African drumming as a medium to promote emotional and social well-being of children aged 7 to 12 in residential care

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Abstract

This research project investigated the potential of African drumming to enhance the emotional and social well-being of children in residential care. Sixteen children from the Epworth Children's Village in South Africa were purposively selected to participate in the study.The majority of participants had been exposed to some form of neglect and/or abuse and displayed highlevels of anger, anxiety, depression and/or disruptive behaviour. Mixed in terms of gender and ethnicity, they fell within the middle childhood stage of development. The participants attended weekly sessions of African *djembe* drumming over a period of four months. Principles and practices of indigenous African music making formed the foundation of the drum circle facilitation approach used. Gestalt theory, as applied in Gestalt play therapy, provided the theoretical framework from which the therapeutic dimensionsof African drumming were explored.

A mixed methods approach, using both quantitative and qualitative methods of data collection and analysis, was employed. For the quantitative component, participants completed the Beck Youth Inventories, measuring self-concept, anxiety, depression, anger and disruptive behaviour,before and after the project. Concerning the qualitative aspects, focused observations were conducted wherein all video-recorded workshops were regularly and systematically analysed to assess the children's emotional and social functioning. Furthermore, semi-structured interviews and focus groups were conducted with relevant staff members and children, respectively, in an attempt to explore the value and feasibility of presenting such a programme within the residential care setting.

According to the Inventories' pre- and post-test results, the intervention did not appear to significantly impact upon the participants' self-concept or levels of depression, anger or disruptive behaviour. Anxiety, on the other hand, increased. Qualitative findings nevertheless suggest that the workshops substantially enhanced the children's emotional and social functioning, albeit only for the duration of the sessions. The workshops markedly improved participants' self-esteem and self-confidence, pro-social behaviour, enjoyment, concentration and manifestation of musical capacity (aspects which reflect Gestalt concepts of awareness, contact, self-regulation,self-expression and mastery). Reasons for the failure of these improvements to transfer to the children's everyday functioning may involve the severity of their socio-emotional difficulties as well as limitations within the drumming intervention itself.

Keywords: African drumming, Beck Youth Inventories for Children and Adolescents,drum circle facilitation, emotional well-being, Gestalt play therapy, Gestalt theory, middle childhood,residential care, self-concept, social well-being

Dedications

This thesis is dedicated to my father and mother, Shaun and René Flores, who planted within me a great love of music and then did everything in their power to let it grow and flourish. It is also dedicated to my sister, Chantelle Flores, who fully understands the profound mysteries and dynamic life forces inherent in all good music – rock on Chanty!

Finally, I dedicate this work to my best friend, companion and sweetheart, JacoMaré, whose support and inspiration carried me over the final, most challenging phases of completion. Your heart, mind and soul are stronger than blue steel!

"Every living thing has its own rhythm, and everything is held together in a universal dance by some cosmic rhythm."

Skeef, 1999:332

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Chapter One

Introduction

1. Background and location of the current study

The current study took place at the Epworth Children's Village in Germiston, a child and youth care centre providing shelter, education, therapy, food and clothing for children between the ages of 4 and 18. The origins of the Epworth Foundation can be traced back to the year 1918, when it was envisioned as a living war memorial. It was to be a tribute to those soldiers who had given their lives in the first world war; that in their honour "…we should take an orphan child to train and educate and send forth fitted for the battle of life in their stead" (Rev. Amos Burnett, cited by Robertson, 2009). The organisation, thus conceived and founded by the Methodist Church, has grown steadily to the present day. It has been ground-breaking among South African institutions, being among the first (at around 1925) to recognise the need for specialised training of matrons and staff. It is also foremost in acknowledging the profound emotional needs of the children, who frequently require psychological intervention (the first clinical psychologist was welcomed among the staff in 1977). The Epworth Children's Village operates in association with the Department of Social Development to ensure the safety and care of children who do not have a family. Most of the children have been exposed to emotional, physical and/or sexual abuse and/or neglect, and have been removed from their homes through the Children's Court in accordance with The Children's Act (Act No. 38 of 2005: Section 150). Fifty children are cared for and the foster placements of a further forty children are supervised.

The Epworth Children's Village receives a modest government subsidy for each child, covering only about one-third of their total costs. Reliance is heavy upon the donations and sponsorship of beneficent individuals, companies and organisations, and also on the Village's continuing affiliation with the Methodist Church. The Village provides the highest possible level of care, which includes psychological and educational assessment and therapy. The majority of the children are, not surprisingly, reported to present with high levels of anger, anxiety, behavioural problems and social difficulties. Volunteers are recruited to provide the residents with additional care and support, and occasionally with organised extramural activities. The sessions of African drumming, comprising the current research project, were presented as such.

2. Personal motivation

I have previously had the opportunity of presenting sessions of music education at the Elsburg Sunshine Centre. These sessions were facilitated in partial fulfilment of the coursework Masters in Music Education at the University of Pretoria. The Elsburg Sunshine Centre is one of the Sunshine Association's four Early Intervention Centres. The Association, in operation since 1976, is a nonprofit organisation catering for young, intellectually and physically challenged children. The aim of the Sunshine Association is to support and strengthen families and communities of children with special needs. The Early Intervention Centres cater for young children (between the ages of 2 and 7 years) presenting a diversity of mental and physical disabilities.

I provided weekly, half-hour sessions of music education for each of the Sunshine Centre's three classes. The sessions continued over a period of eighteen months. My belief, now supported by both research and experience, is that regular sessions of specially designed music education can support the general education and enhance the personal development of these intellectually/developmentally and physically challenged children. The majority of the children showed marked improvement in various areas of development as well as with regard to their musical abilities. Reports from the Centre's practitioners indicated that similar improvement was evident in the children's overall functioning. The broad aims of the music sessions were to enhance the children's capacity for socialisation, improve their fine and gross motor skills and develop their spatial and body awareness. These objectives were pursued through various musical activities such as active listening exercises, musical games, action songs and the playing of various percussion instruments. While the children grasped musical elements such as pulse, rhythm, pitch, dynamics, tempo, tone colour and articulation, they also gained social and developmental skills such as turn-taking, impulse-control, on-task behaviour, physical coordination, sensory awareness and sensory integration.

Furthermore, I have a longstanding interest in childhood development and have completed an Honour's degree in Psychology at the University of South Africa. Together with an undergraduate study in Ethnomusicology at the University of Pretoria, this has motivated me to investigate the specific potential of African drumming to enhance the psychological well-being of children, particularly those between the ages of 6/7 and 11/12 years (the middle childhood stage of development). African drumming has been shown to offer numerous psychological benefits by encouraging social interaction,

building skills that can make a meaningful contribution to society and by promoting a sense of competency in participants (Longhofer & Floersch,1993:3); by facilitating self-expression, non-verbal communication and improved physical, emotional and mental health (Kalani, 2004:12); and by providing an opportunity to creatively channel negative emotions such as anger and frustration (Hull, 1998:199). Drumming is rapidly becoming recognised and utilised as a medium for personal growth and development, for the enhancement of community feeling and for physiological and psychological healing (Friedman, 2000:3)[1]. Longhofer and Floersch (1993:3-8) specifically describe the value of community drumming practices originating from Ghana, West Africa, for psychiatric rehabilitation at a mental health centre (as described in greater detail in Chapter Three). Psychotherapist and drumming facilitator Robert Lawrence Friedman (2000:4) confirms that "There is a burgeoning body of scientific literature which points to the drum's ability to promote well-being." He continues (2000:6): "Yet much more research is necessary to confirm what many have experienced and studied already – that rhythm in relationship to the body and mind has many benefits – an idea that our society is just beginning to grasp."

3. Aim of the study

The aim of this research project was to investigate the potential of African drumming to promote the social and emotional well-being of children in a residential place of care. The purpose of the research was threefold. It intended to determine whether weekly sessions of African drumming can (a) reduce anxiety, depression, anger and disruptive behaviour and improve self-concept among the children, (b) enhance self-esteem, pro-social behaviour, enjoyment, concentration and manifestation of musical capacity and (c) be accommodated within and be complementary to the residence's educational and recreational programme.

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[1] While many forms of drumming, with a wide variety of different kinds of percussion instruments, have been shown to be beneficial, the *djembe* was the drum used in this research project.

4.   Research questions

The following is an outline of the main research question and the various sub-questions.

4.1   The primary research question

The primary research question is formulated as follows: In which ways and to what extent can sessions of African drumming enhance the emotional and social well-being of children aged 7 to 12 years in a residential place of care?

4.2   The secondary research questions

The secondary research questions can be categorised into quantitative and qualitative areas of investigation.

4.2.1   Quantitative research questions

The research questions with a quantitative focus (with regard to data collection and analysis) are formulated as follows:

4.2.1.1 What is the potential of African drumming to reduce anxiety, depression, anger and disruptive behaviour (as defined and operationalised by the Beck Youth Inventories) among children aged 7 to12 years in a residential place of care?

4.2.1.2 What contributions could African drumming make to the promotion of the children's self-concept (as defined and operationalised by the Beck Youth Inventories)?

4.2.2   Qualitative research questions

The research questions possessing a qualitative orientation (concerning data collection and analysis) are stated as follows:

4.2.2.1 In which ways and to what extent can African drumming serve to enhance self-esteem, pro-social behaviour, enjoyment, concentration and manifestation of musical capacity among children aged 7 to 12 years in a residential place of care?

4.2.2.2 How do the children experience the sessions of African drumming?

4.2.2.3 What is the possibility that weekly sessions of African drumming could be integrated within and supportive of the residence's general programme and routine?

5.   Delimitation of the study area and sample

The project draws upon previous research in the areas of music education, drum circle facilitation, ethnomusicology, music therapy, child psychology, social work and Gestalt play therapy. However, recourse has been taken to these fields only as they relate to African drumming and child development and are thus directly applicable. This study is not primarily concerned with either the music therapy or ethnomusicological aspects of African drumming. Therefore, the neurological effects of rhythmic drumming and/or the vast history and tradition of African music will not represent the principal areas of investigation. Furthermore, the use of African drumming as extensively found within culturally-informed community practices aiming at altered psychological functioning (a significant phenomenon within indigenous African musical, social and spiritual life) does not fall within the scope of this study. The dominant approach to the study is that of music education. Gestalt play therapy is the primary psychological approach from which the therapeutic dimensions of African drumming and drum circles in general are discussed. Supporting evidence from other relevant fields helps to situate the project in its theoretical, practical, historical and cultural contexts.

The study involved sixteen children from the Epworth Children's Village. These were South African children of mixed ethnicity. The group was also mixed in terms of gender (consisting of seven girls and nine boys). The participants ranged between 7 and 12 years of age. This age group falls within the period of middle childhood, which spans from 6/7 to 11/12 years of age. The sixteen children were initially divided into two groups of eight children each according to similarity of age (7-9 years and 9-12 years). Soon after the study commenced, it was decided that fifteen of the participants should be divided into three groups of five children each, and that one child would receive individual sessions. This decision was made for practical and ethical reasons that are discussed in Chapter Four (Research methodology). The children were, however, still grouped according to age and developmental ability.

Age-appropriate activities were designed in accordance with the developmental level of children between the ages of 7 and 12 years. Slight adaptation in preparation and presentation ensured suitability of the workshops for each of the three groups and the individual participant. The age group of 7 to 12 years was selected for reasons relating to the researcher's own previous experience and to developmental characteristics of this period. Concerning the former, many of her piano students over the previous seven years had been within this age group and she found them to be enthusiastic, highly

responsive and exceptionally receptive to musical learning. With regard to developmental characteristics, the period of middle childhood is marked by significant emotional and social development and by critical advancement of the self-concept. It is at this time that children learn strategies for emotional self-regulation (Berk, 2006:404) and gain the cognitive skills necessary for complex emotional and social understanding such as empathy, which underlies the development of increasingly sophisticated social skills (Berk, 2006:408-409).

The sample of the study thus consisted of sixteen South African boys and girls in middle childhood who resided in the Epworth Children's village. The research findings are not generaliseable to children outside of this research context. It is, however, believed that the findings are transferable to similarly aged children in comparable settings.

6. Limitations of the study

This study most certainly aimed at enriching the lives of all involved. However, it did not attempt to solve the behavioural or psychological problems of any of the child participants. Nor did it attempt to formulate a specific solution for anxiety, depression, anger or disruptive behaviour, or for the improvement of self-concept (the five constructs assessed by the Beck Youth Inventories, discussed later in the Research Methodology chapter). Rather, this study represented an exploration of *whether*, in *what ways* and/or to *what extent* African drumming can enhance the social and emotional health of children. The sessions did not pretend to provide any form of music therapy, play therapy or psychotherapy. The study was restricted to illustrating that African drumming, as a form of music education, can be complementary to the aforementioned therapies. This study also did not attempt to cover and differentiate between the vast number of African drumming traditions and styles native to the African continent. Rather, African drumming was considered and presented in a generic manner, inclusive of various indigenous principles and practices. In addition, while it is recognised that drumming in the African tradition is intimately related to other forms of musical art (such as dance, drama and visual arts), the study was limited to a focus on the African drum (more specifically, the *djembe*). Please refer to section 12. Notes to the reader for further consideration of the term "African" as it is applied within this study.

7.   Value of the study

African drumming could provide social workers, community developers, educators and health-care professionals with an invaluable form of intervention. Unlike the more traditional forms of intervention that rely on (costly) individual treatment (Visser & Moleko, 2006:5), drumming workshops are able to reach large numbers of children at any given time. Group size would be limited primarily by the purpose of the intervention (Friedman, 2000:15, 145) and on the number of instruments and facilitators available. Many of the benefits have proved to be immediate (at least in the short-term) (Gallagher, 1998:31; Longhofer & Floersch, 1993:5). No training is required to create vibrant, meaningful sounds that resonate with the sounds created by others (Stevens & Burt, 1997:177). The drumming experience can open up possibilities for new ways of being (Oaklander, 2006:212) and become the first step towards increased self-trust, an improved ability to take risks and an enhanced capacity for creative self-expression (Friedman, 2000:31). It is also cost effective, requiring a minimum of basic equipment (drums) and facilitators (one or two is sufficient, depending on the size of the group). Furthermore, it should be possible to train existing staff employed at children's homes to facilitate the drumming sessions. The programme would thus be sustainable in the long-term.

There are several adverse circumstances (as well as various possible combinations thereof) which may result in the legal removal of a child from his or her home. As stipulated in Section 150 of The Children's Act (Act No. 38 of 2005), a child is in need of care and protection if he or she has been (a) abandoned or orphaned and is without support, (b) displays uncontrollable behaviour, (c) makes a living by begging or works or lives on the streets, (d) is a substance addict without recourse to treatment, (e) experiences or is exposed to exploitation, (f) is exposed to circumstances severely detrimental to the child's physical, mental or social health, (g) is considered to be at risk (physical, mental or social) if returned to the custody of the parent(s), legal guardian or care-giver, (h) is experiencing physical or mental neglect and/or (i) is suffering maltreatment, abuse or deliberate neglect by the parent(s) or care-giver. Other circumstances requiring investigation which may possibly lead to statutory action involve child-labour activities and children living in child-headed households (The Children's Act No. 38 of 2005: Section 150).

It was mentioned above that a child who is orphaned or abandoned requires statutory care and protection. The dramatic number of people affected by HIV and AIDS in South Africa has greatly contributed, and continues to contribute, to an increase in orphaned children (Mogotlane, Chauke, Van

Rensburg, Human & Kganakga, 2010:24). Despite multiple awareness and prevention efforts, the prevalence of HIV and AIDS in South Africa, and hence the number of orphans, is continuing to escalate (Mogotlane et al, 2010:25). Pembrey (2009) cites a UNAID estimation and states that in 2007 there were 1.4 million South African children orphaned by AIDS; this is in stark contrast to the 780,000 AIDS orphans in 2003. Mogotlane et al (2010:25) state that the death of HIV/AIDS infected parents often leaves their children destitute, and that the extended family and community support systems (themselves financially stretched) become overwhelmed and unable to care for the growing number of orphans. The result, in many instances, is the child-headed household, in which one of the children typically drops out of school to care for younger siblings and possibly an own child (or own children) (Mogotlane et al, 2010:25). Pembrey (2009) emphasises that such children are likely to experience poverty, poor health and little access to education. The result is likely to be a growing demand for residential places of care. It is well established that these children, and especially those institutionalised during the early years, are at risk for increased emotional disturbance and disruptive and anti-social behaviour (Wiik, Loman, Van Ryzin, Armstrong, Essex, Pollak & Gunnar, 2011:56-57; Gribble, 2007:14; Berk, 2006:166; Vorria, Papaligoura, Sarafidou, Kopakaki, Dunn, Van IJzendoorn & Kontopoulou, 2006:1246). It is essential to ensure that the young people leaving these institutions and entering the workforce and society at large are confident and emotionally and educationally competent, prepared to make a meaningful contribution to the country's society and economy.

Music is a natural and spontaneous part of children's lives (Young & Glover, 1998:38, 56, 70, 110, 144; Birkenshaw, 1982:57). The drum is particularly advantageous, requiring no prior knowledge or skill in order to be played (alone or in a group) (Friedman, 2000:41). Perhaps most importantly, drumming is a form of expression, a tool for communication and an instrument of music that is familiar to (and part of the cultural heritage of) many South African children (Friedman, 2000:18). One of the most frequent reasons for the failure of community interventions is resistance on the part of community members (Gilbert, 1995:121). The use of a familiar medium should help increase the acceptance and thus the effectiveness of intervention efforts.

Finally, this research project resulted in the compilation of a coherent four-month drumming programme, designed by the researcher, which could easily be used by other music educationists and non-music specialists alike. The programme draws on the expertise and experience of foremost drum circle facilitators such as Kalani, Arthur Hull and Christine Stevens. The workshops are simply and comprehensively documented (please see Appendix A), complete with step-by-step guidelines,

objectives and useful tips. A minimum amount of previous music training would be necessary for any child-care worker, such as an educationist, social worker, counsellor, etc., to replicate the project. This would maximise the potential for the programme to be repeated in communities of children who are in need of emotional and social enrichment, for instance in schools, after-care centres, residential places of care and shelters. The project has now been tested twice, during the pilot and the actual study, and its appeal and efficiency with youngsters in the middle childhood phase of development has been established.

8.   Research methodology

A mixed methods approach was used to investigate the primary and secondary research questions (Ivankova, Cresswell & Plano Clark, 2007:262). Qualitative methods of data collection and analysis were required in addition to quantitative methods in order to adequately explore the potential of African drumming to enhance the emotional and social well-being of the children in this study. Quantitative methods of data collection and analysis did not sufficiently capture the potential of African drumming as an intervention. In retrospect (upon completion of the study), the use of both quantitative and qualitative forms of methodology proved essential to identifying both the benefits and limitations of group drumming as an intervention.

Sixteen children were purposively selected from the Epworth Children's Village to participate in the project. The manner in which the children were grouped and the reasoning behind the allocation of children to their respective groups (and the one individual session) are explicated in Chapter Four, Research methodology. The children were invited to take part in a four-month series of African drumming sessions that would be offered on the premises of the residence. The workshops were presented on a weekly basis and were each forty to fifty minutes in duration. A small portion of each session was spent preparing an item (a piece of drumming music) for the Epworth Children's Village Christmas concert.

Quantitative data collection took the form of requiring each participant to complete a standardised assessment tool before and after the intervention. The measurement tool employed was the Beck Youth Inventories for Children and Adolescents. (Please refer to Chapter Four for more information on this psychological test.) The test consists of five inventories which assess five major dimensions of

emotional and social adaptation, namely, anxiety, depression, anger, disruptive behaviour and self-concept. The test results indicated levels of overall socio-emotional functioning as well as providing separate measurements for each of the aforementioned categories. Statistical analysis was performed on the data thus captured, and comparisons were made on pre-test and post-test measurements.

Qualitative data collection included the video-recording of all workshops presented. The recorded material was systematically observed at regular intervals during the course of and after the series of workshops. (Please see Appendix E for themes used for the focused observations.) Focus groups were conducted with the children themselves at the end of the study, which provided valuable insight into their own perceptions of the workshops. Finally, semi-structured interviews were conducted with relevant staff members upon conclusion of the project in order to investigate the value and effectiveness of the workshops in the context of the Children's Village.

9.   Theoretical framework

The researcher hypothesised that sessions of African drumming, aimed at promoting the social and emotional well-being of children, would fit cohesively within the framework provided by Gestalt theory as it is applied within Gestalt play therapy. Gestalt play therapy is a psychotherapeutic technique that integrates the principles of Gestalt therapy within the practice of play therapy (Blom, 2006:19). The Gestalt approach is phenomenological (based on the individual's perceptions of reality) and existential (based on the assumption of continuous growth, development and change). It is also experiential in nature, aiming to enhance the individual's perception of his or her immediate experience (Corey, 2005:192). It views the individual as a holistic entity in perpetual, complex interdependence with his or her environment (Blom, 2006:19). Humanist in principle and process-orientated in practice, the Gestalt approach emphasises genuine, person-to-person interaction as essential to the therapeutic process (Corey, 2005:203). Play therapy is a form of psychotherapy designed to allow children to express themselves both verbally and non-verbally (Blom, 2006:19). Through various forms of play, including projective, expressive, imaginative, relaxation, dramatic and creative play, children are assumed to "play out" their troubles, expressing them in a symbolic manner (Blom, 2006:20; Schoeman, 1996c:65).

In the current study, group sessions of African drumming were used to enhance the socio-emotional well-being of children by facilitating an environment conducive to the above-stated goals of Gestalt therapy, namely, to promote perception and awareness of, and contact with, their internal and external environments. Increased awareness of, and contact with, the self was encouraged through various exercises promoting sensory awareness, emotional awareness and expression, relaxation, the making of self-statements and by generally strengthening the sense of self. Enhanced awareness and contact regarding their social environment was encouraged via games and activities designed to promote acceptance and inclusion, the validation of individuals, the experience of being listened to and heard, a sense of personal agency and, in general, positive interaction and camaraderie amongst the group. Furthermore, drumming was viewed, in one sense, as a form of play (see section 3.4 in Chapter Three). As such, the children were provided with a developmentally appropriate form of intervention. The drum circle offered them a medium of non-verbal communication and expression, allowing them to project their inner realities in a secure and containing environment.

The study is based upon the above theoretical framework, but does not itself aspire to the formation and articulation of new theory. In the view of Hofstee (2006:130-131), theory development represents a distinct type of research. While he does admit that "There are very few higher callings in the academic world than the development of new theories," he acknowledges the risks involved in attempting this kind of research and does not view the development of theory as a necessary component of all research efforts. However, a new perspective regarding the application of Gestalt theory to the practice of African drumming emerged through the course of the study. It became increasingly evident that sessions of such group drumming could effectively facilitate Gestalt psychological objectives such as promoting one's experience of the present moment (or "the now," as it is often called), enhancing one's sensory and emotional awareness and improving contact with one's internal and external realities (that is, with one's self and with one's social environment). The principle that Gestalt theory could be effectively integrated within group drumming could potentially guide the practice of music educators, drum circle facilitators, music therapists and psychologists by providing them with a practical means of applying Gestalt theory within their work. This could serve to widen the application of Gestalt theory in a variety of related fields.

10. Ethical considerations

Permission was applied for and granted by the management of the Epworth Children's Village for the commencement of this project. (Please see Appendix B for the initial letter of permission and Appendix C for the guardians' letter of informed consent.) As all of the children had been removed from their homes in accordance with The Children's Act (Act No. 38 of 2005: Section 150), it was not necessary to contact the parents or other family members of those involved. Penny-Ann Lundie and Robyn Anne Hill, residential social workers of the Village, were the legal guardians of all the participants. The informed assent of each participant was also obtained. (Please see Appendix D for the letter of informed assent addressed to the participants.) Permission for the video-recording of the workshops was obtained separately. All relevant authorities were consulted in this regard. (Please see Appendices C and D for information regarding the video-recording of workshops, as well as for the separate letters of informed consent and assent from the legal guardians and participants, respectively.)

Strict confidentiality was maintained during each stage of the research project. No one, with the exception of the researcher, the supervisor, co-supervisor and the registered psychologist (where necessary) was allowed access to any of the original research data (e.g. test results and unprocessed video footage) obtained from the research study. Furthermore, within the research report, the children's names were replaced with pseudonyms to ensure that they were not identifiable.

The Epworth Children's Village therapy team was available to provide professional intervention, should this have been necessary at any point during the project. A registered psychologist supervised the administration and scoring of the Beck Youth Inventories. (Please refer to the Research Methodology chapter.)

11. Chapter layout

Immediately following this initial introductory chapter, Chapter Two presents a survey of the literature pertaining to child development during the middle years. The areas of emotional, social and self-concept development are of primary consideration. This chapter commences with a discussion of the harmful effects that residential placement (as well as reasons resulting in such placement) may have upon children's development in these areas. The chapter ends with a concise introduction to several

important principles of Gestalt theory. This field represents the primary psychological framework from which the potential benefits of African drumming are explored. In Chapter Three, literature concerning the importance of music in childhood is reviewed. The therapeutic dimensions of drumming, as well as their application across the health-care continuum, are considered. Finally, the potential benefits of African drumming among children, and especially those who have experienced some form of trauma, are discussed. These benefits are described in the light of supporting principles from Gestalt play theory.

Chapter Four, Research methodology, describes in detail the actions taken within the course of the study. First, the overall research design is described. Next, procedures involved in the different kinds of data collection are explained and substantiated. The Beck Youth Inventories are discussed in depth concerning their validity, reliability and appropriateness to the current study. Methods for scoring and analysis are explicated. Furthermore, limitations of the research findings are stated. The fifth and sixth chapters represent the body of the study, where results concerning the value of the drumming sessions are presented and interpreted. In Chapter Five, the quantitative findings (data gathered through the psychological assessments) are outlined, analyzed and formulated into subconclusions. The qualitative findings (information obtained through the focused observations, focus groups and interviews) are presented and discussed in Chapter Six. Subconclusions based on these findings are formulated and discussed. The seventh and final chapter draws upon the subconclusions mentioned above in order to formulate final conclusions. The overall value of African drumming workshops and their practical fit within residential places of care is elucidated. The potential value and implications of the research outcomes are considered, and recommendations for future research are made.

12.   Notes to the reader

A DVD, which can be found at the back of the document, is included as a part of the thesis. It is approximately one hour in duration and consists of short segments of the video footage designed to illustrate the nature of the workshops. All three groups of participants are featured, and several activities and games are demonstrated. It should be kept in mind that the footage was collected primarily for use in the focused observations and that the quality of the recordings was not intended to be of a professional standard. Neither were the included segments edited (they were simply selected and combined, in chronological order, into a continuous sequence). However, the sequence in its

entirety has been post-processed with the addition of a filter serving to blur the footage. An appropriate amount of blurring serves to protect the identity of the children as it prevents their faces from being recognised.

In the video recordings described above, the children's real names may occasionally be heard. This, however, does not make possible the identification of certain individuals. Because pseudonyms were used throughout the thesis (in order to ensure anonymity), the names heard in the recordings do not correspond to any information included in the documentation. This situation was unavoidable, and the researcher felt that it was important to include the DVD despite this apparent inconsistency.

The researcher acknowledges the significance of the following statements, made by Agawu (2003:1): "The term 'African music' covers a vast terrain…" and "Defining 'African' becomes more complicated if the matter of origins is left unqualified." Currently within literature, there are both singular and plural definitions of "African music" (Agawu, 2003:3, 10). The former contends that there is a distinctive African style which clearly distinguishes it from other types of world music, while the latter asserts that there is rather a diversity of African "musics," each informed by its culture of its origin. It is not the intention of the researcher to espouse or propose any particular definition of this term. Rather, she limits herself to recognising the various and culturally rich meanings contained in the term, as well as the potential controversy and confusion which may result from its indiscriminate use. Due to the limited scope of the current study, the term African music, or more specifically, African drumming, is used to describe musical practices largely originating from sub-Saharan Africa. Furthermore, only a single aspect of these traditions (*djembe* drumming) is considered (e.g. vocal practices are not attended to, although African music, and particularly that of South Africa, is distinguished more by an abundance of singing than of drumming) (Jorritsma, 2008:22). This further limits the need to address African music in its complex and diverse entirety.

The researcher, necessarily adopting this broad definition for the purposes of the study, nevertheless agrees with Jorritsma (2008:22) who, in her article "What is 'African music?'" indicates that "Just as we can't reduce Africa to a single country, we also can't reduce African music to a single style or genre" and "…we need to approach each and every music example with a fresh outlook and an open mind." However, she continues and concedes that "…we can determine some very broad stylistic characteristics of African music (such as call and response patterns, cyclical forms, repetition, complex rhythms, integration of performance art forms such as drama, dance and poetry, etc.)…" It is in this

broad sense that the word "African" is used to describe the musical practices informing the current drumming programme. The exercises and activities included in the workshops draw heavily upon traditional African musical practices such as the use of polyrhythm, call and response, imitation, matching, variation and elaboration, layering, soloing with group support, improvisation (an emphasis on in-the-moment creativity), integration of the creative (compositional) and performance aspects of the total musical experience and the intimate relationship between music and the spoken language. Furthermore, Jorritsma (2008:23) argues that it is a misconception that "The only African music worth studying is 'pure' African music from traditional African society before the time of colonialism." She contends that no community exists in isolation and that encounters with other communities will inevitably shape their musical traditions. She concludes that "I (together with many contemporary academics) suggest that we see music as a *living tradition*, one that is constantly changing and adapting to suit present circumstances" (italics in original text) (Jorritsma, 2008:23).

An essentially "African" element of the drumming programme was the use of the drum circle as a metaphor for the community life, belonging and mutual support characteristic of the traditional African village setting. The drum circle (as well as most musical gatherings in traditional societies) is often deeply metaphorical of communal life and this sense of community pervades traditional musical practices. The concepts of interconnectedness, interdependence and holism underpinned the philosophy and musical practices of the programme. Based upon these values and attitudes, the workshops facilitated music-making that was not only an artistic endeavour, but also a social phenomenon; not technique-bound or performance-based, but rather an organic process emerging out of genuine social processes. Finally, it is worth mentioning that the primary motivation for compiling a programme inspired by African musical practices involves an attempt to design an intervention that would, quite literally, resonate with the cultural and social backgrounds of the majority of the children served by the intervention.

13.   Definition of terms and concepts

Below are brief definitions and explanations of terms and concepts pertinent to the study. Definitions are the author's own.

African drumming: The use of indigenous African percussion instruments (in this case the *djembe*) to create original music in accordance with traditional methods and principles of African music-making.

Beck Youth Inventories for Children and Adolescents: This standardised psychological assessment tool, authored by Judith S. and Aaron T. Beck, consists of five separate inventories measuring anxiety, depression, anger, disruptive behaviour and self-concept.

Drum circle facilitation: The presentation of group drumming to facilitate musical, personal and social processes toward a variety of different ends: remedial, health and wellness, therapeutic, community building, recreational, educational or spiritual.

Emotional well-being: The essentially social construct which facilitates a child's capacity for effective emotional regulation and management of negative emotions, healthy self-esteem, capacity for self-motivation, the understanding of one's own emotions and accurate empathy with the emotional states of others.

Gestalt play therapy: The practice of play therapy within the framework of Gestalt theory. A range of play activities are used to enhance the child's capacity for awareness, contact, organismic self-regulation, self-expression and integration.

Gestalt theory: A phenomenological, existential and experiential approach to human growth and development. Humanist in principle and process-orientated in practice, Gestalt theory emphasises the individual as a holistic entity in constant and dynamic interdependence with the environment, and the importance of genuine person-to-person interaction as the context for growth and change.

Middle childhood: The developmental stage generally considered to be between 6 and 12 years of age.

Play therapy: The psychotherapeutic approach drawing upon play as a child's natural medium for contact and communication, thus allowing for both verbal and non-verbal expression through various forms of play (such as projective, expressive, imaginative, relaxation, dramatic and creative play).

Residential care: The legislative placement of children into child and youth care centres when their families, for whatever reasons (e.g. poverty, abuse, neglect, violence), are unable to provide adequate care and support.

Self-concept: The cognitive, emotional and social construct which, by organising self-perceptions and perceptions of the self by others, serves as a framework through which all events are interpreted and thus plays an integral role in emotional and social regulation.

Social well-being: Adequate mastery of social skills, social understanding, perspective-taking, reciprocal role-taking and moral reasoning, which allows children to function effectively as members of society.

Chapter Two

Emotional and social development and the effects of residential placement in middle childhood

1. Middle childhood

Middle childhood is considered to be the stage between 6/7 and 11/12 years of age (Zembar & Blume, 2009:4; Blom & Dhansay, 2006:206; Huston & Ripke, 2006a:1; Kowaleski-Jones & Duncan, 1999:930; Diamond & Hopson, 1998:191; Collins, 1984:1; Minuchin, 1977:1). This period is characterised by many significant developmental transition points within the child's growth (Zembar & Blume, 2009:4; Collins & van Dulmen, 2006:23; Collins, 1984:1), even though, at surface level, development may seem to be less dramatic than that of the preceding infant and early childhood and later adolescent years (Huston & Ripke, 2006a:7; Diamond & Hopson, 1998:191l). Major changes occur in the domains of physical, cognitive, emotional and social development (Blom & Dhansay, 2006:206-210; Collins & van Dulmen, 2006:23; Huston & Ripke, 2006a:8-10; Kowaleski-Jones & Duncan, 1999:931). Huesmann, Dubow, Eron and Boxer (2006:62) contest that while earlier models of child development often underestimated the significance of these years, describing them as a period of "latency", they are in fact "…a period critical for the development of important psychosocial functions such as cognitive skill acquisition, social relationship formation, and self-concept consolidation". Children of this age also face several considerable environmental challenges, as they enter formal schooling and experience a dramatically altered role in society (Huston & Ripke, 2006a:10-13).

Middle childhood is a period of transition between early childhood and adolescence (Zembar & Blume, 2009:10) and may represent a critical stage when considering the timing of intervention projects with troubled youngsters or enrichment programmes with impoverished children. Collins (1984:409) speculates that childhood development is more predictive of adolescent and adult outcomes than is early childhood development. Zembar and Blume (2009:12) refer to the latest research conducted by the MacArthur Network on Transitions through Middle Childhood and conclude that "the overall findings demonstrated that patterns of development during middle childhood often predicted later functioning over and above the contribution of early childhood development, with middle childhood development sometimes forecasting adulthood better than adolescence." The findings of the MacArthur

Research Programme are recorded in *Developmental Contexts in Middle Childhood: Bridges to Adolesence and Adulthood* (Huston & Ripke, 2006a). In their work, Huston and Ripke (2006a:2, 2006b:409) posit that although the years of early childhood provide a foundation for later development, the child's experiences in middle childhood can function to maintain, exacerbate, or diminish the positive or negative effects of the earlier years. They continue by emphasising that middle childhood, as preparation for adolescence, signifies a period in which lasting, persistent trends in personality, behaviour and competency are established (Huston & Ripke 2006a:2, 2006b:414; see also Collins & van Dulmen, 2006:23-25, Feinstein & Bynner, 2006:345 and Magnuson, Duncan & Kalil, 2006:151). Huston and Ripke (2006a:7) conclude that this period "…may be a good time to maximise the potential for positive growth and to introduce supports and opportunities that help children along successful pathways to adulthood".

The overview of development provided in this chapter may be considered as fairly general. In their excellent book *South of the Desert: A Teacher Guide to Child Development in Sub-Saharan Africa* (2006), Jackson and Abosi explain that some aspects of development, for example, physical growth, maturation of the senses and certain cognitive and social skills "develop in the same general sequence in African children as they do in children from other parts of the world" (2006:61). Nonetheless, they maintain that environmental factors (physical, cultural and social) influence the manifestation of such development and acknowledge the complex interplay occurring between these elements. In their words, "It is not always possible to separate the genetic or biological differences from differences that arise as a result of differences in culture… to divorce the study of physical development and other variation in the biological state of individuals from the study of enculturation and social process is to miss a cultural dynamic that must be central to more complete explanations of human development" (Jackson & Abosi, 2006:2).

It is beyond the scope of this chapter to provide a comprehensive description of the African psyche and associated patterns of behaviour in terms of cultural and social influences. However, several discussions below attempt to place the development of African children, and particularly the participants of the study, into context (with a particular focus on those factors which may serve to undermine the development of children living in Africa). These are sections 1.3.3 Cultural identity, prejudice and discrimination, section 2. Emotional and social well-being of children within residential care and section 2.3 The effects of prior trauma resulting in removal from the home (specifically 2.3.3 Poverty, 2.3.4 Family stress and 2.3.5 Macro-level factors: Structural violence and social instability).

These sections, as well as the sections concerning middle childhood development more generally, are highly relevant to the current study. While the researcher did not attempt to obtain any information regarding the backgrounds of the participants, it was an accepted fact that most of the children had experienced hardships akin to those discussed in section 2. These discussions on poverty, family stress related to low social economic status (SES), maltreatment, neglect and political oppression are thus relevant to understanding the experiences of the participants. Furthermore, the children portrayed the general characteristics associated with development in the middle years. There was an expected degree of variation concerning differences in age and cognitive capacity (i.e. there was greater variation amongst the participants with learning disorders).

For the purposes of this study, emotional and social development (and relevant underlying cognitive advances) occurring during middle childhood will be the primary consideration. As mentioned, middle childhood is a period of exceptional growth in each of these areas. Fundamental to and profoundly interrelated with these maturational processes is the child's rapidly evolving self-concept. To begin, therefore, a discussion of the self-concept, in terms of both its content and function, and its remarkable development during middle childhood, is important.

1.1   Development of the self-concept

One of the most significant and influential psychological changes a child experiences during middle childhood is that of a dramatically evolving self-concept (Huston & Ripke, 2006a:9; Markus & Nurius, 1984:147). Baron and Byrne describe self-concept as "an organized collection of beliefs and self-perceptions about oneself … which provides a framework that determines how we process information about ourselves, including our motives, emotional states, self-evaluations, abilities, and much else besides" (2004:162). A more comprehensive definition is provided by Markus and Nurius (1984:147) and Harter (1988:46) who emphasise the intimate and complex interaction between cognition, socialisation and self-concept. Different researchers place varying emphasis on the role of environmental versus cognitive factors; however, it is consistently acknowledged that the self-concept is a multifaceted phenomenon involving all of these components (Markus & Nurius, 1984:158).

1.1.1 The self-concept and cognitive development

Development of the self-concept is closely linked to various aspects of cognitive maturation (Zembar & Blume, 2009:236). Two theories which highlight this connection will be discussed briefly. A

consideration of children's cognitive development during middle childhood is essential, as this period is characterised by intense neurological development. Nuru-Jeter, Sarsour, Jutte and Boyce (2010:61) cite studies reporting that the prefrontal cortex undergoes two growth spurts between the ages of 7 and 13 (the phase of middle childhood). Because the prefrontal cortex is responsible for executive functions of the brain, these stages of growth represent critical periods for the development of self-regulating capacities including selective attention, working memory, reasoning, behaviour and emotional regulation, self-monitoring, impulse-control, information processing and goal-setting (Nuru-Jeter et al, 2010:61). It will be noticed below, within discussions of emotional and social development, that the maturation of a child's self-regulating capacities has important implications for his or her development of emotional and social competencies.

1.1.1.1 Piaget's theory

Berk indicates that major developments in self-concept occur during middle childhood (2006:446). Where the self-concept of the child in the early phase of development is focused on concrete and observable characteristics, the child in the later phase is capable of more abstract descriptions of generalised dispositions, states and competencies (Zembar & Blume, 2009:235; Berk, 2006:446). This is likely to be related to cognitive maturation, as development and reorganisation of emotion is believed to correlate closely with that of cognition (Fischer & Bullock, 1984:106). The development of the self-concept as described above is consistent with Piaget's theory, which posits that from the end of early childhood and throughout the course of middle childhood, the child's cognition undergoes the transformation from preoperational thought (2-6/7 years) to concrete operational thought (6/7-11/12 years) and finally towards preparation for formal operational thought (11/12 years and older) (Zembar & Blume, 2009:160; Berk, 2006:21; Fischer & Bullock, 1984:107). The age group of particular concern to this study is that of 6 to 12 years of age. In terms of Piaget's theory of cognitive development, this period is characterised by concrete operational thought (6/7-11/12 years). The child becomes capable of increasingly abstract, complex and integrated perceptions and understandings of the self and others, and, importantly, of the self as perceived by others (Zembar & Blume, 2009:234-235; Fischer & Bullock, 1984:107; Markus & Nurius, 1984:151). In addition, the emergence of cognitive conservation abilities facilitates the understanding of the self as stable, despite differences in presentation across contexts (Zembar & Blume, 2009:236). According to Piaget, movement into the formal operational stage, with its increased capacity for general abstractions, endows children with an important new ability to form coherent identities (Fischer & Bullock, 1984:107-108).

1.1.1.2 Information processing theories

Information processing theories of cognitive development also suggest that the middle years may be of special significance. From this perspective, the self-concept is conceptualised as a self-schema, an organised set of knowledge structures about the self. Markus and Nurius (1984:159) propose that middle childhood may be a time of exceptionally influential and enduring schema formation, the effects of which may last a lifetime. Because self-schemas are not only informed by past experiences but also direct future tendencies, sound development at this stage may be critical to a child's later emotional adaptation and capacity for self-monitoring and motivation.

1.1.2 The self-concept and psychosocial development

Development of the self-concept in the middle years is greatly influenced by social comparison and by the child's developing sense of self-esteem, competence and individuality as this occurs within his or her social environment (Ripke, Huston & Casey, 2006:261).

1.1.2.1 Erikson's theory

The self-definitions of children in middle childhood are expanded by their rapidly increasing repertoire of skills, behaviours and social roles as they enter the formal education system (Kowaleski-Jones & Duncan, 1999:93; Markus & Nurius, 1984:149). Erikson's theory considers individuals in middle childhood to be faced with the psychosocial task characterised by industry versus inferiority (Zembar & Blume, 2009:230; Berk, 2006:18; Huston & Ripke, 2006a:8; Roopnarine, Cochran & Mounts, 1988:8). Issues of productivity and achievement become central to children's lives, as they realise their own roles in reaching success in their social environments (the family, schoolroom, sports ground, playground, etc.) (Huston & Ripke, 2006a:8; Kowaleski-Jones & Duncan, 1999:931). Successful negotiation of this stage is considered to result in a sense of competence, while a perceived lack of industry may result in feelings of failure and inferiority (Zembar & Blume, 2009:230; Berk, 2006:18; Huston & Ripke, 2006a:8). Thus, achievement in school, sports or hobbies may be particularly important to children in this stage (Huston & Ripke, 2006a:8; Diamond & Hopson, 1998:191-192). A child lacking in such experiences of success may face serious negative consequences with regard to his or her self-concept and "…may face a handicap, not only for acquiring competence in the specific skills, but for being able to participate fully in social activities that include them" (Huston & Ripke, 2006a:8). Kowaleski-Jones and Duncan are in agreement, and allege that "Indeed, one of the potential dangers of middle childhood is that children's sense of personal adequacy is developing and therefore

vulnerable" (1999:931). The mentioned authors go on to warn that feelings of inadequacy at this stage may discourage future efforts to succeed and thus result in an enduring trend of failure and poor self-efficacy.

1.1.2.2 Social-cognitive factors

Clearly, development of the self-concept is closely related to social development, and both are profoundly influenced by cognitive development. Piaget emphasised the cognitive factors of children's decreasing egocentricity and expanding responsiveness to the views and needs of others (Zembar & Blume, 2009:160, 308; Berk, 2006:446). Markus and Nurius connect these capacities with children's increasing sensitivity to the opinions of others, especially their peers (1984:149). Gains in empathy and the ability to comprehend the perspectives of others provide children with a greater awareness of their social environment, which becomes an increasingly salient part of their lives. In addition, Berk reports that children in middle childhood have an increased cognitive capacity to consider and compare multiple individuals, including the self, simultaneously (2006:446). She offers this as another possible reason for the frequent social comparisons made by children in the middle years, when they compare themselves in general terms to the rest of some social group. This is further supported by Piaget's stages of cognitive development, in which he links the concrete operational stage with an increased capacity for social comparison as well as with significant development of the conscience (Fischer & Bullock, 1984:107).

1.1.2.3 Social-environmental factors

The self-concept of the child in middle childhood is influenced by environmental socialisation experiences as well as by advances in social cognition (Harter, 1988:59). Children in the middle years are faced with a greatly expanded social network (e.g. entrance into school and extramural activities) and are exposed to increasing evaluation by peers, teachers and parents. Self-understanding expands to encompass others' perception of the self (Markus & Nurius, 1984:151). With increased social contact and the awareness of being evaluated by others, children attempt to form an integrated self-identity, one informed both by their own and others' experience of themselves (Markus & Nurius, 1984:148). At this stage, a child begins to form an ideal self, based on the expectations of others, which he or she uses to evaluate his or her real self. Large discrepancies between the two may have serious negative consequences for the child's developing self-esteem (Berk, 2006:447). Markus and Nurius (1984:149) propose that "the development of self-concept, then, is marked by a growing appreciation of the self as a social object" and state that "we view self-concept as an essentially social phenomenon."

1.2   Emotional development

Emotional development is not easily considered apart from social development. Indeed, Shipman, Zeman and Stegall (2001:259) consider emotion to be an essentially interpersonal phenomenon closely tied to social behaviour, and Zembar and Blume describe emotion as a social construct, "a person-environment transaction" (2009:250). However, for the sake of clarity, the two issues will be discussed separately, and important connections will be pointed out.

During the middle childhood years, emotional development includes advances in self-esteem, motivation and emotional self-regulation (Zembar & Blume, 2009:228). Zembar and Blume describe emotional competence as involving the ability to understand one's own emotions; to accurately empathise with the affective states of others; and to effectively manage one's own emotional states, especially negative states such as anger or anxiety (2009:251). Healthy emotional adaptation is critical to the development of pro-social behaviour, which is under gradual but intense construction during middle childhood (Zembar & Blume, 2009:313, 324-326). Children who exhibit high levels of empathy and who experience low levels of negative emotionality are more likely to be cooperative and engage in altruistic behaviour (Zembar & Blume, 2009:324).

Healthy development of the self-concept is a central factor with regard to a child's emotional adaptation in the middle years. The child becomes capable of increasingly abstract, complex and integrated perceptions and understandings of the self and others, which inevitably has emotional consequences (Fischer & Bullock, 1984:107; see also Zembar & Blume, 2009:234, 239). Magnuson et al contend that children's increasingly differentiated and realistic self-concepts also become less positive, which may result in decreased motivation and self-confidence and impaired psychological well-being (2006:151). According to Erikson's theory of psychosocial development, a child's emotional adaptation at this stage depends, in part, on his or her experience of productivity or the lack thereof, leading to feelings of competence or inferiority, respectively (Zembar & Blume, 2009:230; Ripke et al, 2006:261). As mentioned above, feelings of inadequacy at this stage may result in long-term emotional disturbances (Ripke et al, 2006:261). During the middle childhood years, a child requires ample opportunities for industry and achievement in order to maintain emotional wellness (Morris & Kalil, 2006:237-259; Ripke et al, 2006:261; Simpkins, Fredricks, Davis-Kean & Eccles, 2006:283-302).

Also impacting on emotional development in the middle years is the child's expanding social network (Morris & Kalil, 2006:237; Ripke et al, 2006:261). The author referred above to Erikson's belief that concrete operational thought leads to an increase in social comparison. Due to the child's growing capacity for social comparison and self-criticism, as well as an increased sensitivity to evaluation by others (Zembar & Blume, 2009:238), an appropriate, supportive environment is necessary to foster the child's developing self-esteem (Morris & Kalil, 2006:237-259; Ripke et al, 2006:260-282; Simpkins et al, 2006:283-302). As the child grows in the ability for perspective taking and empathy, he or she should be met with positive perceptions of the self by others which can then be integrated with self-perceptions to form a positive sense of self and a high degree of self-worth. Furthermore, healthy emotional adaptation requires realistic expectations of the child by significant others. Appropriate expectations will facilitate the child's construction of an ideal self that has a fair resemblance to the real self, promoting self-acceptance (Zembar & Blume, 2009:243).

1.3   Social development

As children enter middle childhood, they strive to fulfil the important developmental task of becoming effective members of society (Markus & Nurius, 1984:151). Zembar and Blume state that social development in middle childhood includes gains in social skills and social understanding, increased application of moral reasoning and more sophisticated conceptualisation of friendship than previously (2009:304). A fundamental advance in interpersonal understanding involves a shift away from the egocentric thinking of younger children and a steady increase in social perspective-taking (the "understanding of mutual perspectives within a social system") and reciprocal role-taking (the capacity to put oneself "in another's place and reflect on another's intentions and behaviours") (Zembar & Blume, 2009:308-309). As should soon become clear, the self-concept has definite implications for behaviour generally, and for social interaction in particular (Zembar & Blume, 2009:304; Markus & Nurius, 1984:148). Considering once more the development of the self-concept, Markus and Nurius (1984:151-152) suggest four tasks that they deem essential to the development of the self-concept of individuals in middle childhood: "1. Developing a relatively stable and comprehensive understanding of the self; 2. refining one's understanding of how the social world works; 3. developing standards and expectations for one's own behaviour" and "4. developing strategies for controlling or managing one's behaviour." It is interesting to note that only the first of these four tasks is essentially intrapersonal; the others all involve social cognition and behaviour. Self-concept, while impacting on every sphere of a child's life, is heavily implicated in social understanding and interaction.

1.3.1 The self-concept and self-regulation

As alluded to above, Markus and Nurius (1984:149) hold that in middle childhood, the self-concept is increasingly based on a child's perceptions of the reactions of others, and that middle childhood "can thus be seen as a critical period for the development of the social self". Closely related to their developing self-concept, children in middle childhood make remarkable progress in the areas of self-direction and self-regulation (Zembar & Blume, 2009:228; Huston & Ripke, 2006a:9; Ripke et al, 2006:261). While the above paragraphs made reference to the *content* of self-concept, that is, children's understanding of themselves, the following, in part, attempts to delineate the *function* of self-concept, or how it serves to help regulate their behaviour.

"Middle childhood is a period especially significant in shaping both the content and the function of a child's self-concept" (Markus & Nurius, 1984:148). As children begin to integrate self-perceptions with the perceptions of others, they also begin to incorporate the needs and expectations of others (social-system forces) with their personal goals and desires (self-system forces) (Markus and Nurius, 1984:150). Middle childhood is thus a critical period in the socialisation process, as, ideally, children internalise many social norms and values while developing increasingly sophisticated methods of self-control (Pagani, Japel, Girard, Farhat, Cote & Tremblat, 2006:130; Markus and Nurius, 1984:150). Huston and Ripke (2006a:11) concur and point out that "…children in this period are especially susceptible to both pro-social and antisocial group norms". The child's capacity for coregulation develops dramatically and the social and self-systems become increasingly interdependent (Berk, 2006:567; Markus and Nurius, 1984:150).

