits” then we sing the song “This is the way we wash our hands”.

Ms R: I do not know what I am doing, but I know music is in the CAPS document. What I find difficult is, when we plan, we don’t understand how to bring in the music side, because it is not just about musical instruments. That is why I would sing songs that relates to my topic like the “Alphabet song, “Days of the week”, “I am a little teapot or even “The Hokey Pokey song” which they thoroughly enjoy.

Data from the lesson observation confirmed that the majority of the participants were fully aware of their incompetence to integrate music into the lesson. Furthermore, the data also confirms that the participants unintentionally used Van Vreden’s (2016) teaching and learning on music and Russell-Bowie (2009b) and Snyder’s (1996) symmetric correlation, where materials are used within two or more subjects to achieve authentic outcomes in both subjects, and both are equally important.

4.4.4 Challenges of teaching music

Although the CAPS document for Life Skills (DBE, 2011, p.13) states that audio and audio-visual

equipment with a range of suitable music, music instruments, open space, charts, and posters should be made available for productive teaching of music in the classroom, hence the majority of teachers, still complain about the various constraints they encounter daily. In this section, I asked the participants this question “What do you perceive as challenges in the implementation of music integration in the classroom?”. This is what the following six responded to.

Ms J: As I said, we don't have any resources; the space problem, I don't have sound equipment like a CD player as well as little instruments for the children. I had to bring my CD player from home just to make it work.

Ms A: When it comes to instruments, I create my instruments using recycled material, but then we still need resources like glue, paper, scissors etc., and the parents lost their jobs during Covid and are already overburdened with stationary because they must buy it. So, you see, it's easy for me to say bring the stuff from home, but I struggle to get a pencil from home.

Ms H: I have a language barrier in my class, where children have been placed in my English class, but they speak Afrikaans at home. We also have learners in class that write very slow, and we need to have patience with them.

Ms B: In the Foundation Phase, we recommended to the school to buy instruments and that is a challenge because maybe the one who orders the instruments might not be into music. It is difficult, hey and we have a space problem too, which affects the discipline in the classroom. The classes are overcrowded, and we cannot do movement or actions for music in class.

Ms D: Resources, resources... I had to use body percussion and just sing even though I am not a singer. Some of us do not see music as a priority and necessity for the holistic development of the child, and this is so sad.

One of the participants had a different view with regard to the challenge in the implementation of music integration in her classroom. As mentioned by Ms P:

I don't have any challenges because I am sorted. I have the tools and equipment in my classroom to integrate music, but it might not be the same for my

colleagues.

4.4.5 Teachers' lack of support

The intervention of the Western Cape Education Department was also a sore spot that was raised in the interview. In this regard, I asked the participants this question, "In your own experience and years of teaching, what effect did the WCED have regarding the integration of music in the Foundation Phase according to CAPS requirement?" The following participants had this to say which is highlighted in the following quotes.

Ms B: I don't think they are successful, because if I look at our planning, then our planning doesn't make room for improving or addressing music. We only had workshops for Mathematics and Languages, and the WCED send out advisors to guide and check up on us, but for music, nothing. In the Language, we attended the "Jolly Phonics workshop, but that's it.

Ms J and Ms D: No effect or support from the WCED at all. We have been teaching for eight years and have never attended a music workshop for Foundation Phase and no contribution has been made to integrate music effectively.

Ms P: The only integration that the WCED did was the HIV program, but music, not at all. They should not have taken music and the specialist teachers away from the school. I remember we had music where the child was exposed to different instruments; it should have never been incorporated with Life Skills".

Ms R: I was involved at the CTLI where I trained the teachers in Life Skills the Beginning Knowledge and Personal and Social Well-being study areas. There I experienced that the teachers do not have knowledge about music. If WCED can incorporate refreshing music integration courses or just Performing Arts, that would be so great. In the past, we had cluster groups, which were only for Mathematics and Language because too much emphasis is placed on the child must read, the child must sound, and the children must do Mathematics.

Ms H: I have never met or seen the subject advisor for the arts... That person is

supposed to be visible, and we tried to make the connection.

Ms K: I don't want to go past my HOD or the SMT, with all due respect, they cannot guide us because they also don't know how, so where does this leave us? The last thing I would like to add, I look at it globally. So, we don't have the Integrated Quality Management System (IQMS), but the Quality Management System (QMS) at the schools. In that document, they ask you "in which area do you want to be developed?" Now a lot of times you say in Life Skills, specifically Performing Arts (Music). Nobody addresses that neither at the school level-, nor the district level and surely not further. Yet you want the district to come in, but they don't even know about it and that is a sad case of affair. You say you [subject advisor] are the backbone of the Foundation Phase, then you need to equip us".

The data confirms Taylor's (1988); Miles and Huberman's (2002); Buthelezi's (2016) observation that "a favourable environment implies the provision of adequate resource support because the vulnerability on the part of the teachers is a major threat to the effective curriculum implementation. It further verifies Darling-Hammond's (1999); Gipp's (1999) and Oreck's (2006) observation that the majority of the time was spent on teaching Mathematics and Literacy, which include drill and repetition for higher tests scores and with no time or autonomy to include the arts in their curriculum. Furthermore, Hallmark (2012); LaGarry and Richard (2018); Johnson, Harney and Languell (2021) state the lack of professional development in music integration is consistent with findings from earlier studies.

4.4.6 Positive effects of music in the classroom

Although the participants did not receive support from WCED as well as no experience with music integration in the classroom, it appeared that they still valued music in the classroom. I asked the participants this question "From your experience what value or benefit is music integration to your teaching?" This is highlighted in the following quotes.

Ms P: It is important because the children feel happier; they are relaxed, enthusiastic, and able to express themselves in different ways. It is about the enjoyment-, because music must be enjoyed, and creative things come from

enjoyment.

Ms B: When I use music in my class, the learners develop their skills, and their creativity comes to the fore. I also feel it promotes relationships because the learners built up their self-confidence and self-discipline. I use music as a disciplinary method in my class, where I use the drum.

Ms S: I do have learners that are not focused on their work, where some have ADHD that are overly active, and then I play soft music to bring calmness to the learners, which worked, for me.

Ms R: There is a discipline in my class, and we do have an overcrowded classroom, but when the learners listen to music, they learn easily, they work. Music brings an atmosphere and sets the tone in my classroom.

Ms J: Music helps with critical thinking. I teach Mathematics with a beat using body percussion and the learners remember the counting which they love and thoroughly enjoy.

The data confirms Burton, Horowitz and Abeles (2000); Cosenza (2005); Irwin, Gouzouasis, Leggo and Springgay (2006); Deasy (2008); Baer and Kaufman (2012); Johnson, Harney and Languell's (2021), the study which asserts that "Music enhances classroom learning environments, supporting student academic achievements, encourages student creativity and facilitates active participation".

4.5 Findings

In this study, data elucidating the teacher's perception and experience of music integration were analysed and coded independently by the researcher. After coding the data according to Braun and Clarke (2006), the following six themes surfaced. Emergent themes included Music as part of the school timetable, Teachers' musical experience, Integration in the classroom, challenges of teaching music, Teachers' support from the Western Cape Education Department and Music as a productive tool in CAPS. In the above-mentioned themes, sub-themes could also be identified.

4.6 Summary

This chapter presented the themes generated from the data collection and analysed the data to reveal the findings of this study, this chapter reveals a discussion of the findings of current literature. The data collection techniques explored the Foundation Phase teachers' perceptions and experiences of music integration in the classroom. The participants allowed me to develop a deeper understanding of music education and the value of music integration in the classrooms. Researchers and practitioners in the field of music education have unequivocally proven the value of music for the young child (Van Vreden, 2016; Campbell & Scott-Kassner, 2010, Hallam & Creech, 2010, Mcpherson, 2006, Mcpherson & Welch, 2012). The data specified that teachers' have a series of challenges with the integration of music in the classroom. In the next chapter, a summary of the research findings will be given, as well as a recommendation for further research.



CHAPTER FIVE

SUMMARY OF FINDINGS, CONCLUSION AND RECOMMENDATIONS

5.1 Introduction

The final chapter of this study presents three major elements, which is a summary of the main findings, proposed recommendations and recommendations for future research. I will start with the summary followed by the proposed recommendations, the recommendation for future research and the concluding statement.

5.2 Summary of the main findings

The motivation of this study was to explore, describe and examine the Foundation Phase teachers' perceptions and experiences of music integration, (which is part of the Creative Arts curriculum) in their lessons. In addition, the study explored what value the Foundation Phase teachers placed on music integration, the challenges they encountered while integrating music into their lessons, as well as the positive effects of music in their classrooms. The themes in the previous chapter addressed the key research questions: how much music is integrated into the classroom? How is music being integrated? What do Foundation Phase teachers perceive as the value of integrating music in their lessons? What do Foundation Phase teachers perceive as challenges of integrating music into their lessons?

Fundamentally, the main outcome of this study is that there are a series of challenges concerning music integration in the classroom. Six descriptive themes emerged from the participant's rich and thoughtful interview responses.

The first theme that materialized related to music as part of the school timetable. The research established that music is part of the timetable, where music is used merely as a tool in the classroom.

The second theme that emerged related to the teachers' musical experience. The findings confirmed that even though the teachers had no formal specialised music training, the majority were exposed to music when they attended CAPS training at the district office.

The third theme that emerged concentrated on the teachers' understanding of music integration.

Even though the WCED specifies an integrated approach to learning in the CAPS policy, the research affirms that music integration was poorly understood and that the teachers were fully aware of their incompetence to integrate music into their lessons. Moreover, these findings corroborate with Yun-Fei (2007); Cardany (2004); Hewitt and Allan (2013); Mallet (2000), that children's early musical experiences are often provided by early childhood teachers and that these teachers might not feel confident to teach music nor leading musical activities for the young children.

The fourth theme that emerged focused on the challenges of teaching music. Even though the CAPS curriculum states that audio and audio-visual equipment and a range of suitable music, music charts, instruments and posters should be made available for the productive teaching of music in the classroom, the findings revealed that the lack of resources, overcrowded classrooms and time allocated to teach music remains a challenge. It also revealed the constant pressure from the WCED and the SMT to see an increase in national systemic numeracy and literacy results, which led to the teachers not considering music as a priority in their teaching.

The fifth theme related to the support the teachers received from WCED. The research reveals the teacher's gloominess concerning the assistance from the HOD, SMT as well as the subject advisors responsible for the music in the Foundation Phase. The findings confirmed that WCED did not support the teachers with performing art (music) workshops, as the focus was more on Mathematics and Literacy.

The sixth theme related to the positive effect and the value of music in the classroom. The research findings confirm that the participants were cognizant of the benefit of music, as it contributes to a positive learning environment that is not only conducive to learning but enhances teaching and learning activities in the classroom.