Throughout middle childhood, children engage in the gradual process of establishing their self-standards and expectations. There is often an attempt to reconcile their own goals with those of their society, in order to facilitate a successful negotiation of interests. These children make remarkable gains in their capacity to organise and monitor their thoughts and behaviour (Ripke et al, 2006:261; Kowaleski-Jones & Duncan, 1999:931). Once again, clear distinctions cannot be made between cognitive, emotional and social development, which are all interrelated and which interact in complex ways. Self-regulation has affective and cognitive components, and it may, for example, be connected to avoidance of negative emotions as well as to increased capacity for perspective-taking, respectively (Markus and Nurius, 1984:163). Shipman et al (2001:250) refer to the regulation of emotionally expressive behaviour in particular, and state that children engage in this regulation process according to

four primary objectives: the management of emotions according to social norms, the avoidance of aversive consequences, the consideration of another's well-being and the protection of their own self-esteem and self-image.

1.3.2 Social competency and peer interaction

Hartup (1984:240) points out that middle childhood is the context of many important changes in peer interaction. He contends that between the ages of 6 and 12 years the peer system becomes a primary concern with children (see also Zembar & Blume, 2009:340-366; Huston & Ripke, 2006b:413). In the opinion of Markus and Nurius (1984:149), middle childhood is the time when individuals are most acutely aware of the opinions and judgements of others. Huston and Ripke are in agreement and understand conformity to be at its highest at around age 12 (2006a:11). This is often overlooked, as adolescence is usually, and rightly so, seen as the period of most active identity formation (Berk, 2006:456). Adolescents are particularly preoccupied with the formation of a stable identity. Erikson described this stage as being characterised by the psychosocial task of identity formation versus identity confusion (Berk, 2006:18). However, Erikson also believed that successful psychosocial outcomes of infancy and childhood are essential to a healthy, integrated identity in adolescence and adulthood (Berk, 2006:456).

Huston & Ripke (2006a:11, 13), Collins and van Dulmen (2006:35-36) and Hartup (1984:260) all contend that inadequate peer relationships in middle childhood are frequently associated with emotional and behavioural disturbances in adolescence and adulthood. Hartup (1984:260) refers to the work of Richman et al and agrees that while social difficulties among younger children do not correlate strongly with such problems in middle childhood, problematic peer interaction occurring in middle childhood is significantly associated with social and personal disturbances later in life (see also Feinstein & Bynner, 2006:327-328, 343-346). Furthermore, delinquent and criminal behaviour at later stages has been linked to social disturbance during middle childhood (Hartup, 1984:261). Hartup (1984:261) suggests that trouble relating to peers during the middle childhood years, evidenced by poor social skills, social rejection, lack of close friendships, etc. may predict later maladjustment. He continues by saying that middle childhood may be a critical stage for the establishment of such antisocial characteristics as negative self-attitudes and alienation.

1.3.3 Cultural identity, prejudice and discrimination

As mentioned above, the middle years of childhood are critical to the way the child understands the self and, importantly, comprehends the self in relation to others. Graves and Graves identify that "It is through this socio-emotional developmental process that children come to understand the complexities of the social contexts in which they exist" (2008:84). As such, middle childhood is a central period in the development of the child's cultural identity. Graves and Graves go on to discuss the importance of this area of development in children's lives. They surmise that a child's sense of racial or ethnic identity influences their positive and/or negative conceptualisations of their own culture, their emotional responses to these conceptualisations, their choice of others with whom to form meaningful relationships, and the extent to which they endorse an egalitarian, multicultural society. A healthy sense of racial or ethnic identity thus plays an essential role in their current and future emotional and social adaptation. Having a healthy, well-developed racial and/or ethnic identity is necessary for children's understanding of their and others' cultures and for their successful participation in multicultural society (Graves & Graves, 2008:85).

The preference of children for others in their own groups is the highest at around eight years of age (Jackson & Abosi, 2006:89). Jackson and Abosi (2006:89) state that middle childhood is the stage where former in-group preference has the potential to change into rejection and prejudice towards out-groups. The same authors allege that children in the middle years are internalising perceptions and attitudes towards other groups that may become the foundations of racism, tribalism and sexism (2006:89). Jackson and Abosi go on to explain that this matter has not been well researched by African scholars and that they base their understanding of the issue on work done by researchers in the northern hemisphere. Referring to these findings, Jackson and Abosi (2006:91) suspect that prejudice may be the most prevalent among children in the middle years. They explain that in-group preference and out-group aversion are related to social and cognitive development (which is fairly uniform for children of all races) and that such trends are likely to be similar among children in Southern Africa. As such, it may be exceedingly important, when working with children of this age group, to foster a healthy sense of cultural identity and pride, as well as to instil values of equality, fairness and respect. Graves and Graves concur, holding that racial and ethnic identity are not static phenomena, but are moulded by the social environment in which development occurs (2008:85). Positive socialisation facilitated by families, cultural communities and schools can do much to promote healthy cultural identity and

integration (Blackmon & Vera, 2008:54). Ideally, this endeavour should coincide with children's developing empathy and social consciousness.

Jackson and Abosi briefly discuss the social and psychological outcomes of discrimination in general. They emphasise the plurality of possible outcomes, and use the term "victim/survivor" (in reference to the recipient of discrimination) in order to indicate the continuum of different responses (Jackson & Abosi, 2006:230). Those at the receiving end of discrimination may react passively with feelings of defencelessness or actively with visible agitation. Responses to discrimination are varied and unpredictable, and contain both emotional and cognitive components (Jackson & Abosi, 2006:231). They are multifaceted and influenced by various factors: for example, whether the person being discriminated against has control over the reason for the prejudice and the extent to which he or she has accepted and internalised the stereotype about their group. Where the person has no real or perceived control over the circumstance (as is the case with race, ethnicity and often religion), anger and rebellion would be the most likely response. Greater identification with the stereotypical belief may be associated with diminished self-esteem.

Discrimination is frequently associated with increased rates of stress, anxiety, anger and depression (Jackson & Abosi, 2006:231). Foster (1994:221) notes that the following psychological outcomes are related to racial discrimination: impaired self-concept, distorted identity, reduced self-esteem and acceptance of the out-group (where this is also the dominant group) as being superior to the in-group. This author refers to the latter effects as indirect results of racism, which he distinguishes from direct consequences that are "direct implications of racism on the life opportunities of oppressed children, for instance poor health, nutritional problems, infant mortality rates, poverty, disadvantaged education, limited sporting and recreational training, overcrowding, interpersonal violence and the like" (Foster, 1994:221). It is clear that all areas of a child's development are potentially impaired by this form of institutionalised discrimination.

2.   Emotional and social well-being of children within residential care

As revealed from the literature, there are several aspects of the life experience of children placed in residential care that may serve to undermine the emotional and social well-being and self-concepts of such children. First, the institutional setting of residential care itself may exert a negative influence on

children's socio-emotional development. Second, such difficulties may be compounded by the often long and demanding process of placement and relocation. Furthermore, the predicaments associated with residential placement are no doubt aggravated by previous trauma – those initial reasons for legislative removal from the home. These are usually in themselves serious problems impacting negatively upon the child's emotional and social functioning and self-concept. Lastly, there are various macro-level factors, such as structural violence and social poverty and instability, the impact of which cannot be ignored.

2.1 The effects of residential care

Vorria, Papaligoura, Sarafidou, Kopakaki, Dunn, Van IJzendoorn and Kontopoulou (2006:1246) indicate that many areas of a child's development may be jeopardised by institutional placement. They observed that these children indiscriminately formed contacts with available adults and had difficulty forming secure relationships (2006:1246). Even once adopted, children who had spent a significant amount of time in residential care evidenced behaviour problems and poor social adaptation, along with impaired verbal, motor, practical reasoning, writing and drawing abilities (Vorria et al, 2006:1246). Gribble (2007:14) is in agreement, and similarly cites attachment difficulties, physical and developmental delays and language and sensory integration problems. She suggests that such impairments may be the consequence of physical deprivations (such as inadequate heating or cooling, space, nutrition and/or stimulation) and emotional deficiencies (lack of sensitive, consistent care-giving) associated with institutional life (2007:14). She does, however, immediately add that there is great variation among institutions in terms of the kind of material and social support they are able to offer. Institutionalised and post-institutionalised children have higher rates of mental health disorders, including externalising and internalising problems, which escalate with the onset of adolescence (Wiik, Loman, Van Ryzin, Armstrong, Essex, Pollak & Gunnar, 2011:56-57). This population group is particularly prone to difficulties involving inattention, hyperactivity, impulsivity, quasi-autistic features and attachment (Wiik et al, 2011:56). Wiik et al (2011:61) speculate that post-institutionalised children are exceptionally liable to present attention deficit hyperactivity disorder (ADHD) symptoms during middle childhood when self-regulatory structures are under intense construction.

Institutional life may have serious consequences for the child's developing sense of self. As explained by Lyth, this area of development depends heavily on the presence of appropriate others, relationships and situations within the child's life as models for identification (1995:189). The "good ordinary

family" that provides secure attachment with a primary caretaker(s), suitable interactions with other children and appropriate care settings represents the ideal context for a child's identification process (Lyth, 1995:189, 191). Lyth (1995:191, 200, 207) contends that a residential institution for children is able to facilitate effective development of a healthy self to the extent to which such conditions are met. This author concludes that the institution (as a whole and as a network of subsystems, all of which are mutually influential), along with its management practices, social culture and dynamics, provides the primary model for the child residents (Lyth, 1995:189-190; see also Canham, 1998:69). Should this model demonstrate fairness, respect, nurturing and responsibility (from executive level through to the workers in direct contact with children) (Lyth, 1995:190-192), residents would be allowed to develop "…a firm sense of identity and of authority and responsibility for the self, attachment possibilities, the growth of a capacity for insight and confrontation with problems" (Lyth, 1995:191). Canham, too, emphasises the role of the institution with regard to children's identification processes (1998:69). She, however, stresses the residents' need for an effective model of containment, and equates the success of a children's home with the extent to which it is able to remain open to, tolerant of and capable of addressing and processing the children's traumatic experiences and difficult feelings (Canham, 1998:69, 72, 74-75). The researcher agrees to an extent with the conclusions of Lyth and Canham, but adds that there are many other factors (besides the nature of the institution) impinging upon the healthy development of children who have experienced residential placement. Several of these additional aspects will be discussed in the following sections.

Institutional living may hamper effective development of children's personal boundaries; this is likely to impair the process of identity formation occurring within those boundaries, as well as the social interactions taking place across those boundaries (Lyth, 1995:194). Children who enter institutions may already have a compromised sense of self and poor boundary control (Bradley, 1995:210, Lyth, 1995:194), and will depend upon the institution for facilitation of such development (Canham, 1998:73; Lyth, 1995:194). Once again, the "good ordinary family" would represent the ideal context for such processes, as well as the ideal model for personal boundary formation, and institutions have the onerous mandate of creating a social structure conducive to normal development (Lyth, 1995:194). Lyth posits that this would necessarily include appropriate control over external boundaries (1995:194), clear delineation of the boundaries' defining subsystems (1995:195) and unambiguous demarcation of roles among management, staff and children (1995:198). A citation from Lyth succinctly expresses a dilemma frequently characterising children's institutions: "There seems to be something about living in an institution that predisposes people to feel that it is all right to have everything open and public and to

claim right of entry to almost everywhere at almost any time. Nothing could be more different from the ordinary family home … And nothing could be less helpful to the development of children in institutions" (1995:195).

Institutions all too frequently tolerate intrusions from the (often well-meaning) public and endure the constant, albeit necessary, entries and exits of various therapists, social workers and other health-care professionals (Lyth, 1995:196). Regulation of the children's personal space may be extremely difficult to achieve; it would, however, be highly advantageous to the resident's emotional and social adaptation. Clear boundary control would not only model and facilitate effective personal boundaries, but also create a greater sense of belonging to that which lies within the boundary (Lyth, 1995:196). Furthermore, the child should experience secure integration within a fairly small group (no bigger than about twelve children), ideally with a consistent, stable core of staff (Lyth, 1995:197), allowing for attachments between children and assigned, focal care-takers (Lyth, 1995:202).

Unfortunately, meaningful relationships between children and staff are often prevented with an "indiscriminate multiple care-taker system" in which various staff care for many different residents as opposed to being assigned to work with particular children (Lyth, 1995:200; see also Canham, 1998:71). There is often an inadequate ratio between children and care-givers, reducing the amount of individual attention made possible (Gribble, 2007:14). In addition, there is the typically high turnover rate among the staff of such settings (Lyth, 1995:200, 203; see also Canham, 1998:66, 71). Gribble (2007:14) holds that this deficiency of secure attachment is the primary and most devastating deprivation experienced by children in institutions. Maternal deprivation and attachment disorders are alarmingly prevalent within residential settings, and may contribute to dependency, non-compliance, lack of agency and generally undermined social competence (Griffiths, 2003:7).

In fairness, it is to be noted that transitory employment, unsystematic care-taking and lack of integrated units of care may, in part, be related to a highly stressful working environment in which attachment and involvement may prove to be demanding and painful (Canham, 1998:68-69; Lyth, 1995:203, 205). Such a relationship also places care-givers in a position of enormous responsibility and vulnerability as they attempt to meet the child's emotional needs (Bradley, 1995:214). In order for staff to abandon superficial ways of relating to the children, they would need to operate in stable conditions with sufficient support from both inside and outside the institution (Lyth, 1995:204). A cohesive, supportive work milieu would be beneficial for both children and staff but exceedingly difficult to achieve

considering the lack of permanence among workers (Lyth, 1995:200), as well as the typical financial constraints. Bradley (1995:209) emphasises the common shortage of resources to help support, supervise and sufficiently train care-takers. Care-takers may become confused, overwhelmed and unable to understand or meet the children's needs (Bradley, 1995:215).

2.2   The effects of placement and relocation

Children commonly experience painful and conflicting emotions in response to removal from the home. Where there has been some form of abuse, resulting in extreme fear and anxiety, the child may feel relieved by the removal, while at the same time experience guilt toward this reaction, intense longing for the absent, abusive parent and family (Pagelow, 1984:85) and anger toward those responsible for the placement (Bradley, 1995:210-211). Children usually find such affective polarities confusing and distressing, and they need help to reconcile and integrate their experiences before estrangement of certain parts of the self (and thus fragmentation) occurs (Blom, 2006:39-42).

The child's uncertainty is compounded by the extreme instability that exists in most residential places of care. Ward (2009:1113) confirms that this problem is overwhelmingly prevalent within children's institutions and identifies it as a key predictor of poor welfare outcomes. He identifies it as particularly related to the poor adult outcomes of many children raised within the care system: lower education, greater unemployment and increased contact with the criminal and justice system. Ward continues by explaining that "Constant change can have a major impact not only on children and young people's patterns of attachment and emotional wellbeing and their sense of self-esteem and identity but also on their access to education and health care" (2009:1113, 1117). Concurring, Howing, Wodarski, Kurtz and Gaudin (referring specifically to the related issue of foster care) state that while alternative care is often necessary and is not in itself harmful, multiple placements have been linked to emotional and social difficulties (1993:93-94). These authors confirm that frequent placements were associated with severe aggression, poor ability to adapt to the home environment and poor emotional adaptation (Howing et al, 1993:93-94).

Unfortunately, the care system is characterised by a great deal of placement instability. For example, in an extensive three-and-a-half year study conducted by Ward (2009:1115), it was found that out of the 242 children involved, 41 percent were placed once or twice. About 22 percent underwent more than five placements each, and a significant number of children (just under 5 percent) experienced over ten

placements. There were a total of 965 placements over the course of the study. The duration of all placements had a median of 126 days. More specifically, 17 percent of placements fell short of three months, 57 percent were less than six months and a mere 29 percent were maintained for over one year (Ward, 2009:1115).

Perhaps most alarming is the fact that 85 percent of these placements were within the care system itself, and that the majority of these internal relocations were considered to be "planned transitions," - "part of the case management process" (Ward, 2009:1115). These transitions far outnumbered those resulting from children absconding or from carers or children requiring termination of a placement. While the breakdown of a placement may be more distressing for all involved, such designed relocations do take a high toll on the child. Ward reports that the majority of planned transitions were "*resource or practice-led*, occasioned by a shortage of suitable placements, a lack of choice or inappropriate planning" (2009:1115) as well as a "shortage of specialist placements" (italics in original text) (2009:1117). In addition to the occurrence of mismanagement, there were, of course, those disruptions brought about by the children's absconding, emotional and behavioural difficulties and criminal offences. Children presenting such problems were significantly more likely to experience precipitate disruptions initiated by themselves or their carers (evidenced by 17 percent of children in this category). However, such terminations seemed to occur despite the absence of such additional difficulties. Of children 0-9 years, 55 percent who were placed over five times during the study evidenced no such disturbance. Plainly, no children are immune to the disruptive instability that is seemingly inherent within the care system.

Children in the care system are subjected to instability both between placements, as described above, and within placements (such as perpetual changes within the home as residents enter and leave and as staff groups change) (Ward, 2009:1116; Canham, 1998:65-66, 73). Ward describes the frequent change of social workers as "built into the system" (2009:1116), a function of the care-management process. He points out excessively high staff turnover rates, as well as the constant flow of short-term workers (Ward, 2009:1116; see also Canham, 1998:66). Canham (1998:72) adds yet another source of uncertainty for the child residents, stating that she has "…seldom come across a children's home which felt it was not at risk of closure".

It seems a sad irony that the care system, created to protect and nurture traumatised youngsters, emulates the pattern of instability, loss and separation so characteristic of their former lives with their

families of origin (Ward, 2009:1117; Canham, 1998:65, 71-72). Their perception of a transient and unpredictable world is repeatedly reinforced. The majority of children entering the care system do so with an already impaired self-concept and severe socio-emotional difficulties. Section 2.3.5 below (Macro-level factors: Structural violence and social instability) describes the uncertainty and chaos pervading the lives of so many youngsters, and outlines the devastating developmental consequences thereof. To have children relive such instability prevents healing and rehabilitation and aggravates the effects of a usually traumatic background (please see section 2.3 below). Such children are in desperate need of a secure and supportive environment which will facilitate reintegration of the self and promote emotional and social resilience. Bradley aptly describes the central role of the substitute care-taker/institution as follows: "Whatever is the context of their separation they [the children] bring with them their inner set of personal experiences and feelings which need to be listened to and accepted by those caring for them in the residential setting if there is to be any possibility of recovery from the original trauma" (1995:211).

2.3   The effects of prior trauma resulting in removal from the home

Children living within institutions have frequently been exposed to some form of trauma, such as abuse, neglect or chronic violence (Griffiths, 2003:4). De Young, Kenardy and Cobham (2011:232) state that trauma experienced during early childhood is especially likely to impact negatively upon development (current and future) and psychological functioning due to young children's rapid development across many areas of function, their limited coping skills and their almost complete reliance upon the primary care-giver for physical and psychological safety. This is highly comparable to the situation of children in middle childhood. Bradley (1995:210) indicates that, for the majority of children within institutions, their childhood and familial experiences have been such as have severely compromised healthy emotional and social development. This author contends (1995:211-212) that children frequently enter residential care with profound emotional disturbances requiring therapeutic intervention. Ward agrees, similarly reporting a high prevalence of emotional and behavioural disturbances upon entry to the care system, and adds that a disproportionate number of the youngsters had also been cautioned or convicted regarding a legal offence (2009:1114). Such reports of social, emotional and behavioural disturbances are in accordance with accounts from staff of the Epworth Children's Village.

2.3.1 Maltreatment

Bradley (1995:210) is of the opinion that children in institutions have frequently had experiences of physical, sexual or emotional abuse and/or neglect. She explains that such a child's "inner world" and developmental processes have often been disrupted at an early stage of life. Parents who have been unable to provide emotional containment, reliability and consistency lack the inner resources essential to their children's healthy development of the self (Bradley, 1995:210). Maltreatment represents one of the most damaging manifestations of childhood adversity. It takes various forms, including physical and sexual abuse and neglect, and the frequently more insidious emotional and psychological abuse (Dawes, 1994:177; Levett, 1994:240; Cattanach, 1993: 19-21; Howing et al, 1993:3). Many areas of a child's development are affected by abuse and neglect, including school performance, socio-emotional development, general adaptive functioning (Howing et al, 1993:4-8) and physical wellbeing (Kvalsvig & Connolly, 1994:92; Richter & Griesele, 1994:66). Maltreatment has been associated with hostility, dependence, emotional instability, aggression, withdrawal, feelings of guilt, distress, reduced self-esteem, interpersonal difficulties and/or self-destructive behaviour (Fortin & Chamberland, 1995:278-279). Gil concurs with the above and adds the related constructs of anxiety or fear, depression, psychosomatic complaints, psychopathology, antisocial behaviour and/or sexual problems (1991:7; see also 8-12).

2.3.1.1 A Systemic Overview

Maltreatment is a complex issue, and is almost always the result of many variables interacting at various social levels. Berk (2006:588) provides a social systems explanation for the occurrence of this unfortunate and pervasive phenomenon. This model may be highly applicable in the South African context, characterised as it is by widespread poverty, malnourishment, unemployment, homelessness, interpersonal violence, political violence and oppression (Jackson & Abosi, 2006:145-155, 228-232; Dawes & Donald, 1994:1-27). Berk (2006:588) contends that factors at the individual, family, community and cultural level may contribute to such incidents and the trends thereof. At the individual level, there may be parents who have psychological disturbances, histories of abuse as a child, beliefs in harsh punishment, involvement in alcohol or drugs, and/or who are young, inexperienced and immature. The child may have a difficult temperament, be sickly or mentally or physically disabled (Fortin & Chamberland, 1995:282; Browne, 1988:43). At the family level are factors such as low income, homelessness, marital instability, social isolation, domestic violence, frequent relocation, large families with closely spaced children, overcrowded living conditions, disorganised households and lack

of steady employment. The larger community may contribute with violence, social isolation and a lack of support structures such as public parks, clinics, child-care facilities, recreation centres and churches, while at the cultural level, one may find an acceptance of violence and physical force as a means of solving problems (Berk, 2006:588). This overview is very similar to the ecological conceptualisations described by Emery and Lumann-Billings (1998:126), Fortin and Chamberland (1995:280), Lesnik-Oberstein, Koers and Cohen (1995:36), Browne (1988:45), Polansky, Gaudin, Ammons and Davis (1985:265), Spearly and Lauderdale (1983:92) and Gelles and Strauss (1979:28).

2.3.1.2 The effects of maltreatment in middle childhood

Maltreatment in the middle childhood years is under-researched and under-documented. This is partly because, whereas adolescents with a history of maltreatment may engage in acting-out and/or delinquent behaviour, children in the middle years are less conspicuous and disruptive within society (Howing et al, 1993:6). Maltreated children in the middle years may go unnoticed for several critical years until they, too, usually with the onset of puberty, may become entangled with the juvenile justice system. Adolescent and adult antisocial behaviour correlates significantly with emotional and/or social maladjustment during middle childhood. It is therefore crucial that such problems be identified and intervention applied at this stage.

Maltreatment is strongly associated with two forms of socio-emotional deprivation during the early years: deficient containment and poor attachment. First, abused or neglected infants or children are deprived of a sensitive care-giver whose role it is to understand and contain their intolerable sensations and emotions (tragically, they have often been at the receiving end of others' disturbing emotional states) (Canham, 1998:66-67). They are simultaneously denied an effective model of containment with whom to identify, and are thus left with few internal resources to draw upon in the event of future difficult experiences (Canham, 1998:66-67).

Second is the issue of attachment. The importance of a child's secure attachment to a parent figure is discussed below in 2.3.4.2 Family stress and attachment formation. Children who are deprived of such a relationship can face serious and lasting socio-emotional difficulties; children who are victims of maltreatment frequently face severe forms of this kind of deprivation (Howing et al, 1993:5). As would be expected, emotional and social disturbances are common within this population. Howing et al make the statement that "Indeed, nearly every study of the social and emotional development of abused or neglected young children has found evidence of such difficulties, including withdrawal, aggression,

non-compliance, poor impulse-control, frustration, insensitivity to social situations, lack of empathy and poor peer relationships" (1993:5; see also Fortin & Chamberland, 1995:278-279). Howing et al continue by saying that, although very little research on attachment is devoted to middle childhood, such findings suggest that older children may experience similar difficulties. This notion is supported by the frequent correlation of adolescent antisocial behaviour and a background of maltreatment, with physical abuse representing the strongest association (Howing et al, 1993:6). The middle childhood years are critical in the development of self-concept, self-regulation and social competence. Considering the vital role that secure attachment plays in these areas of maturation, it becomes clear that inadequate parenting, and especially abuse and neglect, may prevent healthy adaptation in these areas.

Where there is insecure or insufficient attachment to a parent figure, one may expect to find an impaired self-concept (Griffiths, 2003:8). This is because the child has never had the warm, accepting relationship that is so essential for the development of a healthy sense of self. Furthermore, Cattanach (1993:17) argues that to be abused or neglected is to have one's rights ignored, and, in a sense, to become invisible (not to count or not to matter). Such a circumstance is detrimental to development of a healthy sense of self (Cattanach, 1993:17). An additional problem involves the importance of obtaining a sense of industry in the middle childhood stage. The repeated failure that many of these children experience in the scholastic sphere may drastically undermine their sense of competence and diminish any further aspirations. Moreover, middle childhood, representing a time of acute awareness of evaluation by others and an increased capacity for social comparison, may be a difficult period for those children deprived of opportunities to enhance their self-definitions. Their self-esteem may be severely impaired due to their experiences of abuse and/or rejection. As discussed in depth above, a poor sense of self may dramatically hinder a child's development of empathy, an important task in middle childhood, along with development of conscience and self-regulation. Poor emotional regulation may result in uncontrollable aggression and related conduct problems.

2.3.2 Domestic violence

Domestic violence and child maltreatment are issues related to family stress (see 2.3.4 Family stress below) (Fortin & Chamberland, 1995:281; Farrington, 1986: 131-132; Carroll, 1977:291). However, because of the severity of these particular outcomes, and because many stress-ridden families are not associated with violence or maltreatment, these phenomena are considered separately. Domestic

violence refers to violence and abuse occurring between family (or household) members and includes maltreatment perpetrated by a male against a female, a female against a male or between members of the same sex (Shipway, 2004:1). The violence may be physical, sexual, psychological, emotional or financial and may be continuous or intermittent in nature (Shipway, 2004:1-2). Family violence appears to be behaviour learned within the family context (Witt, 1987:294), a situation rendering swift, effective intervention enormously important. Pagelow stresses the diversity in the types of and reasons for the occurrence of domestic violence, as well as the dangers of generalising across individuals (1984:73). She does, nevertheless, suggest two underlying social dynamics of families at risk: power imbalances (1984:74-78, 84) and social isolation (1984:78-81). The abuse of power differentials, she stresses, is at the root of most forms of family violence, be it child abuse, woman battering, abuse of the elderly or sibling violence (Pagelow, 1984:75). She goes on to remark that it is frequently the privacy granted to the family setting that leads it to become an institution prone to violence (1984:78). Households with few ties to the community are especially at risk (Pagelow, 1984:79).

Emery and Lumann-Billings (1998:128-129) state that family violence may result in a diversity of negative outcomes for the victims, including physical injuries and psychological damage, such as depression, anxiety, aggression, acute stress disorder and posttraumatic stress disorder. Psychological disturbances may be immediate or delayed, and the effects may endure well into the individual's future and even across generations (Emery & Lumann-Billings, 1998:128-129). Pagelow maintains that "Victims of all types of family violence share a common experience of denigration of self that results in diminished self-esteem" (1984:81). This author also describes the feelings of shame and humiliation, self-blame and guilt, worthlessness and helplessness frequently experienced (Pagelow, 1984:84). Finally, victims of domestic violence commonly become captive within a form of psychological entrapment. Should they feel so trapped within their violent existence that they believe mitigation to be impossible, they then become increasingly powerless within their situation (Pagelow, 1984:85).

2.3.3 Poverty

Poverty, as such, does not represent a reason to remove a child from his or her home. It is, however, often associated with family stress and incidents of severe familial dysfunction. It is important to keep in mind that many families which experience poverty (whether moderate or extreme) are not disposed to violence, maltreatment or deliberate neglect. However, in a developing country such as South Africa

in which socio-economic injustice is rife, and where many children (institutionalised or not) live in poverty, a consideration of the effects of poverty is necessary.

Howing et al (1993:9, 88) report that considerable evidence suggests low SES adversely affects every facet of the school-age child. Nuru-Jeter et al (2010:59) concur, stating that children of a lower SES experience poorer mental and physical health and display impaired social and scholastic functioning in comparison to children of a higher SES. Factors such as low income, poor education and occupations of parents that represent a health or safety risk all have a profoundly negative effect on families and the achievement and adjustment of involved children (Howing et al, 1993:88). Nuru-Jeter et al (2010:61) state that the social stress experienced by low SES families may contribute significantly to the impairments evidenced by their children (please refer to section 2.3.4 Family stress, below). In agreement, Howing et al (1993:89) state that low SES families are frequently characterised by unemployment, parental depression, high levels of stress, poor social support, single parenthood and large family size. Howing et al (1993:88) suggest possible specific outcomes with regard to the children of such families: scholastic difficulties, including regular absenteeism, repetition of grades, disruptive behaviour and meagre educational ambitions and socio-emotional difficulties, including behavioural difficulties at home, delinquency, contact with the legal system, drug and alcohol abuse, aggression, low self-concept, depression, sleep and appetite disturbances and suicidal tendencies.

Spearly and Lauderdale (1983:93) provide a broader ecological perspective of poverty. An ecological perspective is one considering the mutual interaction of person and environment at the levels of the micro-system, meso-system, exo-system and macro-system of society (Zembar and Blume, 2009:22-23; Asp & Garbarino, 1988:169-170). Spearly and Lauderdale emphasise that impoverished communities, in which members are all struggling for their own survival, prevent the formation of informal systems capable of providing emotional and economic support and alleviating stress (1983:93; also Polansky et al, 1985:266). As can be seen from the discussion of family stress below, there is a clear overlap between the circumstances of poverty, domestic unrest and child maltreatment. However, Emry and Lumann-Billings (1988:126) emphasise that there is no simple, cause-and-effect relationship between poverty and abuse.

2.3.4 Family stress

While family stress, in and of itself, does not legitimise the placement of children into institutional care, it frequently contributes to the difficult living conditions associated with the serious forms of family dysfunction discussed above.

2.3.4.1 Stress and overall family dysfunction

Howing et al (1993:85) identify family stress as the factor most strongly and consistently related to maladjustment of the child, including poor scholastic achievement, disruptive behaviour, difficulty relating to family and peers and delinquency. They suggest that a child's achievement and adaptation may be hampered by authoritarian parenting styles, shortage of positive family interaction and stressful family circumstances (Howing et al, 1993:9). Pagani et al (2006:130) offer a strikingly similar profile of the family under stress. These authors associate family adversity with low levels of warmth and acceptance, insufficient support, chronic neglect, poor communication and inadequate problem solving among family members, and they emphasise the negative impact that these characteristics frequently have on children's emotional and social adaptation (Pagani et al, 2006:130-132; see also Fortin & Chamberland, 1995:281). They describe children from such families as suffering from impaired emotion processing and social cognitive capacities, from disruptions of regulatory systems involving stress responses and from unsafe health behaviours (Pagani et al, 2006:130; see also Creedon, 2011:34). Pagani et al, like Howing et al, stress the link between family dysfunction and behaviour problems, including aggression, depression, anxiety, suicidal tendencies and oppositional-defiant and conduct-disordered behaviours (Pagani et al, 2006:130).

Nuru-Jeter et al (2010:61-62) suggest that some of the adverse effects of low SES on child development (discussed above in 2.3.3 Poverty) are due, in part, to the associated family stress. Chronic stress, resulting in continuously heightened levels of the peptide cortisol, causes impaired functioning of the prefrontal cortex and related difficulties with executive cognitive functioning. Nuru-Jeter et al (2010:61) highlight the correlation between chronic social stress and children's deficiencies in memory, attention, language ability, general cognitive functioning and control of one's behaviour. The aggression and conflict frequently correlated with long-term family dysfunction may lead to impaired regulation and expression of emotions and inadequate social skills.

Parental depression is linked to hostile and punitive parenting styles, and is particularly associated with problematic behaviour in the family and classroom (Howing et al, 1993:87). Furthermore, Howing et al recognise stress as a common dynamic in the occurrence of both abuse and neglect (1993:85). In agreement, Justice and Calvert (1985:359) describe stress as a basic factor in child abuse. Family violence, as well as the intergenerational transmission thereof, has also been found to correlate with low family warmth and stressful domestic circumstances (Witt, 1987:294; Carrol, 1977:291; see also Gelles & Straus, 1979:36). Farrington (1986:140) is in agreement regarding the negative impact of stress, but cautions that there are several moderating factors such as economic status and cultural attitude toward the use of physical force. Family violence and child maltreatment, considered above in more detail, represent extreme outcomes of family adversity.

2.3.4.2 Family stress and attachment formation

The serious impact that family adversity may have upon the attachment styles of parents and their children cannot be disregarded. It is well established in the literature that warm, secure attachment with a parent figure is crucial to adaptive emotional and social development and a healthy sense of self (Howing et al, 1993:5). The absence or frequent disruptions of a secure attachment, consistently associated with familial stress, can result in profound and enduring socio-emotional difficulties (Howing et al, 1993:5). For example Berndt (1997:227) states that children lacking in secure attachment may, later in life, go on to experience anxiety, dependence upon others' love, guilt, depression, antisocial behaviour and enduring difficulties in forming meaningful relationships. An anxious-avoidant, anxious-resistant (or insecure-ambivalent) or disorganised-disoriented attachment style frequently sets the trend for a lifetime of intra- and interpersonal difficulties (Berndt, 1997:224, 227).

Berk proposes that a positive parent-child relationship is crucial to the child's development of self-regulatory capacities, including self-control (2006:480). She explains that such an attachment fosters the development of conscience and the internalisation of morals, and is thus an essential component of moral development. A reassuring, responsive and consistent parenting style is necessary for the child's development of empathy, in that it provides for the child's psychological needs as well as models such pro-social behaviour for the child to emulate (Howing et al, 1993:5). Furthermore, a warm, caring relationship is most conducive to the internalisation of norms and values (Berk, 2006:480). Secure attachment with a sensitive, accepting parent figure also plays a critical role in fostering healthy self-esteem (Berk, 2006:451; Howing et al, 1993:5). Finally, children who are securely attached are better

able to resist the negative impact of traumatic incidents (De Young et al, 2011:241). As mentioned above, many children entering institutions have experienced one or another form of trauma. If they are not securely attached (which, due to stressful family circumstances, many are not), they will lack the neurobiological, psychological and social resources to cope effectively with the traumatic experiences (De Young et al, 2011:241-242).

2.3.5 Macro-level factors: Structural violence and social instability

The physical and social environments in which South African children grow up are often precarious (Jackson & Abosi, 2006:154). As the dysfunctional family and the developing child do not exist or function in a vacuum, it is important to consider the broader socio-economic and political context. Macro-level factors interact with unfavourable community, family and individual characteristics with the result, all too often, being the harmful home environments which necessitate statutory intervention. Jackson and Abosi discuss the detrimental effects that instability may have on a child's development, and observe that it often "alters the physical, social-emotional and cognitive development of children in ways that are generally detrimental to their wellbeing" (2006:154). Pavlicevic (1994:4), in agreement, asserts that many South African children, under conditions of systematic repression and social deprivation ("…an extension of the political violence that existed during the years of apartheid"), live with a great deal of uncertainty and unpredictability. This, she contends, has "grave consequences for children's emotional development" and may result in what she calls "desolation within the self." Where there are frequent and unpredictable disruptions to a child's material and social world, there may be a greatly diminished sense of autonomy, personal agency and control, damaged sense of self, a lack of trust in the world around them and impaired self-esteem (Jackson & Abosi, 2006:155-156). Pavlicevic (1994:4) cites all of these outcomes, and adds a diminished ability to form lasting relationships and a sense of dehumanisation and emotional insensitivity.

Furthermore, Jackson and Abosi state that many youngsters experience an irretrievable loss of childhood when they are expected to perform roles (such as caring for and protecting younger siblings, or being a primary breadwinner and finding shelter, food and clothes) or are exposed to traumatic experiences (including incidents of violence, death or prostitution) which they are developmentally ill-equipped to deal with (2006:155-164). They are deprived of normative experiences such as play, schooling and positive peer interaction, and the loss of such opportunities is likely to have far-reaching negative consequences on future development (Jackson & Abosi, 2006:155). The latter is especially

apparent when one considers the phenomenon of child-headed households which are increasingly common in South Africa as young parents succumb to HIV/AIDS related illnesses. Mogotlane, Chauke, Van Rensburg, Human and Kganakga (2010:25) state that this type of family configuration serves to undermine family and community functioning, to hinder child-rearing and healthy child development and to prevent children from having their rights met (such as the right to schooling).

3.   Gestalt principles and concepts

The proposal that music, rhythm and in particular African drumming (with its strong awareness- and contact-promoting tendencies) can enhance children's emotional and social development is discussed in Chapter Three. This proposal is supported by Gestalt theory as it is applied within Gestalt play therapy. Prior to the discussion in Chapter Three, however, a cursory introduction to Gestalt theory is offered. The researcher views Gestalt principles and concepts as helpful in understanding child development and functioning. She believes that Gestalt theory is useful in the consideration of healthy development and adaptive functioning as well as undermined development and social and emotional dysfunction. The profound impact which a child's capacity for self-regulation, awareness and contact has upon developmental processes points to the value of Gestalt theory as a foundation for childhood intervention strategies aiming to enhance social and emotional well-being.

3.1   Gestalt theory[1]

The Gestalt approach is phenomenological (based on the individual's perceptions of reality) and existential (based on the assumption of continuous growth, development and change). Being an experiential approach to growth and change, it seeks to enhance the client's awareness, perception and experience of the present moment (Corey, 2005:192). The individual is appreciated as a holistic entity; the dynamic configuration of body, mind and emotions can be meaningfully understood only in terms of its ongoing interaction with its ever-changing environment (Blom, 2006:19). It is a process-orientated practice underpinned by humanist principles; authentic contact between the client and therapist (the I-thou relationship) is considered central to the therapeutic process (Corey, 2005:203).

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[1] For further reading on Gestalt theory one may refer to Yontef & Jacobs, 2000; Aronstam, 1990 and Clarkson, 1989.

3.2 Important principles of Gestalt theory

Following are brief explanations of several key concepts of Gestalt theory. Gestalt theory and Gestalt therapy are vast fields of research and practice and the following is only an attempt to delineate and clarify salient principles that are relevant to this particular study.

3.2.1 Organismic self-regulation

All children continually experience different needs (Blom, 2006:23-24; Oaklander, 2006:12). These needs must be met for optimal development to occur (Schoeman, 1996a:35). According to Gestalt theory, organismic self-regulation is the process whereby individuals attempt to have their needs satisfied (Blom, 2006:23; Schoeman, 1996a:35). Individuals try to maintain a state of homeostasis, or equilibrium, in an ever-changing environment (Schoeman, 1996a:35). Changes in the child's environment result in new needs that require fulfilment in order for a state of balance to be regained. Until gratification of such needs occurs, the child will experience feelings of discomfort (Blom, 2006:23). A child's physical, cognitive, spiritual, emotional and social requirements are all important to his or her healthy functioning as a gestalt, or unified entity (Blom, 2006:24; Schoeman, 1996a:35). Oaklander refers to this cycle – the emergence and fulfilment of needs, in order to clear the way for new needs to surface – as a critical process of life and growth (2006:13).

Through the process of organismic self-regulation, children constantly strive to have their needs met. With regard to emotional and social development, Oaklander points out that children have a fundamental need for warmth and acceptance (2006:12). Problems in these areas of development may occur when a child is unable, for some reason, to have these needs met (Oaklander, 2006:12). An important objective in Gestalt therapy (and Gestalt play therapy) is to assist children in their capacity to attain (from their internal and external environments) what they require for healthy growth (Blom, 2006:23; Schoeman, 1996a:35). This process usually involves fostering awareness and ownership of the child's sensory experiences, emotions, beliefs, needs and desires (Blom, 2006:23).

3.2.2 Holism

The concept of holism implies that individuals cannot be understood as separate from their environment (Blom, 2006:22). Neither can they be understood as merely the sum of their physical, psychological and spiritual aspects. Rather, people are viewed as holistic entities, functioning as the synergic outcome of all these components. While an individual's behaviour, language, thoughts and

emotions can be distinguished, they cannot be separated (Blom, 2006:22). In order to meaningfully understand the developing child, it is essential that all aspects of his or her being, and the interaction between them, be considered. As discussed directly below, integration of these components is essential for the child to function as a healthy, self-regulating entity (Blom, 2006:22-23).

3.2.3 Integration

According to the Gestalt therapy approach, social and emotional health is the result of personal integration (Blom, 2006:23, 51; Corey, 2005:199, 203; Schoeman, 1996b:56). This refers to integration of the senses, emotions, cognitions and behaviours, in order to conclude unfinished business and reconcile polarities (Blom, 2006:54). Integration can only occur when there is sufficient contact with both the external and internal environments (Blom, 2006:53-54, 91). Lack of contact with one's inner reality may result in a person disowning (and thus becoming alienated from) certain aspects of him- or herself (possibly resulting in fragmentation of the self) (Blom, 2006:92; Corey, 2005:198; Schoeman, 1996c:64). Deficient contact with the external environment may hinder an individual's ability to obtain (from significant others and physical surroundings) what he or she needs for healthy functioning (Schoeman, 1996b:55). Integration is what allows a child to function as an entity capable of self-regulation (Blom, 2006:54), a process dependent on effective contact with the personal and social environment (as discussed above).

3.2.4 Contact

Contact-making is a central component of Gestalt theory. Without it, self-regulation cannot occur. The child's making contact with the internal and external environment is foundational to his or her ability to have needs met and therefore to attain emotional and social well-being. Sometimes, a child may need assistance in developing contact before a satisfactory relationship with the therapist can be achieved. Blom (2006:90) speaks of the necessity of increasing a child's capacity for self-support, which is essential to effective contact and thus prerequisite for the expression of suppressed emotions. This author suggests three elements constituting self-support, namely, sensory and bodily contact-making and strengthening of the self. Blom (2006:90) reminds that contact skills that facilitate adaptive interaction include full use of the five senses of touch, sight, hearing, smell and taste. In addition, children must not only see but *look*, not only hear, but also *listen*. There is thus an emphasis on increased perception and awareness. Other important components of contact include body posture and movement, as well as language and talking (Blom, 2006:90). Oaklander (2006:22) describes contact as

"having the ability to be fully present in a particular situation with all of the aspects of the organism – senses, body, emotional expression, intellect – ready and available for use." It follows that inadequate contact is frequently the result of poor awareness (Blom, 2006:91; Oaklander, 2006:22-23).

3.2.5 Awareness

Oaklander refers to providing children with many experiences in order to "open the pathways to contact" (2006:22). By this, she is referring to the promotion of their skills for contact-making by expanding their awareness (Oaklander, 2006:22). This is particularly important with regard to a child who has suffered some form of trauma, abuse or neglect. Various kinds of traumatic or disruptive life experiences may serve to undermine a person's capacity for awareness (Blom, 2006:91; Oaklander, 2006:22). As Oaklander (2006:51) stresses, a child who has suffered some form of trauma may severely "…restrict her senses, inhibit the use of her body, block her emotions, close down her intellect". Sensory awareness is the basis of all other awareness, and is crucial to healthy development. Promotion of such awareness is in itself seen as therapeutic.

3.2.6 Structure of the personality

Perls (Blom, 2006:42), considered to be the founding father of Gestalt theory and therapy, proposed a five-layer structure of the personality. This conceptualisation is helpful in understanding the ways in which the functioning of an individual can become fragmented. It also provides a useful conceptualisation of how therapeutic intervention can facilitate an individual's reintegration. The first, or outermost, layer of the personality is referred to as the synthetic or false layer. In this layer, the child functions according to roles and expectations, and not according to the true self (Blom, 2006:42). Self-awareness and contact with one's own thoughts, feelings or needs is limited. The next layer is the phobic layer, in which the individual becomes aware of the fake, phony nature of the roles he or she is enacting (Blom, 2006:43). Anxiety is often associated with this layer of the personality, as the child becomes aware not only of the roles he or she is playing, but also of the fear that is compelling him or her to maintain those roles.

Next is the impasse layer, characterised by resistance and feelings of confusion and discomfort. In this layer, the child lacks inner resources and the capacity for self-support (Blom, 2006:44). The child will seek external support, but realises that only he or she is in the position to make the desired changes. This layer is marked by internal conflict, with the child desiring to make the necessary changes, but at

the same time seeking to avoid the pain associated with change and growth. The child typically feels "stuck," unable to move in either direction. The implosive layer follows, in which the child evidences good awareness of the self and of necessary changes, but lacks the energy to take responsibility for and to act on this insight, that is, to break out of the impasse (Blom, 2006:45). Fear of the unknown may add to the child's sense of immobility. Finally, in the explosive layer, children acquire the energy needed for them to express and act upon their thoughts and feelings and to make the necessary changes (Blom, 2006:45). The energy once used to maintain the synthetic or false layer is mobilised for the expression and fulfilment of the child's needs, and therefore, for effective self-regulation.

4.   Conclusion

Children in the middle years are in the process of gradual yet profound emotional and social development. Important progress occurs in the areas of empathy, emotional understanding, self-esteem, motivation and emotional self-regulation along with gains in social understanding, perspective-taking, reciprocal role-taking, application of moral reasoning and conceptualisation of friendship. These areas of development are intricately related to dramatic maturation of the self-concept, which becomes increasing abstract, integrated and socially-orientated. Socio-emotional trends established during this stage are often enduring and remain influential throughout adolescence and adulthood, rendering middle childhood a critical phase for effective intervention. Children in residential care may experience unique challenges concerning the above areas of development. Socio-emotional and self-concept development may be impaired on three accounts: unfavourable aspects of institutional life, the disruptive effects of placement and relocation and those initial factors resulting in removal from the home. Gestalt theory is particularly suited to understanding the development and self-regulation of children who have experienced some form of trauma, resulting in impaired emotional and social adaptation and self-concept. Important principles from this discipline were briefly discussed in the third section. Chapter Three discusses in greater detail the potential of African drumming to enhance children's emotional and social well-being.

Chapter Three

Promoting social and emotional well-being of children in the middle years utilising African drumming

1.   Music and children

Music is an integral part of childhood. Birkenshaw (1982:57) persuades that "Both music and singing are as natural as breathing for youngsters", and Campbell and Scott-Kassner (2006:8) concur, commenting that "Children quite naturally listen, sing, dance, play, and express themselves musically, with little or no previous training". Children are born with rhythm, regardless of their cultural origin (Skeef, 1999:333; Nichols & Honig, 1997:214; Ostwald, 1990:12). Their earliest vocalisations take the form of rhythmical and melodic cooing and babble (Isbell & Raines, 2003:143; Nichols & Honig, 1997:213), which develops into nursery rhymes and songs, all of which are essential for the development of speech and other forms of communication and hence socialisation (Birkenshaw, 1982:189).

Toddlers enthusiastically produce interesting sounds with different objects and apply their rapidly developing mobility to creatively moving with music (Isbell & Raines, 2003:145; see also Bunt, 1994:96-97). Hughes (1999:201) points out that by age three, children can recognise and begin to sing along to familiar tunes. This author goes on to discuss music as a natural part of children's behaviour, pointing out that by age three or four, children often sing spontaneously while involved with other play activities (Hughes, 1999:201). Isbell and Raines (2003:145) also describe children's spontaneous use of music while engaged in everyday activities, and discuss how the preschooler's increasing fine motor coordination and more proficient use of language enhance their musical endeavours. Throughout the kindergarten years (and the accompanying cognitive and physical development), children are able to learn more complex rhythms and begin exploration on melodic instruments, which during the primary school years may be supported by specialised training (Isbell & Raines, 2003:146-147; also refer to Wigram, Pedersen & Bonde, 2002:55-57, Ostwald, 1990:11-23 and Rogers, 1990:1-9 for more information on musical development during childhood.)

1.1 The importance of music in childhood

Music forms an essential part of children's play behaviour (Campbell & Scott-Kassner, 2006:21). The central role of play within children's lives was discussed in Chapter Two (3.2). Part of what makes music so integral within the childhood years is that children's play often includes a musical factor (Glover & Young, 1999:2; Tarnowski, 1999:27-28; Bunt, 1994:96; Birkenshaw, 1982:189, 57). For example, children love to sing songs, play singing games, invent their own music, play on real or improvised instruments and recite street chants, jump-rope and handclapping rhymes (Campbell & Scott-Kassner, 2006:21-22; Kalani, 2004:16; Isbell & Raines, 2003:154-156; Birkenshaw, 1982:57, 327). Furthermore, music frequently forms a vital accompaniment to children's non-music activities such as saying rhymes, playing games, skipping, jumping and playing hopscotch (Birkenshaw, 1982:9). Frequently, musical play occurs in groups, and music is widely accepted as an exceptionally effective socialising agent (Campbell & Scott-Kassner, 2006:21-22; Isbell & Raines, 2003:147; Hughes, 1999:202-203; Tarnowski, 1999:28).

Music, as a versatile ingredient of play or as a phenomenon in its own right, constitutes an important part of children's cognitive, physical, social and emotional development (Isbell & Raines, 2003:141). Nocker-Ribaupierre and Wolfl (2010:155-156, 159) explain that music activities, whether part of classroom learning or children's play, can enhance personality development, the individuation process (the formation of an integrated identity, separate to that of significant others), emotional capacity, intelligence, concentration, creativity, flexibility, endurance, self respect, self-esteem and self-image. Children utilise music as an integral part of their learning experience (Hirt-Mannheimer, 1995:38). There is evidence that the capacity to maintain a steady beat is related to reading ability, cognitive and physical organisation (Snyder, 1996:103). Rhymes and chants aid memorisation, singing games promote development of spatial awareness and clapping and other body percussion assists the conceptualisation of natural and abstract patterns (Skeef, 1999:333). Hirt-Mannheimer adds that music activities aid memorisation, listening skills, concentration, decision-making, patterning, organisation and language development, as well as self-esteem, awareness and expression (1995:39). Listening to and creating music, with or without lyrics, can nurture emotional intelligence by promoting self-awareness, self-management and empathy (Bahman & Maffini, 2008:70, 72). Movement, often closely related to music, represents another important dimension of the child's learning process (Hughes, 1999:203; Birkenshaw, 1982:xiv). Together, these experiences provide children with many opportunities for creative exploration and appropriate socialisation (Birkenshaw, 1982:9).

The importance of music in childhood socialisation is highlighted by Campbell and Scott-Kassner (2006:21) who recommend music as the ideal means of introducing youngsters into the society and culture in which they are immersed. Isbell and Raines (2003:147) recommend musical group work such as singing games and instrumental ensembles to promote social competence as it develops during the primary school years. Nocker-Ribaupierre & Wolfl (2010:156-157, 159) emphasise the capacity of music activities to promote cooperation, social competence, self-regulation, emotional regulation, self-awareness, group awareness, social reflection, social flexibility, awareness of mental and affective states, validation of individuals, tolerance, conflict resolution, community feelings and integration (including cultural integration) of all participants. Hughes (1999:202) refers to the belief of Hartley, Frank and Goldenson who state that the most significant social contribution of music concerns children who have been victims of social rejection or neglect. These authors value music-related activities for their capacity to help include such children (who are frequently either aggressive and disruptive or timid and anxious) into the peer group. This view is supported by Hirt-Mannheimer (1995:39) who also highlights that music participation is especially beneficial to special-needs learners and other children who experience difficulty interacting with others. She claims that music effectively provides such children with a bridge, a form of expression, breaking their isolation and connecting them with other children and important adults (Hirt-Mannheimer, 1995:39; see also Elefant, 2010:78). Nocker-Ribaupierre & Wolfl (2010:155-156) also emphasise the capacity of music to improve integration and reduce levels of social exclusion.

1.2   The benefits of general music education

Birkenshaw (1982:xiv) proposes that effective music programmes can enhance children's development in various areas (physical, cognitive, emotional and social) and describes the potential of music education to promote coordination, motor sensory skills, auditory perception and listening skills, fluency of speech, oral language, receptive language, inner rhythmic sureness, creativity and social skills. The same author (1982) recommends the use of movement activities (p.9), listening exercises (p.31), singing (p.55), the chanting of rhymes and poems (p.189) and the playing of instruments (p.327) to achieve these developmental objectives. This belief is echoed and supported by the more recent writing of Creedon (2011:34-35), who states that an effective music and arts programme can promote emotional well-being, learning aptitude (including reading), memory and recall, stress reduction and positive social interaction. This author holds that music and arts education can

effectively enhance self-esteem, creative thinking, problem solving and communication skills (Creedon, 2011:36; see also Bauerlein, 2010:42; Nocker-Ribaupierre & Wolfl, 2010:155).

Music has been linked to literary development (Isbell & Raines, 2003:147; Snyder, 1996:103); Biddle and Dolby (1996:1) are of the opinion that music is essential to a balanced education, as it promotes aesthetic awareness, active creativity, social participation, emotional development and integrated learning (see also Chong & Kim, 2010:190-191; Nocker-Ribaupierre & Wolfl, 2010:155; and Snyder, 1996:103-105). Furthermore, Biddle and Dolby believe that a music programme can enhance the general school curriculum by promoting the school ethos; instilling self-control, self-subordination and self-criticism; encouraging communication, teamwork, cooperation and emotional and imaginative involvement; providing students with a sense of responsibility and achievement; enhancing concentration, perseverance, coordination and memory; and enhancing the capacity for appropriate leisure activities (performance, participation and discrimination) (1996:4). Campbell and Scott-Kassner posit that music deserves a central place in the school curriculum, at least throughout the preschool and primary school phases (2006:7, 22). They refer to the work of the eminent Howard Gardner and state that music is foundational to the essential responsibility of educational institutions: to "inculcate desired moral and social behaviours, provide training in civility, and provide fundamental understanding as well as the capacity to reason, interpret, and transfer ideas and processes, thereby facilitating the independent acquisition of new knowledge" (2006:6).

Evidence of the benefits described above could be hoped for as a result of the drumming programme. As several of these benefits, e.g. enhanced literary or language development, were not measured as part of the study, it is not possible to know whether any of these additional advantages were realised.

1.3 The relationship between music education and therapy

It has been well established that general music education can significantly enhance various aspects of childhood development. In particular, music activities have been noted for their potential to foster the emotional and social development of children, promoting the acquisition of both self-regulatory and communicative skills (Campbell & Scott-Kassner, 2006:21; Kalani, 2005; Stone, 2005; Kalani, 2004; Isbell & Raines, 2003; Thorsen, 2002:18; Hughes, 1999:201; Skeef, 1999; Young & Glover, 1998; Clark, 1997; Biddle & Dolby, 1996; Kalandyk, 1996; Greig, 1994; Birkenshaw, 1982; Andress, 1980).

Following is a brief discussion regarding the therapeutic dimensions of music education as discerned by several researchers.

With regard to the potential therapeutic dimensions of education generally, Skeef (1999:335) believes that true education means attaining wholeness, and that wholeness requires healing. Speaking from the perspective of what he terms "African holism," Skeef describes his own experiences of the capacity of drumming to resolve conflict and prejudice and to restore a balanced, peaceful, self-confident, empowered, reconciliatory and fulfilled disposition in the individuals and groups involved (1999:336). Goll (1994:70) is in agreement and describes the close relationship and commonalities between the disciplines of music education and music therapy, both of which strive to promote integration and wholeness. In this same regard, Greig (1994:7) remarks that in both education and therapy, an inherent task is to improve self-concept, promote empowerment and enhance personal fulfilment. He describes components intrinsic to music activities that render the process conducive to therapeutic outcomes: the provision of a wide range of experiences, enhancing the opportunity for meaningful participation; the possibility for individuals to participate at their own level; the opportunity to experience success and competence; the affirmation and validation of individuality and uniqueness; and the opportunity for self-expression (Greig, 1994:13). He believes that such characteristics promote self-esteem, which, he asserts, is an element central both to the learning process and to emotional and social health (Greig, 1994:7).

Another aspect that may lend music education to psychologically beneficial ends may be a possible focus on process rather than product (Andress, 1980:vii), or at least a balance between activity and achievement (Biddle & Dolby, 1996:5). Biddle and Dolby (1996:5) emphasise the importance of "activity based lessons" which concentrate on what the child can do and which promote direct experience of working with music and sound rather than other, indirect forms of learning. Music activities such as African drumming have a here-and-now focus that emphasises that which is occurring in the present moment (Friedman, 2000:36).

Furthermore, music education fosters an experiential form of learning (Biddle & Dolby, 1996:5). This allows the child to engage in a process of exploration and self-discovery, fostering a sense of responsibility, choice and personal agency (Schoeman, 1996a:36; Schoeman, 1996e:171; Andress, 1980:vii). This in turn may help nurture a healthy self-concept (Oaklander, 2006:27-28; Schoeman, 1996e:171).

Lastly, music activities may possess many of the qualities of play. For example, they are often self-motivated, pleasurable, non-literal (i.e. imaginative and symbolic) and actively engaging for the sake of the enjoyment they provide (Isbell & Raines, 2003:73; Hughes, 1999:2-3). Some of the benefits of childhood play have been described in brief already. In relation to the previous point, Stone (1995:45) claims that "play provides the natural and experiential learning that supports the child's construction of his own knowledge of the world and his place in it. It significantly affects the development of the whole child". As will be discussed in greater detail later, play, being a medium through which children live so much of their lives, represents a highly effective way of engaging and relating to children.

1.4   Music as a medium for intervention with children

Having considered the importance of music in childhood, the benefits of general music education and the therapeutic dimensions of music education, it follows that music activities have the potential for strategic application as a form of intervention with children. Because music activities parallel a child's experience of play upon many levels, music activities represent a developmentally appropriate way of interacting with children. As such, the notion of music as intervention is supported by the principles and practices of Gestalt theory as applied to play therapy and Gestalt play therapy. A brief introduction to the fields of play therapy and Gestalt play therapy (in the light of the principles outlined at the end of Chapter Two) is provided before the psychological benefits of rhythm and drumming are discussed. First, however, a discussion regarding the appropriate length of a therapeutic intervention with children is in order. These considerations, along with pragmatic issues, informed the decision that the current study would consist of sixteen sessions presented over the course of four months.

1.4.1 The appropriate duration of therapy with children

There is little consensus regarding the ideal length of a therapeutic intervention. Various fields and approaches each have their own ideas about what is appropriate. In a managed health care system, the length of therapy may be determined more by funds available in a medical aid scheme than by the individual's needs. Child-centred therapists hold that the therapeutic process should focus on the child rather than the achievement of any particular outcome (Landreth, 2002:327). The number of sessions is determined by the pace and progress of the child. Axline (1989:119) rightly states that "Therapy cannot be hurried", and describes the gradual nature of change and growth. However, there is general agreement that it would not be responsible of the therapist to allow therapy to continue for an indefinite period of time (Geldard & Geldard, 2008:145). Geldard and Geldard (2008:145-146) comment that

they usually work with children for a period of two to three months on a weekly basis, although some clients will require significantly fewer sessions. Group work, as opposed to individual therapy, brings in other dimensions impacting on the duration of therapy. Oaklander (2006:182) believes that when working with a group, it takes about four to six weeks of weekly sessions for the members to feel comfortable with one another. This security and group cohesion facilitate other therapeutic processes. Geldard and Geldard (2008:95) contend that eight to ten weeks of weekly sessions represent the "minimum useful period for a group". Axline (1989:249-250) advises that a set number of sessions is determined at the outset, which can later be extended, if necessary. This allows for planning on the part of the therapist and parents or agencies, enhances attendance and makes it possible for the participants to be better prepared for eventual termination.

Previous research studies comparable to the current study were also used to determine the duration of the programme. The drum circle project conducted by Snow and D'Amico (2010), involving nine at-risk adolescents, extended over a period of twelve weeks and produced positive qualitative results. These authors (2012:16-17) describe positive, significant findings (both qualitative and quantitative) generated by other similar studies including that of Bittman, Dickson and Coddington (2009), whose project with inner-city adolescents lasted six weeks; Bernstein (1999), who conducted an eight-week long project with at-risk high school students; and Blackett and Payne (2005), whose programme with substance abusers extended over a period of seven weeks. Stone (2005) reports on the Whittier Drum Project, which was planned to last for an initial eight weeks, whereafter was the option for extension, should the group so wish. At the participants' request, the project was continued for a further three months, at which stage a lack of interest resulted in the gradual conclusion of the initiative. The study produced positive, qualitative results. Less successful was Winkleman's pilot programme at the Phoenix Shanti Group, a treatment facility for HIV positive, substance abuse sufferers. None of these individuals attended the drumming sessions, offered every weekend for more than a year (only "graduates" of the Phoenix programme attended).

Pavlicevic (1994) published significant qualitative results and original findings which had emerged from her three-month "pilot" music therapy programme with children living in the large Johannesburg Township, Alexandra. An education-oriented music therapy project extending over sixteen weeks with twice-weekly sessions was conducted by Chong and Kim (2010). It significantly improved areas of social skills and problem behaviour. Finally, a successful, purely educational programme focusing on West African drumming was presented by McCord (2004) over a period of eight weeks. In the light of

this information, it was decided that a period of four months would be sufficient for the purposes of the current project. As this project was conducted in partial fulfilment of a Doctoral degree, there were also time constraints and other practicalities limiting the study's duration.

1.4.2 Play therapy[2]

Play therapy is a form of psychotherapy designed to allow children to express themselves both verbally and non-verbally (Kool & Lawver, 2010:20; Blom, 2006:19). Play is an intrinsic part of every child's world, representing a crucial component of children's physical, cognitive, emotional and social development (Bergen & Fromberg, 2009:426; Isbell & Raines, 2003:72; Hughes, 1999:16-25, 170-211; Tarnowski, 1999:28). It is one of the foremost ways in which the many facets of a child's reality are explored and comprehended; through play, meaning is assigned to the people, events and objects that form part of a child's existence (Hugo in the Foreword of Schoeman & van der Merwe, 1996; Andress, 1980:3-4). Children make intensive use of all of their senses as they explore the physical and social world around them. They taste, see, smell, feel and hear their way toward greater understanding of their environment and meaning in their lives (Andress, 1980:3). In order to connect with children, it is vital that one understands this essential element of their existence. Play therapy is based on the principle that children can best be reached, and can best express themselves, through the medium of play, a natural and fundamental part of their lives (Blanco & Ray, 2011:235-236). Through various forms of play, including projective, expressive, imaginative, relaxation, dramatic and creative play, children are assumed to "play out" their troubles, expressing them in a symbolic manner (Kool & Lawver, 2010:20; Blom, 2006:19; Oaklander, 2006:29-30; Schoeman, 1996c:64-66; 68).

Van der Merwe maintains that communication with children, especially within a therapeutic relationship, differs from communication with adults (1996:19). This is particularly true of children who have experienced trauma. Hugo affirms that these children's existence is insecure and uncertain, and one needs to understand the world of a child in order to enter this disordered existence (Hugo in the Foreword of Schoeman & van der Merwe, 1996). Non-verbal expressions (gestures, movements, sound and play actions) become centrally important (van der Merwe, 1996:7). In the words of Blom: "By developing a therapeutic relationship and contact, and according to a specific process, children are

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[2] This cursory introduction mentions only the most essential and relevant principles of the play therapy field. For additional information on play therapy, one may refer, for example, to Axline (1989).

given the opportunity to confirm their sense of self verbally and non-verbally, to express their thoughts and to nurture themselves" (2006:20).

1.4.3 Gestalt play therapy[3]

Blom holds that many principles of Gestalt theory (as discussed in Chapter Two, section 3. Gestalt principles and concepts) are relevant to work with children and can be applied effectively to the play therapy approach (2006:17). Gestalt play therapy is a psychotherapeutic technique that integrates the principles of Gestalt theory within the practice of play therapy (Blom, 2006:19). Violet Oaklander is considered to be the founder of this field, the development of which was formally initiated by her seminal work *Windows to Our Children*, first published in 1988. In this book, she described her particular methods of applying Gestalt therapy principles to the use of media in play therapy. She would use various kinds of media (toys, clay, paint, sand trays, etc.) to stimulate the child's use of fantasy. Oaklander assumed that the child's process in fantasy and play was analogous to his or her process in life, and would thus view play actions as projective processes, and thus deal indirectly with repressed and problematic material. Central techniques (drawing heavily from Gestalt theory) included encouraging the child to engage in dialogue between two polarities (e.g. between two parts of a drawing or between the top dog and under dog); encouraging the child to own and take responsibility for his or her projections; paying careful attention to non-verbal aspects of a child's communication (body posture, facial expressions, vocal nuances, gestures, breathing, etc.) and assisting the child to address unfinished business that becomes apparent through the child's play (Geldard & Geldard, 2008:36).

2.   Benefits of drumming and rhythm: An overview

Rhythm has been identified as an innate, unifying element among children the world over (Skeef, 1999). In his article, "African drumming: A perfect tool for a more open and inclusive approach to intercultural education and development," Skeef (1999:332) discusses the potential of rhythm, and particularly African drumming, to empower the individual and enhance community. He describes the capacity of drumming workshops to promote positive interaction, reduce conflict and deconstruct

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[3] Gestalt play therapy represents a comprehensive approach to working with children, in terms of both its theoretical and practical components. For additional resources on Gestalt play therapy one may refer to Oaklander (2006); Blom (2006); Schoeman & van der Merwe (1996) and Oaklander (1988).

obstacles created through prejudice (Skeef, 1999: 336). This author holds that "the transformative and restorative powers of drumming are fast becoming a major subject of discussion in western medical and educational circles" (Skeef, 1999:334). Friedman (2000:3) is in agreement, stating that the hand drum is "…fast becoming an instrument used by people of every age for personal transformation, psychological and physiological healing, and creating community".

2.1   The innately restorative potential of rhythm and drumming

As mentioned previously, the primary component of the drumming experience involves rhythm. Berger (2002:112) explains that rhythm is a phenomenon inherent in all natural, cosmic and biological processes and describes the drum as the oldest instrument invented by humankind. Friedman (2000:23), too, speaks of rhythms which govern the universe and of rhythms that order human life: our heartbeat, our breath, our sleeping and our waking. Skeef concurs, stating that "Every living thing has its own rhythm, and everything is held together in a universal dance by some cosmic rhythm" (1999:332; see also Klower, 1997:3-4). Melody, harmony, form and especially rhythm have been programmed into the human being over millennia of evolution, and are now deeply embedded in both brain and biology (Berger, 2002:130; Hodges, 1996:29-61). It is partly for this reason that children are born with a natural capacity for rhythm (Skeef, 1999:332). They do not need to be taught how to be rhythmical; they exhibit a powerful, innate capacity to appreciate and respond to rhythmic stimuli (Upitis, 1985:9). This innate capacity for rhythm makes drumming an exceptionally accessible form of music-making and communication. In the words of Berger (2002:113), drumming is "…a social unifier, requiring no particular 'training' in order for it to be experienced and enjoyed in a group".

This capacity for rhythm is not only an innate but also a necessary part of human functioning. Evans (1986:249) describes the "rhythmic foundations of such already basic processes as attention, memory, language, skilled motor activity, interpersonal interaction, and aesthetic appreciation". He further explains that disruption of these natural capacities (a condition referred to as dysrhythmia) may result in disorders of learning and behaviour. Rhythmic synchronisation and order thus underlie healthy psychological functioning. Birkenshaw (1982:xiii-xiv, 9) is in agreement and holds that the acquisition of "inner rhythmic sureness" is among the most vital developments of a young child, necessary for all other learning, including reading and writing.

2.2   The psychological benefits of drumming

Gallagher (1998:31) refers to the wide application of drumming as means to enhance psychological well-being. She concludes that "In recent years, drumming and other group percussion activities have become a national phenomenon, with overworked professionals, angered adolescents, even Alzheimer's patients discovering the astonishing effects". She goes on to describe the success of drumming as a therapeutic medium with alcohol and drug addicts. Stevens and Burt (1997:175) concur, pointing out that "Drum circles are being used as a therapeutic approach across the mental health care continuum". They describe the successful application of drumming as therapy with the following clinical populations: adults and adolescents suffering from posttraumatic stress disorder; families with disabled children; patients with severe dementia, including Alzheimer's type; teenagers with behavioural and substance abuse disorders; and adolescent psychiatric patients with various diagnoses (1997:180-181). Stevens and Burt (1997:181) further describe the use of drumming within anger management and assertiveness training, as well as in health and wellness programmes. As a final example, Longhofer and Floersch describe the potential of African drumming in general, and Dagbama[4] music in particular, to complement psychiatric rehabilitation efforts (1993:3).

In their article "African Drumming and Psychiatric Rehabilitation" (1993), Longhofer and Floersch offer some insight into the therapeutic value of group drumming. They propose (1993:6) that there is an ideal fit between the outcomes of African drumming and the goals of psychiatric rehabilitation as specified by the International Association of Psychological Rehabilitation, namely, that "an effective social/recreational program offers group experiences that are designed to enhance individuals' skills and to foster a sense of community and healthy participation in normalising adult activities". These authors (1993:3) believe that participation in African drumming has the potential to result in feelings of accomplishment, a sense of group identity as well as concerts and performances. These outcomes translate into the psychiatric rehabilitation goals of improved sense of competency, strengthened social support and improved vocational opportunities or meaningful contributions to society (1993:3). Snow and D'Amico, whose work with at-risk children integrates an educational and therapeutic approach, offer another perspective on the therapeutic value of drumming (2010:13-14). They state that the drum circle is an ideal context for experiential learning with at-risk children who are alienated from the school system. It is the view of these authors that the drum circle can facilitate challenge without

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[4] Dagbama music is traditional music of the Dagbama people, who live in the northern region of Ghana, West Africa. Usually played on a double-headed tension drum, this polyrhythmic music emulates aspects of the Dagbama tonal language (Longhofer & Floersch, 1993:4).

frustration and can enhance initiative, responsibility, integrity, dignity, competence, feelings of success and reflection about the learning experience (Snow & D'Amico, 2010:13-14). Such experiential learning promotes improved emotional and psychological functioning as well as more adaptive social and academic behaviour.

Stevens and Burt (1997:175), adding to the above, offer a comprehensive explanation regarding the psychological benefits of group drumming and ascertain that the drum circle possesses several inherently therapeutic elements. First, they emphasise the accessible nature of drumming, which renders the activity inclusive of most people and ensures the experience of success (1997:177). Second, they highlight the aesthetic elements of drumming, which fulfil a basic desire of humans to create and experience beauty (1997:177). Third, drumming can facilitate emotional expression and affective modulation. Feelings relegated to the subconscious find direct expression through this non-verbal medium (1997:178). As a fourth reason, they highlight the physical nature of drumming, which requires psychomotor coordination and thus facilitates the engagement and cooperation of body and mind (1997:178). Stevens and Burt continue and state that drumming, by virtue of its powerful sound and connection to primal archetypes, produces a sense of power (the fifth reason) (1997:179). The sixth reason is related to the third, and states that drumming facilitates communication (Stevens & Burt, 1997:180). "Listening, imitation, and validation are among the many communication skills practiced in the drum circle. Being listened to is highly therapeutic, and when people acquire drums, they can make themselves heard" (Stevens & Burt, 1997:180). The seventh reason refers to the metasocial nature of drumming (Stevens & Burt, 1997:180). Normal social interaction is transcended by the sense of community that is created by a group of people united by a common rhythm. As a final reason, Stevens and Burt note (1997:180) that drumming is a cognitive process, encouraging perception, selective and focused attention, and long and short-term memory.

3. The potential contribution of drumming to enhance the emotional and social well-being of children

The previous section (section 2. Benefits of drumming and rhythm: An overview) presented an overview of the potential benefits of rhythm and drumming in general. The following paragraphs address, more specifically, various psychological benefits with regard to children's emotional and

social well-being. These benefits and the processes underlying them are discussed in the light of principles from Gestalt play therapy.

3.1   Drumming to enhance communication and social skills

Wigram et al (2002:169) reiterate that when two or more individuals engage in musically expressive behaviour, they are communicating and effectively "talking"; they are establishing contact, a process fundamental to all other development. These authors (2002:173) refer to a model of developing contact through musical activities that was originally formulated by Anne Steen-Moller in 1996. Steen-Moller proposed five levels of contact that develop more-or-less sequentially through musical participation. The first level pertains to the absence of noticeable awareness of the other. Here, the goal is to provide an atmosphere of warmth and safety and thereby encourage the child's awareness of the outside environment and others in it (Wigram et al, 2002:173). At the second level, this awareness has been established and enhanced through the use of music and sound. There is, however, very limited awareness of the self, and the goal becomes to enhance consciousness of the individual's musical expressions (Wigram et al, 2002:173). This sets the stage for the third level, wherein the child realises the potential use of musical sounds to influence his or her environment and begins to take the initiative in evoking such reactions. The goal, at this point, is to further encourage the child's active participation and sense of control, while at the same time promoting his or her awareness of the communicative value of what is happening (Wigram et al, 2002:174).

At the fourth level of contact, the child has a clear sense of the (musical and non-musical) interaction that is taking place, which has effectively evolved into the form of a dialogue. The goal here is to further foster the child's awareness of the reciprocal communicative potential of such interaction, and to empower him or her to take the initiative in authentic self-expression (Wigram et al, 2002:174). At the fifth and final stage in this model, awareness of the self, the environment and of interactions between the two has been established. Objectives at this stage include nurturing the sense of autonomy and agency that has developed, as well as "further develop[ing] communicative skills such as sensitivity, flexibility, creativity, listening and responding to what you hear etc." (Wigram et al, 2002:174-175).

Rhythm and drumming facilitate direct, non-verbal connection and communication (Friedman, 2000:21). The drum offers an extensive range of tonal qualities, making it an exceptionally effective

mode of personal expression (Friedman, 2000:20). An array of musical characteristics such as tempo, dynamics, pitch, tone colour, articulation and form are all at the child's disposal, providing him or her with a rich palette for musical and self-expression (Friedman, 2000:22). Skeef (1999:334) describes music as "the ideal communicating force" and Friedman (2000:29) describes the drum as "the ultimate non-verbal communication tool". The latter author reflects that drumming provides a simple yet profound experience of social contact and expression, free from the limitations imposed by verbal communication (Friedman, 2000:29, 30).

Group drumming represents a safe and supportive environment for children to develop emotional and social competencies. It provides them with the opportunity to create unique sounds, which, while reflecting aspects of themselves, will also influence and be influenced by the sounds created by the entire group. A child thus experiences his or her connectedness to, and uniqueness and personal agency within, the rest of the group. A drumming circle has the potential to facilitate many social processes such as following, leading, imitating, taking turns, sharing and other forms of reciprocal interaction and intersubjectivity (Wigram et al, 2002:171, 184-186).

Kalani (2005:5) observed that group drumming activities can enhance social skills such as listening, supporting, sharing and problem solving. He also found that it encourages children to appreciate diversity, promote meaningful social experiences and reduce levels of stress. When drumming in a group, one learns to listen while playing and to hear one's individual part as well as the whole (Friedman, 2000:29). Stone (2005:78) writes that as children drum together, they need to listen to each other and work out how their rhythm fits with that of the group. They engage in complex non-verbal communication and learn to "tune into" others, matching their peers in rhythm, dynamics and tempo (Stone, 2005:78). This author goes on to describe how each child has "the experience of being listened to by others, of having their drumming, their voice, count" (2005:78).

As mentioned in Chapter Two, a child's ability to make contact is considered to be fundamental to his or her psychological well-being. A child's inability to make and sustain good contact, whether it be with peers, authorities or even books, can contribute to many forms of affective, behavioural and learning disorders (Blom, 2006:91). (Please refer to section 3.2 below for a more detailed discussion of contact). African drumming is discussed above in terms of it being a form of non-verbal communication. Non-verbal communication is essential to work and communication with children, and is thus a vital aspect of play therapy (Van der Merwe, 1996:7). Play therapy as an intervention is

different from other forms of psychotherapy in that it allows the child to express feelings, communicate thoughts and ideas and narrate events and occurrences, all without the use of words (Blom, 2006:19). Blom (2006:44-45) proposes that music and rhythm are underestimated with regard to their communicative capacity, and that they can assist the child to express or convey that which he or she is attempting to put into words.

As stated by Oaklander (2006:22), "Finding creative, non-threatening ways to reach the child is the task of the therapist." Drumming represents an ideal context for such egalitarian, empathic, accepting and authentic interaction and may provide the child therapist, social worker or other health-care professional with such an opportunity. Oaklander (2006:21) even uses the concept of rhythm as a metaphor for the contact process, that is, for the joining of the therapist's process with the child's process. With regard to the formation of the I-Thou relationship, so central to the Gestalt therapeutic relationship, she asserts the following: "I will accept her [the child client's] rhythm and, in fact, attempt to join her in that rhythm; I will be present and contactful. In this way our relationship flourishes" (Oaklander, 2006:21). She also states (2006:220) that "The very nature of this music experience meets the requirements for an authentic I-thou relationship…"

3.2   Drumming to enhance awareness and contact with the self

Part of what makes drumming so supportive of personal expression and interpersonal communication is its ability to place individuals in touch with themselves. Winkelman (2003:650) hypothesises that drumming helps produce a sense of connectedness to the self by promoting personal reintegration. Mark Seaman, founder of the organisation Earth Rhythms, believes that "drumming produces a sense of connectedness and community, integrating mind, body and spirit" (cited by Winkelman, 2003:648). Ed Mikenas of the Lunchburg Day Program also speaks of the ability of drumming to connect an individual with his or her "natural self". He suggests that the African drumming circle provides a positive and structured learning experience that helps participants to establish contact with themselves as well as with the collective consciousness (in Winkelman, 2003:648). Clinical music therapist Barry Bernstein is in agreement and believes that drumming is the healthiest, most accessible and most effective way for humans to connect with themselves (Skeef, 1999:335).

Fundamentally, adaptive contact with others is not possible without adequate contact with the self (Corey, 2005:197). Furthermore, adequate contact with the self cannot occur without sufficient

awareness, which is a person's ability to recognise and accept aspects of his or her inner and outer world as they occur in the here-and-now (Corey, 2005:195-196). The drum has a remarkable capacity to enhance this sense of awareness. Friedman (2000:36) describes drumming as an activity which can bring a person directly into the present moment. In his words, "Hitting the drum is an absolute definitive action … The drum places an individual in the present and sacred moment. In this way, the drum is very grounding". This contact in the present is facilitated, most basically, by promoting a child's capacity for sensory awareness and perception (Blom, 2006:96); drumming, with its strong sensory components, is able to accomplish this.

Oaklander (2006:221) recommends encouraging the child's awareness of the body and sensory processes involved in the music experience. This increased self-awareness helps bring the child into the here-and-now and places him or her in contact with his or her own external and internal experiences (see also Blom, 2006:52, 91). The music experience provides a form of multi-sensory stimulation, allowing the child to gain greater access to and integration of his or her sensory perceptions (see Blom, 2006:116). African drumming, in particular, emphasises the importance of a vital connection with the self, with the community and with the entire cosmos. This is accomplished through the holistic promotion of physical, sensory, emotional, psychological and spiritual awareness. As individuals become more open to their sensory experience, they are taking an important first step to awareness of the self and, in turn, contact with others (Blom, 2006:90-92; Corey, 2005:197). This process is effectively facilitated by the experience of African drumming, with its strong visual, aural and tactile aspects.

Gestalt theory places inadequate awareness and the resulting lack of contact at the root of most emotional and social disturbance (Corey, 2005:197). Resistance to awareness (and contact) is an individual's defence against a vital experience of the here-and-now and of repressed emotions and cognitions (Oaklander, 2006:23-24; Corey, 2005:207). Considered to be a primary mechanism in problem maintenance, resistance serves to undermine awareness and frequently results in what is known as a contact boundary disturbance. Blom (2006:29) insists that in order for children to be able to increase their capacity for healthy contact-making, and thus engage in effective self-regulation, they need to develop awareness and mastery of their sensory, bodily, emotional and intellectual capacities (which, in turn, foster contact and the ability to express thoughts, ideas and needs). It is possible to deduce that drumming could significantly increase capacity for sensory awareness while at the same

time reducing resistance to such awareness. Indeed, this is made clear by Schoeman's (1996d:95) statement that "Music can also be helpful in going beyond certain defense mechanisms in a fusion of mental and physical awareness".

The notion that African drumming can promote awareness and enhance children's contact functions is further supported by Wigram et al. They (2002:170) refer to the exceptional potential of music to enhance all forms of bodily and sensory awareness. Schoeman comments (1996a:44) that "Music offers the child the opportunity to come into contact with his own body, particularly with the muscles in his body. He learns to release emotions in healthy ways that are more beneficial than internalising those feelings". In agreement, Oaklander (2006:25) considers that "every emotion has a body connection". Blom (2006:92) adds: "If children shut themselves off sensorily in respect of one or more senses, they will find it difficult to come into contact with their repressed emotions". Furthermore, Blom emphasises the importance of auditory stimuli. "Sound … can be regarded as psychological experiences created in the brain, in response to stimulation … Children who suppress their sense of hearing deprive themselves of intense sensory observation and emotional contact-making" (2006:92). Schoeman (1996a:44) concurs and explains that "a child who does not have contact with sound will have difficulty in making contact with connected feelings. Feelings and sound are often interrelated". In agreement, Wigram et al (2002:177) refer to the potential of music to "develop the child's understanding and contact with their emotions and feelings". Drumming as a music activity may help to increase sensory perception and foster awareness, and thus improve contact with the self and enhance personal expression with others.

3.3   Drumming to strengthen sense of self

A child needs a healthy sense of self in order to own and express repressed and painful emotions (Oaklander, 2006:27, 50). A strong sense of self also allows the child to engage in self-supportive behaviour and in the formation of adequate contact with the social (as well as the internal) environment. It is essential to healthy development (Blom, 2006:103-104). Strengthening the self is a process that goes hand in hand with promoting awareness and contact. Due to developmental constraints, children are vulnerable to harmful introjects[5] and to feelings of guilt and shame with regard to traumatic events in their lives (Oaklander, 2006:50; Gil, 1991:6, 20-21). They are therefore prone to

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[5] Introjects are messages from the environment which children, in their natural egocentricity, tend to internalise indiscriminately, regardless of opposing evidence.

compromised self-esteem and fragmentation of the self. Gestalt theory posits that acceptance and integration of all parts of the self are essential to psychological health. A robust sense of self and reintegration of alienated aspects of the personality are fundamental to subsequent healing (Oaklander, 2006:50-51). However, instead of using all of the senses and intellectual faculties in an integrated fashion to explore and make sense of the world around them, children who have experienced trauma tend to inhibit these modalities (Oaklander, 2006:51). While this may serve as a protective mechanism against the traumatic experiences, it becomes maladaptive and prevents further growth and normal development. Thus, the already impaired sense of self of the traumatised child is further hampered unless appropriate intervention strengthens the sense of self, opening up possibilities for awareness and reintegration.

Because children require a certain amount of self-support before they can take possession of, yet alone express, difficult emotions, strengthening the self is frequently an initial aim of therapeutic work. It is the researcher's contention that sessions of African drumming have the potential to enhance children's sense of self in several ways. Oaklander (2006:27) and Blom (2006:106-107) propose that a child's sense of self can be strengthened in the following ways (in addition to the sensory and bodily experiences described above as enhancing awareness): "defining the self, making choices, experiencing mastery, owning projections, the setting of boundaries and limits, having the ability to be playful and use the imagination, experiencing some power and control and contacting one's own aggressive energy". Drumming, as practised in this study, aptly facilitated these kinds of experiences and thus provided an avenue for the bolstering of each participant's sense of self. The following paragraphs are based partly on an outline provided by Oaklander (2006:27-45) and attempt to delineate ways in which these processes were facilitated within the drumming workshop.

3.3.1 Defining the self

Oaklander (2006:27-28) contends that in order to strengthen the child's sense of self, it is necessary to help him or her to know and define that self. The notion that music can contribute to this endeavour is succinctly expressed by Nichols and Honig: "Young children can learn about their own feelings and moods through listening to music, by singing songs, and by expressively moving to music…. Children learn about themselves and their world as they construct and create musical sounds and shapes" (1997:213-214). These authors describe how rhythmic elements of music can facilitate sensory and body awareness and how harmonies can lend a greater sensitivity to and understanding of their own

and others' moods and feelings (1997:214). They further emphasise the potential of music and songs to promote appreciation of diversity (Nichols & Honig, 1997:215). Music can introduce both the languages and stories of their native and other cultures through the singing of folksongs and the experiencing of different sounds, rhythms, harmonies, instrumentation and styles of music.

Oaklander (2006:27-28) recommends music activities as one way in which children can make "self statements" that serve to enhance their personal identities. Each time a statement about the self is articulated (whether musically or verbally), the child increases in self-support (Oaklander, 2006:222). Oaklander regards the music experience (and its dynamic reflection of the child's process) as able to increase the child's capacity for self-support by enabling him or her to engage in kinesthetic expression (2006:222). Furthermore, Ruud (1998:31) hypothesises that by being actively involved in music, we are "performing our sense of ourselves, our identities" and metaphorically defining who we are. Music may effectively encode and convey different facets of the self (Ruud, 1998:37), and such musical self-statements may be remarkably expressive. Taking the matter further, Ruud (1998:45) describes how musical experiences may add an existential dimension to one's identity by facilitating new awareness of undiscovered aspects of the self. An individual may "experience new meaning being added to her identity" which thus "becomes rooted in transpersonal space" (Ruud, 1998:46). Finally, Oaklander reminds us that whatever form a child's self-statements take, it is above all the respect for and acceptance of his or her expressions that are vital to empowerment of the child (Oaklander, 2006:28).

3.3.2 Making choices

Oaklander (2006:28, 59) recommends providing a child with many opportunities to make decisions as an important way to build a sense of self. Wigram et al (2002:172) point out that music activities offer the participant many opportunities for creativity and choice-making. In agreement, Glover and Young (1999:13) point out that "From the youngest age, teachers can expect and encourage children to work in music in ways which are inventive, imaginative, innovative and responsive. They can foster children's ability to generate their own purposes and ideas and to become tenacious and increasingly skillful in following these through the stages of experimentation, development and realisation in a communicable form". Although these ideas originate from the field of music education, they do lend insight into the fact that children of all ages are capable of highly creative and imaginative decision-making. These authors go on to stress the importance of respecting the endeavours of children and thus building their confidence in their own creative capabilities. Furthermore, Glover and Young suggest

that these aspects of children's music-making are especially important during the middle years. They believe that the years from 9 to 11 are critical in children's developing understanding of themselves as creative agents, and in their increasing awareness of their decision-making as influential upon the artistic outcome (Glover & Young, 1999:13).

3.3.3 Experiencing mastery

Oaklander (2006:28-29) emphasises that a child cannot achieve a satisfactory sense of self without having had adequate experiences of mastery. This is an especially important consideration during the middle childhood stage of development, when, according to Erickson's theory (discussed in section 1.1.2.1 of the previous chapter), the experience of industry, mastery and competence (versus lack of industry and feelings of failure and inferiority) are central to a child's healthy development (Zembar & Blume, 2009:230; Berk, 2006:18; Huston & Ripke, 2006a:8). Many of the important mastery experiences during childhood occur through play (Oaklander, 2006:29). There may be detrimental effects upon the development of children who have experienced disruptive, abusive lives, as they frequently forgo many opportunities for normal childhood play, exploration and discovery (Oaklander, 2006:28-29, 57). Oaklander (2006:29) describes how expressive, creative activities may facilitate a child's feeling of mastery, not by assuring some external reward, but because of the child's own feelings of accomplishment. Once again, respect and appreciation for the child's creativity is of utmost importance.

Group drumming may effectively encourage children's sense of mastery. This may, in part, be because of children's intrinsic motivation to engage in musical activities. It may also be due to the accessible nature of drumming as a form of creating music. Stevens and Burt (1997:177) explain that because basic drumming technique is simple, most people can play immediately. Furthermore, due to natural laws of entrainment, it is also easy to play along with the rhythms produced by the group (at least according to the same tempo and pulse) (Stevens & Burt, 1997:177). The result is an almost guaranteed experience of success. Ruud (1998:41) mentions that musical involvement can result in increased recognition and appreciation by others. This is especially significant in the developmental context of middle childhood, where children depend heavily on feedback from others (especially their peers) regarding their overall functioning and performance. It was described in the previous chapter (section 1.3.2 Social competency and peer interaction) how children between the ages of 6 and 12 years are exceptionally aware of peer evaluation and experience a great need for acceptance from the peer group

(Zembar & Blume, 2009:340-366; Huston & Ripke, 2006a:11, 2006b:413; Hartup, 1984:240; Markus and Nurius, 1984:149). Positive experiences of success, praise and acknowledgement are likely to enhance self-esteem and empower the individual to continue in a cycle of high self-worth and efficacy (Ruud, 1998:41).

3.3.4 Owning projections

Oaklander (2006:29-30, 63) considers a child's expressive behaviour to be reflecting, metaphorically, aspects of his or her own life and process. This is congruent with the music therapy concept of "dynamic forms," musical expressions that represent the texture, colour, intensity, mode, etc. of an individual's non-musical experience (Pavlicevic, 1994:5). This parallel is clearly explicated by Wigram et al (2002:39) who state that "Music can be a direct expression of a client's emotions, or a musical representation – symbolic or metaphorical – of spiritual or complicated psychological states and conditions, or the musical expressions can be an analogy to the client's being-in-the-world" (see also Wigram et al, 2002:171). Pavlicevic contends that, in a music group, a child's musical and non-musical behaviours are "received as being an expression of who and how the child is in the world" (1994:5). A child's expressive behaviours, seen thus as projections, can be validated and can serve to confirm the child's uniqueness and significance. Such a non-judgmental, respectful acceptance of the whole child assists in the child's acceptance of him- or herself and thus promotes integration.

A child is said to own his or her projection if he or she is able to recognise and reflect on the personal significance of something which, initially, was only metaphorically expressed through the projective technique (Oaklander, 2006:63). If the child's musical expression is a projection of his or her process and state of being, then owning that projection would involve the child consciously making the link between his or her expressive act and the corresponding internal state. By taking responsibility for the content of projections and making relevant self-statements, the child gains in self-awareness, self-support and sense of self (Oaklander, 2006:63).

Whereas Oaklander (2006:37), in her model of Gestalt play therapy, does encourage a child to own his or her projections, where possible and/or appropriate, this is not to say that the absence of such verbal reflection precludes the possibility of a beneficial outcome. Oaklander asserts that the child's expression of thoughts and feelings is in itself therapeutic (2006:37). The child's reflecting on the projection, perhaps by ascribing meaning(s) to it, represents another level of therapeutic gain; should

the child actually recognise and own facets or characteristics of his or her projection, yet another therapeutic level has been reached (Oaklander, 2006:37). While these latter levels of the projective experience serve to accelerate the process of integration, it is important to note that musical expressions do not require verbal reflection in order to promote integration and be beneficial. This is important, as the therapeutic benefits of music education derive mostly from the first level of the creative, projective experience. That is, the events which emerge from the music educational process are not usually explicitly and verbally reflected upon and connected to the rest of the child's life.

Pavlicevic (1994:8) notes that the two ways of dealing with trauma - direct treatment of problems or creative empowerment - are mutually beneficial but that the numbers of children needing assistance makes the former unfeasible. She concludes that "Where group work is the only reality, there is a pull, rather, towards encouraging and inviting these children to develop inner resources of spontaneity, flexibility, expressiveness and fluidity which, it is hoped, enhance their experience of being alive" (Pavlicevic, 1994:8). Expression through music, and the self-statements embodied therein, allows children's emotions to become more tangible, and enhances their awareness of their feelings and states of being. This increased consciousness of their emotions, as well as the respectful acceptance of expressions thereof, may be in themselves integrating and healing.

3.3.5 The setting of boundaries and limitations

A strong, clear sense of self requires adequate boundaries within which a child can form an integrated identity (Oaklander, 2006:30, 61). In the impoverished and insecure social environment shared by many South African children, boundaries may be ambiguous and unstable and they may experience confusion and anxiety. In the institutional setting specifically, it could be that children experience similar problems with the formation of personal boundaries and the development of an integrated sense of self. Oaklander advocates the setting of clear limits within a therapeutic setting (2006:30, 61). Group music activities may represent an ideal context for children whose personal boundaries are fragile and uncertain. Wigram et al (2002:82) refer to the exceptional capacity of music to provide a "containing" or "holding" therapeutic environment. Pavlicevic contends that music can provide a "therapeutic space" for children's difficult emotions (1994:5), able to "embrace and adjust the level and form of their self-expression" (1994:7). Within the spontaneous creativity and safety of a music group, children's feelings can be shared, accepted and demystified. Spontaneous musical activities can provide

"a context for the texture of these feelings to be embodied, expressed and communicated – they are shared and contained by the group through musical acts during the session" (Pavlicevic, 1994:5).

In support of the concept of music as a boundary-defining phenomenon, Bunt states that "Making music is a complete experience, based in time and space, with a definite feeling of beginning and end" (1994:97). Boundaries of time, place, membership and appropriate behaviour may also liberate children to become more aware and expressive of who they are (Oaklander, 2006:30). Consistent limits and boundaries prevent the child from unnecessary anxiety and provide the secure, stable environment necessary for the management of difficult emotions (Landreth, 2002:250, 254; Harris & Landreth, 2001:28; Oaklander, 1997:301; Sweeney, 1997:106). The use of limitations and permissiveness work together for the safety of the child, a notion aptly expressed by Sweeney: "When children need to express a negative feeling and when they are given a clear and non-punitive limit, the expression of that feeling becomes safe and acceptable" (1997:106). Furthermore, the consistent setting of appropriate limits facilitates development of a child's capacity for decision-making, self-responsibility, self-control and self-direction (Landreth, 2002:252-253; Harris & Landreth, 2001:28; Sweeney, 1997:107), ideally resulting in self-discipline and the child's capacity to set his or her own limits and boundaries (Harris & Landreth, 2001:28).

3.3.6 The ability to be playful and use the imagination

Oaklander (2006:31) emphasises that the natural capacity for children to be playful and imaginative is crucial to their healthy sense of self. This is yet another way in which traumatic or disruptive life experiences can hamper normal growth – by suppressing children's innate tendency toward humour and playfulness (Oaklander, 2006:31). These are critical childhood resources of strength and resilience, and Oaklander highlights the importance of providing such children with opportunities to play (2006:31). They can thus be liberated from harmful inhibitions and proceed with the tasks of normal development.

Kalani (2004:9-11, 15-17, 20) repeatedly stresses that group drumming should be fun and encourages participants to "tune into their playfulness" (Kalani, 2004:9) (please see section 3.4 below regarding drumming as a form of play). While this aspect may seem superfluous and less important than the other benefits proffered, it is, in the light of Oaklander's statements, central to normal emotional and social adaptation. Glover and Young state that the young child's musical behaviour is playful and

imaginative, and that "This quality is vital to all musical experience, of whatever kind and at all ages…" (1999:2). They go on to say that this playfulness regarding music is not abandoned in the middle years, but is rather expanded to incorporate greater cognitive and emotional appreciation (Glover & Young, 1999:2).

3.3.7 Experiencing power and control

Oaklander (2006:31-32) describes many children, and especially those who have been in some way marginalised or traumatised, as experiencing a profound and detrimental lack of control over their lives. She discusses the importance of providing children with the self-affirmative experiences of appropriate decision-making. A sense of personal agency, nurtured through sensitive interaction, is vital to a healthy sense of self. Pavlicevic (1994:4) speculates that many South African children, exposed to ongoing and unpredictable political and social violence, experience chronic fear and passive depression, resulting in feelings of helplessness and powerlessness.

Within the drumming group (consistent with the Gestalt play therapy approach), all children are seen as being in a constant and dynamic process of growth and change, powerfully and inherently motivated toward well-being, autonomy, growth and maturity (Landreth, 2002:65; Harris & Landreth, 2001:27; Landreth, 1993:24). The focus is on the child's strengths and innate drive toward self-actualisation (Thompson & Henderson, 2007:175; Landreth, 2002:9, 65). Landreth aptly describes some of these childhood strengths in his statement that "Children are naturally curious, delight in mastery and accomplishment, and energetically live life in their continual pursuit of discovery of their world and themselves in relation to the world" (2002:65). The respectful, trusting attitude of the therapist returns the power to the child, thereby facilitating the learning of self-responsibility and fostering the attributes of self-esteem, self-respect and self-confidence (Axline, 1989:106; see also Landreth, 2002:91). Responsibility needs to be returned to the child in order to avoid feelings of helplessness and dependency (Glover, 2001:47). All of the above promote a sense of efficacy and mastery within the child, characteristics essential to a strong and healthy sense of self.

Oaklander (2006:28, 58-59) describes fostering personal agency through play by providing children with plenty of choices; it is possible that one may empower children through music activities, by allowing them to take responsibility for their creation. Wigram et al (2002:172) state that musical interaction, and the sense of competence nurtured therein, "leads to choice-making, initiative,

spontaneity, musical independence, confidence, improved self-esteem and creativity". Schoeman (1996a:44) states that the ability to produce sound provides children with an opportunity to feel that they are in control. "The child must be in contact with himself in order to generate sound" (Schoeman, 1996a:44). In support of this, Wigram et al (2002:170-171) propose that music activities are able to create an awareness of the connection between sounds and the actions that produce them (that is, not only of the environment, but of how one can make an impact upon it) (see also Bunt, 1994:94). Wigram et al (2002:172) further state that music activities offer an ideal creative context for "developing potentials," in part because they are so intrinsically motivating.

The music group provides various opportunities to instil within children a sense of significance and agency. For example, Pavlicevic describes greeting rituals to open sessions as a highly effective way to acknowledge and validate individual participants (1994:5). She facilitates activities in which the children take turns to express something about themselves; each child receives affirmation when his or her personal/musical gesture is received and reflected back by the group (1994:6). The group setting also allows for the emergence of several roles that may be empowering, such as when a child performs a solo or prominent part of the musical creation (Pavlicevic, 1994:6). Participants can explore and creatively experiment with different ways of being with one another (Pavlicevic, 1994:8). Children in such groups (especially where improvisational music-making is involved) are further empowered by being allowed, within the safety and structure of the music activity, to express and explore feelings and states of being that are usually repressed in other circumstances, e.g. in the classroom or family setting (Pavlicevic, 1994:6).

3.3.8 Contact with one's aggressive energy

Aggressive energy, not to be confused with the angry, destructive forces of aggression, is the sense of power or vigour enabling children to act with purpose, take initiative and have their needs met. It is vitally important that a child be in touch and comfortable with his or her aggressive energy, as this is the source of strength needed for everyday functioning as well as for self-support in order to own and express difficult thoughts or feelings (Oaklander, 2006:33-34, 65). Children who have suffered some form of trauma frequently have little access to this vital energy and hence experience difficulty with authentic self-expression (Oaklander, 2006:34). Healing and integration are thus prevented. Children's poor contact with their aggressive energy is often evidenced by the polarities of timidity and hostility. Children lacking access to their aggressive energy may display an excess of aggression, which is often

poorly understood and inappropriately channeled, or they may be timid, anxious and withdrawn (Oaklander, 2006:34). To further complicate matters, children frequently confuse this natural, powerful source of energy with angry, destructive struggles for power (which may, in fact, disguise feelings of vulnerability and powerlessness). This misunderstanding often results in uncertainty and anxiety regarding such feelings (Oaklander, 2006:34). Furthermore, the expression of aggression is not accepted in the school setting, except, perhaps, in a cognitive and verbal capacity (Nocker-Ribaupierre & Wolfl, 2010:152). This is difficult for younger children whose cognitive and verbal abilities are still developing, and, regardless of such capacities, children have a need to channel these feelings on an emotional level.

Oaklander (2006:35) lists energetic drumming among the activities she recommends for acquainting a child with his or her aggressive energy. Pavlicevic (1994:6) maintains that such emotions can be safely experienced and expressed within the support of the group and the structure of the jointly created music. Continuing, Pavlicevic reflects that behaviour (musical and non-musical) of children whose lives have been disrupted and chaotic is often characterised by "boundless, unchannelled energy" (1994:6). Like Oaklander, she contends that this energy needs to emerge through its being spontaneously expressed, while being contained within a secure setting (such as a music group). Nocker-Ribaupierre & Wolfl (2010:158) describe how drumming can allow children to intensely experience aggressive feeling, discover the constructive aspects of aggressive energy (such as assertiveness, power, strength and boundaries) and learn appropriate ways for managing their own and other's aggression. Friedman (2000:91-95), too, discusses the capacity of drumming to channel and transform anger and frustration into more productive forms of aggressive energy. This author (2000:155) advises "drumming to feel your power," an exercise designed to create a sense of inner strength through the powerful sounds that one can produce on the drum. As a final example, Stevens and Burt (1997:179) contend that drumming may be an exceptional medium through which to access and enhance this energy. By internalising the powerful sounds produced by the drum and the compelling rhythms that can be created, as well as by experiencing "connections to the primal archetypes through which we experience the power of the past", one may be empowered to connect with and constructively utilise this source of vitality (Stevens & Burt, 1997:179).