5.3 Proposed Recommendations

Even though the National Department of Basic Education has revised the music in the Foundation Phase, there are still a series of challenges concerning music integration in the classroom. Commonly, music has been de-emphasized due to the increased emphasis on academic achievements, where music is abandoned and the focus on academic subjects is intensified. Art (music) integration became a worldwide trend to use to organise the curriculum and is a common

phenomenon around the world, yet in South Africa it is still poorly understood and de-valued. Clear evidence is shown to see a decrease in numeracy and literacy results at the expense of neglecting or not integrating music in the Foundation Phase classroom. Schools in South Africa focused much of their attention on numeracy and literacy using teaching approaches that includes drilling and repetition and not focusing on the arts in the curriculum. Then we also have the literacy crisis in South Africa, where the learners in the primary schools cannot read for meaning. Music integration across the curriculum should be vital for the holistic development of the child, as it sets the scene and creates a learning atmosphere that is meaningful and effective. It became clear from this research that more training in the Performing arts especially music should be given to in-service teachers.

Taking into consideration of the above findings, I recommend the following to support the integration of music in the classroom:

- The findings of the research confirm the need for the Western Cape Education Department to safeguard that Foundation Phase subject advisors are visible at the various schools and that they bring quality service to assist the teachers. The Western Cape Education Department should also look at employing a music specialist in an advisory post to assist the Foundation Phase teachers with the basic music knowledge and skills needed.
- Professional development for all Foundation Phase teachers should include how to teach music as part of the Life Skills curriculum to have a better understanding of the music concepts and the execution thereof.
- Furthermore, the District, SMT and the HODs in the Foundation Phase should make sure that the QMS should have adhered to especially when addressing the teachers' development in certain areas such as the Performing Arts and Life Skills. The District should also make sure that the Foundation Phase teachers form cluster groups with the schools in the area.
- Moreover, my research found that the teachers were unfamiliar with the concept of integration. I recommend that the Western Cape Education Department should improve its current in-service music training programme to a refreshed music integration course for all the Foundation Phase teachers. Therefore, a concerted effort should be made between the Universities specifically, the Education faculty in collaboration with DBE to offer

compulsory Creative Art (music) courses to all Foundation Phase pre-service teachers to improve their music knowledge and pedagogy. Beukes (2016) maintain that this partnership embodies a spirit of democracy, where all role players take ownership of the education system.

- As it affects the country as a whole, Kriger (2020) asserts that this is vital, as most students have little to no content knowledge of music, and therefore, content (music) has to be taught from the very basic level where students feel confident enough to teach it in their classroom. Hands-on experiences in the form of practice teaching, classroom scenarios and how to integrate music according to CAPS in the Foundation Phase classroom are not prioritized in most Higher Education Institutions (Kriger, 2020).
- As a researcher and music specialist, I would like to recommend that the University, create a music integration course for Foundation Phase teachers as part of the care and support for teaching and learning initiative. It was envisaged that the findings of this study would contribute toward the development of methods and framework of music integration in the classroom, as well as mitigate the impact of the various challenges experienced in the classroom. The WCED encourages an integrated approach to teaching and learning across learning areas, therefore, integration in the Foundation Phase will alleviate possible issues of a crowded curriculum (Kriger, 2020).
- The lack of resources as well as other constraints such as space problems which affect the discipline in the class continued to be a problem. These constraints were highlighted in this research, which hindered the implementation of music integration yet, despite all these constraints, the teachers still valued music in their classrooms. Therefore, the school principal, SMT and the School Governing Body should make it a priority to purchase musical instruments, sheet music and recordings of suitable songs (Western and Indigenous) for the Foundation Phase learners as part of their annual budget.

5.4 Limitations of the study

As with every study, I experienced certain limitations to the study. The research was conducted with four Foundation Phase teachers at two different schools, who were not music teachers but had several years of working with different policies therefore, generalisations to other schools or Foundation Phase teachers cannot be made. The qualitative research approach is seen as a form of social inquiry which focused on the way people interpret and make sense of the world they live in, it was deemed the most appropriate to investigate the teachers' perception and experiences of music integration.

Even though the Life Skill CAPS subscribes to an integrated approach to teaching and learning, this research found that music integration was still poorly understood and somewhat superficial about the implementation of music integration. It is evident that more work on this topic is needed especially with the implementation of music integration, as these analyses are an important starting point to make teachers aware of the benefits of music in their classroom.

5.5 Recommendations for future research

Regarding the findings of this study, I recommend that further research needs to be done regarding the implementation of music integration in the Foundation Phase classroom since this is the area of greatest concern. Further research is required to investigate and compare the different methods by which music can be functionally integrated, which might alleviate a crowded curriculum by using an integrated approach to the curriculum.

This study revealed that music in the Foundation Phase should be part of the children's lived experiences and be included in their daily activities in the classroom. I was very pleased to see that music can be used at any point during the day, whether it was during morning-ring time when they sing biblical songs, counting songs in mathematics, using the Jolly phonics songs for literacy or using a song or rhyme to refocus them to get them back on task. This once again proved that music has the potential to be used in a plethora of different situations and areas, as it contributes to the enhancement of teaching and learning in a fun way.

5.6 Summary

Upon completion of the Master of Music integration research, I feel there is much research done on the benefits of music, but limited research on music integration and the benefits it has on the academic specifically in the classroom setting. In conclusion, much needed to be done regarding music integration in our schools as it can only be obtained through professional development, enough resourcing and the realization of the benefit and the value of music in the Life Skills curriculum as a tool. “If I were not a physicist, I would probably be a musician. I often think in music. I live my daydreams in music. I see my life in terms of music” (Albert Einstein).