3.4 Drumming as a form of play

Because making music is an activity that is enjoyed by and comes naturally to most children, playing on drums can easily be construed by children as a form of play (Schoeman, 1996a:44). Indeed, Bunt (1994:96) maintains that "Making music with children shares many features with a developmental view of play". Drumming can facilitate various kinds of play: it can encourage "free-play" through spontaneous musical improvisation, as well as facilitate more structured games and activities (Oaklander, 2006:211; Young & Glover, 1998:144; Schoeman, 1996a:45). Furthermore, percussion activities can engage children in solitary play, in interactive play with the facilitator or in group play with other children (Oaklander, 2006:219; Young & Glover, 1998:147, 162). Each is an important aspect of play behaviour and assists in the development of different cognitive, affective and social skills, while enhancing self- and social understanding (see Berk, 2006:599).

Kalani (2004:9, 11, 16) emphasises that drum circles are a recreational form of music-making whose primary purpose is to provide participants with fun, positive socialisation and personal discovery and expression. He proposes that "playing through music" can foster creativity and authenticity (2004:16-17), as well as encourage pro-social behaviour, problem solving, appreciation of diversity and reduction of stress (Kalani, 2005:5). Some of the benefits of childhood play have been discussed previously (section 3.2 of Chapter Two) and musical play can replicate and even augment several of these advantages (Tarnowski, 1999:26-29). As suggested by Tarnowski (1999:27-28), "musical play consists of activities that allow children to explore, improvise, and create with sound" and can include functional, constructive and dramatic play. She argues (1999:28) that musical play facilitates optimal opportunities to enhance social and emotional well-being (by promoting self-expression, self-esteem and affective regulation) as well as cognitive and physical development. In support of this view, Hughes (1999:201) contends that musical play is exceptionally conducive to social inclusion and positive participation. This author also suggests that creative movement, which frequently accompanies musical activities, represents "an enriching intellectual experience" (1999:180-181) and can also promote effective, sensitive communication and social integration (1999:203-205). Lastly, musical play often involves the use of open-ended play materials (requiring no "correct" method to use) and thus significantly improves creativity (Hughes, 1999:190).

"Play allows a child to communicate when no other forms of communication are possible" (Hughes, 1999:214). Music, too, is a non-verbal medium (Swallow, 2002:44-45; Wigram et al, 2002:39) to

which recourse is taken when other forms of expression are ineffective (for instance, due to the effects of trauma) (Swallow, 2002:50-51; Wigram et al, 2002:169, 171-172, 183). It is possible to infer that music and play may represent an ideal combination for work and/or intervention with children.

Musical play has the potential to facilitate essential processes in healthy functioning, as seen from the perspective of Gestalt play therapy (e.g. promotion of awareness, contact, sense of self and integration). In the chapter "An Innovative Way to Use Music in Therapy" Oaklander describes a simple musical play activity employing small percussion instruments (2006:211, 215). She describes the sensory and bodily awareness, the clear sense of self and the feeling of connection with the other that the activity produces. Her depiction (Oaklander, 2006:212) of the activity aptly portrays the benefits of the exercise:

> In Gestalt Therapy terminology we could say that contact in its best sense is taking place. Contact requires having a sense of the self when meeting the other. It involves having good use of the functions of contact: listening, looking, touching, tasting, smelling, moving. Contact requires awareness of the various aspects of the organism: the senses, the body, the emotions, the intellect… The experiences of this music process enhance and strengthen the self and the contact functions. The child experiences a feeling of mastery. Joining with the child's rhythm as we play our music is probably the most significant part of the process.

African drumming is able to engage a child in many capacities – sensorily, bodily, emotionally and intellectually. The child is provided with a solid basis for awareness and contact while being afforded a sense of mastery and control. Play activities possessing these characteristics can potentially lay the foundation for emotional and social well-being in accordance with Gestalt theory and Gestalt play therapy (Oaklander, 2006: 53-60; Corey, 2005:200; Schoeman, 1996d:95).

4.   Conclusion

Music performs many roles in the childhood experience. It assists learning, enhances play and fosters socialisation as well as providing pleasure as an activity engaged in for its own sake. Furthermore, it evidences a remarkable capacity to promote inclusion and integration of children who, for whatever reasons, are marginalised within society. Music in general, and rhythm and drumming in particular, appear to offer significant therapeutic benefits. They demonstrate the capacity to enhance the emotional and social development of children by promoting self-expression, self-esteem, emotional intelligence, positive interaction, successful participation and important social skills.

Music activities can effectively facilitate contact with the child on a non-verbal level. Such contact is non-threatening, direct and authentic. Through musical/personal connection and expression, the child's awareness of self and of others in the social environment is increased. Contact with the self is also promoted as music activities increase a child's sensory awareness. Greater awareness and ownership of difficult thoughts and feelings can also be facilitated as they are embodied and contained by musical expressions. Such expression, however, can only take place once the child has developed sufficient self-support to accept problematic parts of the self. African drumming can assist in strengthening the child's sense of self by supporting objectives as stated by Oaklander (2006:27): defining the self, making choices, experiencing mastery, owning projections, setting boundaries and limitations, being playful and imaginative, experiencing power and control and enhancing contact with one's aggressive energy.

Chapter Four

Methods for exploring the potential benefits of African drumming with children in residential care

1.   Introduction

This chapter serves to describe the procedures used to explore the potential benefits of African drumming with regard to the emotional and social well-being of children in residential care. The overall research design and the specific techniques employed to uncover correlations between sessions of drumming and reductions in anxiety, depression, anger and disruptive behaviour and improvement in self-concept are explicated and justified. The methods used to explore the children's own perceptions of the benefits of the workshops is explained and substantiated. Furthermore, the course of action taken to determine whether, and to what extent, such workshops are practicable and advantageous within the residential care setting is considered.

First, the research design in general will be explained and its appropriateness and applicability to the current study established. Each method of the data collection process (namely, psychological assessment, focused observations, focus group discussions with participants and semi-structured interviews with relevant staff members) is mentioned briefly. Following is a detailed discussion of the various, specific aspects of the methodology involved, such as the different forms of data collection, the measuring instrument used and the various kinds of analysis applied. Limitations of the research design and techniques, as they are applied within the current research project, are then identified, followed by a consideration of relevant ethical issues.

2.   Research design

A pilot study took place over a period of four weeks preceding the research project. A condensed version of the intervention was presented to two groups of children (one attending a local church and the other a nearby school) of a similar age to those who would be involved in the intervention proper. Participants of the trial workshops were divided into groups consisting of eight members each, and no

assistance was required in conducting any of the sessions. Following the pilot study, the four month series of African drumming commenced at the Epworth Children's Village.

A mixed methods research approach (using both qualitative and quantitative methods) was used in the conducting of this study (Ivankova, Cresswell & Plano Clark, 2007:262). Child wellness and music education represent two vast, complex and multifaceted fields of study. The researcher believed that the overall value of the drumming project would not be adequately reflected by the quantitative methods of data collection alone. Both qualitative and quantitative approaches to data collection and analysis were thus employed to provide a richer description of the potential benefits of African drumming. Ivankova et al (2007:262), referring to the 2002 work of Patton, explain that:

> In mixed methods research, the researcher constructs knowledge about real-world issues based on pragmatism, which places more emphasis on finding the answers to research questions than on the methods used. It allows for contextual interpretations, the use of multiple methods and flexibility in choosing the best strategies to address the research questions.

The use of both qualitative and quantitative methods of data collection and analysis allowed for what Kelly (2006a:287) refers to as methodological triangulation. He states (2006a:287) that "triangulation is labour intensive and often not feasible for smaller research projects". However, the validity of research findings was significantly improved by methodological triangulation, that is, "the use of multiple methods to study a single problem, looking for convergent evidence from different sources" (Kelly, 2006b:380). The importance of methodological triangulation is succinctly described by Graue and Walsh (1998:103): "It is a big world out there, and the little parts of it chosen for study are extremely multifaceted and complex. Getting to understand them requires that one look carefully at them in many ways".

This research was of an exploratory, inductive nature. It was largely open-ended in that the researcher was investigating relatively unexplored and integrated facets of music education, African drumming and child therapy. The aim of the researcher was to explore whether, and to what extent, sessions of African drumming would enhance the children's socio-emotional functioning, and not to assess or evaluate an existing programme previously designed to do so. As such, the study should not be understood as a full undertaking of programme evaluation research. As defined by de Vos, "programme evaluation *assumes the prior existence* of a programme or intervention designed and developed by someone else, perhaps long before the evaluator ever entered the field" (italics in original text) (2011:367). However, aspects from the latter type of research have been borrowed to aid the

understanding of research results in terms of their underlying dynamics, contributing factors and limitations. De Vos (2011:369) was involved in constructing a comprehensive model called Integrated Model of Programme Evaluation (IMPE), which includes the processes of needs assessment, evaluability assessment, programme monitoring, impact assessment, efficiency assessment, utilisation or implementation evaluation and empowerment evaluation. Only certain facets of, for example, programme monitoring, impact assessment and implementation evaluation were utilised in the current study, where appropriate.

Regarding the quantitative component of the research, the participants were assessed using the Beck Youth Inventories before and after the series of drumming workshops. In this quasi-experimental design, the drumming sessions were considered to be the independent variable and the children's emotional and social well-being the dependent variables. Due to both the social-experimental and the open-ended, inductive explorative nature of the study, the research required both empirical and qualitative forms of data collection and analysis (Terre Blanche, Kelly & Durrheim, 2006:272). This research falls into the category of "field/natural experimental designs" (research design number 7) according to Mouton (2008:157). Mouton recommends this research design in instances where (a) a sample will be employed to make inferences about a larger population, (b) the research will take place in a natural setting and (c) practical and ethical constraints prevent participants from being randomly assigned to experimental and control groups.

As part of the qualitative approach to the study, and in an attempt to increase validity and usefulness of the research findings, each session was video-recorded. Each of these recordings, in its entirety, was then systematically observed at regular intervals (of approximately five weeks each) during the course of the project. This method of observation, based on repeated assessment, is comparable to what Leedy and Ormrod (2001:238) refer to as "time series experiments," which they believe are appropriate when practical or ethical restraints prevent random selection and the use of a control group. Furthermore, semi-structured focus group interviews were conducted with the children upon completion of the project. The aim was to gain insight into their personal perceptions of the benefits, value and worth of the workshops. Their comments provided valuable insight into the effectiveness of African drumming as an intervention.

With regard to the secondary aspect of the research (i.e. the potential of the workshops to be successfully integrated within the residence), a qualitative approach using semi-structured interviews

was employed. Semi-structured interviews were conducted with relevant managers and care-givers in the residence upon completion of the research project. Terre Blanche et al (2006:272) state that a qualitative approach to research may be necessary in "situations in which it is difficult to say what the variables are, which ones are important, or how to measure them," necessitating "open-ended, inductive exploration."

Following is a brief discussion of each data collection method employed within the research design outlined above. The different methods are justified in terms of their applicability to the current research project. More information regarding the application of the methods and the analysis of the data thus captured is provided under the Methodology section below.

2.1 Quantitative data collection: Psychological assessment

The Beck Youth Inventories for Children and Adolescents (Second Edition, 2005) was the assessment tool utilised to evaluate the children's progress. Assessment occurred prior to commencement and upon completion of the workshops. Scores obtained from the first set of measurements were compared to those of the follow-up assessments. Kanjee recommends the use of what he refers to as a "personality assessment" instrument where in-depth information concerning one or more dimensions of individual functioning is required (2006:482). Similarly, Greig and Taylor recommend the use of verbal reports such as standardised instruments (especially those they refer to generally as "attitude scales") as an effective way to gain insight into children's thoughts, emotions, attitudes and opinions (1999:81). Please see Research instrument (3.1) in the Methodology section (3.) below for a more detailed discussion of the Beck Youth Inventories.

2.2 Qualitative data collection: Focused observations

Each workshop of African drumming was video-recorded. (Please see the letters of informed consent and assent in Appendices B, C and D.) Video-recordings allowed for in-depth, qualitative examination of the children's musical, social and emotional development (see Graue and Walsh, 1998:109-112). This method of data collection and analysis (in addition to the quantitative forms discussed above) provided valuable insight into the effectiveness and worth of the workshops. Observations of the sessions focused on the children's self-esteem and self-confidence, pro-social behaviour, enjoyment, concentration, and evidence of musical capacity. (The relevance of these constructs is discussed below

in section 3.3.2.1 Focused observations.) These constructs were assessed via focused observations which took place roughly every five weeks from commencement of the project.

Kelly (2006a:310) defines focused observation as the use of specific, well-directed questions in order to obtain information regarding particular types of behaviour. Delport and Roestenburg (2011:182) state that observation can be either structured or unstructured. They propose that "In the case of unstructured observation, observers qualitatively observe behaviours by recording narratives or personal accounts of the situations that they have observed" (Delport & Roestenburg, 2011:182). Similarly, Kelly (2006a:310) states that, like interviews, observations can be more or less structured. At the more structured end of the continuum are the quantitative forms of observation, for example, those using checklists, rating scales, time samples and independent observers (Kelly, 2006a:310). On the other hand, less structured, more naturalistic observational studies fall easily within the qualitative realm of research methodology (Kelly, 2006a:310). It is in the latter capacity that observation was employed in the current study. (Themes for the focused observations are delineated in Appendix E.) This observational process was similar to the "controlled observation" technique described by Greig and Taylor (1999:85) which, while taking place in a basically natural setting (i.e. the drum circle) "still involves spontaneous behaviour but in a situation which to some extent has been manipulated by the observer…" (i.e. the use of specially designed activities and facilitation techniques). A more detail discussion of the implementation of these procedures is offered in the Methodology section below.

2.3   Qualitative data collection: Focus groups and semi-structured interviews

Focus group discussions were conducted with all of the children (divided into small groups) upon completion of the project, in an attempt to understand their perceptions and experiences of the African drumming workshops. (Please see Appendix G for the focus group discussion schedule.) Each focus group session was approximately twenty minutes in duration and was video-recorded. (Please see Appendix F for the letter of assent regarding the conducting and video-recording of the focus groups.)

Furthermore, a qualitative approach using semi-structured interviews was employed to investigate the success of the project as it was presented within the Village. Key staff members were interviewed upon conclusion of the project. (Please see Appendix H for the letters of consent regarding the conducting of these interviews.) Interviews were approximately half an hour in duration and these interviews were not video-recorded. The aim of the interviews was to assess the staff's perceptions of whether the

workshops were easily integrated within and complementary to the home's general programme and routine. The schedule for the interviews is included in Appendix I.

Nieuwenhuis recommends the use of focus group interviews when one wishes to generate the widest and richest possible pool of information (2007:90). The advantages of focus groups, he explains, include their use of group interaction and dynamics to widen response possibilities, to prompt recall of forgotten aspects and to lessen inhibition and thus encourage the participation of all members (Nieuwenhuis, 2007:90). These notions are similar to the ideas of Greeff (2011:360-361) with regard to the uses and functions of a focus group. With regard to the conducting of interviews, Kelly proposes that this is a more natural form of interaction than requiring individuals to complete a test or questionnaire (2006a:297). He continues and recommends a semi-structured approach (using an interview schedule) in instances where considerable insight and understanding of feelings or experiences are desired (2006a:298). This same author maintains that the conducting of interviews is compatible with an interpretive approach to research, where the experiences, thoughts and feelings of the interviewees are valued and respectfully explored (2006a:297). In his own words, "Interpretive approaches … try to find out how people really feel about or experience particular things and will therefore try to create an environment of openness and trust within which the interviewee is able to express herself or himself authentically" (2006a:297).

3. Methodology

This section considers in detail the ways in which the above research design and techniques were carried out during the course of this particular project. The Beck Youth Inventories are described in terms of their reliability, validity and appropriateness to the study, and issues such as the various data sources, sampling, the intervention rendered and analysis of the data are described and explained thereafter.

3.1 Research instrument

The Beck Youth Inventories were used as one angle to explore the potential of African drumming to enhance children's emotional and social well-being. This is a standardised test which has been approved by the Health Professions Council of South Africa (HPCSA). Authored by Judith S. Beck and Aaron T. Beck, it consists of five inventories that can be used separately or in combination. For the

purposes of the current study, they were used in both capacities. The test provides separate measurements for five major aspects of emotional and social functioning: anxiety, depression, anger, disruptive behaviour and self-concept. The Beck Youth Inventories provide a separate profile for each of these dimensions as well as an overall evaluation of emotional and social well-being for each child. Each inventory contains twenty items. Individual inventories take between five and ten minutes to complete; used in combination, the five inventories together take between thirty and fifty minutes.

The Beck Youth Inventories can be used to test for emotional and social impairment in children in both educational and clinical settings, and can be administered to either groups or individuals. For the purposes of the current study, the tests were administered in a small group setting. Designed for children between the ages of 7 and 14, the inventories require a second grade reading ability. Assessment items require child-friendly responses, namely, Likert scale options with 0 = never, 1 = sometimes, 2 = often and 3 = always. The inventories are suited to the purposes of screening, assessment, treatment planning and outcomes assessment for children in treatment (Beck & Beck, 2008). It was in the latter capacity that they were employed in the current study.

According to Beck and Beck (2008:10), the inventories have the following strengths:

- They may be used in combination to obtain a profile of the child's current emotional state.
- Individual inventories are designed to tap core issues and where appropriate reflect criteria pertaining to the *Diagnostic and Statistical Manual of Mental Disorders, Fourth Revision* (DSM-IV) for specific disorders.
- They are based on a national standardisation sample stratified by ethnicity and socio-economic status (SES).

Although the test was standardised with a sample of children from the United States, the HPCSA has approved the test for work with South African children.

Scoring is based on a simple procedure of converting raw scores to t scores. The conversion is based on four norm groups, consisting of females aged 7 to 10, males aged 7 to 10, females aged 11 to 14 and males aged 11 to 14. These norm groups made the test appropriate for the group involved in the current study, which included children of mixed gender between the ages of 7 and 12. Raw scores are converted to a common metric with a mean of 50 and a standard deviation of 10.

Alpha coefficients fall into the high range for all five inventories and for all four norm groups. The alpha coefficients for the Depression Inventory range between .904 and .921 for all norm groups. The alpha coefficients for the Anxiety, Anger, Disruptive Behaviour and Self-Concept Inventories are between .864 and .921 for all norm groups. In addition, test-retest studies have shown the Beck Youth Inventories to have good reliability with regard to the same four norm groups.

The Beck Youth Inventories were selected for a variety of reasons. First, it was one of few assessment tools available which would effectively tap into the constructs of emotional and social well-being (in themselves difficult phenomena to measure) and which was also designed specifically for children. Furthermore, it was the only test, relevant to the purposes of this study, which was approved by the HPCSA and which was fairly simple regarding procedures of administration, scoring and analysis. Some projective tests are highly effective in tapping into the inner life of a child, but these require highly specialised training in the above procedures. Thus, while the tool is not designed to measure precisely those dimensions under investigation in the current study (i.e. emotional and social well-being), measuring instead five specific constructs (anxiety, depression, anger, disruptive behaviour and self-concept), it was the most suitable of all the devices available. A potential problem could have arisen in that the Beck Youth Inventories require a second grade reading ability – several of the children selected for the study had only limited reading skills. However, it was decided that the Beck Youth Inventories was the most suitable (actually the only possible) test for the project, provided that certain adaptations were made. Where children had a reading ability lower than that which was required, the tests were administered individually and the test items were carefully read and explained to each child. Where children had a suitable reading ability, they were divided into groups of three for the assessment. (Please refer to section 3.2.1 Sampling, below, for more information regarding the selection of children for the project.)

3.2   Data

Sixteen children within residential care were selected for the research project. They were all in the middle childhood phase of development and exhibited various emotional and social deficits. The group included nine boys and seven girls. All of the boys and all but two of the girls were African children of various ethnic origins. Two girls were white Afrikaans-speaking children. The fact that the researcher was of a different ethnicity to most of the participants was not considered to interfere in any way with the quality of data collected or with the interpretation thereof. Speaking from a similar situation,

Holmes contends that "My ethnicity did not affect my ability to interpret the children's experiences" and that "I have never experienced a situation where I could not establish rapport with a child because of my ethnicity" (1998:29).

Permission from the management of the Epworth Children's Village was obtained during the initial stages of preparation (please see Appendix B). This, however, took place only after two initial interviews with important gatekeepers within the Village. During these meetings, the nature and purposes of the research were discussed and the potential benefits to the participating children were emphasised. The researcher also offered to help the participants prepare an item of African drumming for the Village's annual Christmas concert, as a token of thanks and as a way to give something back to the Village for their assistance with the research. The process of gaining entry into the Village was necessarily gradual and respectful. Graue and Walsh (1998:97) confirm that it can be exceptionally difficult to gain entry to work with children, and especially children who are considered "different" or in need of special care and whose caretakers are naturally very protective and often defensive of outsiders (see also Holmes, 1998:15). Entry was gained more easily due to the fact that the project was presented primarily as a voluntary enrichment programme for exceptionally troubled residents, rather than purely as a research study. Once the sixteen children had been selected, the informed assent of each participant was duly obtained (please refer to Appendix D). It will be noted from Appendices B, C and D that permission to digitally record each workshop was also granted.

3.2.1 Sampling

The following general requirements for potential participants were presented to the Epworth Children's Village management: that the children are (1) between the ages of 7 and 12 years, (2) mixed in terms of gender, (3) inclusive with regard to race and ethnicity and (4) amongst those residents who do not leave the institution for "out-weekends" and holidays (time spent away from the home with family, relatives or guardians would represent a confounding variable, undermining accuracy of the findings). Thereafter, the residential social workers, educational psychologist and director of volunteer activities consulted together (with the researcher) in order to determine exactly which of the children fitting these criteria should participate in the study. Purposeful selection was employed as the above-mentioned staff selected those children who, in their decision, would benefit most from the drumming workshops. More specifically, those children who presented with higher levels of negative emotionality and behavioural problems were chosen to participate. This type of selection or sampling procedure would

be classified by Durrheim and Painter (2006:139) as "purposive sampling," as it allows research to tap into the most data rich sources possible. The final sample consisted of nine African boys, five African girls and two Afrikaans-speaking white girls.

Two of the children selected by the social workers and the educational psychologist, Angela and Tiny, were seven years and four months and seven years and six months of age, respectively. They thus fell within the early part of the middle childhood development phase. This was desirable, as the researcher wished to include children across the entire span of middle childhood. As mentioned above, the Beck Youth Inventories require a second grade reading ability. The researcher, hoping to include children at both ends of the middle childhood developmental continuum, did not wish to exclude these younger children on the basis of their reading ability. Furthermore, another child who was selected, Thabo, was eight years and four months old, but also still in grade one. Well into the middle childhood phase of development, he, too, would have to be excluded on the basis of reading ability. Finally, another four children selected for the study presented with learning disabilities and attended schools for children with special needs. Their reading ability was also suspect. Thus, seven out of the sixteen children selected by the staff and management of the Village as most in need of the project would have to be excluded on the basis of inadequate reading ability. As explained above, an HPCSA approved test measuring emotional and social well-being among younger children, which was simple to administer, score and analyze, was simply not available. Nor would it have been desirable to use two different tests for two groups of participating children, as this would prevent comparison across their test scores.

As mentioned above, it was decided that the Beck Youth Inventories would be employed due to positive attributes and the absence of another suitable test. It was also decided that all children selected by the Village as requiring intervention would be included in the study. As mentioned, the seven children with lower reading ability would have the tests read and explained to them by the psychologist administering the tests. The researcher felt that these decisions were further justified by the established fact that children within residential care, whose home life and schooling have often been disrupted and unstable, commonly present with scholastic difficulties such as low reading ability and various learning disorders. As such, this is a dilemma which "goes with the territory" and which is to be anticipated and appropriately and sensitively dealt with by researchers working within this field.

Initially, the sixteen children were divided into two groups of eight participants each. The ideal number of children for instrumental groupwork lies between six and eight participants (Stone, 2005:76-77; Young & Glover, 1998:163). This number of participants was well suited to the various aims of this study (i.e. the facilitation of drumming workshops and the promotion of social and emotional well-being). In instances where the explicit aim is team building, confidence building, relaxation, etc., the size of the group may be larger (Friedman, 2000:32). However, the researcher concurs with the reasoning of Stone (2005:76-77) who states that: "From previous experience, I had learned to keep the classes small. Seven participants per group was a very manageable number (with more students, I would spend the entire class dealing with unwieldly behaviours). I also felt that with such a class size, each student would get the attention he or she needed." It was decided that the project would commence with eight members per group, which, apart from being an appropriate size, would also ensure an adequate number of participants should a child/children be unable to complete the programme. The allocation of the children into two groups was informed both by their ages and purposively in accordance with other salient criteria at the discretion of the social workers, the psychologist and the director.

After the first two sessions, it was decided that due to the severity of certain children's emotional and behavioural disturbances, the workshops would be both more manageable for the facilitator and beneficial for the participants if facilitated with smaller groups. Please see the following section for more information pertaining to this decision.

3.2.2 Intervention

The intervention consisted of the series of African drumming workshops, which aimed at enhancing the children's social and emotional well-being.

3.2.2.1 Procedures at the Epworth Children's Village

The workshops of African drumming were facilitated every Saturday morning for four consecutive months (July through to November 2010). The decision to conduct the study over four months was informed by several salient factors. It was taken into account that, while the sessions were offered chiefly as music education, the therapeutic potential thereof represented the variable being explored. As such, the study had to be presented over a sufficient period of time, allowing for the emergence of the anticipated social and emotional benefits. Unfortunately, pragmatic issues also had to be considered

when planning the research. (Please refer to Chapter Three, section 1.4.1 The appropriate duration of therapy with children, for a more comprehensive discussion of this matter.)

For the first two workshops, the sixteen participants were divided into two groups of eight children each. Even though a member of staff was usually present to supervise and assist in working with the children, the groups proved to be too large and a great deal of time was wasted while attempting to curb difficult behaviour. This was detrimental to the safe, accepting and comfortable environment that the researcher was striving to establish. Furthermore, as was mentioned above at the beginning of the Research Design section, no such problems were encountered in the pilot study, where eight children were easily managed by the researcher without an aide. After a discussion with relevant caretakers and coordinators, it was decided that due to the children's emotional disturbances, increased individual attention and a smaller, more supportive group setting were in order. The participants were then reallocated to three smaller groups of five children each. One child with profound emotional problems and extremely disruptive behaviour was assigned to individual sessions, the content of which was as similar as possible to that of the group sessions.

The three groups and the individual child participated in identical (or as close as possible) workshops, and the four corresponding sessions were presented one after the other. The sessions were presented in the occupational therapy (OT) building on the Epworth Village premises. The room in which the sessions took place possessed suitable acoustic qualities and was spacious, sunlit and cheerfully decorated. As mentioned, each workshop was usually supervised by a staff member with whom the children were comfortable and who knew and understood each of them. The Epworth Children's Village therapy team were available should any of the children have required professional intervention during or after the sessions of African drumming.

For the first two weeks, each workshop was one hour in duration. Thereafter, the workshops were shortened to a minimum of forty minutes each, but could be longer depending on the concentration and enthusiasm of the participants. This decision was made in the light of the children's waning focus and increase in restless and disruptive behaviour during the later part of the workshops. The youngest group frequently had forty-minute sessions. From one-and-a-half months into the project, a small portion of each workshop (towards the end of each session) was devoted to preparation of the item for the Christmas concert. This resulted in the sessions being between ten to fifteen minutes longer in duration.

The first undertaking was to establish rapport with the participants. Some of the children (most often the younger ones) were friendly, enthusiastic and open to the workshops from the start. On the whole, however, the establishment of a positive, therapeutic relationship with the children was an arduous and sometimes frustrating process. Because of many of the children's prior experiences, their trust and respect needed gradually to be earned and it was of the utmost importance that the researcher had true respect and regard for them. The researcher attempted as far as possible to adopt the attitude endorsed by Graue and Walsh, namely, that of a learner who is grateful to his or her participants for the opportunity of learning from them (1998:99). It must be noted, however, that it was ultimately the medium of the drum circle itself which had the greatest role in breaking barriers, reducing anxiety and connecting participants with one another and with the facilitator/researcher.

3.2.2.2 Overview of the project and philosophical underpinnings

The series of workshops was designed to commence with relatively simple rhythmic activities and to become progressively more challenging. The first half of the series presented an array of highly structured drumming games and exercises designed to promote group cohesion, teamwork, basic drumming and rhythmic skills and musical confidence. These sessions provided the participants with the knowledge and tools they would need for the increasingly improvisational activities scheduled for the second half of the series. The latter part of the series afforded the participants increasing freedom to use their initiative and to explore their own creative ideas. A variety of rhythm-based activities originating from African musical practices formed the foundation of the workshops' content. As such, all of the games and exercises presented were based on techniques and processes inherent to traditional African music-making. The workshops aimed at introducing African musical culture in a way that was accessible, age appropriate and enjoyable, as well as historically informed, accurate and respectful of the cultures whose musical/social practices were being drawing upon.

A few examples of such indigenous African music practices are in order. One technique that informed several activities involves "layering." This is a versatile ensemble practice wherein different pitches, timbres and/or rhythmic patterns are gradually added to (or removed from) the music by different participants (Nzewi, 2004:12; Hull, 1998:142, 168). The volume, texture and tone colour of the music being created are thus altered. Another fundamental practice is often referred to as "call-and-response" and sometimes as "question-and-answer" and occurs when the facilitator or a participant plays a pattern in one rhythmical cycle and the group responds to it in a following cycle (Hull, 1998:162). There are many variations of this activity, depending upon the way in which the group or a group member

decides to respond to the "call" or "question" phrase. Responses can range from a direct imitation of the call, to a sympathetic matching of the question phrase to an elaborately improvised answer to the "call". One variation allowing for greater creativity in the response is Friedman's (2000:148) "African Village" exercise.

Also based on African practice and philosophy is the technique referred to as "showcasing." As explained by Hull (1998:171), showcasing exposes the playing of different individuals or groups of individuals in order to develop their musical independence and confidence in the supportive context of the drum circle. This is similar to Stone's (2005:77) concept of "soloing" and Friedman's (2000:147) "improvisational heartbeat rhythm" exercise where each member has the chance to create a solo while receiving the support of the rest of the group who would continue to maintain the pulse, or "heartbeat". This practice is analogous to the support and interdependence characterising the social practices of traditional African communities, where community values underlie all individual endeavours. Another important rhythmic exercise used was that of free improvisation, which empowered the group to create their own music, for which they could take full ownership and pride (Hull, 1998:137). This kind of in-the-moment music, which is primarily process based (as opposed to performance oriented) is at the heart of indigenous African music-making.

Finally, preparing an item of African drumming for the Epworth Children's Village Christmas concert served to promote teamwork among the children as they enthusiastically worked together toward a specific, joint objective. Performance (the sharing of musical creations with others) has always been an essential element of music as practised by native Africans. Performance is an important aspect of the total musical experience, and the participants were eager to prepare a piece of drumming that would showcase some of the skills they were learning. As the project progressed, the children took complete ownership of this preparation and became increasingly proud of their piece. The concert took place upon conclusion of the project and served as an appropriate finale to the series of workshops.

3.2.2.3 Drum circle facilitation

The basic format and techniques of drum circle facilitation as suggested by Kalani (2004; 2005), Friedman (2000) and Hull (1998) were used to present the workshops. Amongst the techniques recommended by Hull (1998) are the use of the physical circle (p.131), body language signals (p.129), vocal calls (p.131), the "drum call" (p.134), the orchestration point (p.136), entering and leaving the circle (p.137), "pacing and leading" (p.139) and working with the musical ideas provided by the circle

(p.140). Several of Hull's (1998) drum circle exercises and activities were also drawn upon and adapted for use with the current group, including his "in-the-moment music" (p.52), "call and response" (p.188; see also p.164), "layering in and out" (p.168), "passing the pulse" (p.53) and "passing the solo" (p.84). In addition, many of Kalani's (2004; 2005) drum circle games were utilised successfully to introduce rhythmic, drumming and ensemble playing skills to the children in a manner that was fun and non-technical. All of these techniques, exercises and games facilitated the group's attempt to produce the best possible music that they as individuals and as an ensemble were able to.

Drum circle music is a form of music-making that has been growing rapidly in popularity over the last two-and-a-half decades due to the pioneering and sustained efforts of musicians such as the above-named drummer/facilitators. The remarkable demand for such activities (whether employed for recreation, community building, educational purposes, training and development or health and wellness) is probably due in large part to the accessibility of this form of musical and self-expression (Kalani, 2004:9-10). At the most fundamental level, facilitating a drum circle entails assisting the members to play well together (Kalani, 2004:10). The definition of a drum circle that is most descriptive of and relevant to the current project is the one suggested by Kalani. Kalani (2004:9) insists that "A drum circle is really a *people circle*" (italics from original text) and proposes that "a drum circle is more than just the instruments and the act of drumming; it is also the shared experience of the participants. The drums and the drumming are the vehicles that take the group to its final destination – a place where everyone has a voice and is empowered to use it, and where the creative spirit is shared by everyone in the circle." Seen in this light, the drum circle represents an ideal context in which to unleash human potential by increasing social competence and enhancing awareness, self-concept, self-expression and integration. A more thorough discussion concerning the potential contribution of drumming to emotional and social well-being (particularly that of children) is to be found in section 3. of Chapter Three.

3.2.2.4 The workshops: Structure, processes and objectives

Following is a brief discussion of the overall structure of the workshops conducted in the present study. Each session was opened with a welcoming activity similar to the one used by Pavlicevic (1994:5) in her music sessions with economically and socially deprived African children. Each child has a turn for his or her name to be chanted rhythmically while the syllables are beaten out on the drums. While that child's name is being called out and "played" by the drum circle, he or she moves around the inside of the circle and shakes the hand of each member. Each participant stops playing for a brief moment while

pausing to shake the hand of the member being welcomed into the session. Each member is welcomed into the workshop, after which the facilitator welcomes the entire group as a whole to their particular "African village." Each of the three groups was named by the group members themselves, and the drum circle was presented as a metaphor for the community life, belonging, support and security characteristic of the traditional African village setting.

After each participant (as well as the facilitator and supervising staff member) had been welcomed into the drum circle, a variety of activities and games were presented. Underlying each exercise was a process informed by Gestalt play therapy objectives and principles such as awareness, contact and experience. These exercises, while presented as rhythmic drum circle activities, possessed social and emotional as well as musical objectives. For example, exercises facilitating free improvisation (for instance see Workshop Seven, exercise 4: "Village Gathering"; Workshop Twelve, exercise 2: "Living and Learning"; Workshop Fifteen, exercise 3: "The Village Cocoon" and Workshop Sixteen, exercise 5: "Ubuntu Beats") aimed not only at improving musical independence and creativity, but also at enhancing awareness and expression of emotions being experienced. Exercises encouraging maintenance of a steady pulse (for example see Workshop Three, exercise 4: "*Ubuntu* Beats" and Workshop Four, exercise 5: "*Ubuntu* Beats") were used to promote awareness, relaxation and an improved sense of contact with the self and with others.

Activities facilitating exploration of different timbres, textures, dynamics and tempi not only introduced the participants to basic elements of music, but also served to increase sensory awareness. African drumming possesses visual, auditory, tactile and kinesthetic elements and thus represents a multimodal form of stimulation capable of improving sensory integration. (Please see Workshop Seven, exercise 3: "Together in Weather"; Workshop Eight, exercise 2: "Beneath the Starry Sky"; Workshop Eight, exercise 4: "Grandmother's Story" and Workshop Nine, exercise 3: "Drum Call", all of which promoted auditory and tactile awareness. Please see also Workshop Five, exercise 2: "What Goes Around Comes Around", which promoted kinesthetic awareness and coordination. Finally, please refer to Workshop Five, exercise 3: "Move it or Lose it"; Workshop Six, exercise 3: "Move to the Groove" and Workshop Nine, exercise 4: "Groove to My Moves". These activities aimed at enhancing visual awareness.)

Activities involving musical and verbal self-statements and affirmations helped strengthen the sense of self and self-esteem of participants (e.g. Workshop Three, exercise 3: "The Web of Life" and

Workshop Two, exercise 5: "Affirmation Circle"). Call-and-response activities, in which each child had the opportunity of presenting a rhythmic phrase to which the group would respond, promoted not only musical independence and creativity but also served to enhance the participants' sense of agency and feelings of acceptance and validation (e.g. Workshop Ten, exercise 2: "Our Drums Can Talk!" and Workshop Four, exercise 4: "Family Ties"). As a final example, interactive drumming activities based on a variety of social processes (such as imitating, calling, answering, matching, etc.) served not only to enhance musical memory or creativity, but also to enhance effective contact amongst participants and to improve various social competencies. (Please see Workshop Nine, exercise 2. "Interactive Music Making" for an example of such an activity.)

As mentioned above, ten to fifteen minutes at the end of each session were devoted to preparing the item for the Christmas concert (except for the first six weeks). One piece (The *Waka Waka: This Time for Africa*, Shakira, 2010, from the official world cup album, Sony & Fifa) was prepared for the concert, which the children practised in their separate groups until the final rehearsals (at which point the three groups as well as the child assigned to individual sessions joined together). Two groups (and the individual participant) prepared the piece as an all-drum circle. The third group used a variety of small percussion instruments to accompany the drumming. The latter participants learned which instruments to play during certain parts of the piece. (For the purposes of the concert, the piece was performed as both an all-drum piece and as a mixed-percussion piece.) Finally, at the end of each workshop the children and supervising member of staff were all thanked for their participation. A concluding ritual, marking the metaphorical journey back home from the imaginary African Village, ended off each workshop.

3.3   Analysis

Quantitative and qualitative forms of analysis were used in the interpretation of the empirical and qualitative data collected via the aforementioned methods.

3.3.1 Quantitative analysis

Statistical procedures were employed to analyse the quantitative data obtained via the Beck Youth Inventories. The pre-test and post-test measurements for each of the five dimensions (anxiety, depression, anger, disruptive behaviour and self-concept) were compared and the differences analyzed.

Because the data for all five dimensions was found to be normally distributed (according to the Shapiro-Wilk analysis conducted), t tests were used to perform the analysis.

It was considered that school type (attendance of a normal versus a special school) and age group (falling within the first or the second half of the middle childhood stage) could potentially influence test results. In order to identify the potential impact of these factors, Analysis of variance (ANOVA) statistical procedures were used to test between the two age groups (younger than 9.5 years and older than 9.5 years) and the two school types. There were eight children within each age group; four children attended a special school and the remaining twelve attended a normal school. Out of the older age group, four children attended a normal school and four attended a special school. However, out of the younger age group, eight attended a normal school and none attended a special school (please see the table below). The small sample size and the imbalance within the data made it necessary to model school type and age group separately in order to realise an effective statistical model for discussion. Thus, age group and school type could not be combined into a single factor for the analysis. Furthermore, the interaction between age group, school type and the five psychological constructs could not be tested in terms of strength or direction.

Table 1. Distribution of participants in terms of age group and school type

	Special school	Normal school
Younger than 9.5 years	0	8
Older than 9.5 years	4	4

3.3.2 Qualitative analysis

Qualitative methods of data analysis were used to interpret information gathered via the focused observations, focus groups and semi-structured interviews.

3.3.2.1 Focused observations

As was mentioned briefly under the section Research Design, the video-recordings of each workshop were systematically observed at three different points during the project. There was some concern that the video-recorder would be a distraction for the children or otherwise interfere with their sessions. However, in accordance with the experience of Graue and Walsh (1998:111), although a hand-held recorder may be disturbing, a camera positioned on a small tripod was significantly less obtrusive. Although the children were obviously aware of its presence, there was no sign of their behaviour being

altered in any way (other than an occasional glance in its direction). The first observation took place five weeks after commencement of the study, and the other two observations took place at five-weekly intervals thereafter. The focused assessments centred around five major areas of social, emotional and musical development, namely, (A) self-esteem and self-confidence, (B) pro-social behaviour, (C) enjoyment, (D) concentration and (E) musical capacity. Each participant was individually observed and assessed with regard to the above five dimensions. These aspects were chosen as they relate to Gestalt concepts such as of awareness, contact, sense of self and mastery.

The self-esteem and self-confidence area (A) considered factors such as risk-taking, independence, initiative and assertiveness. This dimension helped reflect the strength of a child's sense of self, degree of contact with his or her aggressive energy and his or her capacity for self-support (Blom, 2006:90, 103; Oaklander, 2006:33-34). The second dimension, concerning pro-social behaviour (B), assessed social competencies such as turn-taking, following, leading, voluntary engagement, cooperation, team spirit and impulse-control. Pro-social behaviour served to indicate the degree to which the children were able to make and sustain adaptive, meaningful contact with others (Blom, 2006:54, 103-104; Oaklander, 2006:22; see also van der Merwe, 1996:30, 33). It is thus also an indicator of the strength of a child's sense of self (Blom, 2006:104). Section C took account of a participant's level of enjoyment, and considered aspects such as the child's looking forward to the workshops, overt gestures of enjoyment, sense of comfort and relaxation during sessions and the extent to which participation was voluntary, self-motivated and enthusiastic. Positive affect, enjoyment and the child's capacity to have fun (an overall sense of well-being and positive feelings about the self) are reliable indications of a healthy sense of self (Oaklander, 2006:27). The concentration dimension (D) evaluated the participants' capacity to remain focused during workshops. Aspects considered included musical engagement, quality of attention maintained, ability to learn and recall musical motives, capacity for on-task behaviour and capacity for impulse-control. This dimension was included in the observation as it was an effective indicator of a child's ability to sustain awareness, remain fully in the present moment and make contact with his/her internal and external environment (Oaklander, 2006:22-23, 51-52).

Finally, section E attempted to assess the children's musical capacity. It took into account factors such as a participant's sense of rhythm and metre; ability to maintain a pulse; musical memory; creative improvisation; awareness of musical elements such as tempo, dynamics, phrasing and tone colour; exploration and incorporation of the above elements into the child's own playing and the ability of the

participant to match his or her playing to that of the group as a whole. Manifestation of musical capacity formed an important aspect of the observations as it helped the researcher to gauge the children's sense of mastery and competence. Blom (2006:108-109) and Oaklander (2006: 28-29, 57-58) discuss the importance of mastery to a child's sense of self. Furthermore, the children's musical behaviour dynamically reflected their internal and external processes, providing the researcher with another means of observing and understanding their behaviour and self-expression. (Please see Appendix E for the list of themes which served to guide the focused observations.)

3.3.2.2 Focus group discussions and semi-structured interviews

As mentioned above, focus group discussions were used to explore how the children themselves experienced the series of drumming workshops. Greig and Taylor assert that "Listening to the voices of and views of children themselves is one of the most neglected aspects of child developmental research. It has been too long assumed that children have little to add to research that is valid…" (1999:81). The informal discussions were held upon completion of the project and were each roughly twenty minutes in duration. Assessment of the project's success from the perspective of the child-participant was guided by the focus group schedule in Appendix G.

The participants were divided into four sets of three children and one set of four children for the conducting of the focus groups. Graue and Walsh (1998:114) recommend working with children in pairs or triads for a number of important reasons. Firstly, children are more comfortable with their peers than alone with an adult. They also help one another to generate truthful, accurate and meaningful responses to questions posed. Indeed, they often engage in a process of reformulating and rephrasing questions into ones they are better able to understand and answer. Finally, the small group of children will frequently engage in conversations amongst themselves about relevant issues. These discussions tend to be more spontaneous than the answering of a researcher's questions, and thus tend to be more revealing of genuine information and important details (Graue & Walsh, 1998:114). Holmes adds that it is a valuable practice to match discussion techniques with children's ethnicity (1998:24). She states that African American children (and the researcher extends this to South African children of colour) are more comfortable interacting within a group context due to their cultural socialisation (Holmes, 1998:24). Fourteen out of the sixteen children in the current study belonged to the latter group, so this advice was deemed relevant. Holmes also comments that shy, inhibited children are more likely to become involved in a small group setting (1998:23).

Video-recording was used to capture the full content of each focus group, and this significantly aided interpretation of the participants' responses. (Please see Appendix F for the letter of assent with regard to the conducting and recording of the focus groups.) The use of video-recording to capture focus group discussions with children (under appropriate circumstances) is recommended by Graue and Walsh (1998:116-117). These authors explain that video-recording captures facial expressions, postures and gestures, all of which are crucial in the interpretation of the verbal content (1998:117). It is important, however, still to take notes (which are always useful and which show the children that what they are saying is very important to you) and to be attentive to what is said when the video-recorder is turned off (Graue & Walsh, 1998:117). Children, like adults, may be hesitant to say certain things in front of the camera, and critical details may thus go unrecorded.

In order to generate as much meaningful information as possible from the focus group discussions, questions were asked and topics introduced in a format that would encourage children to be as open and truthful as possible. In order to accomplish this, the advice of Graue and Walsh (1998:114-116) was followed. These authors recommend that information be gleaned indirectly; the use of props to stimulate thoughts and ideas; asking hypothetical questions designed to engage children's imaginative capacities and prevent the idea that responses can be "right" or "wrong;" the use of third-person questions that free children from taking complete, personal responsibility for what they say; the use of video-footage (gathered from their workshops) to promote discussion; being attentive to what children say during informal, spontaneous moments of conversation and timing the focus group carefully in order to avoid excessive distraction (Graue & Walsh, 1998:114-116). Developmentally appropriate questions were carefully phrased in order to garner the most accurate and meaningful information possible (Holmes, 1998:22-23). Analysis centred upon whether, and to what extent, the children experienced the workshops as enjoyable, beneficial, meaningful, appropriately compiled and adequately presented. Their ideas and comments were discussed and they were encouraged to make suggestions or recommendations to improve the sessions should such a project be presented in the future.

It has been mentioned above that semi-structured interviews were conducted with relevant members of staff in order to explore their perception of the value and feasibility of the workshops. These interviews took place upon completion of the project and were not video-recorded. Adults tend to be more hesitant to speak openly when being video-recorded than are children. The interviews were conducted with two staff members who were primarily connected with the project: Caroline Motona (coordinator of

volunteer activities) and Penny-Ann Lundie (resident social worker). These interviews were approximately half an hour in duration. Analysis and interpretation of the data thus obtained from the members of staff centred on the following primary aspects: the ease (or difficulty) with which the workshops were incorporated into the Village's weekend routine; whether extra work resulted for certain of the staff; the extent to which the children's behaviour was noticeably and positively influenced by participation in the sessions; the extent to which they perceived the children as looking forward to the sessions; whether they felt that the workshops should have taken place at greater or smaller intervals; and whether they believed that such a project is best presented on a once-off, short-term basis (as was the case in the present study) or whether it would be suitable as a long-term form of intervention. (Please see Appendix I for the relevant interview schedule.)

It is to be noted that the schedules for the semi-structured interviews and focus group discussions represented a guideline for the conducting of interviews or focus groups, and were necessarily adapted and modified during the course of the separate interviews or discussions. After each interview or focus group, process notes were made summarising the researcher's thoughts and ideas, as well as interesting incidents and subtle details that were evident.

4.   Limitations

Possible limitations of the research results include the relatively short time span over which the sessions were presented. Four months may not be an adequate length of time from which to formulate a conclusion regarding the effectiveness of African drumming as an intervention. Similarly, weekly sessions may not have allowed for adequate contact between the researcher and the participants. The project may not have provided the therapeutic intensiveness required by the children involved.

The researcher found herself to be insufficiently experienced in the field of drum circle facilitation, the format in which the sessions were presented. Drum circle facilitation is itself a highly specialised field of music education and community-building intervention. Becoming an effective drum circle facilitator requires many years of training and experience. Although the researcher had been considerably exposed to this field of music-making, and had previously facilitated other forms of group music events, she had limited experience in the facilitation of drum circle music specifically.

A significant, although expected and limited, degree of absenteeism among the children during the course of the project may further limit credibility of research findings. While initial planning limited the selection of participants to those who remained at the Village for weekends and holidays, it was not possible to foresee or prevent the fact that some children would occasionally be ill or would have a visitor during a Saturday morning. The absence of an individual child would affect not only his or her experience but also that of the other attending members as group dynamics are altered considerably according to group composition.

Related to the above consideration is another involving the presence of the supervising members of staff. Attending staff members were included within the drum circle wherever possible. They participated fully and often played a very supportive role as co-facilitators. However, the member of staff available to attend the workshops depended upon who was working that weekend's shift. Furthermore, the weekend staff would often take it in turns to supervise the workshops. There was thus a continual change in group membership depending upon who was available to join the group for a particular session. As was mentioned above in section 3.2.2, Intervention, the presence of another adult, and especially one familiar with the children, was extremely important, and this variable had thus to be dealt with as best as possible. Despite this continual change in group composition and thus prevailing social dynamics, the assisting members of staff continuously expressed their astonishment at how each group succeeded in becoming a unified social unit (something apparently quite rare within the Village). These sentiments were confirmed in the staff interviews conducted upon completion of the project. The great majority of workshops were enhanced by an enthusiastic, friendly and supportive attendant, who was well-accepted and liked by all the child participants.

It was mentioned above, under 3.1 Research instrument and 3.2.1 Sampling, that the Beck Youth Inventories required a second grade reading ability and that children not in possession of the required reading level would have the test items read and explained to them (individually). A further difficulty may have involved the fact that the test was designed within a western framework and was written in the English language. Even if the test was read and explained to the participants by the English-speaking psychologist, one can still query the extent to which the children fully understood the meaning of the test items. This applies not only to those children lacking the required reading ability, but also to the other black African children who were able to read the tests independently. As such, the validity of the test results may have been threatened by language and culture differences between the test developers and the test takers. In the 2006 study conducted by Meiring, van de Vijver and

Rothmann (involving a locally adapted version of the Fifteen Factor Questionnaire) it was found that internal consistencies were low amongst the black population. This was in spite of the fact that language and cultural issues were resolved and potentially biased items removed. Kanjee and Foxcroft (2009:87-88) conclude: "Consequently, in the domain of personality assessment in particular, in an attempt to find a measure that is appropriate for the different cultures in South Africa, attention is shifting to the development of an indigenous measure."

Evidently, the study of multicultural psychological assessment represents a vast and highly complex field of enquiry (for more information on this subject, one can refer to Bedell, van Eeden & van Staden, 1999:1-7; Foxcroft, 1997:229-235 and Van Ede, 1996:153-160). Furthermore, it is not only the race or ethnicity of test takers which can negatively impact the accuracy of test results. Foxcroft and Roodt (2009:6) state that "the social, economic, educational and cultural background of an individual can influence his/her performance on a measure to the extent that the results present a distorted picture of the individual". In agreement, Grieve and Foxcroft describe the potentially negative impact of factors such as schooling, language, culture, home environment, socio-economic status, urbanisation and test wiseness (2009:242-248).

A final limitation regarding the assessment tool was mentioned above in section 3.1 (last paragraph), and involved the use of a test which is not precisely aligned to the objectives of the study. Emotional and social well-being are by nature difficult constructs to define, operationalise and thus, to measure. As a result, there are few tests available which tap, explicitly and directly, into these dimensions. Choosing from the relatively small pool of appropriate tests (fitting the purposes of the study as well as approved by the HPCSA), the Beck Youth Inventories seemed to be the most suitable.

5.   Ethical procedures

When undertaking research that directly involves child participants, issues of ethics become of utmost significance (Greig & Taylor, 1999:144-155; Graue & Walsh, 1998:55-69; Holmes, 1998, 24-29). Greig and Taylor emphasise the fact that ethical principles should not merely be incorporated into the research process, but that they should form the very foundation of the research design and the methods employed (1999:145, 153). These authors insist that such values should inform and guide every stage of preparation for the research project and assert that "all professionals undertaking research work with

children should embrace and adhere to the strictest of ethical codes…" (1999:145). A considerable part of the dilemma of involving children in research concerns the existence of unmistakable power differentials (which in this context concerns not only the research/subject imbalance but also the adult/child disparity), necessitating even greater awareness of possible ethical implications arising from one's actions (Greig & Taylor, 1999:148). Principles of ethics directing work with children include but go well beyond general professional ethics and ethics informing work pertaining to human subjects (Greig & Taylor, 1999:145). The latter are moral issues, which include the ethics of autonomy, beneficence and justice, and should be basic to all actions as fellow human beings and as professionals (Greig & Taylor, 1999:145-146, 149). Research with children (and especially with those who are in some way marginalised or perceived as "different") demands scrupulous consideration. What follows is thus a discussion of general ethical issues and child-specific considerations relevant to the study.

The research project respected the children's autonomy. The advice of Greig and Taylor (1999:149) was adhered to in that informed assent was sought from the children themselves as well as informed consent from their legal guardians. (Letters of informed assent addressed to the participants are attached as Appendices D and F). In these letters, and in the child-friendly discussions which accompanied them, the basic aims of the project were described, privacy and confidentiality were assured, and the voluntary nature of their participation and freedom to withdraw at any stage were emphasised. Beneficence and justice were values built into the design of the study. The series of African drumming workshops was presented primarily as a voluntary community project. The research subjects were involved in the project as drum circle participants rather than as the objects of a study. They received the benefits proffered by the sessions while simultaneously assisting the researcher by playing the most vital part in the project. As such, the research process benefited those individuals who had contributed their time and energy to make the research possible. Greig and Taylor (1999:150) refer to such research as therapeutic research and recommend its application wherever possible.

Before commencement of the current project, every effort was made to predict and prevent or circumvent any ethical dilemmas that might be encountered. Greig and Taylor advocate stringent preparation in this regard but warn, reasonably, that "…careful planning can fail, particularly when human subjects are involved. When those human subjects happen to be children the unpredictability factor rises steeply!" (1999:144). The researcher followed careful planning and consulted her supervisor and co-supervisor whenever unforeseen problems arose. All decisions made during the course of the project were guided by the expertise and experience of these supervisors.

Special care was given due to the traumatic backgrounds of the children involved. The workshops were adapted, especially in the initial stages, to suit their particular needs (e.g. smaller groups allowing for a safer, more secure and individualised setting). In the event that professional intervention should be required at any stage of the project, the Epworth Children's Village therapy team were continuously available. Throughout the project, care was taken to tailor activities so that the participants would experience them as challenging but not frustrating, ensuring their experience of success and efficacy wherever possible. The children's mental, emotional and social levels of development were continuously taken into consideration and the sessions were suitably adapted.

Please see Appendices B, C and H for letters of informed consent addressed to the Epworth Children's Village management in general and to Penny-Ann Lundie and Robyn Anne Hill (resident social workers and legal guardians of the child participants) in particular. Please refer to section 3. Methodology for more information with regard to the acquiring of informed consent. As a final consideration, all assessments employing the Beck Youth Inventories were supervised by a registered educational psychologist and that therapeutic intervention was available at all times during testing.

6. Conclusion

A field/natural experimental design was employed to explore the potential emotional and social benefits of African drumming among children within a residential place of care. Due to both the social-experimental and the open-ended, inductive explorative nature of the study, the research required both empirical and qualitative forms of data collection and analysis in order to form conclusions with regard to the research objectives. According to Mouton, "field/natural experimental designs" are appropriate when (a) a sample is employed to make inferences regarding a larger population, (b) the research occurs in a natural setting and (c) practical and ethical constraints prevent the random assignment of participants to experimental and control groups. Purposeful selection was employed in order to include those children who would benefit most from the project (i.e. those residents displaying higher levels of negative emotions and/or behaviour, such as depression, withdrawal, anger and disruptive behaviour).

A quantitative approach employed pre- and post-testing using the Beck Youth Inventories for Children and Adolescents. Although the test was normed for and standardised with a sample of American children, it has been approved by the HPCSA for work with South African children. This device was

used to measure changes in the children's levels of anxiety, depression, anger, disruptive behaviour and self-concept. While these constructs did not exactly match the dimensions under investigation in the study, it was the most suitable test available. Scoring involved a simple procedure of converting raw scores to t scores. Statistical analysis aided the interpretation of this data: t tests were used to compare pre- and post-test scores and ANOVA statistical procedures were employed to test between two age groups (younger or older than 9.5 years) and two school types (normal or special) in order to identify the potential influence of these factors.

Methodological triangulation was employed in an attempt to improve the validity of research findings. In addition to the quantitative method outlined above, qualitative procedures including focused observations, focus group discussions and semi-structured interviews provided diverse angles for interpretation. Video-recordings of each workshop were thoroughly and systematically analyzed in an observational procedure based on repeated assessment. Observations focused on the children's self-esteem and self-confidence, pro-social behaviour, enjoyment, concentration, and evidence of musical capacity. Video-recorded focus group discussions were conducted with the children in small groups in order to explore their own perceptions of the drumming workshops. Finally, semi-structured interviews were conducted with relevant members of staff in order to assess the practicability and value of the project as it was presented within the Village.

Chapter Five

Presentation and discussion of quantitative research findings

1.   Introduction

The following is a presentation and exploration of the quantitative data obtained from this research project. As was explained in detail in Chapter Four (Methodology), this information was obtained via pre- and post-testing of a group of children employing the Beck Youth Inventories. First, generalised findings pertaining to each of the five dimensions measured by this assessment tool are provided separately in the following order: self-concept, anxiety, depression, anger and disruptive behaviour. Second, each participant's test results are discussed as they relate to that participant individually. A profile of emotional and social functioning (as defined and operationalised by the Beck Youth Inventories) is thus obtained for each child.

Four tables follow that present the descriptive data gathered from the study. The participants are ordered 1 to 15 according to their ages (beginning with the youngest). Mzi was allocated to the 16th position and thus appears at the bottom of all tables because he received individual drumming sessions (as opposed to group sessions) and not due to his age. He was 9 years old at the time of the study, placing him within the youngest quartile of the participants.

As can be seen from the table below, seven of the participants were female and nine were male. Four of the children attended special schools and. The participant's ages ranged from 7 years and 4 months and 12 years, with the average age of nine years and seven months. Please refer also to Table 1. on page 88 in Chapter Four, which shows the distribution of participants in terms of age group and school type.

Table 2.   Overall profile of participants

Participant	Name	Gender	Grade	School type	Age
1	Angela	Female	1	Normal	7yrs 4months
2	Tiny	Male	1	Normal	7yrs 6months
3	Thabo	Male	0	Normal	8yrs 4months
4	Princess	Female	1	Normal	8yrs 7months
5	Kabelo	Male	2	Normal	9yrs 1month
6	Marna	Female	2	Normal	9yrs 4months
7	Jabu	Male	1	Normal	9yrs 4months
8	Sipho	Male	3	Normal	9yrs 8months
9	Wonderful	Male	6	Special	9yrs 11months
10	Dezi	Male	2	Special	10yrs
11	Michaela	Female	3	Normal	10yrs 2months
12	Gift	Female	0	Special	10yrs 8months
13	Precious	Female	6	Special	11yrs 2months
14	Meki	Male	4	Normal	11yrs 10months
15	Lucy	Female	5	Normal	12yrs
16	Mzi	Male	2	Normal	9yrs

Table 3 below presents each of the children's pre-test scores for the Beck Youth Inventory.

Table 3.   Beck Youth Inventories pre-test scores

Child	Self-concept	Anxiety	Depression	Anger	Disruptive behaviour
Angela	45	53	40	46	33
Tiny	48	47	53	52	64
Thabo	53	38	45	41	40
Princess	36	54	47	53	52
Kabelo	44	38	57	69	37
Marna	57	57	37	43	49
Jabu	49	62	60	70	76
Sipho	56	42	40	35	38
Wonderful	39	39	68	59	44
Dezi	38	45	46	44	45
Michaela	39	61	42	36	49
Gift	28	57	68	65	87
Precious	28	44	39	41	61
Meki	37	51	49	47	39
Lucy	39	52	55	54	71
Mzi	31	38	72	54	61

Table 4 indicates each child's Beck Youth Inventory post-test scores.

Table 4.   Beck Youth Inventories post-test scores

Child	Self-concept	Anxiety	Depression	Anger	Disruptive behaviour
Angela	38	58	56	72	76
Tiny	39	54	54	49	60
Thabo	51	55	49	51	41
Princess	31	62	65	65	86
Kabelo	46	46	40	31	50
Marna	60	71	59	35	44
Jabu	43	65	69	74	89
Sipho	58	34	35	34	37
Wonderful	50	45	44	31	37
Dezi	26	42	41	38	38
Michaela	33	66	60	62	78
Gift	47	62	64	65	76
Precious	38	59	45	32	37
Meki	35	55	59	55	44
Lucy	36	56	52	55	61
Mzi	42	62	70	62	71

The differences between pre- and post-test functioning are presented in the fifth table below. With regard to this table, it will be noticed that there are both positive and negative values constituting the differences in scores. Concerning self-concept, higher scores indicate better functioning in this area while lower scores suggest poorer functioning. Accordingly, a positive difference represents improvement while a negative difference implies deterioration in this dimension (i.e. a decrease in the level of self-concept). The opposite is true when considering the other four dimensions, where higher scores reflect greater dysfunction. With regard to these dimensions, a positive difference suggests deterioration in the area being considered (that is, an increase in the undesirable behaviour, attitude or affective state) while a negative value reflects improvement (a lessening of the problematic characteristic).

Table 5.   Beck Youth Inventories differences between pre-test and post-test scores

Child	Self-concept	Anxiety	Depression	Anger	Disruptive behaviour
Angela	-7	5	16	26	43
Tiny	-9	7	1	-3	-4
Thabo	-2	17	4	10	1
Princess	-5	8	18	12	34
Kabelo	2	8	-17	-38	13
Marna	3	14	22	-8	-5
Jabu	-6	3	9	4	13
Sipho	2	-8	-5	-1	-1
Wonderful	11	6	-24	-28	-7
Dezi	-12	-3	-5	-6	-7
Michaela	-6	5	18	26	29
Gift	19	5	-4	0	-11
Precious	10	15	6	-9	-24
Meki	-2	4	10	8	5
Lucy	-3	4	-3	1	-10
Mzi	11	24	-2	8	10

2.   General discussion of empirical data

The data for all five dimensions was found to be normally distributed (in the light of the Shapiro-Wilk statistic) as all p values were greater than 0.05; t tests were consequently used to analyze the data obtained. Analysis of variance (ANOVA) statistical procedures were used to test between two age groups (younger than or equal to 9.5 years and older than 9.5 years) and two school types (normal and special schools) in order to identify possible influence of these factors on the five psychological dimensions. Due to the small sample size and a related imbalance of the data, age group and school type had to be modelled separately in order to realise an effective statistical model for discussion. Age group and school type could not be combined into a single factor for the analysis; neither could the interaction between Age group and School type be tested. This was because no child fell within the section of data relating to the younger age group within a special-needs school, while eight (half of the sample) of the younger children attended a regular school. (See Table 1. in Chapter Four, which depicts the distribution of participants in terms of age group and school type.)

2.1   Self-concept

As was the case for all dimensions measured, the test for normality indicated that the data could be considered to have a normal distribution. The p value of the test for normality was 0.3186, which was statistically significant at the 5% level of significance. The t test statistic was 0.17 with a p value of 0.8636. Because a one-sided test was postulated, the latter p value was halved before deciding on statistical significance. This result indicated that the difference between the pre- and post-test scores for self-concept was not statistically significant at the 0.05 level of significance. The intervention had not made a statistically significant positive difference among the current sample of children regarding the dimension of self-concept.

When age group was held constant, a p value of 0.0729 was obtained. When this value is compared to the significance level of 0.05, it could be said that there is a tendency for school type to influence the self-concept of children. On the other hand, age group did not appear to have any statistically significant influence on this area of functioning. Calculations produced a p value of 0.3694, which is well above the 5% cut off level.

2.2   Anxiety

The test for normality showed that the scores for this dimension were normally distributed. The p value for the test of normality was 0.3931, indicating normal distribution of the data. The t test statistic was 3.73 with a p value of 0.0020. The difference between the pre- and post-test measurements was thus substantial and statistically significant at the 0.05 level of significance. The large majority of participants (all but two) evidenced an increase in anxiety over the period between the pre-test and the post-test. Caution must be exercised in the interpretation of these results. When one considers the immense amount of trauma and chronic stress experienced by these children, one may wonder as to the scale of intervention necessary for the remediation of the resulting anxiety. More will be said in this regard in the "subconclusions" section below.

Statistical testing revealed no statistically significant relationship between school type and anxiety. When this factor was investigated, a p value of 0.6924 was obtained. Clearly, there is no statistical significance in this result. On the contrary, age group did seem to play a role in the children's level of anxiety. Statistical testing for the effect of age group and level of anxiety produced a p value of 0.0540, showing a fair degree of statistical significance at the 0.05 level.

2.3   Depression

A p value of 0.6365 for the normality test of this data indicated that the assumption of the data having a normal distribution was satisfied. The t test statistic was 0.86 with a p value of 0.6365, indicating that the difference between pre- and post-test results for depression was not statistically significant at the 5% cut off level. The intervention had not resulted in a statistically significant difference in the pre- and post-test scores.

Testing the effect of school type suggested that there may be a tendency for this factor to influence levels of depression among the children. Statistical testing resulted in a p value of 0.0852, implying a moderate degree of statistical significance, being marginally higher than the 0.05 significance level. No such statistical significance was found when age group was held constant. A p value of 0.2703 suggests no significant statistical relationship exists between age group and levels of depression.

2.4   Anger

The p value for the test of normality of the data was 0.2939, indicating that the assumption that the data was normally distributed held for this set of results. The t score was 0.03 and had a p value of 0.9764. The results were not statistically significant, indicating that the null hypothesis (stating that the intervention had made no difference in this area of functioning) could not be confidently rejected.

There appeared to be no statistically significant relationship among the children between the factor of school type and levels of anger. The t test procedure employed for testing for school type and levels of anger produced a p value of 0.1360, indicating no statistical significance at the 5% level. Similarly, testing for the effect of age group revealed no statistically significant relationship between this factor and the children's levels of anger. Appropriate statistical testing provided a p value of 0.7754.

2.5   Disruptive behaviour

The test for normality of the data showed a p value of 0.2853, signifying that the data was normally distributed. The t score was 1.1 and had a p value of 0.2897, indicating no statistical significance between the outcomes. The intervention had resulted in no significant improvement within the dimension of disruptive behaviour.

When school type was tested for, it became evident that there was a strong statistically significant relationship between this factor and disruptive behaviour. ANOVA procedures provided a p value of 0.0214, which indicates high statistical significance at the 0.05 level. When age group was held constant, there appeared to be a tendency for the children's age to impact upon levels of disruptive behaviour. Relevant calculations resulted in a p value of 0.0663, indicating a possible small level of statistical significance at the 5% cut off.

3. Discussion of empirical data in relation to individual participants

Next, the empirical data gathered via the Beck Youth Inventories is discussed in relation to each individual participant. The pre-test and post-test scores for each child are indicated within the same table in order to facilitate comparison. However, initial tables indicating the clinical ranges of the t scores for each of the five dimensions are provided first.

Table 6.   Clinical ranges of t scores for the dimensions of anxiety, depression, anger and disruptive behaviour

t Score	Level of Severity
t = 70+	Extremely elevated
t = 60-69	Moderately elevated
t = 55-59	Mildly elevated
t = <55	Average

The ranges of t scores as outlined above are defined by units of .5 standard deviations. Within the child standardisation sample used to obtain the above information (Beck, Beck, Jolly & Steer, 2005:18-19), fewer than 25 percent of the children obtained t scores above 55. Fewer than 15 percent of the children in this sample obtained t scores higher than 60, and only 5 percent of the sample obtained t scores higher than 70.

Table 7.   Clinical ranges of t scores for the dimension of self-concept

t Score	Level of Severity
t = >55	Above average
t = 45-55	Average
t = 40-44	Lower than average
t = <40	Much lower than average

For the self-concept dimension, the t scores are inversely related to the level of severity as lower self-concept indicates poorer emotional and social adaptation. The ranges of t scores as indicated above are defined by units of .5 standard deviations below the mean of 50. T scores higher than 55 were obtained by 34 to 40 percent of participants within the child standardisation sample. T scores lower than 45 were obtained by 24 to 26 percent of the sample and t scores below 40 were obtained by 15 to 17 percent of the sample.

Table 8.   Participant 1 (Angela)

Dimension	Pre-test scores	Post-test scores
Self-concept	45: Average	38: Much lower than average
Anxiety	53: Average	58: Mildly elevated
Depression	40: Average	56: Mildly elevated
Anger	46: Average	72: Extremely elevated
Disruptive behaviour	38: Average	76: Extremely elevated

Angela was a 7 year old black African girl. She attended a regular school and was in the first grade. From the above empirical data, it is evident that her emotional and social functioning, as defined and operationalised by the Beck Youth Inventories, deteriorated over the course of the four months during which the project was conducted. Her self-concept score was substantially lower in view of the post-test scores, and anger and disruptive behaviour scores were dramatically higher. Anxiety and, more so depression, were both significantly elevated.

Table 9.   Partipant 2 (Tiny)

Dimension	Pre-test scores	Post-test scores
Self-concept	48: Average	39: Much lower than average
Anxiety	47: Average	54: Average
Depression	53: Average	54: Average
Anger	52: Average	49: Average
Disruptive behaviour	64: Moderately elevated	60: Moderately elevated

Tiny was a black African boy of 7 years of age. He was in the first grade of a regular school. His levels of anxiety, depression and anger remained within the average range throughout the course of the project, indicating healthy adjustment and stability in these areas. His scores for disruptive behaviour remained within the moderately elevated range, albeit with a small improvement evident at the post-test. On the other hand, his self-concept scores evidenced substantial deterioration, falling just within the much-lower-than-average range at the post-test.

Table 10.   Participant 3 (Thabo)

Dimension	Pre-test scores	Post-test scores
Self-concept	53: Average	51: Average
Anxiety	38: Average	55: Mildly elevated
Depression	45: Average	49: Average
Anger	41: Average	51: Average
Disruptive behaviour	40: Average	41: Average

Thabo was an 8 year old black African boy who attended what is known as the grade R (or reception) class of a regular school. His pre- and post-test scores indicate healthy functioning and relative stability with regard to the psychological dimensions of self-concept, depression, anger and disruptive behaviour. It appears that his levels of anger did increase somewhat over the course of the project, but they remained within the average range of functioning. Only his anxiety levels appear to have increased considerably; they, however, still fall just within the mildly-elevated range.

Table 11.   Participant 4 (Princess)

Dimension	Pre-test scores	Post-test scores
Self-concept	36: Much lower than average	31: Much lower than average
Anxiety	54: Average	62: Moderately elevated
Depression	47: Average	65: Moderately elevated
Anger	53: Average	65: Moderately elevated
Disruptive behaviour	52: Average	86: extremely elevated

Princess, a black African girl, was 8 years old. She attended a regular school and was in the first grade. It becomes evident, from the quantitative data outlined above, that her emotional and social functioning (as defined and operationalised by the Beck Youth Inventories) deteriorated over the four-month period of the research project. Her self-concept, which was extremely poor at the outset, evidences further deterioration by the time of the post-test. Her levels of anxiety, depression and anger all increased substantially over the four-month period, while her level of disruptive behaviour (which was average upon completion of the pre-test) evidences extreme elevation by the time of the post-test.

Table 12.   Participant 5 (Kabelo)

Dimension	Pre-test scores	Post-test scores
Self-concept	44: Lower than average	46: Average
Anxiety	38: Average	46: Average
Depression	57: Mildly elevated	40: Average
Anger	69: Moderately elevated	31: Average
Disruptive behaviour	37: Average	50: Average

Kabelo, a 9 year old black African boy, was attending a second grade class of a regular school. His self-concept scores indicate very slight improvement, which takes him into the average range of this dimension. His level of depression is significantly reduced, and post-test scores indicate functioning well within the average range. Kabelo's level of anger is even more noticeably reduced, going from the upper end of the moderately-elevated range to well below the average range of functioning. With regard to the dimensions of anxiety and disruptive behaviour, moderate deterioration is evident, but his levels of functioning remain within the average range.

Table 13.   Participant 6 (Marna)

Dimension	Pre-test scores	Post-test scores
Self-concept	57: Above average	60: Above average
Anxiety	57: Mildly elevated	71: extremely elevated
Depression	37: Average	59: Mildly elevated
Anger	43: Average	35: Average
Disruptive behaviour	49: Average	44: Average

Marna was a white Afrikaans-speaking girl of 9 years of age. She attended a regular school and was in the second grade. Her self-concept fell within the above-average range at the outset of the study, and remained there until completion of the project, with a slight improvement evident in the post-test. Her levels of depression appear to increase significantly during the course of the project, progressing from average at the pre-test to mildly elevated at the post-test. Her scores for anxiety evidence even greater deterioration. She appears to have moved from the mildly-elevated range to the extremely-elevated range during the four months of the research project. Finally, significant improvement is evident regarding the dimensions of anger and disruptive behaviour, where the scores remain within the average range of functioning.

Table 14.   Participant 7 (Jabu)

Dimension	Pre-test scores	Post-test scores
Self-concept	49: Average	43: Lower than average
Anxiety	62: Moderately elevated	65: Moderately elevated
Depression	60: Moderately elevated	69: Moderately elevated
Anger	70: Extremely elevated	74: Extremely elevated
Disruptive behaviour	76: Extremely elevated	89: Extremely elevated

Jabu was a 9 year old black African boy who was in the first grade of a regular school. Pre-test results indicate significant emotional and social maladjustment at the outset of the study. The only exception was his level of self-concept, which fell within the average range of functioning. This, however,

decreased significantly to the lower-than-average range by the time of the post-test. Similar deterioration is evident with regard to all other dimensions. While his levels of anxiety and depression remained within the moderately-elevated range of functioning (according to pre- and post-test scores), significant increases are evident. His level of anger remained within the extremely-elevated range, with a small but significant increase evident at the post-test. His level of disruptive behaviour shows the most extreme deterioration. His pre-test and post-test scores both fall within the extremely-elevated range of functioning, but increase in the t scores suggests extensive impairment in this area.

Table 15.   Participant 8 (Sipho)

Dimension	Pre-test scores	Post-test scores
Self-concept	56: Above average	58: Above average
Anxiety	42: Average	34: Average
Depression	40: Average	35: Average
Anger	35: Average	34: Average
Disruptive behaviour	38: Average	37: Average

Sipho was a black African boy. He was 9 years old and attended a third grade class at a regular school. His pre-test scores indicate healthy emotional and social adaptation at the outset of the study, and his post-test scores evidence slight but significant improvement across all five psychological dimensions. His self-concept was initially just above average, and a very slight improvement is evidenced by the post-test score. His levels of anxiety, depression, anger and disruptive behaviour were all well within the average range according to his pre-test scores. Very slight improvements occurred within the anger and disruptive behaviour dimensions, and more pronounced improvement occurred regarding the areas of depression and, even more so, anxiety.

Table 16.   Participant 9 (Wonderful)

Dimension	Pre-test scores	Post-test scores
Self-concept	39: Much lower than average	50: Average
Anxiety	39: Average	45: Average
Depression	68: Moderately elevated	44: Average
Anger	59: Mildly elevated	31: Average
Disruptive behaviour	44: Average	37: Average

Wonderful was a black African boy, 9 years of age. He attended a special-needs school, and was allocated to level six within the school's adapted grading system. Pre-test scores indicate poor to average functioning on the various dimensions. Post-test scores (all falling within the average range of functioning) point to significant improvement in all areas of functioning with the exception of anxiety,

which appears to have increased somewhat, although still remaining within the average range. His scores regarding the dimensions of self-concept, depression and anger suggest great improvement in these areas. His scores for disruptive behaviour, while remaining within the average range, indicate a fair degree of improvement over the course of the project.

Table 17.   Participant 10 (Dezi)

Dimension	Pre-test scores	Post-test scores
Self-concept	38: Much lower than average	26: Much lower than average
Anxiety	45: Average	42: Average
Depression	46: Average	41: Average
Anger	44: Average	38: Average
Disruptive behaviour	45: Average	38: Average

Dezi was a 9 year old black African boy. He attended a special school and was allocated to the second level of its adapted grading system. His pre-test scores indicate healthy functioning regarding the dimensions of anxiety, depression, anger and disruptive behaviour, all of which fall well within the average range. Post-test scores suggest significant improvement within each of these areas, most notably in the dimensions of disruptive behaviour and anger. His self-concept, however, was markedly poor from the start of the project. Post-test scores for this dimension evidence further, substantial deterioration, placing him even lower within the much-lower-than-average range of functioning.

Table 18.   Participant 11 (Michaela)

Dimension	Pre-test scores	Post-test scores
Self-concept	39: Much lower than average	33: Much lower than average
Anxiety	61: Moderately elevated	66: Moderately elevated
Depression	42: Average	60: Moderately elevated
Anger	36: Average	62: Moderately elevated
Disruptive behaviour	49: Average	78: Extremely elevated

Michaela was a white Afrikaans-speaking girl of ten years of age. She attended a regular school and was in the third grade. While her initial levels of depression, anger and disruptive behaviour fell into the normal range according to the pre-test scores, she appears to have experienced considerable anxiety and poor self-esteem from the start of the study. Post-test scores suggest deterioration with regard to all five dimensions of emotional and social well-being (as defined and operationalised by the Beck Youth Inventories). It is evident that her self-esteem (which was very poor to begin with) dropped significantly. Her level of anxiety (which was considerably elevated from the outset), increased

significantly, although remaining within the moderately-elevated range. Her levels of depression and anger appear to have increased substantially, with the post-test scores reaching the moderately-elevated range. Most alarming, however, is the dramatic increase in disruptive behaviour. This area was initially within the average range of functioning, but climbed to the extremely-elevated range over the four months during which the project was conducted.

Table 19.   Participant 12 (Gift)

Dimension	Pre-test scores	Post-test scores
Self-concept	28: Much lower than average	47: Average
Anxiety	57: Mildly elevated	62: Moderately elevated
Depression	68: Moderately elevated	64: Moderately elevated
Anger	65: Moderately elevated	65: Moderately elevated
Disruptive behaviour	87: Extremely elevated	76: Extremely elevated

Gift was a ten year old black African girl. She was in grade R at a special-needs school. Her pre-test scores suggest poor overall emotional and social functioning at the outset of the project. Pre-test scores point to an exceptionally underdeveloped self-concept, extremely elevated levels of disruptive behaviour, substantial amounts of depression and anger and a mildly elevated degree of anxiety. Post-test scores reveal a significant improvement in self-concept, which falls within the average range upon conclusion of the study. Anxiety, however, increases significantly while depression and anger remain relatively stable. Her closing level of disruptive behaviour shows significant improvement but remains within the extremely-elevated range of functioning.

Table 20.   Participant 13 (Precious)

Dimension	Pre-test scores	Post-test scores
Self-concept	28: Much lower than average	38: Much lower than average
Anxiety	44: Average	59: Mildly elevated
Depression	39: Average	45: Average
Anger	41: Average	32: Average
Disruptive behaviour	61: Moderately elevated	37: Average

Precious was an 11 year old black African girl. She attended a special-needs school and was in the sixth level of its adapted educational programme. Pre-test scores indicate that her self-concept was extremely poor. Moderate levels of disruptive behaviour are also apparent. On the other hand, initial scores reveal that she was well within the average range regarding the dimensions of anxiety, depression and anger. Post-test results point to an improvement in self-concept, although this score

remains in the much-lower-than-average range. A substantial decrease in disruptive behaviour is evident, situating her functioning in this area well within the average range. With regard to the other three dimensions: a significant increase in anxiety is evident; anger, while remaining in the average range, is significantly lower and depression has increased slightly but significantly.

Table 21.   Participant 14 (Meki)

Dimension	Pre-test scores	Post-test scores
Self-concept	37: Much lower than average	35: Much lower than average
Anxiety	51: Average	55: Mildly elevated
Depression	49: Average	59: Mildly elevated
Anger	47: Average	55: Mildly elevated
Disruptive behaviour	39: Average	44: Average

Meki was a black African boy of 11 years of age. He attended a fourth grade class at a regular school. From the pre-test scores outlined above, it is apparent that his emotional and social functioning in most of the relevant domains was average at the start of the project. It does appear, however, that his self-concept was exceptionally low. Significant increases in anxiety, anger and especially depression seem to have appeared over the four-month duration of the project. A slight increase in disruptive behaviour is also evident, but the score remains well within the average range. Finally, his self-concept remained in the much-lower-than-average range, dropping by a further two points.

Table 22.   Participant 15 (Lucy)

Dimension	Pre-test scores	Post-test scores
Self-concept	39: Much lower than average	36: Much lower than average
Anxiety	52: Average	56: Mildly elevated
Depression	55: Mildly elevated	52: Average
Anger	54: Average	55: Mildly elevated
Disruptive behaviour	71: Extremely elevated	61: Moderately elevated

Lucy, a 12 year old fifth grader at a regular school, was a black African girl. While her pre-test scores suggest that her levels of anxiety and anger fell within the average range and her level of depression was only mildly elevated, possible problem areas include her self-concept and disruptive behaviour. Her score for self-concept falls just within the exceptionally low range, and her level of disruptive behaviour appears to have been remarkably high (falling within the extremely-elevated range of functioning). Post-test scores suggest a slight lessening of depression, placing this dimension within the average range. A significant lessening of disruptive behaviour is also apparent, with the score dropping

by ten points and falling subsequently within the moderately-elevated range. Her self-concept score, however, drops slightly and remains within the much-lower-than-average range. A slight but significant increase in anxiety places this area of functioning within the mildly-elevated range. A very slight increase of one point places her post-test score for anger in the mildly-elevated range.

Table 23.   Participant 16 (Mzi)

Dimension	Pre-test scores	Post-test scores
Self-concept	31: Much lower than average	42: Lower than average
Anxiety	38: Average	62: Moderately elevated
Depression	72: Extremely elevated	70: Extremely elevated
Anger	54: Average	62: Moderately elevated
Disruptive behaviour	61: Moderately elevated	71: Extremely elevated

Mzi was a 9 year old black African boy. He was a second grader at a regular school. His pre- and post-test scores reveal a complex profile of emotional and social dysfunction. At the outset of the study, his self-concept score fell almost ten points below the cut-off for the much-lower-than-average range of functioning. Not surprisingly, his depression was extremely elevated. His pre-test results also suggest a substantial degree of disruptive behaviour. Post-test scores suggest that there was one area of improvement but more areas of deterioration. His self-concept score increased considerably, his final score still only falling within the lower-than-average range. His level of anxiety increased dramatically, going from well below the average range to the moderately-elevated range. A substantial increase in the dimension of anger is also evident, with the final score similarly reaching the moderately-elevated range. The post-test score for disruptive behaviour suggests significant deterioration, settling at the extremely-elevated range of functioning. Lastly and significantly, his level of depression remained stable at the extremely-elevated range, suggesting long-term difficulties in this area.

4.   Discussion of findings

The following pointers can be drawn from the data gathered. With regard to self-concept, the intervention appears not to have made a statistically significant impact upon this sample of children. However, there is evidence that school type possesses a tendency to influence this psychological construct, although the direction of this influence cannot be inferred.

Levels of anxiety increased significantly over the four month period of the study. However, the reasons for this increase deserve considerable exploration. One possible explanation is offered at the end of this section. It is imperative to note that causality cannot be inferred. In the same way that a positive result could not have been simply and wholly attributed to the drumming intervention, so can a negative result not be seen as in any way "causing" that result. There are multiple dynamic factors in constant and complex interaction that collectively "produce" any single outcome, making cause-and-effect inference impossible. Also with regard to anxiety, calculations indicate that age group has a fairly significant impact on the children's level of anxiety, although it is not possible to speculate as to the kind of influence exerted.

Levels of depression were not significantly ameliorated by the project's intervention. Statistical testing indicates that school type may be related to the prevalence of depression, but it does not permit inference regarding which school type is related to a positive or negative outcome (i.e. the direction of the influence). Similarly, the intervention appeared to have had no significant impact on the prevalence of anger amongst the children. Furthermore, this construct appears to be unrelated to either school type or age group.

Finally, data regarding disruptive behaviour indicates no significant difference between pre-test and post-test scores. However, there appears to be a strong interaction between the children's school type and disruptive behaviour and a mild interaction between their age group and the same construct. It is again, however, not possible to determine the quality of this interaction.

Certain individuals seem to have fared better during the course of the project than did others. It may be speculated that these individuals responded more positively to the intervention than did the others, although this finding is by no means conclusive. The post-test scores of these children evidence improvement across various areas of psychological functioning. Kabelo (participant 5) evidenced a slight gain in self-concept and more considerable gains in the areas of depression and anger, which outweighed his unfortunate increases in anxiety and disruptive behaviour. Sipho (participant 8) evidenced modest but significant improvement across all dimensions, most noticeably in the areas of anxiety and depression. Perhaps the most impressive gains were made by Wonderful (participant 9), whose self-concept was significantly enhanced and whose levels of depression and anger were dramatically reduced. Gift (participant 12) showed slight improvement in level of depression and substantial improvement in the areas of self-concept and disruptive behaviour. Finally, Precious

improved significantly in the areas of self-concept and anger, and even more substantially in the domain of disruptive behaviour. Unfortunately, however, her level of anxiety appears to have increased. It is important to reiterate that no result, whether positive or negative, can be considered as directly resulting from the intervention. Any conclusions are strictly speculative; cause and effect cannot be inferred in the context of human behaviour and functioning where a host of variables cannot be eliminated or controlled.

One final point requires consideration. It was noted above that levels of anxiety increased significantly during the course of the project. While caution should be exercised when making inferences of causality, one can hypothesise that the drumming intervention itself may have had an augmentative effect on the children's levels of anxiety. It was proposed that African drumming could promote the children's awareness of and contact with their feelings. As such, they may have experienced their internal and external environments with new awareness and intensity. It is possible that negative feelings, once effectively suppressed and denied, were brought closer to the surface as the children came into contact with their bodily and sensory modalities, their emotions, thoughts and needs. Inner, probably subconscious, frustration at not being able to engage in healthy organismic self-regulation in order to have these needs met may conceivably have increased their anxiety.

This contention is supported by the Gestalt conceptualisation of the structure of the personality (please refer to Chapter Two section 3.2.6 Structure of the personality). According to this theory, many children, and especially those who have experienced some form of trauma (and thus tend to inhibit the bodily, sensory and intellectual modalities) (Oaklander, 2006:51) operate in the synthetic, or false, layer of the personality (Blom, 2006:42-43). Because they suppress their senses and feelings they are not in full contact with the self and the environment. Drumming, as discussed, enhances sensory and bodily contact, which is linked to increased emotional awareness. The sessions of African drumming may have helped the children move to the second layer of the personality, representing a new level of awareness and contact. This layer is referred to as the phobic layer, the transition to which is typically accompanied by increased anxiety (Blom, 2006:43).

The first step toward integration and well-being is the promotion of the child's capacity for awareness and effective contact, which appears to have been facilitated by the drumming intervention. Where, for some children, this layer of therapeutic intervention may be adequate, the degree of trauma most likely experienced by the children in this study appears to require deeper levels of intervention. It could be

speculated that four months of African drumming was simply not sufficient to counteract the tremendous amount of stress which the children were (in all likelihood) continuing to experience, both as a function of institutional life and of the ongoing trauma of familial dysfunction (as well as possible scholastic, peer and personal difficulties). This may help to explain the lack of significant results obtained in the quantitative component of this project.

5. Conclusion

The African drumming intervention did not appear to have had a statistically significant influence upon the participants in terms of self-concept, depression, anger or disruptive behaviour. Levels of anxiety, however, increased significantly over the four-month duration of the project. A possible explanation for this increase may have involved the children's increased awareness as a result of the drumming sessions. Should the drumming have helped the participants make the transition from the synthetic to the phobic layer of the personality, such an increase in anxiety would have been anticipated. Furthermore, the length and intensity of the intervention may not have been adequate to make a significant impact upon the participants, faced as they were with the instability and uncertainty of institutional life and extreme familial dysfunction/trauma.

ANOVA procedures suggest that school type may have influenced the children's levels of self-concept, depression and disruptive behaviour; similarly, age seemed to interact with both anxiety and disruptive behaviour to produce the observed outcomes. Unfortunately, the small sample size did not allow for inferences to be made with regard to the direction of such influence. Finally, the data collected and the findings presented need to be interpreted with caution. All conclusions are speculative as causality cannot be inferred. Numerous and uncontrollable variables make the establishment of cause and effect relationships impossible. The lives of children in placement are particularly characterised by multiple stressors, disorder and uncertainty, further complicating the interpretation of findings. As suggested above, weekly sessions of African drumming over the course of four months may not have been enough to counteract the many negative influences dominating the lives of these children.

Chapter Six

Presentation and discussion of qualitative research findings

1.   Introduction

This chapter consists of a detailed investigation into the qualitative information gathered via two primary methods. First, each workshop was video-recorded and focused observations were performed on the footage thus obtained. Second, semi-structured interviews were conducted with relevant staff members who aided the project's organisation and presentation and focus groups were held with the participants. (For more information relating to data collection and other methodological procedures, please refer to Chapter 4, Methodology.) When considered against the quantitative findings presented in the previous chapter, it is clear that the qualitative findings shed a different light concerning the outcome of the project and provide an alternative angle from which to evaluate the effectiveness of the intervention. Before continuing, however, it is necessary to consider the participants' rates of attendance.

2.   Rates of attendance

A register of attendance was taken prior to each workshop. Each child's name was called out and checked off on a list after the welcoming activity which opened each session. In this regard, it is important to note that the children were aware, from the outset of the project, that their attendance was appreciated but not compulsory. They were informed that they would face no adverse consequences should they choose not to attend a session(s), and that they were free to discontinue their participation in any session, as well as in the overall project, at any time.

Overall, the participants attended with impressive regularity. Furthermore, once present, they would almost always remain for the entire duration of the workshop. On the relatively few occasions that children were absent, it was due to circumstances beyond their control (a visit by a mentor, or an unexpected weekend spent with a relative or family member). In the Methodology chapter, it was explained that the children selected for the project were amongst those who did not leave the Village for out-weekends. However, it did happen on a rare occasion that a child, who, in the past never, or

very seldom, left the Village, would unexpectedly be taken out for a day or weekend by a family member or relative. This was unforeseeable and beyond the researcher's control.) Not once was a child absent due to illness. On one occasion, Lucy did not attend a workshop due to a severe bout of anger and depression she was experiencing that morning. She was in group three, and their workshops were presented first. Later that morning, she asked whether she could join one of the younger groups, just for that day, because she had missed her session. She was granted her request, and she participated very contentedly with group two on that day.

The children's high rate of attendance was apparently due in large part to their internal motivation to be involved in the project. The members of staff reported exceptional willingness from the children to attend the workshops (in contrast to other extra-mural activities which were organised for the residents) (please see section 2.1 Staff interviews, below). The children themselves evidenced consistently high enthusiasm and self-motivation for the sessions of African drumming. The workshops' positive influence on the children seemed to be cumulative in nature, and consistency in attendance may be important regarding the effectiveness of such a project. The cumulative effect of the workshops is indicated in the individual case studies below. When considering the progress of each child, it becomes apparent that the benefits of each session built on progress made in the previous sessions. Time is essential to making inroads into children's dysfunctional feelings and behaviour.

Table 24.   Participants' rates of attendance

Participants	Number of sessions missed (out of 16)	Workshops missed - Workshop number:
Angela	2	9 and 12
Tiny	0	
Thabo	0	
Princess	1	14
Kabelo	0	
Marna	3	9, 11 and 12
Jabu	0	
Sipho	3	2, 3 and 8
Wonderful	0	
Dezi	0	
Michaela	3	6, 9 and 10
Gift	3	4, 5 and 8
Precious	0	
Meki	2	12 and 13
Lucy	0	
Mzi	1	1

3. Focused observations

The footage of each drumming session was regularly, carefully and systematically viewed and analyzed. These focused observations assisted the researcher in monitoring the progress of each child throughout the course of the project. The first observation took place six weeks into the project, the second after the next five weeks and the third and final observation occurred after a further six weeks. The focused observations centered on five major domains of functioning: self-esteem and self-confidence, pro-social behaviour, enjoyment, concentration and musical capacity (the significance of these five domains was discussed in Chapter Four, section 3.3.2.1 Focused observations). The findings from the observations will now be discussed as they relate to each participant individually.

Within each group, participants are presented in the order of youngest to oldest. On the whole, group one consisted of the younger children and group three of the older children, while group two was structured primarily according to learning ability and not age (most of these children presented with learning difficulties). Mzi is discussed last, purely because he was assigned to individual rather than group sessions. These groupings reflect the final allocations of each child into one of the three groups, which took place after the second workshop. Please see Chapter Four, Methodology, section 3.2.1 [Sampling] for a detailed discussion of the division of the participants into initially two and then three drumming groups.

3.1 Group one

The following five children participated in the same drumming circle, to be referred to as group one. The children in this group were the youngest participants in the study. Their ages ranged from 7 to 9 years. Angela and Tiny (participants one and two) were both only 7 years of age. Thabo, participant three, who was 8 years old, had many mannerisms and capacities of a younger child. He was still in the reception grade (grade R) of a regular school. In short, the participants in this group were still in the relatively early stages of middle childhood and possessed developmental abilities differing considerably from the children in the other two groups. For the Christmas concert, Angela, Princess and Tiny prepared and performed the primary drumming piece and were thus involved in both the all-drum and the mixed-percussion items. Thabo and Kabelo acted as the time-keepers for the all-percussion piece; their role was to maintain a steady beat on the claves.

3.1.1 Angela

Angela was the youngest participant in the study. She was a bright, highly responsive child and an enthusiastic member of her drumming group. She treated two other research participants (Mzi, who was not in her drumming group, and Princess, who was a fellow drummer) as "brother" and "sister." Later, the researcher discovered that the reason why these three children felt this special bond was because they had been transferred from the same children's home prior to their (simultaneous) placement at the Epworth Children's Village. They thus perceived each other as "family," with Angela being the youngest "sister." These dynamics became evident in the drumming circle, where Angela and Princess participated together. They stayed close to one another, perhaps also because they were also the only two girls in the group. Princess's behaviour toward Angela was encouraging, helpful and protective. Angela, while accepting of this treatment, behaved with a great degree of agency and independence within the group. She was a friendly child and very eager to please (being compliant and cooperative towards both the facilitator and other participants).

Over the first six workshops, Angela showed rapid improvement in self-confidence and self-esteem within the drumming circles. She quickly settled into her group and evidenced a good capacity for taking risks (within the musical/social context), showing initiative and being assertive in a friendly manner. Over the next five workshops she became increasingly sure of herself, but was always quietly confident rather than overtly self-assured. By the third and final observation (upon completion of the project), she was taking risks with much enjoyment and playfulness. She showed a great sense of personal agency, willingness to take the initiative and a well-developed capacity for self-assertion.

After the first six workshops, it was clear that Angela was a consistently friendly child with well-developed social skills. Not only was she highly cooperative, adept at taking turns and willing to fulfil a following role, but she was also keen in her efforts to lead the group in various activities. Her engagement with the group was always enthusiastic and her behaviour self-controlled, which made her participation pleasurable to both the other members and the facilitator. Over the next five sessions, further overall progress was noticed. She was increasingly eager to fulfil a leading role, which she did with a determined, quiet confidence. She was also a great team-player, quick to comprehend the joint objective of each activity and to work towards it wholeheartedly. By the final observation, these qualities were highly visible. Angela was exceptionally considerate towards her fellow drummers. Her social flexibility made her an exceptionally effective member of the group.

It was clear from the start of the project that Angela enjoyed the drumming workshops. She always approached the drumming room with excitement and appeared comfortable and happy during the sessions. By the second observation, she clearly looked forward to the sessions each week and was openly expressing her enjoyment of them. Her participation was becoming increasingly enthusiastic and motivated. Angela's enjoyment of the workshops continued to increase throughout the course of the study. During the final stages of the project, she was remarkably relaxed during the sessions, evidenced by her spontaneously moving, dancing and singing along to the music that was being made. While she had always very much enjoyed the drumming experience, her burgeoning repertoire of musical skills added greatly to her enjoyment. She reveled in her new-found competencies and her smiles, laughter and playful musical behaviour evidenced her delight.

By the first observation, there was clear evidence of Angela's good capacity for concentration. She was able to remain focused throughout the duration of a workshop, attending carefully to the activity at hand. She had no difficulty whatsoever with impulse-control. She was also increasingly able to resist being distracted by intruding influences (such as the boys' occasionally disruptive behaviour). Rhythmic patterns were easily learned and recalled, an ability related in part to her well-developed concentration. She could also pay sustained attention to the musical aspects of any particular activity. As time went on, she became increasingly aware of the musical elements of the various exercises. This was evidenced by her ability to listen to and accurately match the music made by the rest of the group, or boldly to explore the different elements in her own improvisational playing. By the second observation, overall improvement was evident in all of the above areas, and she was exceptionally capable of learning more complex rhythmic and melodic motives. The final observation suggested that Angela was not only aware, but increasingly appreciative of, the musical aspects of the various activities and games. She had an excellent concentration span and a matching ability to remember musical information. She determinedly focused her attention on a relevant activity and was very seldom distracted.

Angela evidenced her musical capacity from the start of the project. The first observation indicated a sure sense of rhythm and metre and a strong sense of pulse. Her ability to improvise creatively was fairly good, but improvement was to be made over the following weeks as she honed her skills and gained confidence in using them. By the second observation, her sense of rhythm, metre and pulse were excellent. She was an exceptionally good listener, and increasingly able to integrate what she heard into her own playing (variations of tempo, dynamics, tone colour, etc.). Her ability to improvise musically

was thus enhanced. Furthermore, her sense of empathy allowed her to match her playing to the musical expression of the other children. The final observation pointed to exceptional development in each of the above areas. Angela displayed particularly notable improvement with regard to her ability to improvise. She was increasingly creative and playful in her efforts, and her musical expression had, in general, become more flexible.

3.1.2 Tiny

The second youngest participant in the study was Tiny. His diminutive size made him appear even younger than he actually was. He was the biological brother of Sipho, who was in the drumming group consisting of older children (group three). Tiny appeared to be emotionally fragile. He could be very cheerful one moment, angry and frustrated the next and then extremely tearful thereafter. His mood states would often change rapidly and without warning. He had a low tolerance for frustration, whether it concerned his interaction with others or the learning of new competencies. He appeared to have very little capacity for verbal self-expression, or indeed for any other form of expression, except for becoming withdrawn and dysphoric. In the drum circle he was frequently a keen participant, although this could seldom be sustained throughout an entire session. The drum circle activities could at times prove somewhat challenging for Tiny, leading to a degree of frustration when he did not grasp a new skill immediately. The facilitator was careful always to sufficiently support Tiny in his efforts, and as a result, his frustration was kept to a minimum. It is important to note, however, that these same activities, once mastered, afforded Tiny a sense of mastery that resulted in absolute delight. He was well liked by the other children, who, while not able to understand his erratic emotions, would often try to comfort him when he was in despair.

Tiny lacked confidence when he initially entered the project. He was clearly unsure of himself and looked to what the others were doing for guidance and reassurance. This began to change slowly but steadily over the first few workshops. He seemed to enjoy the supportive environment that allowed him to participate in whichever way he was most comfortable and in which all of his efforts were accepted and appreciated. By the first observation, he was less inhibited and more willing to experiment within the musical/social environment. He was still, however, unable to be appropriately assertive with the other children, a weakness which interfered with successful peer interaction and emotional regulation. Tiny evidenced unprecedented progress over the next five weeks. He became far more confident and able to take initiative, try out new kinds of musical and social behaviour and generally act with more independence. He was also interacting more effectively with the other children. By the final

observation, Tiny appeared to resort to some of his previous shy habits. This was arguably because of the added emphasis of preparing a piece for the Christmas concert, the prospect of which he may have found exciting but also daunting.

By the first observation it was clear that Tiny evidenced a good degree of pro-social behaviour. He was usually friendly with the other children, cooperative and compliant regarding the joint goals of the group and willing to share and take turns. He was sometimes prone, however, to becoming distracted. Thus, while he would willingly assume a following role, he would occasionally appear to become absent minded, as if in a "world of his own." Although shy, he was capable of leading the group in a simple activity, which was an exercise more likely to hold his attention. The next five weeks saw improvement in all of the above areas. He was able to follow the rest of the group in an activity far more attentively and his engagement with the rest of the group became livelier and bolder.

Tiny always appeared to look forward to the workshops, although his enjoyment during the first few weeks was dampened somewhat by shyness and occasional dysphoria. As these two difficulties became less prominent, he began to derive far more pleasure from the sessions. By the second observation, he was noticeably more relaxed and frequently showed his pleasure with laughter and smiles. He continued to show modest improvement throughout the course of the project, although he was still apt to become tired and tearful at times. On the whole, he seemed mostly happy and contented during the sessions, sensitive to his social environment and keen to engage and share his joy with his peers.