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APPENDICES



Appendix 1: Letter to the Western Cape Education Department requesting permission to conduct research

THE HEAD: EDUCATION

**(FOR ATTENTION: DIRECTOR: EDUCATION RESEARCH) WESTERN CAPE
EDUCATION DEPARTMENT**

PRIVATE BAG X9114

CAPE TOWN

8 000

Date: __August 2021 Dear Sir or Madam:

APPLICATION TO CONDUCT RESEARCH AT A DEPARTMENTAL INSTITUTION

I, Ann Stegman, a Master's student registered in the Educational Psychology Department, within the Faculty of Education at the University of the Western Cape, hereby request permission to conduct research at the following schools within the Western Cape Education Department.

NAME OF SCHOOLS: Belhar Primary School / Nooitgedacht Primary School

The schools are located in the Belhar and Bishop Lavis area, which forms part of Circuit 4 Metro North and Circuit 8 of Metro Central.

Research title: Foundation Phase teacher's perception and experience of music integration in their classroom. The purpose of this qualitative study is to explore the Foundation Phase teacher's music integration (which is part of the Creative Arts in the Life Skills CAPS document) in their lessons. In addition, the researcher aims to gain insight into what value the Foundation Phase teachers place on music integration and the challenges they encounter while integrating music into their lessons.

The proposed participants will be four Foundation Phase teachers, a Grade R, Grade 1, Grade 2

and Grade 3 classes respectively. Data will be gathered through semi-structured interviews and non-participatory observations.

Special attention will be given to ethical and legal prescriptions with regard to the time frames of institutions and the sensitivity of the data collected. The researcher will also adhere to the principle of informed consent, anonymity as well as confidentiality and respect for all participants.

Please note that I have already been granted ethical approval by the University of the Western Cape to proceed with the study subject to all other ethical protocols that I need to follow. I, therefore, need your approval prior to approaching the school for permission to conduct my study there.

You can contact Mr F. Sylvester the Department of Educational Psychology at fsylvester@uwc.ac.za if you have any further queries or encounter any problems.

You can contact also the UWC Human and Social Science Research Ethics Committee at the following email address: research-ethics@uwc.ac.za

Please do not hesitate to contact me if you have further enquiries. Yours faithfully

A. Stegman (M.ED. student at UWC) 8616391@myuwc.ac.za

CONTACT NUMBER: 083 406 0635

Supervisor: Mr F. Sylvester Department of Educational Psychology E-Mail: fsylvester@uwc.ac.za

Dean: Professor Rajen Govender Tel: +27 (0) 21 959 3888

Fax: +27 (0) 21 959 2647

Email: rgovender@uwc.ac.za



Appendix 2: Letter to the Principal of Belhar Primary School requesting permission to conduct research

THE PRINCIPAL

Belhar Primary School

WESTERN CAPE EDUCATION DEPARTMENT

DATE: August 2021 Dear Sir/Madam

Application to conduct research at your school

I, Ann Stegman, a Master's student registered in the Educational Psychology Department, within the Faculty of Education at the University of the Western Cape, hereby request permission to conduct research at your school.

Research title: Foundation Phase teacher's perception and experience of music integration in their classroom

This study seeks to explore the Foundation Phase teacher's music integration (which is part of the Creative arts curriculum) in their lessons. In addition, the researcher aims to gain insight into what value the Foundation Phase teachers place on music integration and the challenges they encounter while integrating music into their lessons.

The objective of the study is to seek an in-depth understanding of the topic under focus as well as to add to the body of knowledge related to the challenges of music integration and how the support to address the challenges can enhance teaching and learning in the Foundation Phase.

The proposed participants will be four Foundation Phase teachers, a Grade R, Grade 1, Grade 2 and Grade 3 classes respectively. Data will be gathered through semi-structured interviews and non-participatory observations. The participants will be guaranteed that all ethical considerations will be taken into account.

If approval is granted, the research will be conducted in the third term of 2021 at the school over a 5-6-week period. The participants will be required to engage in individual face-to-face interviews as well as a non-participatory observation lesson, with the researcher at times that would be convenient to them without intruding on their work commitments at school. The interviews would most likely be on the school premises with the permission of the school principal. The researcher will adhere to the principle of informed consent, anonymity, confidentiality and respect for all participants and the researcher will not name the school in any of the research reports. The participants will be informed prior to the commencement of the study that participation is voluntary and that participants can withdraw from the research at any time and there are no penalties for withdrawing prematurely from the study. Written transcripts and reports will be made available to the participants in terms of their respective contributions. All the participants' information and responses shared during the study will be presented anonymously to protect the identities of the participants.

You can contact Mr F. Sylvester the Department of Educational Psychology at fsylvester@uwc.ac.za if you have any further queries or encounter any problems.

You can also contact the UWC Human and Social Science Research Ethics Committee at the following email address: research-ethics@uwc.ac.za

Please do not hesitate to contact me if you have further enquiries. Yours faithfully

A. Stegman (M.ED. student at UWC)

8616391@myuwc.ac.za

CONTACT NUMBER: 083 406 0635

Supervisor: Mr F. Sylvester Department of Educational Psychology Dean: Professor Rajen Govender

Tel: *27 (0) 21 959 3888

Fax: +27 (0) 21 959 2647

Email: rgovender@uwc.ac.za



Appendix 3: Letter to the Principal of Nooitgedacht Primary School requesting permission to conduct research

THE PRINCIPAL

Nooitgedacht Primary School

WESTERN CAPE EDUCATION DEPARTMENT

DATE: August 2021

Dear Sir/Madam

Application to conduct research at your school

I, Ann Stegman, a Master's student registered in the Educational Psychology Department, within the Faculty of Education at the University of the Western Cape, hereby request permission to conduct research at your school.