Tiny's tendency to become preoccupied and lost in his own thoughts took a toll on his efforts to focus. It seemed that dealing with his social environment was challenging enough on its own, and it was unclear to what extent he was attending to the musical aspects of the activities. Remarkably, he had little trouble memorising various rhythmic patterns. By the second observation, Tiny appeared to feel more settled with the group and seemed to find it easier to pay attention; impulse-control was similarly enhanced. His behaviour was increasingly marked by enthusiasm and focus, and he would often become intensely engaged with what he was doing. He was also gaining in musical awareness and appreciation, as though he had more psychological energy to spare for the actual activities (over and above functioning within the group setting). The third observation revealed a child with a remarkable ability to concentrate, to stay focused and on-task, to memorise rhythmic patterns and sequences and to avoid being distracted, all notwithstanding of his occasional moments of despondence.

Tiny possessed a sure sense of rhythm, metre and pulse from the start of the project. These natural abilities continued to develop and by the end of the project he demonstrated remarkable skill in these areas. As mentioned above, his musical memory was more than adequate to start with and it continued to improve steadily throughout the course of the project. His initial attempts at improvisation alternated between being somewhat rigid to fairly chaotic. As he began to develop a functional awareness of the various musical elements, he was increasingly able to incorporate them into his own playing. By the end of the project he was able to improvise a good deal more creatively, although he continued to need some prompting. He tried hard to join in with and contribute to the endeavours of the group, and one of his musical strengths lay in his sensitivity and empathy towards the others.

3.1.3 Thabo

Thabo was 8 years old, but, like Tiny, he was remarkably small for his age. He usually appeared very cheerful during the drum sessions, but also had something of a mischievous streak. He looked forward to and greatly enjoyed the sessions, but often seemed quite occupied with chatting, giggling and playfully interacting with the other two boys (Tiny and Kabelo). He was a friendly child and well-liked by the boys. The girls (even Angela), however, tended to find his behaviour childish, "silly" and annoying.

Thabo appeared quite shy, preferring to interact with the two boys rather than with the entire group. He relied on these peers for affirmation and reassurance, rather than acting with independence. He thus seldom took initiative, instead waited for one of his bolder peers to send out the cue. He frequently covered his lack of confidence with silly, "clowning" behaviour, which his male peers found extremely entertaining. However, Thabo had difficulty expressing negative emotions and being assertive with his fellow participants. If misunderstood or discontented with regard to some matter, he would become angry and frustrated, cry, sulk and otherwise make his dejection known to everyone around him. By the second observation, Thabo was gaining in confidence and becoming more self-assured. He seemed more trusting of the peers in his group and as a result was friendlier and less liable to angry outbursts. The final observation revealed notable improvement with regard to independence, a new-found willingness to take risks in the supportive musical/social environment and a friendlier, less defensive approach to disagreements.

The first observation revealed a reasonably cooperative child who generally functioned well in the group setting. He was adept at taking turns and interacted positively with his fellow drummers (under

most circumstances). As would be expected, he preferred being in a following to a leading role, and was usually superbly enthusiastic when supporting and contributing to the shared objectives of his drumming circle. By the second observation, he was increasingly proactive in his attempts to engage the group in a positive manner. He was better able to lead the group in various exercises and was still compliant and attentive when someone else was in the lead. Overall progress was evident by the end of the project. He was a very considerate member of his group, highly conscientious and enthusiastic in his efforts to follow and cooperate with the group's efforts, keen to make his own contribution and much better able to take a leading position.

Thabo always looked forward to the drumming workshops. He arrived happy and excited and expressed his enjoyment with giggles and smiles throughout each session. His participation was usually voluntary and enthusiastic, although his efforts were occasionally tainted with shyness or distinct nervous energy. Noticeable improvement was evident by the second observation, by which time he had greater confidence and was visibly more relaxed and comfortable with the entire group. The third observation revealed that Thabo was exceptionally comfortable in the drumming circle and was considerably less prone to being upset or aggravated by one of his peers.

Thabo had some difficulty concentrating during the first stages of the project. He was only able to remain focused on a single task for a short period of time, after which his attention would need to be redirected swiftly in a new and interesting direction. He was easily distracted by extraneous stimuli and struggled somewhat to control impulses. He seemed only vaguely aware of the musical aspects of the sessions, being far more concerned with the social ones. He had a modest ability to learn and recall rhythmic motives. Slow and steady improvement was evident between the first and second observations. He became much more aware of and better able to listen to the musical happenings around him. Partly because of this, he could learn rhythmic patterns more easily. While still easily distracted, he was able to concentrate for longer periods on a given activity. This, in turn, served to enhance his capacity for focused, on-task behaviour. The most noticeable progress occurred during the final stages of the project. His concentration span improved dramatically, he was far less distracted by minor, irrelevant incidents and he was able to focus with determination on a particular task for a reasonable length of time. His auditory awareness and musical memory benefited, as would be expected, from these developments.

Thabo had a naturally good sense of rhythm and metre and was always able to hold a steady pulse. In the beginning, his efforts were in general somewhat haphazard and disorganised, hindering his capacity to learn and recall rhythmic patterns and motives. He was largely unable to improvise, his attempts at which were always inhibited, monotonous and rigid. By the second observation, he had a remarkably good sense of rhythm and pulse. There was clear improvement in his ability to master new rhythms and to recognise and respond to changes in tempo, dynamics and pitch. Enhanced confidence within the group fostered more creative attempts at improvisation, but these were still rather shaky and uncertain. He was nevertheless an eager and courteous team-player, with the added benefit of greater attentiveness. Toward the end of the project, Thabo had made substantial progress with regard to manifesting his musical capacities: he was a rhythmically sure member of the drum circle, was developing an excellent awareness of the different elements of the musical experience, and was more adventurous with regard to creative improvisation.

3.1.4   Princess

Princess was a sweet-natured, intelligent and socially adept young girl. Not only did she behave as a caring older sister toward Angela, she also seemed to assume a protective, "motherly" role toward the other children in the group, particularly if one of them happened to be in distress. She was friendly and respectful toward the facilitator as well as kind toward the other children (although she would occasionally become irritated by the boys' "childish" and silly behaviour). She took it upon herself to settle the little feuds that would regularly arise among the boys, and always took great pains to ensure that everyone was treated fairly. The facilitator was frequently astounded by the maturity of her behaviour and grateful to have her in the group. She was well-liked and respected by the others and a wholehearted and eager participant in the drum circle, who mastered all activities easily and quickly. She seldom lost interest or became bored with an activity, and she was patient with those who took a little longer to learn the necessary skills or grasp the procedures and objectives of an exercise.

Princess had a good sense of personal agency, giving her the freedom to take the initiative where it was beneficial for herself as well as appropriate and helpful for the rest of the group. Her security and quiet self-assurance further afforded her the freedom to engage in playful and creative experimentation and exploration with the musical medium. Her capacity for appropriate self-assertive behaviour was well developed. By the second observation, her ability to take risks and to try out new forms of behaviour within the musical/social environment had become increasingly creative and skilled. She reveled in her swift mastery of the activities and displayed an exceptional sense of self-efficacy. By the end of the

project, Princess was confident in her new-found musical competencies. This added sense of mastery further enhanced her ability to skilfully, appropriately and tactfully manage a variety of different social situations.

Princess had developed an array of social competencies that was exceptional for a child of her years. Her advanced level of empathy, which afforded her insight into relatively complex social situations, partly accounted for her sophisticated level of social understanding and skill. She had mastered the basic social skills of self-control, sharing and taking turns. She was a supportive, cooperative follower and a natural leader. Not only did she apply herself toward the group's shared goals, she also played a key role in strengthening the group's sense of cohesion and team spirit. Princess continued to develop in these areas throughout the project. In between the first and second observations, the five children in the group had become increasingly integrated into a unified, cohesive team. This further brought out her outstanding natural leadership qualities. Towards the end of the project it became obvious that she had grown (personally and socially) with the group, becoming increasingly adept at ensemble work and enjoying the opportunity to fulfil a leading role.

Princess looked forward to each workshop as though this was *her* time of the week in which she could be herself and could stand out and be recognised for her efforts. Her participation was always completely self-motivated and she became progressively more comfortable and relaxed within the sessions. As she gained in musical understanding and skill, her enthusiasm for the workshops increased appreciably. The drumming group became more established, her sense of belonging seemed to deepen and she appeared to settle contentedly into her special social and musical role within the group.

Princess had a remarkable ability to concentrate. Her focus, when applied to a particular task, was unwavering. She was not easily distracted and was even able to ignore the boys' ongoing antics. Furthermore, she was usually fully aware of the musical stimuli that surrounded her and was able to learn and recall rhythmic patterns with ease. Her musical memory and overall ability to concentrate proved to be on par with that of many of the older children. Her focus, on-task behaviour and impulse-control were further enhanced with domain-specific practice (i.e. practice with music and drumming) until she was able to keep pace with the group of older children as they practised their piece for the Christmas concert.

From the outset of the project, Princess was in possession of a sure sense of rhythm and metre and the ability to maintain a steady pulse, a remarkable musical memory and a sound awareness of musical stimuli. She displayed an excellent comprehension of pitch, dynamics and tempo, and was able to apply these in her own music with ease. Her ability to improvise creatively and utilise her musical understanding within her own original musical creations was perhaps what most set her apart from the other members of her group (Angela was also very competent in this area but just needed more time to develop this particular skill). Princess's advanced sense of empathy and social/musical sensitivity allowed her to match her own playing superbly with that of the others. Over the course of the workshops, she became exceptionally adept at memorising longer, more complex rhythmic and melodic motives. Her improvisation became progressively more creative and adventurous and her basic awareness of the different elements of music developed into a keen appreciation for the expressive capacities of music.

3.1.5   Kabelo

Kabelo had the most subdued nature of the three boys in the group. He usually appeared quite cheerful, but was considerably less boisterous than Tiny and Thabo. He seemed to be happy and contented, not constantly in need of the approval and attention of his peers. His demeanour was friendly, although somewhat cautious and thoughtful. Occasionally, he would seem to be in a world of his own, quietly and intently doing his own thing. He was an intelligent and capable child, although sometimes, especially initially, not keeping pace with the rest of the group due to his lack of sustained attention. He was almost always friendly and respectful toward his fellow peers and the facilitator.

As implied above, Kabelo was quiet and introverted, tendencies which were most pronounced in the early stages of the project. While not necessarily shy, he seemed somewhat inhibited, lethargic and not that interested in making his own mark on the joint musical products of the group. He seemed to lack self-assuredness; he generally tended to avoid "the spotlight," usually choosing to follow the lead of the other children. By the fourth or fifth session, when group cohesion was better established and the children were increasingly accustomed to "the swing of things", he appeared to be more relaxed and settled. Modest but important improvement was evident regarding his confidence within the group and his ability to participate proactively. Over approximately the following five weeks (leading up to the second observation), good progress was made with regard to his feeling more comfortable and confident in the workshops. A quiet sense of independence emerged, and, although he generally preferred to remain in the background of social and musical activity, he occasionally evidenced his

potential to take initiative. He seemed especially to benefit from activities in which he had the opportunity to fulfil a solo or leading role. The validation which he received from his fellow drummers was invaluable in liberating his personal and musical independence. Furthermore, improvisational activities provided him with a much-needed opportunity to relinquish his cautiousness and mobilise his creative energy (somewhat stifled by his tentative approach toward activities and social interaction). Because he was not inclined to take a position as the focus of attention, he seldom had the opportunity to practise and demonstrate assertive behaviour; he was genuinely "easy going" and was never the cause of the squabbles that occasionally arose among the boys. This behaviour indicated quiet self-assurance and a corresponding positive attitude toward his peers. Dramatic improvement in all of the above areas took place during the final stages of the project. A sure sense of personal agency had developed, resulting in substantial gains in confidence and independence (these were always of the quiet type, and never the boisterous, audacious kind).

From the outset until the first observation, Kabelo demonstrated an adequate range of effective social skills. He was adept at taking turns and was in general a cooperative group member. He had a good capacity for self-control and was a willing follower (please see below, where his ability to concentrate is discussed, for an explanation of his initial limitations in these areas). He was somewhat reluctant to fulfil a leading role, and his engagement with the other children was rather reticent. By the second observation, there was notable improvement in the way he interacted with the others. With increased confidence had come greater sociability and an enhanced capacity for leading group activities. Similarly, with greater focus (see below) came a much improved awareness of what was happening around him in his social and musical environment. At this stage he contributed conscientiously to shared objectives. Once again, the most remarkable progress was noted by the final observation. He enthusiastically and attentively followed the leading of another, and, with some prompting and support, was also capable of competently and self-assuredly leading various activities. He was substantially more interactive, although still usually quieter than the others. He had developed into an excellent team-worker, and was a great deal friendlier and less restrained than he had been during the earlier stages of the project.

The first observation revealed that Kabelo did enjoy the workshops, but that his expression of his enjoyment was repressed by his tendency to be reserved. Furthermore, his apparent lack of awareness of the external environment (his impaired ability to function in the present moment) meant that he derived limited pleasure from the experience. While his participation in the workshops was always

voluntary, he smiled only occasionally during the sessions. He required encouragement at times to participate more actively and fully, and it often appeared that he was low on energy. Over the next five weeks, his enjoyment (and his expression thereof) improved considerably. There was a greater frequency of smiles and friendly interactions with his peers. Toward the end of the project, Kabelo was visibly happy and contented during sessions. He joined in wholeheartedly with the activities and his sincere (although still somewhat quiet) enthusiasm contributed valuably to the team spirit of the group.

As alluded to above, Kabelo appeared to have some difficulty concentrating during the early stages of the project. He was easily distracted, prone to being impulsive and oftentimes needed reminding and encouraging to stay on task. Furthermore, he had some difficulty memorising fairly simple rhythmic patterns as quickly and spontaneously as most of the other group members. Such motives could be successfully learned if his full attention was obtained and held for a sufficient amount of time. Kabelo appeared to be preoccupied and absent minded rather than unable to focus; there were moments when he did demonstrate a good capacity for focused attention. This was confirmed, especially toward the end of the project. By the second observation, he evidenced a greater overall awareness and improved ability to focus. He paid more attention to the musical aspects of the workshops. There were still occasionally moments when he appeared to be in a world of his own; his focus was best when he was given a special task or role to perform, if an activity especially interested him or when he was involved in a paired activity. His moments of inattention and struggles with impulse-control decreased until, by the third observation, they were largely a thing of the past. He appeared to be more centred, settled and capable of operating in the present. He was seldom distracted, could stay on-task for sufficient periods of time, could learn rhythms with ease and was generally more "in tune" with his social and musical environment.

The first observation indicated that Kabelo had a good sense of rhythm, metre and pulse. His preoccupied, distractible state of mind severely limited his ability to improvise creatively. As mentioned above, his musical memory was similarly impaired. Being a naturally cooperative child, he was usually able to match and integrate his playing to that of the rest of the group. Unfortunately, this ability was sometimes undermined by concentration lapses. Understandably, he demonstrated limited musical and social awareness. Over the five weeks preceding the second observation, he evidenced modest but significant progress. Most importantly, he made his contribution to the group's music with greater confidence. He was largely unable to explore the various elements of music in his own playing, which was still tentative and reticent at times. During the final workshops in the series, appreciable

improvement was evident. He demonstrated a remarkable rhythmic sureness and a substantially improved musical memory. Greater awareness of variations in pitch, tempo, dynamics and tone colour, as well as of the music being created by the rest of the group, enabled him to work far more effectively with the group. Finally, greater confidence, combined with much improved in-the-present-moment awareness and functioning, afforded Kabelo the freedom he needed for free, creative improvisation.

3.2   Group two

The following five children participated in the drumming circle referred to as group two. Marna, at 9 years of age, was the youngest child. Wonderful and Dezi (participants nine and ten respectively) were both very close to their tenth birthdays. Gift was more than halfway through her tenth year and Precious was already eleven. All of these children attended special-needs schools except for Marna. She is considered in greater depth in the section immediately below. Concerning the Christmas concert, this group accompanied the drumming of the others with various small percussion instruments. They therefore prepared for and performed in only the mixed-percussion item. Due to the learning disorders presented by most of them, they required the constant guidance of the facilitator, both during practices and the concert itself.

3.2.1   Marna

Marna was a quiet, very shy second grader. She was always very conscientious in her efforts and keen to please the facilitator. Her disposition was usually happy and friendly, but she was inclined to be nervous around both adults and peers. Her overall uncertainty was accurately reflected in the music she created, characterised by a decided lack of rhythmic sureness. Often, especially in the early stages, she seemed to want to "cling" to the facilitator. This was generally not possible due to the demands of the other more confident (and sometimes audacious) group members. Furthermore, this kind of behaviour would not have been desirable or profitable for her in terms of her own personal growth. Ultimately, Marna coped (and eventually flourished) within the group, fitted in well with the others and participated with considerable eagerness.

During the first few weeks of the project, Marna, while enjoying the workshops, seemed unsure of herself. Her behaviour was characterised by uncertainty, indecision and moderate amounts of anxiety. Clearly, she took the workshops far more seriously than did the others, most of whom (and rightly so) perceived the weekly Saturday sessions as an extension of "playtime." She seemed to feel insecure

around the other children and sought safety by staying close to the facilitator. Modest improvement was evident by the first observation. She had made small but important gains in the areas of confidence and independence. She displayed very little assertive behaviour; she was consistently soft spoken, always staying out of everyone's way. Over the next five weeks or so, her progress was more marked. She was gaining in a quiet, completely unobtrusive form of self-confidence. She appeared to feel more relaxed and secure within the drum circle environment. One or two occasions even allowed her to demonstrate that she could be effectively assertive if it was sufficiently required of her (behaviour usually prompted by the mischievous antics of the boys in the group). The last phase of the project revealed a girl with a burgeoning sense of quiet confidence. While she still had moments of inhibition, there were also instances of impressive risk-taking and display of initiative. Furthermore, she clearly enjoyed her new-found confidence and the validation consistently provided by the group.

Marna was always obliging and cooperative. She was consistently friendly and enjoyed making her (often uncertain) contribution to the group. Her engagement with the others, although positive, was usually passive (i.e. she received and returned pro-social gestures, rather than initiating them). Taking turns, sharing and being a considerate follower during activities were well-established social skills. At first, she was inhibited and reticent when filling a leading role, but was always willing to try. By the second observation, she actually began to enjoy the experience of leading her peers in their music-making. While always more comfortable in a following position, her inhibition lessened throughout the project and she seemed increasingly to take pleasure and derive a sense of pride and satisfaction in her emerging, proactive, leadership abilities.

Marna had a quiet, yet unmistakable, manner of expressing her enjoyment of the sessions. Silently she would smile and wordlessly convey the satisfaction and pleasure she was deriving. Her eagerness to participate was evident from the moment she scurried soundlessly into the drumming room at the beginning of each session. Furthermore, her self-motivation was consistent throughout the duration of the project. While her participation was reserved (more so in the early stages), it was also remarkably enthusiastic. She displayed an intent interest in everything that the group did, making her contribution as eager and conscientious as it was timid. Her curiosity and fascination with the music, the different instruments and the various activities made her one of the most rewarding children to work with, even though (as will become evident below) her rhythmical abilities were as limited as her confidence.

Marna consistently exhibited a good capacity for focused attention and had no difficulty with impulse-control or remaining on-task. However, her introverted tendencies occasionally contributed to a kind of absent mindedness, and she could be inclined to be in a "world of her own," especially when not directly and actively engaged. This was not often, though, as her keen interest and conscientious participation rendered her remarkably focused. She paid unbroken attention to both the musical and non-musical (e.g. verbal, interpersonal) aspects of the workshops. Despite her concentrated efforts, she struggled with the learning and memorisation of simple rhythmic motives. It was not possible to attribute this to either general learning difficulties or to more specific, music related difficulties (although Marna had been described to the researcher by one of the practitioners as a "slow learner"). Gradually, with plenty of practice, she was able to learn various simple rhythmic patterns more easily.

It was mentioned above that Marna was rhythmically unsure. During the first few sessions, she manifested a complete lack of a sense of pulse. She struggled to join the group in playing the "heartbeat" rhythm (exercise 4 in Workshop Thee), and did not seem to know quite when to hit the next beat. While the other children intuitively "knew" how to maintain a pulse, she appeared to have to think about how to play the notes and relied heavily upon trying to follow the others. This was especially apparent in the "relationship heartbeat" activity (exercise 5 in Workshop Four) in which she and one other child attempted to maintain a pulse together (what was meant to be an entrainment exercise became one of intense concentration and "keeping up" for Marna). Interestingly, while never rhythmically brilliant, her ability to maintain a pulse was not static, but rather fluctuated from day to day. There were occasions when she was better able to keep a steady beat, corresponding with the days she appeared to be feeling more settled and less anxious.

Marna's general rhythmic uncertainty also impacted on her capacity to improvise creatively. Creative freedom is not possible without a supportive, underlying structure (rhythm and metre). For this reason, even once she had gained the courage to improvise more adventurously, she continued to demonstrate incoherence and disorganisation in her creative endeavours. Marna also struggled to learn and reproduce rhythmic patterns. Sometimes her reproduction would resemble that of the original, obscured only by extreme rhythmic uncertainty. It was therefore hard to tell whether the difficulty lay in the learning and memorising process or merely in the rhythmic reproduction of motives. On the other hand, Marna was an excellent listener, displaying a good awareness and sensitive understanding of the different musical elements. She could easily differentiate between loud and soft, fast and slow and high

and low pitched music, as well as between "happy," "sad," "angry" and "scared" musical expression. Furthermore, she was able to incorporate these characteristics accurately within her own playing.

3.2.2 Wonderful

Wonderful was a quiet, soft-spoken youngster with a friendly, cheerful, somewhat shy disposition. He often appeared to be lethargic, although happy and contented.

Wonderful was generally docile and lacking in confidence. This was especially evident during the first two sessions in which the groups were larger. From the third session, when the group size was reduced, he immediately began to participate more actively. However, he still preferred to remain in the background, seldom generating new ideas or initiating activities. While he gradually participated more actively and enthusiastically, he still seemed to lack a sense of personal agency within the group. There seemed to be two primary reasons for this: a lack of confidence and a lack of focused awareness of the here-and-now (the second factor is discussed below). He seemed contented just to go along with what the others were doing, seemingly unaware of his own potential for creativity and autonomy. Marked improvement in these areas became evident about two-thirds of the way into the project. As he became increasingly self-assured, he was more able to behave with independence within the group.

Wonderful was not as socially adept as some of his peers. His introversion perhaps hampered this aspect of development. While he lacked sophisticated social skills, his naturally gentle, friendly nature made him an agreeable and welcome member of the group. He was generally considerate toward the other children, which made turn-taking and sharing a natural part of his social behaviour. However, he tended to have some difficulties with impulse-control. He would sometimes play out of turn or at inappropriate times purely out of impulse and with no intention of being rude or "difficult." For approximately the first two months, Wonderful needed a good deal of encouragement before he was willing to fill a leading role. This, too, improved gradually. He clearly preferred joining in and following over leading, and he was always highly compliant and cooperative when filling these roles (except for his occasional impulsive moments). While he was consistently friendly, his interaction with his peers was usually in a passive mode. As he began to feel more comfortable and less timid, he started to engage more actively with his fellow drummers and contribute more enthusiastically and confidently toward group endeavours.

Wonderful always looked forward to the workshops. He bounded into the drumming room each Saturday and smiled almost constantly throughout the workshops (except for the first two workshops, where he seemed intimidated by the novelty of the event and the size of the group). He became increasingly comfortable in the workshop setting as the weeks went by. His lively enthusiasm meant that his participation was always voluntary and self-motivated. This was consistently the case throughout the project, although he seemed ever more care-free and uninhibited during the final stages.

Wonderful struggled to concentrate, giving the impression of being absent minded or preoccupied. His enthusiasm was unfortunately not always directed to the task at hand and, as mentioned above, he could act impulsively. He was able to focus for short periods of time when directly engaged by the facilitator, but was apt to start daydreaming when required to participate in ways that were not particularly interesting to him. Wonderful was easily distracted by extraneous stimuli (for example, the grass in his shoe or the gardener he could see through the window). At times, he struggled to follow instructions, especially during earlier stages of the project, when he was particularly prone to be distractible and impulsive. Fortunately, drumming seemed to have a grounding effect on him. He typically became more settled and attentive after about ten to fifteen minutes into each session. Similarly, each month that passed saw him become more focused and composed, thus more capable of staying on-task. It appeared to the researcher that prolonged periods of continuous drumming (as opposed to shorter, more sporadic periods of playing required by some of the games and activities) helped to ground him in the present moment. During such moments, he was noticeably more alert and responsive. Gradually, he was able to remain in this "grounded" state for longer periods. Over time, he was also better able to make sustained, meaningful contact with the others. These developments appeared to contribute to a stronger sense of self, which, in the researcher's opinion, is what helped facilitate his increasingly self-directed and self-motivated behaviour toward the final stages of the project.

Wonderful had a great deal of musical potential, obscured during the first few sessions by his lack of focus. His musical capacity was thus prevented from being fully manifest during the early stages. He could maintain a pulse – the more settled and centered he was feeling, the steadier his pulse. His sense of rhythm and pulse improved dramatically over the course of the project. Initially, he had difficulty memorising simple rhythmic patterns. This improved gradually with practice and he eventually found it easier to learn and reproduce various motives. His lack of musical and social confidence and autonomy during the first stages of the programme made it difficult for him to engage in improvisation. For at least the first half of the project his attempts were extremely tentative and rigid in nature (i.e. he would

produce one short motive and repeat it). Simultaneous to his gradual development of personal agency, his playing became more flexible and adventurous. Finally, not only did the drumming serve to expand and strengthen his general awareness, but this increased awareness, in turn, helped improve the quality of his playing. He was better able to incorporate various expressive elements (for instance, variations of tempo and timbre) into his music. Furthermore, his growing capacity to attend to the playing of others allowed him to contribute far more effectively to the joint endeavours of the group (in the earlier stages of the project, he seemed to play without really listening to what was going on in the social or tonal space around him).

3.2.3   Dezi

Like Wonderful, Dezi was quiet, soft natured and docile. His small, bony frame made it difficult to believe that he was actually ten years old (his appearance suggested no more than six or seven years of age). He had big brown eyes that protruded in an exaggerated fashion above his prominent cheek bones. During the initial testing session, he neither smiled nor spoke to the facilitator or psychologist. While some of the children seemed to be enjoying the break from routine and the special attention that the testing process provided, Dezi displayed an undeniable wariness of the unfamiliar individuals. It was a pleasant surprise when, at the first workshop, Dezi emerged as a friendly and enthusiastic participant. Not only did the *djembe* appear to become a natural extension of his being, it also seemed to serve as a protective object through which he could relate to the group indirectly.

Dezi was introverted and shy, clearly lacking in confidence. This was evident in the way he spoke, moved, walked and sat. Naturally, his process and way of being was reflected in the way he drummed. However, the drum seemed to afford him a sense of safety and freedom, and there were moments in which he would completely "let go," playing in a care-free and spontaneous manner. This was not an unexpected show of boldness or bravado; on the contrary, he appeared to forget about the rest of the group, seemingly unaware that they were still present. For approximately the first two-thirds of the project, Dezi displayed very little independence. He followed, fitted in and went along, often quite enthusiastically, seeming content to participate in this way. His behaviour seemed devoid of risk-taking, initiative or assertiveness. It was with interest that the researcher observed a change in about the final third of the programme. Dezi began, in his own quiet way, to exhibit signs of playful and innocent "cheekiness" or mischievousness. For example, he would good-naturedly tease one of his peers or even the facilitator, pretend to "disobey" an instruction or play something silly on the drum. This age-appropriate behaviour came as a pleasant surprise, as his behaviour had always been characterised by

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an intensity and seriousness ill-fitting for a ten year old child. Slowly, his demeanour became less inhibited and more child-like, and the other children and staff responded positively to this gradual transformation.

On the whole, during roughly the first two-thirds of the project, Dezi could be characterised as socially withdrawn or reticent. He was a compliant follower and a cooperative team-player, but hesitant to lead the group in any activities. His turn-taking and sharing skills were impeccable throughout. While Dezi was affable towards his fellow drummers, he seldom initiated interaction with any of his peers. Change in this area became evident well into the project: he began to make uncertain, floundering efforts to engage with the others. In the form of silly antics, these could be seen as important initial attempts at more active engagement. Dezi would always need support and a great deal of prompting to fill a leadership or solo role, but he did become an increasingly involved, active group member.

Dezi loved to drum. Even if he seemed inhibited or reserved among the other children, actually playing the drum was the one aspect of the workshops that he consistently enjoyed. He was highly self-motivated, always eager to play and never appearing bored, restless or apathetic. At times, he would get so involved in his playing that he would close his eyes and move to the beat, without reserve or awareness of who might be watching. As the project progressed, Dezi became noticeably more relaxed and even increasingly playful and light-hearted during the sessions.

Dezi's ability to concentrate was good from the start of the project. He possessed a well-developed capacity for self-regulation (including impulse-control), was seldom distracted and managed to stay focused on particular activities for extended periods of time. He was very much engaged with the musical aspects of the sessions: mostly unperturbed by irrelevant stimuli, he was able to shut out the external world and become wholly involved with the music surrounding him. He needed sufficient time and practice when learning rhythmic patterns, but usually succeeded in the end. This seemed to be a trend with most of the children. Learning and memorising rhythmic patterns was not a familiar, regular part of the children's normal educational activities and they thus struggled to learn their first few rhythms, but were progressively able to learn new, increasingly complex rhythms with greater efficiency.

Relatively speaking (given his social, economic and cognitive challenges), Dezi demonstrated a great deal of musicality. From the first session, he was able to maintain a stable pulse. This he was able to do

successfully in both the group "heartbeat rhythm" exercise and in the "relationship-heartbeat rhythm" exercise (exercises 4 and 5 in Workshops Three and Four, respectively). His sense of pulse, rhythm and metre improved throughout the project until he was eventually able to participate effectively in the rather challenging activity "Let's all play our drum" in Workshop Twelve (exercise 3). He had an accurate grasp of the basic musical elements and could apply these with sensitivity to his own playing. Furthermore, despite his initial inhibition, Dezi was able to improvise in a way that was fluid and spontaneous. His efforts became progressively more creative and inventive. Finally, Dezi was a sensitive and considerate ensemble player, and was always able to match his playing successfully with that of the group.

3.2.4 Gift

Gift was a generally cheerful and lively child. Beneath the unkempt hair that usually stood up straight at opposing angles and the haphazard attire resulting from second-hand, mismatched items of clothing, lay a spirited and feisty young personality. She was full of character, possessing a sense of determination and daring (at times bordering on mild defiance) which epitomised the willfulness and resilience often associated with youngsters forced to grow up too quickly.

Gift seemed to have a basic sense of "street-wiseness" and self-reliability which allowed her to behave in a way that was self-assured and confident. She functioned with a good degree of independence within the group situation and was proactive in her musical and social endeavours. Given the supportive and appropriately permissive context of the workshops, she was increasingly willing to experiment with the musical tools at her disposal. This she did with impressive creativity. She was friendly and confident in her interactions, and was capable of being skilfully assertive when she felt it necessary. Although she functioned at a high level of autonomy throughout, she delighted in the process of mastering new skills. The heightened sense of competency (self-efficacy) afforded her a new kind of self-confidence and strengthened her self-esteem in a way she seemed to experience as very rewarding and satisfying.

Gift exhibited well-developed social skills from start to finish. She was proficient in all the basic pro-social behaviours such as taking turns and sharing and displayed an excellent degree of self-control. Her interaction with her peers was always positive and agreeable, and she exhibited flexibility in the social roles she was able to fill. For example, Gift was willing to follow the leading of another, whether this meant following the facilitator or one of her peers. She was also a good team-player. She joined in

actively and enthusiastically with the joint efforts of the group, frequently helping, encouraging and supporting her peers. Furthermore, she was increasingly disposed to leading or guiding her fellow drummers. According to some of the staff, this was new behaviour for Gift, who, while generally self-assured, was unlikely to engage her peers in this manner. The researcher attributed this phenomenon, in part, to social dynamics operating within this particular group. Most of the members (Marna, Wonderful and Dezi, described above) were very timid in nature, and Precious (described below) required a certain degree of guidance. This opened up a space for Gift to take up a position of leadership. Indeed, she was almost compelled into such a role by the dynamics at play. Although this was not a familiar role for her, she grew into it gradually, developed increasingly effective leadership skills and appeared really to enjoy this new social experience.

During the initial stage of the project, Gift was prone to bouts of moodiness. These unexpected moments of sulkiness (apparently the result of stressful external situations) were fortunately always short-lived, and after three or four weeks disappeared altogether. Consistently thereafter, her demeanour was one of focus and contentment. She evidenced her enjoyment through wholehearted participation, smiles and laughter. She looked forward to each session, and was highly disappointed when she unfortunately missed one due to a visit from her mentor (the Village has a successful mentorship programme in place).

Gift was highly capable of sustained and focused concentration and displayed no difficulties whatsoever with impulsive behaviour. She often became deeply involved in what she was doing and was seldom distracted, having little difficulty staying on-task. She followed and remembered instructions easily, often taking it upon herself to explain them to her peers.

From the first workshop, Gift demonstrated good overall musical capacity and a sure sense of rhythm and pulse. This, together with her confident playing, frequently made her the musical "anchor." Her playing was typically energetic and vigorous, occasionally even forceful. Regardless, she worked well with the group, able both to match them empathically and to lead them when appropriate. Gift was an attentive listener and developed a good awareness of musical elements, which she enjoyed exploring in her playing. She memorised rhythmic patterns easily, so long as they did not exceed two measures in duration and the recall was immediate (such as in a call-and-response exercise) rather than delayed (such as learning rhythmic sequences over several weeks). She enjoyed improvisational activities, which afforded her the opportunity to express, unhindered, her independence and individuality. Her

attempts were relatively coherent, as her playing usually fell into regular measures with four beats to the bar and with evenly spaced accents. Her improvisational playing suggested that she enjoyed exploring her own musicality and the tonal qualities of the *djembe*, and group improvisational activities reflected her capacity for musical and social flexibility.

3.2.5   Precious

The final member of group two to be considered was Precious. Although biologically she was the oldest of the children in this group, she possessed the greatest intellectual challenges of all participants. Nevertheless, she was a high functioning child in many respects. As will become evident in the paragraphs that follow, she had a remarkably effective set of social skills, which allowed her to function well within the group. In addition, her affable, outgoing and cheerful personality, together with her relentless determination and ceaseless optimism, made her a well-liked and valued group member.

During the early stages of the project, one could tell that Precious was unaccustomed to participating in certain group activities. Because she struggled to comprehend and follow verbal instructions, they often dismissed her as "slow" and she would stand to one side watching them. To be more accurate, she did not actually stand and watch them; rather, she bounced around, smiling, laughing and cheering them on in her uncontrollable eagerness to join in. Thus, during the first workshop, she was uncertain to what extent she was expected to participate. As a result, she appeared to lack the self-confidence necessary to join in. However, drum circle activities are by nature inclusive, requiring little verbal explanation before someone is able to participate. Furthermore, there is no "right" or "wrong" way to join in; each member can participate in a manner that is right for him or her. An experience of success is thereby ensured for each individual. A little coaxing from the facilitator, together with the natural appeal and allure of the drumming activities themselves, was all the encouragement Precious needed to join in wholeheartedly. Once fully included, she displayed a remarkable degree of agency and participated with purpose and self-determination. With her efforts consistently accepted and valued by the group, Precious became self-assured, boldly able to take initiative, and adventurous and spontaneous in her creative endeavours. She also evidenced an increasing capacity for effective and appropriate self-assertion.

Precious was a highly sociable and friendly child, always eager to please both adults and peers. The drum circle appeared to offer her an ideal opportunity to practise social skills, including assertive

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behaviour, which, at first, she seemed to lack (she gradually became less tolerant of occasional teasing and exclusion). At the start, her ability to take turns was hindered by insufficient impulse-control (which would cause her to play out of turn). Because this was a fundamental skill extensively practised in all the workshops, dramatic improvement was noticeable across the three observations. She became increasingly aware of her tendency to play on impulse and thus better able to think through her actions. She was clearly trying very hard to master this skill. Flexibility was evident in her participation style. She was a contended, considerate follower and a wholehearted team-player. She also delighted in the positive attention and affirmation afforded her when filling a leading role. She was warm and outgoing in her interactions, intuitively and sensitively responding to the various social situations that arose.

That Precious enjoyed the workshops was undeniable. She did not experience the social reticence evident in some of the others, and as a result expressed her joyful excitement without inhibition. Her enthusiasm in the sessions was often contagious. She played a major role in setting the group's emotional tone, helping to create an atmosphere of light-hearted playfulness, goodwill and fun. Of all the children, she appeared to be the most relaxed and at peace, seldom anxious or preoccupied. She appeared to function consistently in the "here-and-now," conceivably enriching her musical and social experiences.

Given her intellectual challenges, Precious's concentration was remarkably good. Her natural enthusiasm, coupled with the basically motivating nature of music- and rhythm-based activities, allowed her to focus long enough to adequately master each exercise. Precious focused best when activities were structured into short, varied, simple-to-follow and highly engaging "sub-actions" (which is the case with all youngsters, but more imperative when working children such as Precious). While her attention was usually focused on the "here-and-now," which particular aspect of the "here-and-now" she chose to attend to was another matter. Something seemingly unimportant or irrelevant could at times completely absorb her attention (she was prone to acting impulsively) and it was with difficulty that her focus was redirected to the task at hand. As she became more comfortable with her fellow drummers and more familiar with the workshop setting, there were naturally fewer novelties or uncertainties to divert her attention. As with Wonderful, moments of sustained drumming had a significant "grounding" effect on her, both long and short-term. This became increasingly apparent during approximately the last half of the project.

Precious revealed remarkable rhythmic sureness, being able to maintain a stable beat with ease and confidence. Interestingly, the various "heartbeat" activities induced unanticipated levels of concentration. During a particular performance of the "relationship-heartbeat rhythm" activity (exercise 5 of Workshop Four), she and her partner were able to maintain a pulse for over seven minutes, before becoming bored and ending the exercise. She also had a good sense of metre, able to play in either 2/4, 3/4 and 4/4 time (provided there was sufficient support from the facilitator and the group). She was as capable as her peers of learning rhythms, just needing additional time and repetition. Her improvisational style was characterised by rigidity. While she was able to produce a unique rhythmic pattern, she would resort to repeating it indefinitely. She could play fast/slow, loud/ soft, high/low, etc. in response to the facilitator, peer or group (successfully matching her, his or their musical expression). However, she was largely unable to integrate these elements creatively into her own improvisations. Finally, Precious displayed a satisfactory ability to play together with the others. Occasionally, she needed reminding to listen more attentively to what they were doing (e.g. due to impulse or lapse of concentration she was prone to playing louder or faster than the others).

3.3   Group three

The five children to be considered in this section were grouped according to both age and learning speed and capacity. Jabu and Sipho were younger than most of the children in the previous group, but, because they were exceptionally intelligent children who learned quickly, they were placed in group three. In some respects, this was the most challenging group to work with. For example, there was considerable variation regarding the children's ages. Two of the participants, Meki and Lucy, were approaching/entering adolescence. That they at times appeared more "moody," irritable and/or indifferent than the others was therefore no coincidence and not that surprising. On the other hand, Jabu (nine years) and Michaela (ten years) were far more child-like in their attitudes and behaviour. Sipho, who was just under ten years old, was remarkably mature for his age. He evidenced the seriousness (and occasionally the moodiness) more typical of an older child. Perhaps being the older brother of Tiny (in group one) had heightened this sense of protectiveness and responsibility. Overall, this was a diverse cluster of children that would gradually develop into an exceptionally cohesive and collaborative drumming ensemble. With regard to the concert, all the members of this group learned and performed the primary drumming piece, and thus participated in both the all-drum and mixed-percussion items.

3.3.1 Jabu

Jabu was gregarious and warmhearted with a winning smile; the youngest in the group. As a new-comer to the Village (having been transferred from another children's home), he was still in the process of settling in and getting to know the other children. The more established residents were also in the initial stages of becoming accustomed to and accepting Jabu. His friendly and easy-going temperament served him well as he acclimatised to his new, somewhat unfriendly environment. He was bright, but often hid this fact with silly, "clowning" antics designed to get the others to like and accept him. Occasionally these tactics "backfired," irritating rather than impressing certain individuals. Lucy (see below), for example, found his antics annoying and childish. On the whole, though, his perpetually lively and animated disposition made him a well-liked and valued group member.

Jabu evidenced an excellent sense of personal agency, whether it was a trait inherently his, or one honed for the sake of survival. Regardless, it was one of his greatest assets in negotiating and defining his position within the group (and, undoubtedly, within the Village). In the beginning, his confidence and self-assurance were appropriately tempered due to the fact that he was still respectfully reviewing and becoming familiar with his new social environment. Jabu was not afraid to try something new and different. He clearly enjoyed being inventive and doing things differently. His creative ventures were typically executed with great spontaneity, and were, at times, not very well-calculated. The result was usually very humorous and entertaining for the rest of the group. With regard to assertive behaviour, Jabu was friendly, respectful and generally expressed himself well. He did not, however, enjoy confrontation, and tended to make light of potentially hostile situations.

Outgoing and sociable by nature, Jabu possessed many well-developed social skills. He was amiable and courteous in his interactions with his peers and with the facilitator. He worked cooperatively with his fellow drummers; only turn-taking could at times prove challenging as he was prone to occasional impulsiveness. Over the weeks and months, considerable improvement regarding impulse-control was evident. He became an increasingly active and attentive listener, which, in turn, assisted him in appropriate musical and social interaction. Jabu was a natural team-player, enthusiastically and actively collaborating with his peers as they worked toward group objectives. He was a willing follower, hindered only by (occasional) impulsive tendencies (especially during the early stages). Above all, Jabu enjoyed assuming a leading/facilitating position and guiding the others in their music-making. And because of his amusing and captivating mannerisms, the group, in turn, enjoyed following him.

That Jabu enjoyed the workshops was indisputable. He was the first to arrive each Saturday morning, and the last to leave (it was sometimes difficult encouraging him to go back to his "house"). He appeared to relish each moment of the sessions, from the initial welcoming activity through to the final closing. At times, his enthusiasm appeared to be unbounded, contributing to the occasional lapses in impulse-control. Throughout the course of the project, however, he seemed better able to harness this energy and to direct it more effectively. Finally, as solidarity developed within the group as a whole, and as Jabu was increasingly accepted amongst his peers, he became progressively more relaxed and settled. This, in turn, helped him further to contain and focus his positive energy.

Jabu was bright with great potential for focused attention. Of the five in this group, he and Sipho (considered below) were the most engaged with the musical (as opposed to just the social) aspects. He took a little more time than the others in learning new rhythmic patterns, but was able to muster great determination and concentration and always succeeded in the end. During approximately the first month, he was somewhat prone to becoming distracted and behaving impulsively. Not yet settled into the group and his enthusiasm not yet contained, he would occasionally fail to listen to what the group was playing. The first observation records significant progress in this regard. The second and third observations evidence dramatic advancement in his capacity for attentive listening and focused participation, corresponding with his decline in impulsive behaviour.

Jabu displayed a high capacity for musical learning, and was imbued with a natural sense of rhythm. He was rhythmically sure, able to keep a stable beat while the rest of the group improvised around the pulse he provided. When he played, his rhythmical movements revealed that he not only heard the beat, but that he *felt* it, physically, in his body. He also demonstrated an intense awareness of other musical elements, and one could observe the changes in his facial expressions and body posture as he went, for example, from loud to soft, high to low or fast to slow playing, or as he experimented with different types of articulation or tone colour. Frequently he would close his eyes, apparently in an attempt to block out external distractions and enhance his concentration on the musical expression. This was especially noticeable in his later attempts at improvisation, in which he enjoyed experimenting with different modes of playing. He always enjoyed improvisational exercises, whether they were solo or group orientated. The first observation revealed a rather rigid style of improvisation. He would create one pattern and repeat it several times before producing another pattern, which he would then also repeat. However, the second observation revealed playing that was far more explorative and experimental, although somewhat chaotic and disorganised. By the third observation, his improvisation

was confident, creative and mostly coherent. He was also increasingly able, with time and practice, to learn and memorise rhythmic motives. Finally, Jabu was competent in matching his musical expression with that of the group (particularly in the later stages, when he was more settled and attentive).

3.3.2   Sipho

Sipho was the second youngest child in group three, the biological brother of Tiny in group one. Exceptionally intelligent, Sipho displayed the maturity of a much older child. He frequently became serious and pensive, characteristics that could also lead one to overestimate his age. Quiet, thoughtful and reserved, it seemed as though, in some respects, he could not be any more dissimilar to Jabu, described above. However, in their musical aptitude, the two boys were well matched. Both had a natural capacity for musical learning, although, naturally, their playing styles were as unique as their personalities.

One's first impression was likely to be of Sipho as a quietly self-confident child. He appeared self-assured, composed and collected. He functioned with a great deal of independence, but was not overly concerned with exerting his influence on the group. Content to forego the spotlight, he did not seem to need or want additional attention or approval from his peers. An occasional nod or smile of approval from the facilitator, however, was always welcome, as Sipho was a conscientious child who wanted to "get things right." Because of this conscientiousness, his general behaviour as well as his playing in the early stages of the project could be described as careful or "safe" as opposed to daring or adventurous. Thus, although generally confident, Sipho was initially inhibited in spontaneous creative and/or emotional expression. Gradually he came to realise that there was no "right" or "wrong" way to behave/perform and he became increasingly creative in his playing and social interactions. It was as though his expectations of the workshops were coloured by his experiences of the classroom (centered on rules, reward and punishment), and it took some time to convince him otherwise. Ultimately, Sipho benefited from an atmosphere of supportive acceptance and permissiveness (at no stage did he attempt to test or challenge the existing boundaries), and he was freed and empowered to function with greater initiative and spontaneity.

It was evident from the first session that Sipho possessed exceptionally well-developed social skills. Somewhat reserved by nature, his were not the flamboyant social charms displayed by some children. He was quietly respectful and considerate toward staff and peers and had no difficulty whatsoever with turn-taking. He alternated easily between following, collaborative and leading roles. He evidenced an

outstanding capacity to lead the others in a way that was friendly and helpful rather than domineering or "pushy". Throughout the duration of the project, he became increasingly involved and actively engaged with the other group members. This is the area of functioning in which the drumming appeared to make the biggest impact on his social behaviour. He became progressively more liberated, spontaneous and playful in his interactions with his peers, where he had, initially, appeared excessively serious and reticent.

During the initial few sessions, Sipho displayed a positive attitude toward the drumming activities through his keen interest and undivided attention. As he became more relaxed and less inhibited, his playful tendencies became more apparent. He began to enjoy the workshops more as he realised that emphasis was on group process and musical exploration rather than on "getting things right," as he would put it. It is the conclusion of the facilitator/researcher that one of the unique benefits of the drumming workshops was that they taught and allowed children to *play*. This is a rare, invaluable opportunity in the lives of children dominated by excessive hardship, in addition to the growing amount of work and responsibility generally experienced. Gradually, Sipho became more light-hearted and carefree, utilising sessions as opportunities for playfulness and personal expression. He was consistently self-motivated when it came to attending and participating.

Sipho exhibited consistently outstanding concentration and focus. He was capable of concentrating for extended periods and could remain on-task for the entire time required to master or complete an activity or exercise. He reveled in the experience of mastering new skills and this, in part, helped him to remain attentive throughout each workshop. Unlike most of the others, Sipho was not distracted by extraneous stimuli, not prone to impulsive behaviour, nor disturbed by the occasional antics or clamour of his peers. Also related to his good concentration was his heightened awareness of both social and musical aspects of the sessions and the ease with which he memorised rhythmic motives.

Sipho evidenced an excellent sense of rhythm, metre and pulse and was always capable of maintaining a stable beat. This was apparent from the very first session. It was also clear from the outset that he demonstrated a keen awareness of tone colour, timbre and phrasing (the more subtle qualities of music-making), able to incorporate them with sensitivity into his own playing. Also immediately apparent was his capacity to learn and memorise rhythmic patterns. Furthermore, he was an ideal ensemble player, able to match and appropriately interact (socially and musically) with his fellow drummers. The area in which significant improvement was noticeable was that of improvisation. During approximately the

first third of the project, his improvisation was neat and coherent but very controlled. His sure sense of rhythm and metre ensured that his playing fitted into bars of equal length, marked by appropriately spaced accents. However, there was a decided lack of freedom and spontaneity, not surprising when one considers his general behaviour at that stage. Following the first observation, his playing gained steadily in fluidity and flexibility. Toward the end of the project, improvisation was less a cognitive exercise, but rather a creative and expressive endeavour (at times even tinged with playfulness and humour).

3.3.3 Michaela

Michaela was a bright, lively and gregarious, occasionally even audacious, little girl. Her build was exceedingly slight, her eyes were sharp and alert and her straight, shoulder-length hair was always tousled around her face. She gave the impression of being "street-wise" and independent, and displayed a confidence that bordered, at times, on being "cheeky" or "forward". As with so many children raised in an institutional setting, one could not help but wonder to what extent this stubborn self-assurance was a tool learned for survival, serving to conceal and protect a vulnerable child with a host of fears and insecurities. She seemed to be naturally outgoing and sociable, and was usually friendly with adults and peers. She was, however, considerably influenced by Lucy (considered below). When Lucy was not present, Michaela was more acquiescent and forthcoming. When Lucy was around, Michaela would sometimes pair up with her and adopt a measure of her "moodiness" and defiance. On the whole, however, Michaela was a welcome group member due to her good humour, animated disposition and sprightly interaction with her peers.

As suggested above, Michaela displayed a high level of self-confidence. She functioned with a great deal of independence and self-assurance. She was proactive and adventurous from the start, always eager to try something new or to find new and different ways to perform a previous activity or game. Often, she found herself quite naturally in a position of influence or leadership, making suggestions for the others to follow (her fellow drummers responded positively to her "upbeat" approach). She delighted in taking risks, both socially and musically, a tendency which seemed embedded in her personality. Furthermore, she had no difficulty asserting herself, and was able to communicate her thoughts and feelings with openness and clarity. It is not for the researcher to make assumptions regarding the origins and purposes of Michaela's inflated display of self-confidence. Nevertheless, it is safe to conclude that the drum circle was a safe environment for her to experience herself as an independent entity and boldly to express her personal agency.

Michaela was socially adept. She had a great sense of democracy when it came to taking turns or sharing, and frequently took it upon herself to ensure that each member was fairly treated. Her outgoing, engaging personality guaranteed her a good following and she reveled in the affirmation thus obtained. She was also content to join in and work toward group objectives; she collaborated actively and contributed meaningfully toward the joint efforts. Following while other children led was her least preferred role. While capable of being an attentive and responsive follower, she occasionally lost interest and became bored. Overall, Michaela was a highly involved member of the group who engaged positively and actively with the others. During approximately the first half of the project, she was prone to inadvertently dominating with her uninhibited gregariousness. However, as the months passed, Michaela became increasingly settled and her interaction became remarkably more accommodating of the others. Generally in command of her own behaviour, experiencing little difficulty with impulse-control, there were instances when she became quite unruly, clearly influenced by the frequently rebellious behaviour of Lucy (please see below).