Research title: Foundation Phase teacher's perception and experience of music integration in their classroom

This study seeks to explore the Foundation Phase teacher's music integration (which is part of the Creative arts curriculum) in their lessons. In addition, the researcher aims to gain insight into what value the Foundation Phase teachers place on music integration and the challenges they encounter while integrating music into their lessons.

The objective of the study is to seek an in-depth understanding of the topic under focus as well as to add to the body of knowledge related to the challenges of music integration and how the support to address the challenges can enhance teaching and learning in the Foundation Phase.

The proposed participants will be four Foundation Phase teachers, a Grade R, Grade 1, Grade 2 and Grade 3 classes respectively. Data will be gathered through semi-structured interviews and non-participatory observations. The participants will be guaranteed that all ethical considerations

will be considered.

If approval is granted, the research will be conducted in the third term of 2021 at the school over a 5-6-week period. The participants will be required to engage in individual face-to-face interviews as well as a non-participatory observation lesson, with the researcher at times that would be convenient to them without intruding on their work commitments at school. The interviews would most likely be on the school premises with the permission of the school principal. The researcher will adhere to the principle of informed consent, anonymity, confidentiality and respect for all participants and the researcher will not name the school in any of the research reports. The participants will be informed prior to the commencement of the study that participation is voluntary and that participants can withdraw from the research at any time and there are no penalties for withdrawing prematurely from the study. Written transcripts and reports will be made available to the participants in terms of their respective contributions. All the participants' information and responses shared during the study will be presented anonymously to protect the identities of the participants.

You can contact Mr F. Sylvester the Department of Educational Psychology at fsylvester@uwc.ac.za if you have any further queries or encounter any problems.

You can contact also the UWC Human and Social Science Research Ethics Committee at the following email address: research-ethics@uwc.ac.za

Please do not hesitate to contact me if you have further enquiries.

Yours faithfully

A. Stegman (M.ED. student at UWC)

8616391@myuwc.ac.za / CONTACT NUMBER: 083 406 0635

Supervisor: Mr F. Sylvester Department of Educational Psychology

Dean: Professor Rajen Govender Tel: +27 (0) 21 959 3888

Fax: +27 (0) 21 959 2647/ Email: rgovender@uwc.ac.za



Appendix 4a: Educator participant information sheet

Faculty of Education, University of the
Western Cape Cape Email:
fsylvester@uwc.ac.za

UNIVERSITY OF THE WESTERN CAPE

Private Bag X17, Bellville 7535, South Africa

EDUCATOR PARTICIPANT INFORMATION SHEET

I, Ann Stegman, a Master's student registered in the Educational Psychology Department, within the Faculty of Education at the University of the Western Cape, hereby request your participation in a research project at your school.

Research title: Foundation Phase teacher's perception and experience of music integration in their classroom

Please take some time to read the information presented here, which will explain the details of this project. Please feel free to ask my supervisor and me any questions about any part of this project that you do not fully understand. It is very important that you are fully satisfied with the information given, and that you clearly understand what this research entails and how you could be involved. Also, your participation is **entirely voluntary**, and you are free to decline to participate. If you say no, this will not affect you negatively in any way whatsoever. You are also free to withdraw from the study at any point, even if you do agree to take part.

This study has been approved by the University of the Western Cape Ethics Research Committee and the Western Cape Education Department research directorate. I will continuously conduct the research according to the Ethics and Research Statement provided by the Faculty of Education of the University of the Western Cape.

What is this research study all about?

The study will be conducted at your school. The sample size will consist of four Foundation Phase teachers, a Grade R, Grade 1, Grade 2 and Grade 3 classes respectively. This study seeks to explore the Foundation Phase teacher's music integration, (which is part of the Creative arts curriculum) in their lessons. In addition, the researcher aims to gain a clear insight into what value the Foundation Phase teachers place on music integration and the challenges they encounter while integrating music into their lessons.

The objective of the study is to seek an in-depth understanding of the topic under focus as well as to add to the body of knowledge related to the challenges of music integration and how the support to address the challenges can enhance teaching and learning in the Foundation Phase.

Data will be gathered through semi-structured interviews and non-participatory observations preferably on the school premises. The participants will be guaranteed that all ethical considerations will be adhered to.

Why have you been invited to participate?

You have been invited to participate in this study, as your experiences relating to the phenomenon will effectively contribute to the development of this study.

Will you benefit from taking part in this research?

This study seeks to ultimately create holistic development and academic transformation for Foundation Phase learners that are not only conducive to learning but enhances teaching and learning through music. Written transcriptions and reports will be made available to you in terms of your respective contributions.

What will your responsibilities be?

If you decide to participate you will be required to engage in an individual face-to-face interview as well as a non-participatory observation lesson. The research will be conducted in the third term of 2021 at the school over approximately a 5-6-week period. The individual face-to-face interviews and the non-participatory observation will be done at times that would be convenient to you and would most likely be conducted on the school premises with an estimated duration of 40-60 minutes.

Audio taping/videotaping/photographs/digital recordings

For the purposes of this research, the interviews and observations will be audio recorded to ensure accuracy. The audio recordings will be securely stored in a password-protected database.

Would my participation in this study be kept confidential?

The researcher will adhere to the principle of informed consent, anonymity and confidentiality of all participants. All your information and responses shared during the study will be presented anonymously to protect your identity. To ensure confidentiality, physical data will be stored in locked filing cabinets and secure storage areas, and electronic information will be password protected.

What are the risks of this research?

During the study, I will strive to be respectful and not expose you to any undue physical or psychological harm. Where necessary, an appropriate referral will be made to a suitable professional for further assistance or intervention.

Is there any remuneration involved?

No, you will not be paid to take part in the study. There will be no costs involved for you if you do take part.

What if I have questions?

If you have any questions about the research study itself, please contact me at: 8616391@myuwc.ac.za Should you have any questions regarding this study and your rights as a research participant or if you wish to report any problems you have experienced related to the study, please contact:

Supervisor: Mr F. Sylvester

Department of Educational Psychology Faculty of Education,

University of the Western Cape Email: fsylvester@uwc.ac.za

You can contact also the UWC Human and Social Science Research Ethics Committee at the following email address:

research-ethics@uwc.ac.za

Appendix 4b: Educator consent form for their participation

I, the undersigned give consent to participate in the research undertaken by Ann Stegman, a Master's student at the University of the Western Cape. I understand the information about the study provided in the cover letter and I have, of my own volition decided to participate in the study.

I have also been assured that all ethical practices as it pertains to research as outlined below will be upheld. As a participant in the study, I hereby acknowledge that:

1. The researcher has explained to me the purpose of this study. She has also assured me that all the information obtained from me as part of the study was used for research purposes only.
2. I am prepared to participate in an audio-recorded face-to-face interview and the non-participatory observation lesson on music integration in my classroom.
3. I understand that my participation is voluntary and that I can withdraw from the study at any stage.
4. I understand that all participants in the study will remain anonymous and information provided was used strictly for research purposes.

Name in print: _____ Signature: _____ Date: _____

For further enquiries, you may contact the researcher or her supervisor through the contact details given below:

The Student: Ann Stegman E-mail: 8616391@myuwc.ac.za

Supervisor: Mr F. Sylvester

Email: fsylvester@uwc.ac.za Department of Educational Psychology Faculty of Education,
University of the Western Cape, Email: fsylvester@uwc.ac.za

You can contact also the UWC Human and Social Science Research Ethics Committee at the following email address: research-ethics@uwc.ac.za



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of EDUCATION
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Appendix 5a: Information sheet for parents

University of the Western Cape

Private Bag X17, Bellville 7535, South Africa

INFORMATION SHEET FOR PARENTS

I, Ann Stegman, a Master's student registered in the Educational Psychology Department, within the Faculty of Education at the University of the Western Cape. As part of my requirements, I am conducting a research study and I would like to invite your child to take part.

Research title: Foundation Phase teacher's perception and experience of music integration in their classroom

Please take some time to read the information presented here, which will explain the details of this project. Please feel free to ask my supervisor and me any questions about any part of this project that you do not fully understand. It is very important that you are fully satisfied with the information given, and that you clearly understand what this research entails. This study has been approved by the University of the Western Cape Ethics Research Committee and the Western Cape Education Department research directorate. I will continuously conduct the research according to the Ethics and Research Statement provided by the Faculty of Education of the University of the Western Cape.

What is this study all about?

This study seeks to explore the Foundation Phase teacher's music integration, (which is part of the Creative arts curriculum) in their lessons. In addition, the researcher aims to gain insight into what value the Foundation Phase teachers place on music integration and the challenges they encounter while integrating music into their lessons.

The objective of the study is to seek an in-depth understanding of the topic under focus as well as to add to the body of knowledge related to the challenges of music integration and how the support to address the challenges can enhance teaching and learning in the

Foundation Phase. Data will be gathered through semi-structured interviews and non-participatory observations preferably on the school premises. The participants will be guaranteed that all ethical considerations will be adhered to.

Why has your child been chosen?

Part of the study consists of observations of the teaching and learning process to discover the teaching approaches currently used in the classroom. Your child will therefore be present in class during my observations of music integration lessons.

Does your child have to take part?

No, it is entirely up to you and your child whether you would like your child to take part or not. The information sheet is to give you more information about the research, to help you decide whether you would like your child to take part. If you would like your child to take part in this study, you will be asked to sign a consent form. Your child will also be asked whether they agree to take part in the study. Your child can decide they do not want to take part and do not have to give a reason. You or your child is free to withdraw from the study at any time. You just have to let me know, but you do not have to give a reason.

What does the study involve if my child takes part?

If you decide you would like your child to take part your child will be observed amongst other learners of the classroom in the teaching and learning process. There will be two observation sessions that will take place, in which a music integration lesson will be observed. The observations will be recorded on an observation schedule.

Confidentiality

Your child's name will not be identified in the study. All the information I receive from the observations of your child is strictly confidential and will only be used for research purposes. To ensure your confidentiality, physical data will be stored in locked filing cabinets and secure storage areas.

What are the possible benefits of taking part?

By participating, your child is helping me in gaining insight to see whether music integration is

taught for understanding, as it is regarded as vital for the holistic development of children. It is hoped that the results of this study would benefit the Foundation Phase teachers in how to help students make sense of what they are learning through music. It is further hoped that the results of this study would be used by some teachers to improve their own teaching practices and teaching approaches.

What are the risks?

I will make sure that your child feels comfortable while the study is taking place. If your child feels uncomfortable, he/she can decide not to participate in the study anymore. I will strive not to expose your child to any undue physical or psychological harm.

What if I have questions?