It is the researcher's belief that Michaela found the workshops enjoyable for several reasons. They provided a highly social environment where she was free to interact with her peers in ways which best suited her personality (within reasonable and protective boundaries). A second related reason was the opportunity to practise her leadership skills in a supportive environment where her efforts were positively received and consistently affirmed. Finally, the drum circle offered a social context that was accepting of a wide range of behaviours which, typically, are not tolerated in a regular classroom (e.g. self-expression, emotional catharsis and spontaneous social interaction). Children typically enjoy experiencing freedom to be themselves within an accepting, structured and safe environment. This is especially true of children such as Michaela who constantly need to restrain themselves in order to fit into everyday situations.

Capable of long periods of focused attention, Michaela occasionally became distracted, but this was not the result of an inability to focus. There were two primary reasons for her distractibility during workshops. First, there was Lucy, a source of endless amusement for Michaela. Second, and most importantly, feelings of boredom would encourage Michaela to find something other than the activity at hand to keep her amused. This occurred particularly when she was filling a following, supportive or other background role. Michaela required constant challenge and stimulation in order to keep her focused and attentive, and any lull in the activity could result in her becoming restless and prone to distraction and impulsive behaviour. This was seldom a dilemma in the drum circle setting, which was

either fast-paced and energetic or meditative and absorbing (making it ideal for children requiring intense stimulation). However, "boring" moments were inevitable (transitions between activities, another child requiring assistance, playing a supportive beat, etc.), and these could prove challenging for Michaela and, in turn, for the facilitator.

Michaela possessed an innate aptitude for musical learning. She was rhythmically sure, displayed a solid grasp of the basic musical elements and memorised rhythmic phrases and sequences with ease. She thus effectively demonstrated her innate musical capacities. Her social tendencies were accurately reflected within her ensemble playing. Ensemble playing, in turn, by transforming these abstract tendencies into something more tangible (sound), helped her to become more aware of the effects of these tendencies. For example (in the early stages of the project), her extraverted style of interacting would occasionally result in her dominating the acoustic space. Children often struggle to realise the impact of their behaviour on their social environment (due to the abstract nature of this concept). This was true for Michaela. However, once this impact was converted to sound, it became clear to her how her playing (social/musical interaction) was cluttering the social/musical environment. Having her behaviour reflected back to her in sound helped her to regulate the way in which she interacted. By the second observation, it was clear that Michaela was listening to her interaction within the group, and her interaction had become remarkably less domineering. She was listening to and providing sufficient space for what the others were "saying" musically. Finally, Michaela had a natural capacity for improvisation. Her first attempts were highly adventurous and creative, but were also somewhat chaotic and disorganised. The facilitator accepted this unrestrained playing as a reflection of her process. Interestingly, over the four months of the project, her improvisation became increasingly orderly and coherent, as though she had internalised and incorporated some of the structure provided by the workshops.

3.3.4   Meki

Meki was the second oldest child in group three (just four months younger than Lucy). He was an intelligent and agreeable youngster, quieter and more introverted than most of his peers. He was fast approaching adolescence (a fact which his self-consciousness and occasional apathy, "moodiness" and indifference bore witness to). Meki perhaps displayed the greatest degree of improvement over the course of the project with regard to functioning in the group.

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At the outset of the project, Meki displayed low levels of self-confidence. This was evident in the way he spoke (with soft, rapid, almost inaudible mumbles), the way he struggled to maintain eye contact (preferring to look at the floor) and in his body posture (he walked with his shoulders slouched forward and sat slumped in his chair, head bent over his chest). He seemed painfully aware of the tattered condition of his clothes and shoes. Being the self-conscious pre-adolescent that he was, he would attempt to conceal his social anxiety and uncertainty with exaggerated displays of apathy and indifference. For instance, he would be stubbornly reluctant to participate in activities. His usual excuse was that he was "tired" or that "he didn't feel like it". Sitting slumped in his chair with his arms folded across his chest he effectively avoided exposure to possible embarrassment. However, he did appear to be genuinely lethargic and listless a lot of the time, an emotional and physical state reminiscent of childhood depression. While the facilitator gently encouraged Meki to join in more fully, his behaviour was accepted as reflecting his current process or way of being and he was not coerced into participating in any other way. Meki evidenced low levels of personal agency and had little inclination to take initiative within the workshops. However, after the first observation, significant changes occurred in his social behaviour. He began to show more interest in activities and participated more actively with little prompting from the facilitator. By the third observation he had lost most of his inhibition and was participating with unprecedented agency and self-assurance. Consistent acceptance from the group and facilitator and the realisation that judgment and evaluation had no place within the drum circle helped free him from excessive and immobilising self-consciousness.

Meki evidenced poor social functioning for roughly the first third of the project. During this period, much of his participation was reluctant and passive. He displayed various kinds of "difficult" behaviour which disturbed the flow of the activities. For example, during turn-taking activities, he would refuse to take his turn. Alternatively, he would express indifference toward the group by "playing around" and "doing his own thing" when it was not his turn. It was impossible to tell whether his difficult behaviour had the purpose of hiding his own insecurities or of seeking additional attention from the facilitator and/or group. He was frequently uncooperative when required to follow a fellow drummer who was in a leading role, and he was equally reluctant to occupy a leading position himself. He was largely uninterested and unengaged when required to work toward a common objective. However, surprising improvement was once again evident by the second observation. Perhaps feeling less insecure, he relinquished much of his self-consciousness and began to engage more with his peers. He quite literally "gave up" being "difficult" and uncooperative; the suddenness of this change confirmed the facilitator's notion that these undesirable traits had existed to serve a specific purpose. They

disappeared from his behaviour as soon as they were, for whatever reason, no longer required to help him cope. He started to contribute meaningfully toward the group's endeavours. During the last phase, Meki became surprisingly outgoing and friendly, far more involved with the others and applying himself thoroughly and enthusiastically to each activity.

Initially, Meki appeared reluctant to attend sessions. Typically, he would saunter into the room and nonchalantly slump into a chair. He would then watch the others play, joining in as and when he saw fit. Repeatedly, he made quite a show of how bored and uninterested he was. Expressed through a fake and/or inflated yawn, his efforts were only partially convincing. He often appeared tired, bored and listless, but at no stage did he express a wish to be excused from the workshops. Gradually, he began to participate more willingly. He appeared far more relaxed and settled, was consistently willing to join in and he smiled and laughed along with the others. The more involved he became, the more he enjoyed the workshops. The facilitator was pleased to observe how the other members accommodated and encouraged these developments.

During the early stages of the project, Meki's lack of interest undermined his ability and willingness to concentrate. At times it was clear that he did not want to engage in an activity (i.e. did not want to stay on-task). At other times, he appeared genuinely self-conscious and preoccupied with the way he appeared to others. Regardless, it was plain to see that Meki was an intelligent boy who was able to pay attention when he so desired. This was confirmed once he became actively involved. He displayed a good concentration span, excellent self-control and the ability to ignore intruding stimuli (potential distractions).

Initially, Meki's playing was exceedingly tentative and inhibited. He seemed uncertain and was hesitant to play (especially exposed, solo passages). When he did play, it was softly and cautiously. He attempted to disguise this uncertainty with indifference. Meki made little effort to collaborate with his fellow drummers. His playing, while not necessarily disruptive, was halfhearted and made little contribution to the overall music. Despite all of the above, it was still evident that Meki had a natural sense of rhythm. He also possessed an excellent memory for rhythmic patterns and sequences of patterns. These musical capacities became increasingly apparent as he grew in self-confidence and abandoned the negative attitudes that severely restricted his sense of agency. He relished the experience of success that was increasingly his. By the second observation, he was able to improvise with

considerable creativity (improvisation was nearly impossible before), and he became a willing and active ensemble member.

3.3.5 Lucy

Lucy was the oldest of the third group and at twelve years of age, she was experiencing the full onset of adolescence. She was frequently irritable and "moody," as well as highly self-conscious of her behaviour and appearance (she, too, was well aware of the shabbiness of her attire, judging from remarks passed between her and her peers). In addition to the difficulties typically associated with adolescence, Lucy suffered from high levels of anger and frustration. The facilitator was informed that the latter were due to unfortunate life events and undesirable current circumstances. These problems exacerbated (and were exacerbated by) the unavoidable challenges of puberty. Altogether, Lucy presented an array of emotional and behavioural difficulties; it was a challenge to integrate her within the drum circle.

Lucy maintained an impenetrable front of self-assurance. However, despite her unwavering air of self-confidence, she was clearly self-conscious and uncertain of herself. Like Meki, she disguised her uncertainty with exaggerated displays of apathy and indifference. Because drumming was new and unfamiliar to her, she was especially reluctant to participate in any way which could lead to possible embarrassment. At first, she blatantly refused to perform a solo or leading role, preferring to remain as inconspicuous as possible. Even when participating in full-group activities (when she did choose to join in), she would first watch the others - making certain that she knew exactly what was expected of her - before joining in. This desire to be inconspicuous and to "blend in" was limited to her behaviour while drumming (where there was the risk of "messing up" and appearing incompetent). Socially, she was seldom inconspicuous. She used every possible opportunity to flaunt her outward self-assurance with an attitude of defiance and rebelliousness. Recognising the hurt and insecurity underlying her outward displays, the facilitator responded gently but firmly to Lucy's acting-out. Progress was slow in coming. Only after the second observation was Lucy able to participate with true independence. By this time she had mastered many skills and techniques in her playing of the *djembe*, and she clearly enjoyed (even showing off) this new-found and much-needed competence.

Lucy's negative attitudes impacted negatively upon her social behaviour. She was aloof and distant in her dealings with her peers, who, in return, did not easily engage with her. Interestingly, she was at the same time quite popular amongst the other children, who found her bold acts of defiance entertaining

and who stood in awe of the way in which she asserted herself in the face of authorities. In fact, Lucy possessed good social skills; her frequent anger and dysphoria just prevented her from putting them into practice. There were times when she was in a more agreeable mood, when she interacted quite positively with her peers. However, these moments were transitory, rare and unpredictable. During the first stages of the project, she was largely stubborn and uncooperative, making it difficult for her to engage in the teamwork required. Toward the facilitator, she appeared wary and rebellious, and months were spent building a relationship based on trust and understanding. She had apparently assumed that the facilitator would be a harsh and authoritarian figure, and was caught off guard when she was responded to with care and acceptance (her usual mode of interacting proved ineffective). She had been disarmed, and this was a crucial first step to the successful negotiation of a meaningful relationship.

There were instances when Lucy chose to participate fully. At least once in every session, she identified an activity which she could use to ventilate some of her angry feelings. These were moments when she was free to play as loudly and aggressively as she possibly could. While the assisting member of staff initially wanted to stop her (the resulting cacophony may have offended sensitive ears), the facilitator prevented Lucy from being disturbed. Lucy would often become so involved in her playing that minutes would go by before she stopped (probably out of physical fatigue). Her posture, facial expressions and body movements all expressed the intensity of the feelings she was releasing. Sometimes it seemed as though she was "attacking" her listeners with the sounds she made. She always seemed satisfied after she had finished, as though she had conveyed and expressed something that was important to her. There were also many call-and-response or matching exercises, in which the other children were required to match her playing, thus affirming the messages she sent out.

Gradual and modest improvement was evident by the second, and especially the third, observation. During the second third of the project, noticeable improvement had occurred in her overall affective state. However, she was still prone to angry outbursts and defiant, disruptive behaviour. By the third observation, she began to appear slightly calmer during the workshops. Nevertheless, she continued, invariably, to find opportunities to express her aggressive energy. She did still suffer from bouts of anger and dysphoria, but these were becoming the exception rather than the norm (at least, during the workshops). During these later stages of the project, her behaviour toward her peers was also less defensive. She began to engage with them more positively and spontaneously. She particularly enjoyed preparing for the Christmas concert. Because she knew the piece better than most of her peers, the facilitator encouraged her to take a leadership position, together with Sipho, and to assist the others in

their preparation and final performance of their item. This appeared to increase her self-confidence, and by the time of the concert, Lucy had become a fully integrated member of the group.

As was revealed in the later part of the project, Lucy had a good capacity for focused attention. Her concentration during the earlier stages had been impaired by excessive anger, frustration and a related unwillingness to engage in the activities. During this first period, Lucy had been highly distractible and restless, which hindered her ability to focus for any length of time. However, during the final stages of the project, her concentration improved significantly. She was always somewhat distractible, but there were also good moments of sustained focus, particularly when she really enjoyed a particular activity.

Lucy had a strong sense of rhythm and pulse, apparent from the very beginning, despite her unwillingness to engage cooperatively. Her ability to memorise rhythmic passages was exceptionally good and became increasingly evident as she began to apply herself more. With regard to improvisation, it seemed she almost always used this to express her feelings of anger and frustration. While not very creative, it appeared that the improvisational activities were effectively serving their purpose for Lucy: emotional expression and catharsis. Throughout the project, her general playing style could be characterised as fast, loud and energetic. She had no inclination to explore other modes and styles of playing. This gave the impression that she was rigid and inflexible in her affective expression. Alternatively, her current need to express angry feelings may have been so great that it overwhelmed other forms of expression. These aspects could have been explored further had more time been available. On the whole (especially toward the end), Lucy mastered many drumming skills and techniques quickly and easily and revealed good overall musical capacity. The resulting sense of self-efficacy may have been essential to strengthening her self-confidence.

3.4   Mzi

Mzi was allocated to individual sessions of African drumming. This was due to the extreme nature of his emotional and behavioural difficulties. Although these sessions were "individual," many social dynamics were evident in the sessions as he learned to interact appropriately with the facilitator. Concerning his participation in the Christmas concert, he learned the drumming piece and, ultimately, was successfully integrated into both the all-drum and mixed-percussion groups.

During the second workshop (in which Mzi participated with the group), he quickly became extremely defiant and highly oppositional toward the facilitator. Directly after the welcoming exercise, he began

to tease, irritate and otherwise provoke the other children. He took every opportunity to face the camcorder, pull angry faces at it and mutter angrily but inaudibly under his breath. The facilitator addressed this inappropriate behaviour gently but firmly, expressing acceptance of the child yet denouncing the behaviour. First, Mzi was warned of a potential time-out, should he continue to disturb the workshop. He accepted the cautioning, stated that he would cooperate, but reverted to his old behaviour within minutes. When asked to leave the circle for five minutes of time-out, he sat at the metal table at the back of the room, banging on it aggressively (albeit in rhythm) in accordance with what the group was playing. The facilitator wanted to keep the child in the drumming room where she could supervise him. At this stage, however, she realised it would be necessary to have him return to his house for a period of time-out. Mzi refused to be accompanied by the assisting staff member back to his house for ten minutes of time-out. As the assistant attempted to take his hand, Mzi leapt away and began careening around the drumming room. Ferociously, he ran around and around the room, tripping over the *djembes* and almost knocking over the camcorder and its tripod. The assistant caught hold of him, at which stage he dropped flat to the ground, trying to escape her grip. Shortly thereafter, Mzi was firmly escorted back to his house, where he remained for the duration of the session. The facilitator then successfully completed the workshop with the remaining children.

The other children seemed accustomed to Mzi's unmanageable behaviour, and were neither upset nor surprised by the incident. Nevertheless, it was decided that no future workshop would be disturbed in this manner. After consulting with staff members who worked regularly with Mzi, it was confirmed that he presented with long-term and pervasive behavioural difficulties. While Mzi, with hard work and patience, could possibly be integrated within the workshops, there was no telling how long this process could take. The facilitator did not wish to prevent the other children from benefiting from the project indefinitely. The matter was discussed with Mzi, who initially resisted being separated from the group. However, when he realised that this was his only option if he wished to remain in the project, he agreed. The researcher's two supervisors were consulted, the necessary arrangements were made and Mzi was assigned to individual sessions (of roughly thirty minutes each) from the following Saturday.

Where possible, the facilitator engaged Mzi in the same activities and exercises that the three groups participated in. However, many of these were based on group work and thus not suitable for individual sessions. The workshops thus had to be adapted considerably for individual work with Mzi. During the project, Mzi mastered the basic techniques of playing the *djembes* and learned a great number of different rhythms and rhythm sequences. Improvisational activities constituted a large part of the

workshops, developing his creative and expressive skills. He also developed a firm grasp of the different elements of music. Finally, the facilitator worked with Mzi in learning the drumming piece that would be presented for the Christmas concert. This was the same piece being learned by group three and most of the children in group one and served as an incentive for him to join with the other children for the concert.

Mzi responded well to the individualised setting. He was highly motivated to attend his sessions and enjoyed them tremendously. Mzi was extremely confident in his playing of the *djembe*, as in his overall behaviour. He took initiative and the facilitator, to a certain extent, allowed him to guide the sessions. This was in keeping with the understanding that children choose activities that satisfy particular needs which they have at particular moments in time. The facilitator did, however, contain Mzi's exploration and creativity within explicit and protective boundaries. (He had a great deal of personal agency, to the extent which he could appear audacious or "forward.") He functioned exceptionally well within the limitations provided, and seemed to feel contained, safe and supported.

Mzi was consistently respectful toward the facilitator and generally cooperative regarding the activities she engaged him in. His primary difficulty involved impulse-control, which made turn-taking and similar types of interaction difficult for him. However, significant improvement was evident over the course of the project. He particularly enjoyed exchanging roles with the facilitator, so that during the first round of an activity he would perform one role (either leading, following, supporting, soloing, etc.) and during the second round he would perform the other role (in a democratic trade-off with the facilitator). Overall, his ability to take turns, listen, share and generally interact appropriately with the facilitator improved greatly over time. This was reflected musically by his increasing adeptness at matching, imitating and call-and-response type activities.

Mzi was an exceptionally intelligent child. However, he had a poor attention span and struggled to remain focused for an extended period of time. He was highly distractible, particularly during the initial stages when his impulse-control was at its weakest. The first three sessions were of only twenty minutes duration. Gradually, the sessions increased in length as Mzi became more settled within and familiar with the structure of the sessions. His keen interest also played a key role in his increasing ability to remain focused on a particular activity until the point of completion or mastery. By approximately halfway through the project (as well as for the remainder of the project), his sessions were thirty minutes long. His interest in and enjoyment of the sessions increased further as his musical

competence developed. This was a rapid process as he was a fast learner with a great deal of musical aptitude. It was clear that he reveled in the sense of mastery and competence afforded him by his successful experiences in the various activities. He frequently remarked, with a great deal of satisfaction, that he was "good at this."

As a final note on Mzi's progress, it should be emphasised that, by the end of the project, he was ready to join the groups for the concert performance. At the final practice, Mzi was reintegrated with his peers. Somewhat shyly, he was welcomed by everyone into the session. Although at first he seemed to feel self-conscious and out of place, these feelings vanished the moment he began to drum with the others. He knew the music well and participated with confidence. The practice was successful and resulted in great camaraderie amongst the children. The concert took place the following Saturday. Mzi was an enthusiastic member of the ensemble and the performance was truly a tribute to cooperative teamwork.

4. Interviews and focus group discussions

Semi-structured interviews and focus groups were conducted with the relevant staff members and child participants, respectively. The focus groups were held with small groups of three or four children each and were video-recorded. On the other hand, the staff interviews were conducted individually and were not video-recorded. (Please refer to Chapter Four, Methodology, for more detail.)

4.1 Staff interviews

Semi-structured interviews were conducted with the two members of staff who were most involved with the drumming project. Rose was the coordinator of volunteer activities at the Epworth Children's Village and oversaw arrangements for the project from beginning to end. Her insights were helpful from an administrative and organisational point of view. She had a thorough knowledge of each of the children (in terms of background and current situation), but did not work closely with them on a daily basis. The staff who assisted with the workshops kept her informed as to how the project was progressing and how the children were responding. Johanna, on the other hand, was involved in the children's everyday care and thus had close and sustained contact with them. In addition, she frequently assisted the facilitator in presenting the workshops, giving her in-depth understanding of the

workshops themselves and the quality of the children's participation. Together, Rose and Johanna provided a valuable overview of the project as perceived by the staff and management of the Village.

Both Rose and Johanna believed that the African drumming project fitted well within the general education and recreational programme of the Village. Rose explained that Epworth, as an organisation, aimed to provide residents with the widest possible array of experiences (in addition to school and therapy), including sports, art and culture. She explained that the residents did not often have the opportunity to attend extra-mural activities, due to restrictions of finance, time and transport. Johanna gave a different perspective, and explained that the workshops aided development in important and relevant areas of functioning. For example, she stated that many of the children did not listen adequately, whether to each other, to the teachers at school or to the staff at the Village. She recognised that the workshops provided ample practice for active listening. She went on to describe how the sessions assisted the children with appropriate interaction, taking turns and sharing, appropriately fitting into a group and working together with others - skills which addressed salient deficits experienced by many of the children. She also stated that the workshops allowed the children to develop skills and to feel good at something. Intermittently, she mentioned the individual (as opposed to the social) benefits of the workshops. She stated that they gave the participants the opportunity to improve their physical coordination, creativity and attention span and the ability to listen and focus.

Both Rose and Johanna stated that the workshops in no way disrupted the organisation or schedule of the Village. Rose added that presenting the workshops on Saturdays was ideal, when there were no scheduled events and the children frequently became bored. Most weekend activities (such as a birthday party or a visit from a mentor) were flexible and could be scheduled around the session (which was only about forty-five minutes). Johanna recognised the fact that the workshops were presented consistently – beginning punctually at the same time every Saturday morning. This, she stated, made it easy to accommodate and plan around the workshops, should this have (occasionally) been necessary.

Rose and Johanna spoke enthusiastically about the way the children enjoyed and looked forward to the workshops as the high point of each weekend, spoken about with much excitement during the week. Johanna emphasised that none of the participants ever needed to be persuaded or coerced to attend the sessions (with the exception of Lucy's reluctance at the beginning of the project). As the one workshop was being conducted, the next group was ready and waiting for their turn. Rose made reference to other occasional organised activities and described the children's resistance and lack of cooperation regarding their attendance. She was pleased to see the children so self-motivated to attend the

workshops. Johanna stressed that this kind of extra activity was especially important for those children with nowhere to go for weekends or holidays, as it gave them something to look forward to.

Johanna emphasised that she was most impressed as to how the children interacted during the sessions. Recognising that many who had been selected to participate suffered from high levels of anger, she emphasised the capacity of the drum circle to regulate the children's emotional and social functioning. She described how their level of cooperation, as well as the absence of anger and tension, had repeatedly astonished her. She said that many of the staff members who had assisted in the workshops echoed her sentiments, saying that the behaviour of certain individuals was scarcely recognisable during the sessions. The facilitator/interviewer explained that she was not familiar with the children outside of the drum circle setting. Neither had she enquired as to their backgrounds or psychological and emotional states. As such, she was unaware of the behavioural differences apparent during the sessions. She thus asked if Johanna would mind providing examples of such occurrences. Johanna stated that as a group, many of the participants would be characterised as angry and aggressive. She noted that Sipho (one of the most cooperative and polite members during the workshops) was usually very angry and stubborn and did not interact easily with his peers. She said that his younger brother, Tiny, also experienced high levels of anger and depression. In confidence, she explained that their mother had abandoned them the previous year, she never visited and she did not allow the children to phone or contact her in any way. She stated that the way they fitted in with their respective groups was remarkable.

Johanna went on to explain that Mzi, with his extreme behavioural problems, presented a huge dilemma. His school teachers frequently complained of his unmanageable behaviour, and he was constantly being detained or suspended from school. Apparently, in the beginning of the project, the staff found it difficult to believe that he was cooperating and working effectively with the facilitator. They had wanted to take turns to supervise his sessions, in order to "see this for themselves." Johanna noted that Gift had "come out of her shell" and that Precious was participating far more actively than she did in most group situations. Many staff members commented on how good it was to see Precious participating alongside her peers with such self-assurance. Furthermore, Precious was treated more as an equal by her peers when they were drumming together than at most other times.

Johanna spoke about Princess as withdrawn and sometimes angry. The way she positioned herself within the group as a helpful and supportive member was a great surprise to the staff. Lucy was

mentioned by both Rose and Johanna, who described her as usually either sullen and "sulky" or outspoken and "cocky." They explained that a great deal of pain and anger lay beneath this behaviour. She had no family, sponsor or mentor who came to visit her. She was constantly in trouble at school and felt as though no one in the world outside of the Village cared for her. In the beginning she had resented being placed in a group of younger children; it was a pleasant surprise when she really began to enjoy the workshops. Johanna commented on the respect with which she treated the facilitator, stating that Lucy had serious difficulty relating to teachers and those in authority. Finally, Johanna described Jabu as typically being highly disruptive and "uncontrollable," traits hardly noticeable during the workshops. After this interview with Johanna, the researcher began to feel as though (or perhaps, to realise that) she scarcely knew the children who had attended her workshops (for four months). She felt completely unfamiliar with the children as they had been described to her, as though they were complete strangers.

Rose and Johanna were then asked whether they had witnessed any changes in the children's behaviour outside of the sessions. They both spoke about how impressed they were with the children's behaviour during the concert. They marveled at how the facilitator sat amongst the audience and mostly left the children to perform on their own, which they did exceptionally well. Rose said that she had been astounded with the independence and pride with which the participants took their place on the outdoor "stage" and performed their item with minimal assistance. In addition to the concert experience, Johanna confirmed that the children usually seemed happier, calmer and more settled immediately following the sessions. She also mentioned that Gift had gained considerable independence and was much less "babyish" than she had been. She attributed these changes, in part, to the workshops, which she believed had encouraged Gift to act more independently, of her own will. Rose said that she was unable to answer this question, as she was not in sufficient, regular contact with the children.

On the whole, however, it seemed that the children's positive behavioural changes within the sessions did not generalise to their behaviour in other contexts. Johanna mentioned that many of the children were facing serious difficulties with their families and home environments. Some experienced extreme anger at the absent, rejecting, neglecting or abusive parent(s) and at their circumstances. Other children had no family or relatives to visit, and they were teased by those children who did go home (or to relatives) for "out weekends" or holidays. Johanna went on to say that many of the children were experiencing problems at school, whether with the academic work, with the teachers and authorities

and/or with their peers. These issues contributed to the children's ongoing anger, stress and unhappiness.

Rose and Johanna were then asked, during their separate interviews, whether the project added to their or other staff's workload in any way. Both responded in the negative. Rose stated that according to the feedback she received from the staff, the children's enthusiasm for the drumming was contagious and the staff became equally interested and keen to participate. Johanna said that in the beginning the staff were very curious to see what the drumming involved. Throughout the project they took turns to assist with the workshops, but rather than experiencing this as work, they were glad to have the opportunity to be involved. The staff enjoyed supervising and assisting with the sessions, both to have the opportunity to play on the drums and to watch the children's positive interaction. Finally, Rose added that because the workshops were presented on the Village premises, there were no dilemmas regarding transportation of the children. She also mentioned that the project was well-organised with effective, continuous communication between the facilitator and the Village (it presented no extra trouble).

Next, the interviewees were asked whether they felt that the sessions should have been presented more or less frequently. Rose found once a week ideal. She stated that consistent, regular presentation of the workshops was key to their effectiveness. Furthermore, she stated that the workshops were ideally presented as weekend activities, and would not recommend additional sessions being added during the school week. Johanna also believed that the workshops were best presented on a weekly basis. She explained that the children's weekday schedules were very busy, filled with homework and sessions of therapy. On the other hand, should the workshops be presented less than once a week, she believed that momentum and continuity would be compromised. Finally, both Rose and Johanna stated without hesitation that the workshops of African drumming could be presented as a long-term project or voluntary programme. Johanna stressed the difficulty of ensuring that the children are appropriately occupied during weekends, and that the project was a valuable source of stimulation. Rose maintained that African drumming was an ideal activity to be presented on a permanent basis. She discussed the fact that because the drum is easy to play, either individually or in a group, the drum circle is accessible to anyone wishing to join. This flexibility made it ideal for long-term implementation; as new children joined the Village, they could be integrated into drum circles with ease. This is an important consideration where children are continuously leaving and entering the organisation.

4.2   Participant focus groups

Focus group discussions were useful for exploring participants' thoughts and sentiments concerning the workshops. Due to considerable overlap in the contents of the separate dialogues, the children's views and ideas will be combined into a single discussion.

Participants were unanimous in expressing their enjoyment of the workshops. When asked what they most enjoyed about the project, most referred to preparing for the Christmas concert. Because the concert had taken place only two weeks prior to the focus groups, it was still understandably in the forefront of their thoughts. However, learning the *Waka Waka* piece had clearly been the highlight of their project (not surprising given the huge popularity of the song throughout the soccer world cup year 2010). Several children also expressed their enjoyment of learning to play drums and "all other kinds of instruments," indicating that the acquisition of new skills also seemed to be important and rewarding to them. The participants stated enthusiastically that they would like to participate in such a project in future. On a related point, they were asked whether they experienced the project as being too short, too long or just right. All of the participants in their separate groups stated that it had been far too short. When asked how long, in terms of months or years, they would have liked the workshops to continue, one heartfelt answer was "forever."

Participants were then questioned as to what they had learned or gained from the workshops. Typical answers included learning about rhythms (the heartbeat rhythm was particularly popular), games, the various musical elements (loud and soft, fast and slow and high and low), improvisation or "free play" and the *Waka Waka*. Some of the older children made reference to social competencies such as working together, listening to one another. As a separate question they were asked whether, and if so, how, the drumming had helped them get along better. Several participants mentioned the following skills: waiting for one's turn, not talking or playing when someone else is talking or playing, listening to what everyone is playing so that the result is not merely noise (but rather music), generally "having manners," helping others when they are struggling, "not getting into fights" (the avoidance or appropriate management of conflict), being patient and tolerant and "having fun." While the latter is not, strictly speaking, a social competency, it is an essential ingredient to healthy, adaptive social interaction, especially amongst children.

The researcher/facilitator enquired as to how participants experienced the level of difficulty of the workshops. Most responded that the activities were "not difficult" and two children responded with "medium" and "in between" (which can safely be translated into "moderately challenging"). To clarify this point, the researcher further asked if they had found the activities too easy or too difficult - whether they had at any stage become bored and irritated or, alternatively, frustrated and fed up. The overall response suggested that they experienced some of the activities as quite easy and others as more challenging.

The facilitator asked the participants to describe how the drumming made them feel, both during and after sessions. The younger children replied with one-word statements such as "happy," "nice," "excited" and "sharp" (the latter is popular slang commonly used among the native Africans, which can roughly be translated as "great" or "okay"). The older participants were better able to articulate their feelings and described how the drumming had helped them to feel more relaxed, forget about their problems and just have fun with their friends. While these may not be significant therapeutic objectives, their importance cannot be overemphasised, amongst all children and particularly within this population group.

The participants were asked for their opinions about having the "aunties" join them for the workshops (the residents of the Village refer to each staff member as "Aunty," and this question referred to the members of staff who supervised and assisted with each workshop). Apparently, the children liked having the "aunties" participate; they enjoyed their company and got to know them in a different way. When asked about the size of the groups, the younger participants all agreed that the small groups of five each was ideal. Most of the children in group three (consisting of the older participants) stated that they would prefer a bigger group. A small group, they said, could get a bit boring. They referred to the large, combined group that performed for the concert, and agreed that more participants made it much more fun and interesting.

5.   Conclusion

The use of qualitative forms of data collection and analysis provided a different and valuable perspective on the benefits of African drumming. Focused observations provided evidence that the workshops significantly improved the quality of the children's interaction. Impulse-control was one

capacity consistently improved. This, in turn, (especially amongst the younger children) aided turn-taking and on-task behaviour. The ability of many of the children to listen actively was significantly enhanced, promoting increased personal and social awareness. This enhanced awareness of the self and others within the social environment, in turn, nurtured better contact. The children's improved capacity for intra- and interpersonal contact was evidenced by more effective expression of the self and communication within the group (usually the non-verbal kind). Finally, the participants also seemed to act and interact with more confidence and agency throughout the duration of the project. This may have been the result of the secure, supportive and accepting environment provided by the drum circle.

The staff interviews suggested that while the children's behaviour was significantly improved during the sessions, these improvements did not generalise to their behaviour in other contexts. This may, in part, be the result of the multiple other hardships and challenges experienced by the participants. However, these interviews revealed the extent of the children's enjoyment of the workshops, an aspect of the project's success that should not be overlooked. Most importantly, staff interviews confirmed that workshops of African drumming, as presented in the current study, could be incorporated as an on-going recreational and educational programme for the Village children. Such integration would be highly feasible and provide a valuable and relevant service to the residents. The extent of the children's enjoyment of the workshops was further confirmed by the participant focus groups. These discussions suggested that the project had been a positive and meaningful experience. The children, too, agreed that such a project would be optimally presented as a long-term endeavour.

While the quantitative and qualitative findings have been presented and discussed in separate chapters (Chapters Five and Six, respectively) for the sake of clarity, each type of finding should be considered and understood in the light of the other. The demographic and background information provided for each child, found in Chapter Five, offers a context for understanding the more in-depth discussions presented in the current chapter. Similarly, the detailed descriptions found in the current chapter portray the behaviour of the participants as observed within the workshops, and thus offer a valuable framework from which to interpret the empirical findings. It is believed that such an approach allows for the most complete picture regarding the value and utility of African drumming within the residential care setting.

Chapter Seven

Findings, conclusions and recommendations

1.   Summary of findings

This opening section presents a synopsis of the main findings arrived at through the course of the research study. These findings were made possible via both quantitative and qualitative methods of data collection and analysis. Quantitative findings will be discussed first, followed by a review of the qualitative outcomes.

1.1   Findings from quantitative data

Quantitative findings were obtained via pre- and post-testing using the Beck Youth Inventories. For each of the five dimensions measured by this assessment tool (anxiety, depression, anger, disruptive behaviour and self-concept), the p value for the test for normality was statistically significant at the 5% level. The data could therefore be considered to have a normal distribution and, as a result, t tests were used for the analysis. Unfortunately, findings from the t tests conducted largely failed to reach significance and the results were inconclusive. For all but one dimension (anxiety), the p values for the t test statistics were not significant at the 0.05 level of significance. According to these calculations, the intervention had not significantly altered the participants' self-concepts or changed their levels of depression, anger or disruptive behaviour. While the findings regarding anxiety were significant, the t tests suggested that all but two children had experienced increased levels of anxiety over the course of the project.

It was postulated in Chapter Five (section 4. Discussion of findings) that a possible explanation for the children's increased anxiety might involve the greater awareness and contact promoted by the sessions of African drumming. In terms of Gestalt theory, progression from the false or synthetic layer of the personality to the phobic layer is typically accompanied by greater levels of anxiety. This increase in anxiety, as well as the lack of significant, conclusive findings in general, may be due to the severity of the trauma most likely experienced by the majority of children in the Village. Four months of weekly sessions may have been insufficient as an intervention to counteract the ongoing effects of the participants' negative life experiences, past and present. On the other hand, the validity of the test

results may have been compromised by linguistic and cultural issues with regard to testing via the Beck Youth Inventories.

Analysis of variance (ANOVA) statistical procedures were used in an attempt to identify the possible influence that age and school type could have had upon the participants' scores across the various psychological dimensions. Each participant was allocated to one of two school types (normal or special) and to one of two age groups (9.5 years and younger or older than 9.5 years). ANOVA procedures suggested a moderate tendency for school type to influence self-concept (calculations resulting in a p value of 0.0729), a definite tendency for age group to influence level of anxiety (p value of 0.0540) and a modest tendency for school type to influence depression (p value 0.0852). ANOVA procedures indicated a robust, statistically significant relationship between school type and disruptive behaviour (p value of 0.0214) and a moderately significant relationship between age group and the same construct (p value of 0.0663). Apparently, anger was moderated by neither school type nor age group. It is not possible to infer the direction of the influence exerted by the variables school type or age group (e.g. it is not possible to speculate which type of school, whether a special or a normal school, makes a child susceptible to higher or lower levels of disruptive behaviour); results only show that there is a relationship between these variables.

1.2   Findings from qualitative data

Qualitative findings were obtained via focused observations (performed upon video-recordings of each session) as well as semi-structured interviews and focus groups (conducted with the relevant staff members and children, respectively). In order to formulate distinct findings from the information thus gathered, dominant themes were extracted from the detailed reports provided in the previous chapter (Chapter Six). Information gathered from the focused observations, semi-structured interviews and focus groups are combined into a single discussion of the emotional and social benefits proffered by the sessions of African drumming. Emotional and social dimensions of functioning are difficult to divide into discrete categories. While this distinction has been made in order to preserve clarity, areas of overlap will be pointed out as necessary. Although cognitive functioning was not a primary focus of this study, this dimension will be discussed briefly as cognition underlies and greatly influences emotional and social functioning. Musical capacity is also mentioned, as the learning and development of musical skills has the potential to contribute to children's sense of mastery and competence.

Furthermore, musical developments frequently parallel and highlight the changes occurring in the other areas of children's functioning.

Most of the improvements discussed below relate either directly or indirectly to the fundamental Gestalt objectives as they apply within Gestalt play therapy, which can be described as enhancing the child's awareness, improving the contact functions, bolstering his or her sense of self, facilitating adaptive organismic self-regulation and, ultimately, promoting personal integration (please refer to section 3. of Chapter Two). Positive affect and the capacity for playfulness are associated with a healthy sense of self, as are self-motivation, self-confidence and self-efficacy, all indicators of personal agency. Improved personal agency (and particularly self-efficacy) are also connected to the Gestalt play therapy objectives of experiencing mastery, making choices, defining the self and having a sense of power and control (please see section 3.3 of Chapter Three). Effective self-expression suggests improved contact with the self and others, while better emotional regulation may indicate the child's increasing ability to deal adaptively with his or her emotions, especially the negative ones. Positive social interaction points to healthy contact (with both the child's internal and external realities), while social flexibility, a sense of personal agency and the ability to adopt both leadership and collaborative roles all reflect a child's capacity for healthy contact. Finally, inclusion, regulation of social interaction, appropriate permissiveness and the establishment of limits and boundaries are necessary conditions of a therapeutic environment, particularly within the context of Gestalt play therapy (please refer to sections 3.3.5 and 3.4 of Chapter Three).

It is important to note that, while the quantitative findings explicated above are taken to represent the children's behaviour and functioning in a generalised, stable and long term manner, the qualitative findings discussed below cannot be presumed to be descriptive of any behaviour other than that which took place during the workshops themselves. An exception may be the children's functioning as described during the staff interviews and participant focus groups. Comments made in the latter context may be taken as representative of the children's general, day-to-day functioning outside of the sessions.

1.2.1   Emotional functioning

Emotionally, the participants functioned more adaptively in several important ways during the workshops. This evaluation is based upon the opinion of staff members who worked with the participating children on a daily basis and who witnessed their behaviour during sessions (as they supervised and aided facilitation of the workshops). This appraisal is also based upon comparison of

the children's behaviour and functioning as they progressed throughout the project. Improvements in emotional adaptation were cumulative in nature, with enhanced emotional functioning becoming increasingly apparent with each successive workshop. Significant areas of such improvement are outlined and briefly discussed below. The order in which they are listed is determined primarily by sequential logic and not by rating of importance.

1.2.1.1 Positive affect

Possibly the most outstanding observation was the children's enjoyment of the sessions. This enjoyment of the workshops and their anticipation of the weekly sessions were emphasised in both the staff interviews and participant focus groups. The pleasure and satisfaction which the participants derived from the workshops was also consistently a highlight of the focused observations. While "having fun" is not typically cited as a therapeutic outcome, it is a vital part of child development and is certainly fundamental to a child's emotional well-being. Not only did the workshops promote feelings of enjoyment and enthusiasm, they also helped nurture the much-needed capacity for relaxation. Many participants were increasingly relaxed, calm and comfortable throughout the duration of the project.

1.2.1.2 Playfulness

Closely related to enhancing the positive affect of children is nurturing their natural propensity to play. While this may seem obvious, excessive hardships and undue responsibilities can serve to undermine children's innate capacity to engage in carefree, light-hearted play, essential to normal development. Many of the children in the study naturally related drumming to other forms of play, and their approach to the sessions was predominantly playful. For these children, the sessions served to support, nurture and build upon the play experience. A few of the children, however, needed encouragement, time and the establishment of safe, trusting relationships before they were able to engage in playful, child-like behaviour. The drum circle, welcoming, supportive and non-threatening, provided these children with optimal opportunities for spontaneous, creative and carefree play. The workshops were highly effective in reducing tension and the children could be seen playing their drums, moving, singing and dancing with increasing abandon during the sessions.

1.2.1.3 Self-motivation

The self-motivation of the participants was clearly evidenced by their high rates of attendance. Responses from the staff interviews corroborated the fact that the children were exceptionally willing

to attend the sessions. Their enthusiastic, voluntary participation was in part due to the naturally appealing and intrinsically motivating nature of music- and rhythm-based activities. Related to this internal motivation was the noticeably improved tolerance for frustration evidenced by several participants. Several youngsters who, typically, would quickly become frustrated, disheartened and be prone to giving up after a short struggle, were gradually more able to patiently persevere if their first efforts were not met with immediate success.

1.2.1.4 Catharsis

Some participants, more than others (consciously or unconsciously), took advantage of the opportunity to express and release their negative feelings such as anxiety and anger. Lucy was a case in point, clearly conveying her feelings of anger and frustration, while simultaneously discharging some of their negative effects through the act of pounding on the drum. Lucy, a young adolescent who suffered from frequent angry outbursts, was effectively placed in touch with her aggressive energy and was provided with a dynamic channel for its expression.

1.2.1.5 Self-expression

Each participant, whether aware of it or not, engaged in dynamic self-expression through the act of drumming. Many of the participants boldly expressed their sense of agency or independence, while others communicated their need to feel supported by the group. Some participants conveyed their inhibition and withdrawal, while others, their inner disorganisation and confusion. Regardless of the content of their expression, they all engaged in converting aspects of their process into sound, rendering affective states more tangible and that much closer to the child's awareness. Such transformed messages allowed the child effectively to communicate statements about the self (his or her way of being at particular moments in time). Furthermore, such self-statements made by the child were consistently validated by others in the drum circle, affording each participant the experience of being heard. As a result of these musical/social communication processes, the sense of self of each child was gradually strengthened.

1.2.1.6 Self-confidence

One of the most important and pervasive themes identified by the structured observations involved the steadily increasing self-confidence evidenced by a number of participants. Several children, who had initially displayed inhibited, withdrawn behaviour, were gradually able to make significant gains in confidence and self-assuredness. These participants (as well as other children who were only outwardly

sure of themselves) were increasingly able to function with genuine independence within the supportive and empowering setting of the drum circle.

1.2.1.7 Self-efficacy

Another dominant theme (related to the previous point) which arose involved an increased sense of self-efficacy. The majority of participants enjoyed not only the "fun," social aspects of the workshops, but also revelled in the challenging process of learning and developing new skills. As they gained mastery over various playing techniques, expressive techniques, group music-making skills and increasingly complex rhythms, they developed a new sense of competence which bolstered their self-confidence in a way they seemed to experience as truly satisfying and rewarding.

1.2.1.8 Emotional regulation

Like awareness (discussed below), emotional regulation is a somewhat vague concept, difficult to define or identify in any clear, straightforward manner. The drumming workshops appeared to help facilitate emotional regulation amongst the participants. This statement is only tentative as the inner dynamics contributing to improved emotional functioning are not directly observable and cannot be attributed to specific aspects of the workshops. It is thus cautiously suggested that emotional regulation (or at least certain facets thereof) was enhanced by the drumming activities, as evidenced by reduced levels of anger, depression and anxiety amongst the participants for the duration of the workshops. It seemed that various drum circle activities (by virtue, at least in part, of their containing, supportive, expressive or cathartic properties) assisted the children in adjusting their affective states to more positive ends. The moods of several children, which were initially quite volatile and unpredictable, gradually became more stable throughout the study. The drumming activities, facilitative of positive social interaction, also assisted the children in adapting/regulating their feelings/emotions toward one another (this will be discussed in the following section, which deals with social behaviour). For most participants, these improvements were gradual and cumulative, increasingly noticeable as the project progressed. For others, more immediate improvement was observed, although it is possible that such short-term changes were simply the result of increased positive affect (a different construct altogether, discussed above).

1.2.1.9 Awareness

Awareness is not an easy construct to operationalise or to assess/measure via either observation or quantitative assessment. It is an abstract concept difficult to recognise and discern with accuracy or

certainty within the behaviour of individuals. The researcher recognises the limitations faced when making inferences regarding the presence of such a trait, but believes that certain related characteristics can provide valuable clues. Several characteristics, which are associated with and indicative of awareness, but which more easily lend themselves to observation, include the capacity to be present-centred, to function in the here-and-now and to appear grounded or centred. Several of the children seemed more grounded and settled in the present moment, less preoccupied, absent-minded, distracted or "in a world of their own," both as each session progressed and as the project as a whole progressed. A substantial number of participants were increasingly perceptive and attentive to (i.e. aware of) their sensory, social and musical environments and thus better able to respond to and engage meaningfully with both. Apparently, increased awareness had enhanced their contact functions, discussed below (section 1.2.2.2 Contact).

1.2.1.10 Sense of self

As was emphasised in Chapter 2, sense of self is a complex, multifaceted construct possessing cognitive, emotional and social components. For this reason, it is placed at the end of section 1.2.1 Emotional functioning, serving as a bridge to the following section, 1.2.2 Social functioning. This seems appropriate as awareness strengthens sense of self in the same way that these two traits strengthen contact functions (see 1.2.2.2 Contact below). Like the above two concepts, it evades simple definition, operationalisation or direct observation. In effect, the degree to which a child possesses a healthy sense of self can only be inferred by the degree to which other more tangible, perceptible and measurable characteristics are present. A strong sense of self is evidenced by healthy awareness of the self and others (as described above), the capacity for personal agency (including the ability to engage in self-motivated and self-directed behaviour), the capacity for authentic self-expression and the ability to make sustained, meaningful contact with others (see 1.2.2.2 Contact below). The drumming workshops enhanced each of these aspects of the children's emotional/social behaviour, leading the researcher to conclude that the children's sense of self was enhanced (at least to the extent that the current definition of the construct is employed).

1.2.2   Social functioning

The following are dominant themes which emerged regarding the children's social behaviour as it was observed throughout the course of the project. As with the previous section (1.2.1 Emotional functioning), these evaluations were made in accordance with the focused observations, participant focus groups and staff interviews (especially the latter, where the observations and opinions of staff

members were explored). Improvement within each area was determined in the light of staff accounts of behavioural change, as well as according to change within the children's interaction throughout the course of the project.

1.2.2.1 Positive social interaction

The current study provides additional support for the widely accepted notion that group drumming can promote positive social experiences. Findings from this study highlight possible mechanisms involved in this process. Most basically, sessions of group drumming nurtured friendliness and camaraderie amongst the participants (as well as between participants and facilitators). This is probably closely related to the general increase in positive affect. Stated generally, positive attitudes such as tolerance, acceptance and mutual support are promoted. Participants are drawn into active engagement with one another, as opposed to more passive forms of interaction (evident amongst several participants in the earlier stages of the project).

1.2.2.2 Contact

It was mentioned above that the drumming activities promoted social interaction. Contact is a related, yet different (in many ways broader and more encompassing) concept. It has as much to do with the (inner) characteristics of individuals as it does with the (outer) social environment. It is intimately related to awareness (discussed above), regarding both awareness of the self and awareness of others. Contact is the basic construct forming the foundation of any meaningful interaction, including rhythmic or musical interaction. The workshops not only promoted social activity (the outer motions of connection), but also enhanced the inner quality of the contact established. This was evident, albeit indirectly, through the spontaneity of the children's self-expression, the intensity of the engagement formed and the sustained nature of the contact.

1.2.2.3 Social flexibility

The workshops served to enhance the children's capacity to adapt to various social roles. Activities were facilitated which provided opportunities for the participants to lead (engage in "conducting" roles), to follow (either the facilitator or a peer) and to work cooperatively toward joint goals. They were increasingly able to fill leading, following and collaborative positions, and to alternate between these roles with ease. Furthermore, they seemed more accommodating of their peers as they shared and exchanged roles. Usually, depending upon the specific composition of a group (in terms of individual temperaments and aptitudes), a stable constellation of social patterns becomes established. The

resulting social dynamics and stable patterns of interaction typically mean that, for example, one member assumes the role of leader, another of the "clown" while yet others may be relegated to unobtrusive, conforming roles. Because these patterns of interaction are typically stable, certain members tend to become "stuck" in certain roles. What the workshops did was to allow every member to explore and experiment with different roles. In the drum circle setting, the children were supportive of their peers and encouraged one another to try out different, unfamiliar roles (e.g. typically boisterous children were affably "shushed" when a typically quieter child was trying to take the lead, while the efforts of introverted, withdrawn children were patiently encouraged and cheered on). It was perhaps the absence of competition and rivalry, as well as the sense of equality and acceptance characterising the drum circle, which fostered this mutual benevolence.

1.2.2.4 Personal agency

Many children displayed improved levels of independence (both musical and social) within the group drumming setting. It could reasonably be conjectured that the experience of having their "voices" (musical self-statements) heard and validated was an empowering one for the participants, serving to mobilise their creativity and individuality. Each child was allowed to participate in a way that was right and appropriate for him or her, and every effort was valued and accepted. In such a supportive environment, the participants were liberated to explore and express their individuality and independence. Over the weeks and months, they became more proactive in their engagement with one another, taking more risks in the musical/social environment. Their social and musical behaviour became gradually more characterised by initiative and internal motivation.

1.2.2.5 Leadership skills

Related to the capacity for personal agency is the ability to hold a position of leadership. The workshops included a variety of activities which afforded participants the opportunity to lead or guide their fellow drummers in their musical endeavours. In the supportive environment of the drum circle the participants were consistently encouraged in their efforts and steadily became more confident in the role of leader/facilitator. Each participant was recognised for his or her efforts, and the experience of being acknowledged was important to developing sense of self. The opportunity to lead was equally important for the typically gregarious children (who received much needed positive and constructive acknowledgement and affirmation) and for the more withdrawn, introverted children (who were allowed to explore an unfamiliar role, practise being assertive and receive due recognition). Throughout the course of the project, the participants became more comfortable with and adept at

"conducting" their peers; they became progressively more creative and adventurous in their efforts. Finally, the task of leading their groups not only nurtured feelings of confidence, self-efficacy and self-esteem; it also effectively cemented their knowledge of whatever concept or skill was being practised in any given activity.