If you have any questions about the research study itself, please contact me at: 8616391@myuwc.ac.za. Should you have any questions regarding this study and your rights as a research participant or if you wish to report any problems you have experienced related to the study, please contact:

Supervisor: Mr F. Sylvester

Department of Educational Psychology Faculty of Education

University of the Western Cape Email: fsylvester@uwc.ac.za

You can contact also the UWC Human and Social Science Research Ethics Committee at the following email address: research-ethics@uwc.ac.za

Appendix 5b: Parent/guardian/caregiver consent form for learner participation

I, the undersigned give permission for my child to participate in the research undertaken by Ann Stegman, a Master's student at the University of the Western Cape. I understand the information about the study provided in the cover letter and I have, of my own volition decided to allow the participation of my child in the study.

I have also been assured that all ethical practices as it pertains to research as outlined below will be upheld.

1. The researcher has explained the purpose of this study in the cover letter. She has also assured me that all the information obtained from me as part of the study was used for research purposes only.
2. I am prepared to give consent in order for my child to participate in the study.
3. I understand that my child's participation is voluntary and that he/she can withdraw from the study at any stage.
4. I understand that all participants in the study will remain anonymous and information provided was used strictly for research purposes.

Name in print: _____ Signature: _____ Date: ____

For further enquiries, you may contact the researcher or her supervisor through the contact details given below

The Student: Ms Ann Stegman Supervisor: Mr F. Sylvester

E-mail: 8616391@myuwc.ac.za.
Psychology

Senior Lecturer: Department of Educational

Cell no: 0834060635

Faculty of Education, University of the
Western Cape E-Mail: fsylvester@uwc.ac.za

Appendix 6a: WCED Request to conduct research

F.J SYLVESTER

University of the Western Cape Faculty of Education

Department of Educational Psychology.

14 January 2022

RESEARCH DIRECTORATE WCED

Dear Mr Siyengo

I have been appointed to supervise the master's study of Ann Stegman; student number 8616391.

The topic of her study: Foundation phase teacher's perceptions and experiences of music integration in their classrooms.

As the study's methodology includes non-participatory observation sessions having access to foundation phase classrooms will be a necessity. Permission to access your schools is required and I would like to request the necessary permission to allow my student to be granted permission to have access to the schools she has selected for her study.

Would you please consider her request with this application?

F.J (Toni Sylvester)



Lecturer Faculty of Education University of the Western Cape. Registered Educational Psychologist.



Appendix 6b: Permission to conduct research

REFERENCE: 20220118-9084

ENQUIRIES: Mr M Kanzi

Ms Ann Stegman 3 Cypress Street Aliwal Gardends Ruyterwacht 7460

Directorate: Research

meshack.kanzi@westerncape.gov.za

Tel: +27 021 467 2350

Fax: 086 590 2282

Private Bag x9114, Cape Town, 8000

wced.wcape.gov.za

RESEARCH PROPOSAL: FOUNDATION PHASE TEACHERS' PERCEPTIONS AND EXPERIENCES OF MUSIC INTEGRATION IN THEIR CLASSROOM.

Your application to conduct the above-mentioned research in schools in the Western Cape has been approved subject to the following conditions:

1. Principals, educators and learners are under no obligation to assist you in your investigation.
2. Principals, educators, learners and schools should not be identifiable in any way from the results of the investigation.
3. You make all the arrangements concerning your investigation.
4. Educators' programmes are not to be interrupted.
5. The Study is to be conducted from 18 January 2022 till 30 June 2022.
6. No research can be conducted during the fourth term as schools are preparing and finalizing syllabi for examinations (October to December).
7. Should you wish to extend the period of your survey, please contact Mr M Kanzi at the contact numbers above quoting the reference number.
8. A photocopy of this letter is submitted to the principal where the intended research is to be conducted.
9. Your research will be limited to the list of schools as forwarded to the Western Cape Education Department.
10. A brief summary of the content, findings and recommendations is provided to the Director: Research Services.
11. The Department receives a copy of the completed report/dissertation/thesis addressed to:

We wish you success in your research. Kind regards,

Meshack Kanzi, Directorate: Research

DATE: 18 January 2022



Appendix 7: Interview Schedule for Semi-Structured Interviews

Teacher's Biographical Information

Educator's Name: _____

Qualifications: _____

From (Institution): _____

Obtained (Year): _____

Number of years teaching in the Foundation Phase: _____

Interviewer's Name: _____

School: _____

Date of interview: _____ Grade of educator being interviewed: _____

Number of children in the class: Girls _____ / Boys _____

Language of instruction: _____

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Appendix 8: Interview questions for the Foundation Phase teachers

Question 1

Which grade do you teach? _____

Question 2

Is music placed on your timetable in your weekly school program?

Question 3

How did you feel when you realised that music must be implemented according to CAPS in the Foundation Phase? _____

Question 4

Have you been trained to teach music in the classroom?

Question 5

The policy document mentions about integrating music into the Life Skills curriculum. What is your understanding of integration? Please explain. _____

Question 6

Some teachers find it difficult or easy to integrate music with other learning areas. What is your experience? Please elaborate.

Question 7

Why do you integrate music into your lesson?

Question 8

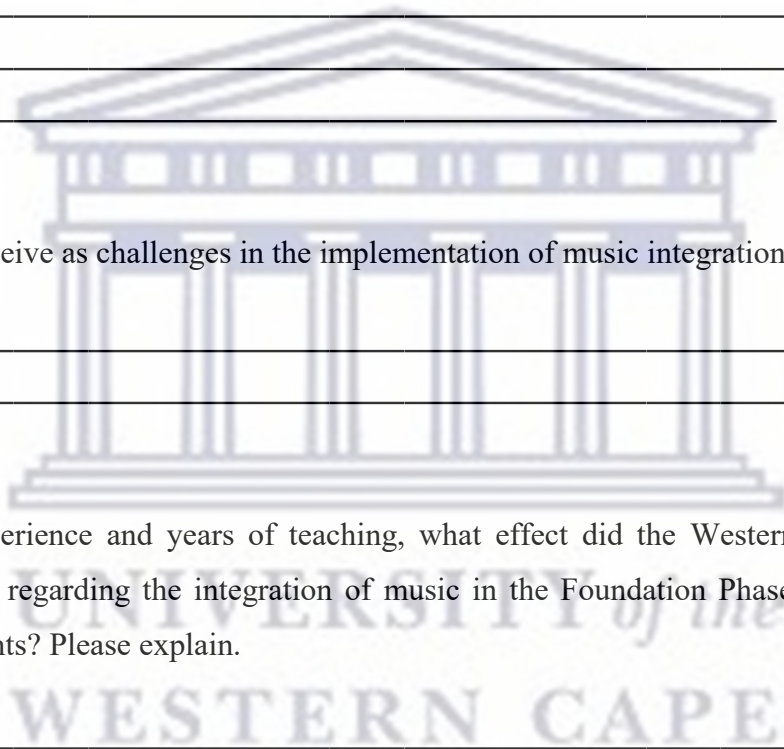
When do you integrate music into your lesson?

Question 9

What do you perceive as challenges in the implementation of music integration in the classroom?

Question 10

In your own experience and years of teaching, what effect did the Western Cape Education Department have regarding the integration of music in the Foundation Phase according to the CAPS requirements? Please explain.





Appendix 9: Observation Schedule

Date: _____

Lesson time: _____

Number of learners: _____

Study area: _____

Topic/ Theme: _____

CONTENT	YES	NO	REFLECTION
Used content appropriate to lesson using CAPS.			
Made effective eye contact, addressed learner by name.			
Used music integration in teaching			
Used class time effectively.			
Demonstrate command of subject matter.			
Explained lesson clearly and effectively to learners, held their attention throughout.			
Encourage learner's interaction, allowed waiting time for learners respond.			
Moved around in the classroom, using classroom space to enhance learning.			
Actively helped learners who needed assistance.			
Assigned appropriate homework.			

COMMENT:

X__ DATE: _____/_____/____

Observer's signature

Appendix 10: Observation Checklist

1. Is music integrated in the Foundation Phase learning areas?

LEARNING AREA	YES	NO
MATHEMATICS		
LANGUAGE		
LIFE SKILLS		

2. When is music integrated in the lesson?

LESSON	YES	NO
Introduction		
Body		
Conclusion		
Assessment		

X__ DATE: _____ / _____ / _____

Observer's signature



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Department of Institutional Advancement
University of the Western Cape
Robert Sobukwe Road
Bellville 7535
Republic of South Africa

Appendix 11: Ethics Clearance

01 October 2021

Ms AR Stegman Educational
Psychology Faculty of
Education

HSSREC Reference Number: HS21/6/21

Project Title: Foundation Phase teachers' experiences of music integration in their classrooms.

Approval Period: 30 September 2021 – 30 September 2024

I hereby certify that the Humanities and Social Science Research Ethics Committee of the University of the Western Cape approved the methodology and amendments to the ethics of the above-mentioned research project.

Any amendments, extension or other modifications to the protocol must be submitted to the Ethics Committee for approval.

Please remember to submit a progress report by 30 November each year for the duration of the project.

For permission to conduct research using student and/or staff data or to distribute research surveys/questionnaires please apply via:
<https://sites.google.com/uwc.ac.za/permissionresearch/home>

The permission letter must then be submitted to HSSREC for record-keeping purposes.

The Committee must be informed of any serious adverse events and/or termination of the study.

Ms Patricia Josias

Research Ethics Committee Officer University of the Western Cape

Director: Research Development University of the Western Cape

Private Bag X 17 Bellville 7535

Republic of South Africa Tel: +27 21 959 4111

Email: research-ethics@uwc.ac.za



Appendix 12: Colour Coding

Colour Coding

Part of Quotations	Theme
<p>I have music on my timetable because it's part of performing arts.</p> <p>I don't have music on my timetable, unfortunately, music is not my focus area.</p>	TIMETABLE
<p>I was never trained.</p> <p>I was trained at the college when I did my training as a teacher.</p>	MUSICAL EXPERIENCE
<p>Well, integration for me is to use music in every subject.</p> <p>My understanding of integration is when I use music in my language lesson, I use the jolly phonic programme.</p> <p>The only integration WCED did was the HIV programme, but music not at all.</p>	INTEGRATION
<p>As I said, we don't have any resources, CD players and instruments; the space is a problem.</p> <p>I have a language barrier in my class, where children are in my English class, but speak Afrikaans.</p> <p>Resources, resources, resources... I had to use body percussion and just sing even though I am not a singer.</p>	CHALLENGES
<p>It is important because children feel happier and relaxed, enthusiastic and able to express themselves in different ways.</p>	BENEFITS
<p>I have learners with ADHD that are overly active and then I play soft music to bring calmness to the learners.</p> <p>I use music as a disciplinary method in my class where I use the drum.</p>	

Appendix 13:

Goodwood Estate

Cape Town

7460

24 December 2022



TO WHOM IT MAY CONCERN

I hereby confirm that I have proofread and edited the following Thesis using the Windows 'Tracking' system to reflect my comments and suggested corrections for the author to action:

Foundation Phase teachers' perceptions and experiences of music integration in the classrooms



Dr Agnetha Arendse (PhD, MEd, Honours, B.A., PGCE, TEFL)

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