1.2.2.6 Teamwork skills

Almost every game and activity included in the workshops required high levels of teamwork from the participants. If the children failed to cooperate, the activity would be virtually impossible to perform. Owing to the intrinsically motivating nature of music-/rhythm-based activities in general, the children were naturally motivated to work together to achieve the desired outcome. The satisfaction inherent in achieving the final product compelled the participants to remarkable degrees of collaboration, resulting in high levels of group unity and coherence or "team spirit." This sense of solidarity frequently inspired unprecedented displays of helpfulness, mutual support, democracy (fairness, sharing, turn-taking, etc.) and the desire to make a contribution. With regard to long-term goals, such as preparation of the "Waka Waka" for the Christmas concert, the children demonstrated an impressive degree of commitment to the "team" (the drumming group). Furthermore, accomplishment of joint objectives often required that the participants be socially flexible, able to adapt to whatever position the group required of them at a particular point in time (whether that meant taking a solo or remaining in the background, for example). Personal preferences (regarding style of interaction) were necessarily put aside in favour of the final musical product.

1.2.2.7 Inclusion

Importantly, the drumming workshops promoted the inclusion of all participants. The children were grouped as carefully as possible according to age and developmental ability, but they possessed different rates and styles of learning, which was especially evident in group two where there was a high prevalence of learning disorders. The drum circle activities were consistently effective in including all participants, regardless of how intellectually or musically gifted or challenged they were. Most activities or games offered the participants a certain degree of freedom with regard to how they could participate. Each child could thus be fully involved at all times, in a way that best suited his or her temperament and/or learning aptitude. An example of this was the mixed-percussion "Waka Waka" item the children prepared for the concert. Each child was fully involved: those children who struggled to learn the principal drumming arrangement contributed meaningfully by keeping the pulse with sets of claves or by adding colour and texture to the arrangement by accompanying the drummers with a

variety of small percussion instruments. By allowing every child to participate in a way that was right for him or her, and then accepting and appreciating his or her efforts, the workshops fostered a sense of belonging. The benefits of such an inclusive environment were most striking in the case of Precious. A member of group two with significant cognitive delays, Precious revelled in the (rare) experience of being fully included with her peers in each activity.

1.2.2.8 Regulation of social interaction

Not only did the drumming activities encourage pro-social interaction, they also appeared to organise and regulate that interaction. This was probably due, in part, to the containing, organising nature of drum circle activities and due to the containing or "holding" nature of the drum circle setting itself. The activities and games provided clear boundaries and guidelines within which the participants could order their activity and interaction (see 1.2.2.10 Limits and boundaries below). It is interesting to note that the activities often allowed the group to self-regulate, minimising the need for intervention from the facilitator. In this way, the drum circle and activities themselves frequently acted as the primary "facilitator." Activities promoted empathy, tolerance and mutual consideration as the members "tuned in" with or got into "the groove" with one another. Furthermore, the drumming medium tended to make tangible (or at least audible) the children's patterns of interaction. Being able to hear themselves dominating the acoustic and social space (or, alternatively being "drowned out" and thus musically/socially ineffectual) brought about a new dimension of self and social awareness. This awareness often led to spontaneous adjustment in individuals' style of musical and social interaction. Difficulties with impulse-control were similarly reduced; hearing the full effect of a beat played out of turn often motivated impulsive participants to pay closer attention to their actions and to the actions of others.

1.2.2.9 Appropriate permissiveness

Within appropriate boundaries and limitations, the children were granted a fitting degree of freedom to be themselves. The guidelines implemented were not overly restrictive, as excessive rules would have dampened the children's spontaneity and creativity. Furthermore, overly rigid regulations would have prevented authentic self-expression, severely limiting potential therapeutic benefits. Appropriate permissiveness, on the other hand, helped foster the children's individuality and personal agency while simultaneously instilling a sense of self-responsibility. The drumming workshops provided the participants with a rare and much needed opportunity to be carefree, uninhibited and even boisterous, all within the safe and secure setting of the drum circle. They were free from undue restraints and self-

consciousness and were empowered to participate with initiative and spontaneity. Several children, whose playing (and general demeanour) had been excessively careful, inhibited and "safe," became far more daring and adventurous, both musically and socially. Usually shy, withdrawn children may have benefited from the drum as a protective object through which they could relate to the group indirectly. Regardless of the dynamics involved, the drum circle freed the participants to explore and experiment with novel ways of behaving and interacting with one another.

1.2.2.10 Limits and boundaries

Simple, clear and consistently enforced (yet not overly restrictive) limits and boundaries were the factors which made possible a protective and supportive sense of containment. These limits and boundaries created the safe, secure and stable environment necessary for the participants to engage in free self-expression, to explore their sense of agency and to establish solidarity as a group. Without these vital components, any degree of permissiveness would have resulted in chaos rather than creativity. Indeed, it was the children's freedom of expression, their sense of safety (even the safety to challenge the boundaries) and the spontaneity (as opposed to impulsivity) of their interaction which attested to the effectiveness of the limitations established. Appropriate boundaries helped to harness unbounded energy and to direct it constructively. As previously mentioned, the regulating nature of the activities and the physical setting of the circle both played important roles in establishing respected and effective boundaries.

1.2.3 Cognitive functioning

Firstly, many participants evidenced significant improvement in terms of their ability to concentrate. Gradually, as their capacity for focused attention improved, they were less easily distracted by extraneous stimuli. In this regard, both sustained and selective attention were enhanced (in other words, they were increasingly able to remain focused for extended periods of time, as well as able to stay focused on the particular task at hand, respectively). Several important benefits were related to the advances in concentration. Basically, participants became better able to listen attentively. Awareness of auditory stimuli improved as active listening was practised. Not surprisingly, participants found it progressively easier to understand, remember and follow instructions. Most children also demonstrated improved memory, both for verbal statements and for increasingly complex rhythmic patterns and phrases. With practice, most participants gradually became more adept at learning new techniques, and then incorporating them into their own playing. For example, they could apply drumming techniques

and integrate musical elements (such as tempo or timbre) into their improvisations. Finally, creativity was substantially enhanced; the participants became more adventurous and experimental in their music making and were increasingly willing to try new things or to perform old activities in novel ways.

1.2.4 Musical capacity

The majority of children made impressive musical progress during the course of the project. Furthermore, and most importantly, many of them experienced the acquisition and development of musical skills with great satisfaction and a healthy sense of pride. Their sense of competence was thus effectively enhanced. Confidence, efficacy, self-esteem, sense of agency and leadership qualities were all apparently promoted, to varying degrees, as the children mastered several diverse aspects of African drumming. Generally, the participants' sense of pulse improved significantly. Most of the children became more rhythmically sure throughout the duration of the project. Another of the most outstanding developments displayed by many children was a steadily increasing capacity to improvise. Where the children's style of improvisation had initially been rigid and monotonous, it gradually became more fluid and spontaneous. On the other hand, improvisation that had been chaotic and disorganised to begin with became increasingly orderly, regulated by an improved sense of pulse, rhythm and metre. With improved confidence and capacity for improvisation, the quality of children's solos improved. Their capacity for ensemble work was also enhanced as they developed the ability to match one another's playing and to integrate their individual contributions within the overall group composition. Finally, virtually all the children became increasingly adept at learning new rhythms and sequences of rhythms.

1.3   Integration of quantitative and qualitative findings

While the quantitative and qualitative findings were presented and discussed in separate chapters (that is, Chapters Five and Six respectively), it must be noted that this was done only for the purposes of organisation and clarity. As mentioned in Chapter Six, section 5. Conclusion, all the findings must necessarily be considered as representing different aspects of a single (but multifaceted) phenomenon. The two chapters represent different angles from which the research subject was explored. All angles need to be viewed as jointly comprising the greater whole, which will allow for the emergence of a unified, complete understanding of the research outcomes. Similarly, research questions and answers were outlined separately, but should each be considered in the light of the other. The following paragraph offers a brief, integrated discussion of the qualitative and quantitative findings.

The significant, positive findings generated by the qualitative methods of data collection and analysis contrast with the inconclusive, and in some respects, negative, results obtained from the quantitative methods employed. This discrepancy is considered in section 5. Conclusions, below. In short, quantitative methods may not, in isolation, have been able to adequately capture the potential of African drumming to enhance children's emotional and social well-being. Qualitative methods were necessary for a more complete and meaningful investigation of this phenomena. While inconclusive and subject to the limitations discussed in section 2. Discussion of problems, below, the quantitative findings did add value to the study. They indicated that while the workshops were able to enhance the children's emotional and social functioning for the duration of the sessions, they were not sufficient to produce long-lasting and pervasive improvements. Taken together, these findings point to the capacity of African drumming to enhance the children's affective functioning and social interaction, at least in the short term, but suggest that additional forms of intervention may be necessary to effectively ameliorate the effects of severe trauma, especially when the drumming programme is of a limited duration.

2. Discussion of problems

In Chapter Four, section 4. Limitations, it was explained that some of the children selected for participation in the project did not possess the reading ability required by the Beck Youth Inventories (a grade two reading level). Please see this section as well as sections 3.1 Research instrument and 3.2.1 Sampling in the same chapter for a complete explanation regarding why this assessment tool was selected, why these children were included and the manner in which the difficulty was managed. To reiterate briefly, participants with an inadequate reading ability had the tests read and explained to them individually. Nevertheless, because the assessment tool was written and administered in English, language difficulties and the resulting potential for misunderstandings may have interfered with test performance. This would have negatively influenced the validity of test results. A similar problem may have arisen with those children who did possess the required second grade reading ability; while they were able to read the tests for themselves, none of the participants were answering in their native language. Once again, language difficulties may have prevented a full understanding of the test items, undermining accuracy of their responses.

A related problem is discussed below in section 5. Suggestions for further research. Briefly, quantitative research with diverse cultural groups presents great challenges for researchers in South Africa (as well as for those in many other countries, due to the rapid process of globalisation). The scarcity of indigenous or locally adapted and/or translated psychological measures jeopardises attempts to conduct meaningful empirical research with the majority of South Africa's population. Cultural and linguistic factors make appropriate and fair assessment exceedingly difficult, limiting the validity of quantitative investigation. A further problem impinging upon the quantitative research component of this study was the lack of appropriate assessment practitioners to facilitate the assessment process. Ideally, practitioners should be familiar with the language and cultural background of the testees, able to administer the test in the preferred language of the test-takers, and capable of taking various cultural and social factors into account when scoring and interpreting test results. This matter, too, is discussed further in section 5. below. A final issue was related to the measurement tool used. This involved the use of a test designed to assess five particular psychological constructs (namely, anxiety, depression, anger, disruptive behaviour and self-concept) in a study dealing with the more general dimensions of emotional and social well-being. Please refer once again to sections 3.1 and 4. of Chapter Four, in which the difficulties of finding a measuring device appropriate to the purposes of the study are explicated.

Other factors which may have undermined the efficacy of the research include the limited time span over which the project was presented (four months), limited contact between researcher and participants (one session per week) and continuous shifting of group composition due to the lack of a permanent workshop assistant. As the different assistants joined the sessions, they would inevitably influence the group dynamics. Ideally, group composition should remain as stable as possible in order for group coherence to be established. With regard to the current study, where staff of the Village shared the responsibility of assisting with the sessions, stability of group membership was, to some extent, compromised. Also regarding the latter limitation, the absence of such an assistant further meant that there was no one present to continuously observe each workshop (in addition to the researcher/facilitator). An appropriate co-facilitator would have been able to provide a valuable second-opinion of the children's behaviour, effectively enhancing the validity of the qualitative data analysis and findings.

3. Answering the research questions

The following is an outline of the primary research question, the five secondary questions and the answers gathered through the research study.

3.1 The primary research question

The primary research question was formulated as follows: In which ways and to what extent can sessions of African drumming enhance the emotional and social well-being of children aged 7 to 12 years in a residential place of care?

Sessions of African drumming were able to enhance the emotional and social well-being of the children significantly, but only for the duration of the sessions and perhaps for a very limited period immediately following the sessions. Focused observations evidenced increasingly adaptive emotional and social functioning during the sessions, and such improvement was consistent and cumulative throughout the course of the project. The interviews with the members of staff revealed a similar picture: the children functioned better, both individually and as a group, during the sessions than they did at most other times (i.e. during homework or recreational sessions or other organised activities). According to the staff interviews and participant focus groups, the children looked forward to their drumming session each week and were more relaxed and in a better mood directly after the workshops. However, the improvements evidenced during the workshops failed to generalise across other contexts of the children's lives.

That the emotional and social improvements did not generalise or transfer to the children's everyday behaviour and functioning is supported by the lack of positive results from the psychological testing. While the drumming workshops exerted a positive influence on the emotional and social functioning of the children involved, the impact was not sufficient to make a noticeable difference to the children's overall functioning (or to reflect significantly on the psychological assessment measure).

3.2 The secondary research questions

The secondary research questions were presented as stated below.

3.2.1 Quantitative research questions

The research questions with a quantitative focus were formulated as follows, with the answers provided immediately after each question:

3.2.1.1 What is the potential of African drumming to reduce anxiety, depression, anger and disruptive behaviour (as defined and operationalised by the Beck Youth Inventories) among children aged 7 to12 years in a residential place of care?

Results obtained from the Beck Youth Inventories showed that the workshops of African drumming were unable to reduce significantly the children's levels of depression, anger or disruptive behaviour. Furthermore, levels of anxiety increased according to the test scores.

3.2.1.2 What contributions could African drumming make to the promotion of the children's self-concept (as defined and operationalised by the Beck Youth Inventories)?

According to pre- and post-testing with the Beck Youth Inventories, the African drumming programme did not impact significantly upon the self-concept of participants.

3.2.2 Qualitative research questions

The three research questions possessing a qualitative orientation are stated below. They are followed by the answers arrived at through the research conducted:

3.2.2.1 In which ways and to what extent can African drumming serve to enhance self-esteem, pro-social behaviour, enjoyment, concentration and manifestations of musical capacity among children aged 7 to 12 years in a residential place of care?

Focused observations indicated that the children's self-esteem, pro-social behaviour, concentration and demonstrated musical capacity increased substantially during the workshops. However, in the light of the interviews with relevant staff members (as well as the quantitative findings presented above), these changes did not appear to generalise or transfer to other contexts of the children's functioning.

Perhaps the most outstanding observation was the great enjoyment which the children evidenced during the workshops. That sessions of African drumming could provide direct, short-term enhancement of children's emotional and social functioning is a valuable finding in its own right, especially within the residential care setting where emotional and social health are often compromised and the residents require as much nurturing as possible.

3.2.2.2 How do the children experience the sessions of African drumming?

During the focus group discussions, the children unanimously confirmed their immense enjoyment and appreciation of the workshops. In the light of the children's discussion, they had clearly experienced the programme as highly meaningful, both in terms of the chance to engage in fun, playful activities with their fellow residents and as an opportunity to play the drums and other instruments, thus learning and mastering new skills. They particularly enjoyed the group experience of preparing a piece for the Village's Christmas concert.

3.2.2.3 What is the possibility that weekly sessions of African drumming could be integrated within and supportive of the residence's general programme and routine?

Weekly sessions of African drumming are ideally suited for integration within the Epworth Children's Village. The workshops provided optimal recreational and educational opportunities for the residents. Both the staff and participants who were involved in the project asserted that such a project would be successful as a permanent part of the residence's recreational offerings.

4. Summary of contributions

The research study served to strengthen the growing conviction (evident in both academic and popular literature) that rhythm-based activities, and African drumming in particular, can offer numerous social and emotional advantages to participants, especially children in middle childhood. It also helped highlight the relevance and importance of using qualitative methodology, particularly in socially-orientated research contexts. (Both these points are explicated below under section 5. Conclusions). Furthermore, the project provided sixteen children with the opportunity to engage in a programme of African drumming, an opportunity they otherwise would have been unlikely to have had. Findings

revealed that the participants benefited from the project, even though the results were not pervasive or lasting, while the children themselves indicated the pleasure and enjoyment they derived from the workshops.

Additionally, the research project resulted in the composition of a complete four-month (sixteen workshop) drumming programme. The clear and simple documentation of each session could assist with the replication and sustainability of such an intervention in the future. The programme could easily be presented within other communities of children as it requires a minimum amount of training on the part of the facilitator and no previous training on the part of the participants. The programme is sustainable and cost-effective, requiring only *djembes* and willing facilitators. The number of children who could potentially be reached through such an intervention is limited only by the availability of those resources. This intervention potentially offers numerous benefits in addition to the aforementioned psychological ones, such as placing individuals back in touch with their rich cultural heritage through traditional music-making, dancing, folksongs and folktales.

The study generated a novel perspective regarding the integration of Gestalt theory within the practice of African drumming. The emerging principle holds that group sessions of African drumming are able to promote Gestalt play therapy objectives such as enhancing the child's experience of "the here-and-now," increasing sensory and emotional awareness, promoting the child's ability to make contact with the self and others, providing the child with experiences of mastery and, on the whole, strengthening his or her sense of self. As such, the study presents a means and a format for the application of Gestalt theory within the work of music educators, drum circle facilitators, music therapists and psychologists. It also presents an effective and versatile means of presenting Gestalt play therapy to a number of children simultaneously.

5.   Conclusions

This study generated supportive qualitative evidence regarding the potential benefits of African drumming. The project helped confirm the notion that this form of rhythm-based intervention can enhance the emotional and social well-being of children, at least in the short-term. While not necessarily a therapeutic procedure, African drumming is used within traditional communities, and

shows definite potential beyond such communities, too, of being able to improve general emotional and social well-being and to strengthen sense of self.

The project provided clear qualitative evidence regarding the suitability of African drumming as an intervention within the Epworth Children's Village. The project proved to be in line with the values and philosophies of the Village, and it fitted exceptionally well within the educational and recreational programme provided for the residents. There was sufficient evidence that such an intervention could successfully and beneficially be integrated within the Village's weekend routine on an on-going basis. While this finding cannot be generalised to other residential places of care, it can be reasonably inferred that such an intervention could be effectively incorporated within other comparable settings.

The results generated from the Beck Youth Inventories were valuable and necessary (despite the abovementioned limitations), indicating that the intervention was not sufficient to enhance the emotional and social well-being of children in a lasting, enduring manner. The current study also highlighted the pressing need for psychological assessment tools that are culturally and linguistically appropriate for various population and language groups. The need for tailored administration procedures when working with diverse cultural groups (and especially with children belonging to these groups) was also accentuated.

While the results obtained from the Beck Youth Inventories were not conclusive, they were valuable in helping to highlight the specific areas or contexts in which drumming workshops could be employed most effectively. It is significant that levels of anxiety apparently increased during the period between the pre- and post-test. This increase may have been related to the capacity of drumming to enhance the participants' emotional, body and sensory awareness and to promote their contact functions. It thus appears that drumming sessions may be a valuable tool during the early stages of intervention with children, when therapeutic objectives involve enhancing awareness and contact and facilitating self-expression. However, additional forms of treatment may become necessary for effective remediation of social and emotional difficulties, especially where the drumming intervention is of a limited duration.

The study also confirmed the value of qualitative research when working in the areas of music education and the social sciences. Qualitative methods of data collection and analysis proved to be necessary in addition to quantitative methods, to allow for a satisfactory exploration of the potential of African drumming to enhance the emotional and social well-being of the children in this study. While

the positive influence upon the children's emotional and social behaviour was not pervasive or enduring, these (qualitative) methods highlighted the potential of drumming as an intervention. The insights afforded by the focused observations, interviews and focus groups revealed the value of African drumming in a way not reflected by the purely quantitative measurements. The children's enjoyment of the workshops, as well as the positive (albeit transitory) influence of the drum circle activities upon their affective functioning and social interaction, was highlighted.

6.   Recommendations for further research

Similar studies, but with longer periods of intervention, are needed to further explore the potential benefits of African drumming. Presented as a long-term intervention programme, African drumming would be a valuable area of exploration. Similarly, a more intensive programme allowing for a greater degree of contact between the facilitator and participants (more frequent sessions) would provide additional insight into the effectiveness of drumming as an intervention. A related suggestion involves not only the more extensive and intensive application of the drumming intervention, but also the addition of other forms of therapy. This will allow for a more thorough investigation of the potential of drumming, alone or as part of a treatment plan, to counteract the negative effects of childhood trauma.

Should a similar research project be undertaken in the future, it would be highly advisable that the researcher recruit an assistant or co-facilitator to aid presentation of the sessions. One suitably qualified individual should be contracted to be available for every session and for the entire duration of the project. The necessity of a co-facilitator varies as a function of the nature of the participants. Children who are psychologically and/or behaviourally unstable or fragile often require a greater degree of external regulation and containment.

There is a growing body of literature, anecdotal and academic, which supports the effectiveness of African drumming and other, similar rhythm-based activities for enhancing psychological well-being. However, there is still relatively little objective evidence to support these ideas and practices. Perhaps this is because this particular field of enquiry (involving music education and the social sciences) lends itself more easily to in-depth, qualitative investigation. However, "new" treatment options are more readily accepted once they are backed by empirical, quantitative research evidence, and it is important that data of this kind is generated. While quantitative research plays an essential role in health care

developments (to endorse or sanction legitimate modes of treatment within the managed-care system), it faces a significant challenge in multi-cultural South Africa. This challenge involves the adaptation/translation of existing psychological measures or the development of indigenous measures that are culturally and linguistically appropriate for individuals of all racial and ethnic groups. Often, American or European assessment tools have been used on African populations with little consideration of their suitability for these diverse social groups. Even when tests are translated, issues of test bias are still pertinent due to cultural and other background issues. In addition to test adaptation and development, appropriate norms and cut-off points would necessarily be established for the different social groups. Methods of scoring and interpretation would also have to take into account factors such as socio-economic status, level and quality of education, urbanisation, etc., all of which could possibly impact on test performance.

Until such locally relevant psychological measures are available, it is going to be exceedingly difficult to conduct convincing quantitative research with local South African population groups. This applies especially to research with children, where there are great variations concerning education, verbal ability, urbanisation and language proficiency (concerning which language, e.g. mother-tongue, English or some mixed dialect, the child is most accustomed to). The struggle will not end, however, with appropriate measures and normative information. The entire assessment practice will need to be tailored to each unique context, ensuring that tests are administered in the individual's preferred language by a practitioner who is familiar with the testee's cultural and social background. In order to bring together expertise in assessment, proficiency in the testee's preferred language and familiarity with their cultural/social backgrounds, a team approach is likely to be required for valid, meaningful quantitative research using psychological measures.

There is a need for comparable research with the potential of expanding upon the generaliseability of the findings. For instance, similar projects may be conducted with different age groups, for varying durations of time and in alternative settings. This relates closely to the next point. While the generation of new theory was not an aim of the current study, it is hoped that future research will contribute to the body of theory informing the field of music education. There is a tendency for this field to borrow theory and concepts from other related fields, including those of music, education and psychology. The researcher believes that this study may serve to instigate other research more focused on the development of broad, generalisable theoretical principles.

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Appendix A

The drumming programme: Workshop plans

Session guidelines and objectives

Workshops One and Two
"Welcome to Our African Village"[1]

Workshop One

1. Ritual Opening

Journey to the Village

Invite the children to sit at the *djembes*, which have been placed in a circle beforehand. Welcome the children to the drum circle. Explain that they will be visiting an imaginary place, a small African village, each time they join the drum circle. Their village is nestled in a tranquil, beautiful region in the heart of Africa, far away from the noisy, bustling city where they live. In order to get there, they will have to climb over some steep hills, crawl through a few deep valleys, and even swim across a wide river – an expedition that is exciting but not dangerous. Ask the group whether they would like to make this timeless journey together with you. Once they have agreed, lead the group in pattering on their drums with fingertips. Explain that they are tip-toeing out of bed, out of the house and out of the garden. Continue to facilitate the journey using soft drumming to depict the valleys, and louder drumming (crescendos) to portray the hills. Guide the group in using sweeping, circular motions with the hands or fingernails over the head of the drum - the sound produced effectively depicts the din of rushing water.

Once the group has completed their journey, welcome the children to their village. Invite them to think of a name for their village, which encourages a sense of ownership for their drum circle.

Objectives

This opening activity introduces the participants to the drum circle and to the series of workshops. The children are welcomed into the drumming "space:" the physical setting of the drum circle and a metaphorical place of community, safety and support. Over the sessions, this space will evolve into a secure setting capable of accommodating the children's creativity and containing and supporting their

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[1] Please note that throughout Appendix A, a less formal, academic writing style is used to describe the workshop plans, guidelines and objectives.

musical/personal expressions. A further objective of this activity is to introduce the children to the drums in a way that is playful and not technical or intimidating.

2. Meet the Village Children

The Name Game

Suggest to the children that music, and especially rhythm, can be found in each of their names. Choose a child in the circle (or invite someone to volunteer), and ask for his or her name. Discuss this name in terms of pronunciation, the number of syllables and on which syllable the accent lies. Explain that the group is going to "play" each of the children's names on the drums. First clap the chosen name with the group, clapping once on each syllable and emphasising the accent. Use patterns of soft and loud claps to practise the rhythmic patterns a few more names. Point out that the drums can be beaten loudly or softly, and that they, too, can be used to express names. Go around the circle, giving each child the opportunity to say his or her name, and then to translate it into its particular rhythmic pattern. Suggest that they first say and clap their names in order to discover the rhythm before transferring the pattern to the drums. Assist the children as needed. When each child has uncovered the rhythm in his or her name, invite the entire group to join in and play this pattern several times over, chanting the child's name as they drum out the beat. Continue in this way until each name has been musically explored. If the children seem to find this activity very easy, it may be a good time to introduce the high and low tones that can be produced on the drums. The high tone can be effectively used to accent the dominant syllable of a name.

Objectives

The primary social objective of this activity is to introduce the children and the facilitator to one another. Each child is integrated into the drumming circle as he or she is individually validated and welcomed. Furthermore, the facilitator is efficiently assisted in learning the children's names. The primary musical objective of the exercise is to acquaint the group with various simple rhythmic patterns. They are introduced to the concept of accents, or dominant beats, while experiencing the link between the rhythm in music and the rhythm inherent in spoken language. The activity presents a completely natural, non-technical introduction to rhythm and drumming.

3. The Village Call

The Attention Signal

"Waka Waka… Eh Eh!"

Play the "waka waka" rhythm (*ta-te ta-te*) on a cowbell (using the low tones) and ask everyone to clap and say the "eh eh" part (*taa taa*) with you (using the high tones). The rhythm produced is a four quavers and two crotchets pattern. Practise this a few times with the group at different volumes and tempos, assisting them to respond appropriately to your calls. Encourage the prompt and accurate placement of their response, resulting in a neat *ta-te ta-te taa taa* rhythm. Pass the cowbell around the group and give each child the chance to give the attention call while the rest of the group provides the response. Typically, children delight in hearing the powerful collective response to their calls. Allow for creativity; let them experiment with different tempi and volumes (Kalani, 2004:70; words from Shakira: *Waka Waka: This Time for Africa*. 2010. Sony & Fifa).

Objectives

During your programme, you can use the "Waka Waka" cue to obtain the group's attention or bring them to a stop. The attention call represents a fun and playful (rather than formal or punitive) way of maintaining order and establishing necessary limitations and boundaries.

4. Grooving as a Group

Introduction to Guidelines

Speak briefly and affably with the group about the importance of certain guidelines which allow a group to play well together. Emphasise the word "play," stating that music and drums are *played*, not *worked*. Discuss the difference between the concepts of work and play, stating that the drumming sessions essentially represent a kind of playtime. The workshops could therefore more accurately be described as "playshops" than as "workshops." Use the former term from here on (when addressing the group), due to its more positive connotations ("work" may be strongly associated with school, homework, therapy and other "tasks" that may or may not be positive experiences for the children).

Explain that while you, the facilitator, are not "strict" or "harsh" like teachers at school may be, and that while the sessions are more like play than work, there must still be guidelines to ensure that everyone is able to enjoy their time together. State that you will not judge them, will not decide if any

behaviour is "naughty" or "bad," and will not inflict "punishment." However, explain that there will be an appropriate period of "time-out" if any child's behaviour becomes too disruptive to the playshop and if their actions may potentially hurt themselves or someone else. While you accept the children just as they are at all times, "time-out" will ensure that the sessions are pleasant and safe settings for everyone involved, even for the individual who is not yet ready to participate at a particular time.

Announce that you are briefly going to go over a few guidelines with the group. State that the purpose of these is to assist members in staying "in tune" with each other and to help their drumming circle to stay in the "groove[2]" together. Ask if anyone knows what it means to "groove"? Explain that it implies being "on the same page," same "wavelength," "in tune," in rhythm, in harmony, "gelling" together. Emphasise that guidelines are there to help ensure that everyone is accepted and safe within the group. Then introduce the following guidelines, according to the procedure described below point number five.

1. Treat each other with respect.
2. Do your best to join in and play along.

    Try to understand the rules and objectives of a game or activity.

    Join in wholeheartedly.

    Have fun!

3. Listen to the others, and play *with* them, not *against* them.
4. Don't play on your instrument when someone is speaking.
5. Help someone if he or she is struggling.

Discuss each guideline, and then use the following method to aid acceptance and internalisation of the rules and boundaries. After speaking about rule number one, briefly elicit the group's ideas on what it means to "play along," "join in" and "participate." Ask if everyone understands rule number one, and if they do, to play one beat on their drum. Facilitate the group in drumming out one beat, in unison, or as close as possible. Do the same for each other guideline, first discussing what it means for the group, then eliciting their ideas about it, and finally letting them beat twice for rule two, three times for rule three, etc. in order to convey their understanding and agreement.

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[2] To be "in the groove," as the word is used here, refers to being in a state of mutual understanding. This word is frequently used as a musical term, both as a noun and as a verb. The groove (noun) refers to a strong, steady and on-going beat. To groove (verb) means to participate with others in, and contribute to, a shared and jointly created rhythm of this nature.

Objectives

The objectives of this discussion include the setting of appropriate boundaries and limitations. Boundaries that are consistently maintained, clear, simple, enforceable and not overly restrictive provide the children with a sense of security and stability, effectively reducing anxiety and freeing participants to explore their own creative, emotional and social processes. Your own role when working with the children (your approach, functions and expectations, etc.) will become increasingly clear. These limitations also serve to protect the physical and psychological well-being of the participants, preventing any child from harming either him- or herself or somebody else. In short, they ensure that the sessions are pleasant and safe for everyone involved.

5.   Listen Up!

Impulse Control

This game is similar in principle to the popular children's game "musical chairs." You will use short excerpts of music and require swift responses whenever the music stops or starts. You may wish to use an ordinary song or piece of music, which you will then need to stop and start manually using the controls of the MP3, CD or cassette player. (You will need to do this as inconspicuously as possible, so that the children don't resort to watching you rather than listening to the music!) Otherwise, you may be able to find a ready-made compilation of such excerpts designed for the game musical chairs, or you could create such a medley yourself using manual or digital recording technology. Unlike the original game, the participants remain in their seats at all times. Invite everyone to sit with their *djembes* in the drum circle. Explain that when the music plays, they are to play along (in any way that they like) on their drums, and that when the music stops, they must immediately stop and be quiet. Suggest that they listen very carefully and not begin to play until the music starts again. Encourage a swift response when the music commences. Furthermore, encourage sustained attention in anticipation of the music's return.

Objectives

This activity effectively improves concentration, listening skills and impulse control. These skills are fundamental to the children's ability to work together as a group. A sense of teamwork also evolves as the members become intent on working together to produce the desired effect. This exercise functions as an excellent ice-breaker and is instantly absorbing; it is a great "emergency" activity for times when the group's cohesion seems to be deteriorating.

6.   Ritual Closing

A Journey

Engage the group in an imaginary journey back to the "real" world and daily life. First, guide the children into playing a very soft groove. Suggest that you are walking through a deep valley. Facilitate a gradual crescendo in the group's playing, telling the children that you are now climbing over a very steep hill. Lead the group back into a decrescendo, and explain that you are descending into another valley. At first, you will need to guide the "traveling" group through the valleys and over the hills. After a while, however, nobody will need to lead this timeless journey to and from their village. The jointly-created rhythm itself will lead. Once you have all "arrived," thank all of the children for their participation and allow them to thank each other for sharing this special time together.

Objectives

This closing activity (which is used ritualistically to close each workshop) serves to bring psychological closure to the participants as they prepare to leave the drum circle and return to "normal life." Over-excited emotions are settled and the children are fully grounded in reality - well prepared to return to the classroom, playground or home.

Affirmation: "I am super!"[3]

Objectives

This energetic finale serves to end the session on a positive, "upbeat" note and provides the participants with an encouraging message to take with them for the following week. Together with lively rhythms and powerful collective playing of the group, messages such as these are more likely to be remembered and internalised.

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[3] Whenever an affirmation such as this is typed in bold under the workshops, guide the group in rhythmically chanting this phrase while drumming to the beat. The group is likely to accelerate to a final rumble which will appropriately cue everyone to stand up and leave the drumming room.

Workshop Two

1. Ritual Opening

Welcome!

Ask the children to wait outside and enter the drumming room only when they hear the "waka waka" call (which you will provide from inside the drumming room using the cowbell). As they provide the appropriate response to the call, allow them to enter the room and to take a seat at a drum. Wait until everyone is playing the "eh eh" response in time on their drums. Allow the call-and-response rhythm to continue for a few moments. Vary the tempo and volume of the call (and hence their response), stimulating everyone's interest and focusing their attention on the activity at hand. When everyone is completely settled into the group, bring this exercise to an end.

State that the session will commence with a welcoming of each member into the drum circle. Choose one member (or invite someone to volunteer) and ask whether he or she would be willing to stand in the middle of the circle. Explain that the group is going to find a rhythm for his or her name (just as they did in the first workshop). While they play that rhythm (and rhythmically chant the child's name), the participant in the centre is going to walk around the circle and shake each member's hand. Facilitate the group into playing the rhythm and chanting the name for a short while and then gesture for the centre child to start walking around the circle to be welcomed by the group. Of course, each participant will have to stop playing for a moment while shaking his or her hand. (Mention that they use a traditional African handshake or other familiar gesture of greeting.) When the first participant has been acknowledged by everyone in the group, the child may return to his or her seat while the participant on the child's left enters the circle. Continue until each member has been welcomed into the drum circle.

2. Meet the Village People

"Rhythmasize"[4] Your Name

Remind the participants of the Name Game which they play in Workshop One. Suggest that the group now continues to explore the music that can be found within everyone's name. The children's names are a great source of simple rhythmic patterns that are already familiar to the group. Add to these

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[4] This word, used in the original text by Kalani, refers to speaking in rhythm, so that words and phrases are rhythmically articulated in accordance with the number of syllables, strong and weak beats, mode or expression, etc. (2005:36).

names the different nuances, accents, variations of pitch and phrasing (which constitute the musical elements of spoken language) and you have an abundant supply of potential musical material.

Gather the children together in a circle, seated with their *djembes* between their knees. Pick one participant's name as an example. Remind the group how, in the previous workshop, they had found the rhythms inherent in everyone's names. Clap and play the chosen name a few times with the group. Then discuss with the group that when we say a person's name, we often say it in a way that communicates a meaning or expresses a feeling. For example, depending on *how* one says a person's name, one can infer whether the person is calling you, looking for you, angry with you, encouraging you or glad or surprised to see you. Explain that now you are going to build a short phrase around the name, creating an even more interesting musical pattern. For example, play "Ja-bu, where are you?" several times, and allow the group to join in with you. The rhythm of the phrase is as follows:

"Ja   -   bu,   where are you?"

Taa aa   taa aa; Saa aa aa aa;   Taa   taa taa aa

Emphasise elements such as pitch, phrasing, tempo and articulation as you interpret the phrase onto the drum. Continue around the circle, incorporating each child's name into a short, but expressive verbal/ musical phrase. There are many typical children's chants from which to draw for this exercise. Think of the common "sing-song" expressions that often accompany children's play, e.g. "Come out, come out wherever you are!" Kalani (2005:36) suggests the following kinds of phrases:

Si- pho, come play!

Taa taa   taa   taa

"Me   -   ki   Ma- le - ba" (the use of name and surname)

Taa aa   taa   a-te; Taa taa saa saa

"Lu   -   cy,   Oh   Lu - cy!"   Oh…(etc.)

Taa aa   taa aa; Saa aa aa taa; Taa aa taa aa; Saa aa aa taa

Ti-ny..................Hey, Tiny!   Hey… (etc.)

Ta-te saa saa sa-te;   Ta-te saa saa sa-te

(Kalani, 2005:36-37).

Objectives

This activity is a fun and non-technical introduction to the concepts of pitch, rhythm, tempo, phrasing, articulation and variation. The rhythms are learned quickly and easily because of the word connections. This encourages a sense of mastery among the members. Furthermore, use of their peers' names makes the rhythms more meaningful to the group. The rhythmic patterns of certain names may also be interwoven to create simple polyrhythms, and repetition of the particular names helps each group to maintain their own rhythmic part. It's also an appropriate way to express recognition and appreciation of the individual members of the circle or "village."

3. Fun and Friendship in Our Village

Keeping Safe in Our Village (Playing instructions)

This activity (described below the playing instructions) introduces several new percussion instruments to the group. Run through these instructions when each child has received an instrument (before commencing with the exercise) to promote safe and effective playing. During the activity, you may need to assist individual children with playing techniques for the different instruments.

- Hold your instruments at waist level, and play them below shoulder level (that is, keep instruments and beaters well below eye level).
- Don't point at anyone with an instrument or beater.
- Maintain a firm and steady grip on your instrument and/or beater.
- Give yourself enough space and be careful of others around you.
- Play your instrument gently.
- When playing the *djembes*:
  o Move your arm from the elbow (don't move the hand with just the wrist) and keep palm and fingers together.
  o Allow your hand to bounce, rather then landing flat or stiffly on the drumhead.
  o Don't hit the drum so hard that it hurts your hands. (Like one of the children said, "If you hit it too hard, it hits back!"). If your hands get sore or tired take a break or move to another instrument if possible (Kalani, 2004:71-72).

Objectives

These guidelines serve to protect the children's physical safety and to reduce any chance of injury, pain or discomfort. The children's experience of music making is made safe and enjoyable.

4. Pass it On!

Taking Turns

Ask the children to continue sitting in the circle. Walking around the circle, place each child's drum behind his or her chair (the drums won't be used for this activity). Ask the children to sit down on the floor just in front of their chairs, with their legs crossed. Place a small percussion instrument beside each participant. Instruct the children not to play on them until the activity has begun. Emphasise that each participant will play each instrument – they will be rotating the instruments to the child on their left after every part of the game. Explain that they will each play their instrument when you indicate for them to do so. When you indicate that it is time for the next person to play, he or she must become quiet again. The aim is for only one child at a time to be playing while the others listen. The turn to play is passed around the group.

For the first half of the activity, let the children play anything they like when it is their turn. After each round, allow them to rotate their instruments to the children on their left. Later, make the game more interesting by providing specific rhythmic patterns that they must play when chosen. As a final variation of this game, play a few lively, rhythmic tracks of music (indigenous or children's music) and indicate for individual children to accompany the music.

Objectives

The objective of this activity is twofold. First, the children are introduced to the various instruments, their different sounds and safe and effective playing techniques. Second, the participants gain valuable practice at controlling their impulse to act without thinking it through first. This ability is often fragile with children whose energy seems boundless and undirected, and who have difficulty sustaining good contact with the self and others. During this exercise, they practise waiting for their turn and listening to the contributions of others; greater awareness of others in the environment is thus promoted.

5.   Affirmation Circle

Sounds of Celebration

Gather everyone into the drum circle. Begin by asking them what they like and enjoy about the drumming workshops. Try to generate as many ideas and descriptions as possible. Then encourage them to think of single words that aptly describe an aspect of their experience in the drumming group. Kalani suggests the words rhythm, joy, peace, love, spirit, fun or freedom (2004:48). Explain that each member of the group is going to get a chance to call out one such word. Inform them that it does not matter if more than one participant chooses the same word, and that the exercise can orbit more than once around the circle should they need more time to express their ideas.

The following method works well for facilitating and demonstrating the process. Each word called out by a child is going to form part of an eight beat phrase. More specifically, the word is going to fit into the eighth beat. The entire group will play seven beats and rest on the eighth beat, allowing space for the affirmation. First guide them into playing **1**, 2, 3, 4, **1**, 2, 3, **rest** several times (without interruption between the last beat of each phrase and the first beat of the next phrase). They may remain silent on the final beat or may collectively call out the word "rest." Then replace the rest with the word HAPPY (for example), resulting in: **1**, 2, 3, 4, **1**, 2, 3, HAPPY. (To fit the word "happy" into the eight beat, it will need to be articulated as two quaver beats, or *ta-te*.) You may need to repeat the phrase several times before they fully grasp the flow of the beats and the word (which, because of its emphasis, creates a syncopated effect on the last beat). Ask if someone would be willing to begin the exercise by adding the first affirmation. Decide in which direction the affirmations will travel. Facilitate the group's accurate playing and resting and assist the calling member to make his or her statement promptly on the eighth beat. Guide the group into repeating the phrase immediately following the affirmation (without skipping a beat), allowing the next member to fill the final beat with his or her affirmation. It may take a few rounds before the group is able to move seamlessly from one phrase to the next. This activity is fast-paced and requires the participants to think and act quickly.

Repeat the above steps, but alter the theme of the affirmations. For instance, each member could state a word describing a positive aspect about him- or herself. Perhaps each member could become the focal point of the activity as the other members make statements about what they like and value in that person. Alternatively, the theme may become "school," in which all the positive aspects of school are rhythmically articulated. The same can be done with any aspect of daily life – ask the children for their

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ideas. Finally, allow for non-verbal affirmations, statements or expressions as well as verbal ones (Kalani, 2004:48).

Objectives

This activity facilitates a celebration of life, of ourselves and of each other. It is a great way to spontaneously elicit positive expressions, serving to enhance the self-concept of participants. Children feel validated and accepted when they receive such affirmations from other group members. Furthermore, children seldom have the opportunity to celebrate their own positive attributes. Society typically prevents this, labeling such behaviour as "bragging" or "boasting." But self-affirmation is vital to the healthy development of a child's sense of self. Furthermore, this activity allows for any aspect of daily life (such as school, breakfast, bath time or bed time) to be reconsidered in a positive light, promoting adaptive perceptions and attitudes. Finally, the concept of phrasing is well illustrated, without a hint of technical reference to the concept.

6. Ritual Closing

A Journey

Allow the group to make the journey back over the hills and through the valleys. Let the crescendos and decrescendos evolve naturally within the music. Upon arrival, thank all of the members for their participation.

Affirmation: "I am good enough!"

Workshops Three and Four

"Our Village, Our Home"

Workshop Three

1. <u>Ritual Opening</u>

Welcome!

Request that the children wait outside and enter the drumming room only when they hear the "waka waka" call. As they provide the appropriate response to the call, allow them to enter the room and to take a seat at a drum. Wait until everyone is playing the "eh eh" response in time on their drums. Allow the call-and-response rhythm to continue for a few moments. Then choose or invite a member and ask the group to welcome him or her into the circle by chanting his or her name rhythmically while simultaneously playing the beat on their drums. Allow the centre child to walk around the circle and shake each member's hand. When the first participant has been acknowledged by everyone in the group, the child may return to his or her seat while the participant on the child's left enters the circle. Continue until each member has been welcomed into the drum circle.

2. <u>Play Together, Stay Together</u>

Group Drumming Exercise

Allow participants to remain seated in their drum circle. Explain that to begin today's workshop, they are going to engage in an activity designed to help a group of people "tune in" with one another. Ask the participants what they think it means for people to be "tuned in" with one another, "in touch," "on the same wavelength" or "on the same page?" Get their ideas. The group may conclude (in fewer words) that these sayings refer to a state of common or shared understanding, an empathetic togetherness or a connection between individuals' ways of being and perceiving. State that they will be putting these ideas into action with an exercise designed to assist the group in connecting and positively interacting with one another.

Invite someone to start off the activity. Explain that he or she will begin by expressing something on the drum – a feeling, state of being or a musical idea – anything that portrays an aspect of his or her way of being at that moment. Everyone in the circle will have the chance to reflect this expression

back. The originator of the particular piece of expression will repeat it as necessary, ensuring that everyone is able to reflect or mirror it accurately (as best as they can). Accuracy is most important in terms of the tone colour, dynamics, tempo and overall mood and "feel" of the expression, and not so much in terms of rhythmical or technical precision. Then, the participant to the left will have the chance to express something that is salient to him or her at that moment. This will also be reflected or matched by each member of the circle. The exercise will continue in this manner until everyone has had a turn to share his or her social/emotional/musical expression and have it matched or reflected back by the rest of the group (Friedman, 2000:156-157).

Objectives

As stated above, this exercise effectively assists group members to become "tuned in" with one another. The activity is modelled after a counselling technique known as "active listening." While the term "active listening" may have several meanings depending on context, in counselling it refers specifically to listening (without judgement or question) and hearing what a person is actually saying (verbally and/or non-verbally). Deep understanding or empathy is then conveyed through an accurate reflection (verbal and/or non-verbal) of what that person has expressed. There is great therapeutic value in the experience of being heard, understood and accepted (validated). This exercise gives each member of the group an equivalent and yet unique voice. Furthermore, each expression is affirmed by the other group members.

This activity promotes sensitivity to non-verbal communication and expression. Members practise sensitivity and empathy as they attempt to grasp and then match the expression of each member. Conflicts and tension may be resolved as feelings are shared openly and appropriately. In this way, feelings of harmony and an enhanced sense of community and group cohesion may be nurtured.

3.   The Web of Life

Have a Ball

Ask the children to continue sitting in the circle. Walking around the circle, place each child's drum behind his or her chair (the drums will not be used for this activity). Ask the children to sit down on the floor just in front of their chairs, with their legs crossed. Guide the group in patting their thighs to a steady beat (*patschen*). While they are all patting, explain that they will each be introducing themselves with a short sentence, and that their statement should fall into the rhythm created by the group (e.g.

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"My name is Wonderful" or "I am Angela"). Take the first turn in order to provide an example. Then walk around the outside of the circle and tap the children on the shoulder when it is their turn to make a statement.

Once each child has had a turn and they have grasped the flow of the game, place a set of claves or a "three-seed" shaker next to each child. Start the group patting their thighs again. Take a ball and roll it to someone. Explain (as they continue to pat softly) that when someone receives the ball, he or she must hold it and think about something positive to say about themselves or someone else in the group. This may be something that they enjoy doing or eating, or simply a favorite colour (e.g. "My name is Jabu and I love playing soccer"). Allow the child as much time as he or she needs in order to formulate a meaningful statement about him- or herself. This statement will then be said in rhythm with the group's patting. Once he or she has made the statement, the child may roll the ball to someone else and pick up his or her instrument(s) and begin to play it/them in rhythm with the group. The next child to receive the ball does the same, and so on until every child has made a statement and is playing on an instrument. (You may need to remind the group to be conscious of the noise level as more and more instruments are added while other children still need to make their statement.) Reverse the exercise, allowing each child to make another statement, until everyone is once again patting their thighs.

When the exercise has been completed, ask the children whether they would be willing to do some preparation over the next week. Ask them to take note and remember any positive incidents or good things that they noticed about themselves (e.g. "I can tell good jokes and make my friends laugh" or "I am a caring person"). Ask them to write these down so that they can use them for next week when this game will be played again.

Variation

Instead of using a regular ball, use a ball of string. Let the first person hold the loose end under his or her foot before rolling to the next participant. When the next child receives the ball, have him or her secure the end of that section under his or her foot, before rolling it on. When everyone has had a chance to acquire the ball and secure the string, there will be a web pattern joining each member of the group. Allow the children to hold their ends in their hands and to lift them up into the air, creating a vivid visual metaphor of togetherness, harmony and village life (Kalani, 2005:28-29).

Objectives

One objective of this activity is to create an awareness of rhythmic patterns as they are found in words and sentences. A sense of pulse is also promoted by the group's steady patting or playing. Moreover, each child has the chance to make an affirmative statement about the self (or someone else in the group), while receiving the rhythmic support from the group. Such self-statements help promote the sense of self of the group members. Participants learn something significant about each other as they receive validation from the group.

4.   *Ubuntu* Beats: Home is where the Heart is

The Heartbeat Rhythm

Explain to the group that the simplest rhythm to play together is called the "heartbeat" rhythm. Demonstrate the steady *taa taa taa taa* beat on your drum. Briefly discuss the nature of a heartbeat: it is steady and even, without major fluctuations in tempo and dynamics. It is not overly loud and has a moderate, walking tempo. Allow all the participants to sit comfortably with a *djembe* held between their knees. Ask them to close their eyes to decrease their chance of becoming distracted. Invite any one of the group members to initiate the rhythm, and then allow the others to follow. Soon, a common group rhythm should begin to emerge. If the group has difficulty staying together in the beat, assist them by playing along on a cowbell or set of claves. Frequently, the group's rhythm will gradually increase in tempo, getting faster and faster, before finally falling apart completely. Reassure the group, stating that this is perfectly normal at first. Explain that, despite the rhythm's apparent simplicity, it is actually very difficult to play and stay together in the heartbeat rhythm, and that mastery of this rhythm will take a good deal of practice. Allow them to repeat this exercise several times; typically they will be able to keep a steady rhythm for increasing lengths of time. The longer a steady rhythm can be sustained, the greater the relaxation and concentration benefits of this activity (Friedman, 2000:146).

Objectives

Firstly, the objective of this exercise is to introduce to the children the essential, inner rhythm that is fundamental to all human life (the heartbeat). They will begin to realise that rhythm is something that is inherently theirs, something that just needs to be brought out and nurtured. This activity also aims to promote the children's capacity for keeping a steady pulse. The pulse is fundamental to all rhythmical activity, and a group with a firm sense of pulse will find it easier to stay together when learning other, more complex rhythms. A good sense of pulse is also what grounds the group within the beat and

allows them to improvise and explore their creativity. In other words, the stronger the pulse is, the greater the freedom. Furthermore, the heartbeat rhythm is considered by many music therapists and drumming facilitators to be one of the most healing and restorative rhythms to play on the drum. The sense of being "grounded" in the beat may transfer to a psychological state of stability and increased awareness. This rhythm also aids concentration while helping to reduce stress and promote relaxation.

5. Village Gathering

Tempo, Pitch and Dynamics

Introduce the free rumble[1], a dynamic and simple tool ideal for acquainting the group with three major elements of music: tempo, pitch and dynamics. Allow the group to use the rumble to explore the dynamics of loud and soft, fast and slow and high and low playing. For this last set of pitch dynamics, first explain that two tones, a high tone and a low tone, can be produced on the drum. Once the group has become familiar with these dynamics, stand up and introduce the various sets of body language and gestures that you will be using to facilitate the different kinds of musical expression. To facilitate loud and soft drumming, raise your arms to your sides. The lower and closer your arms are to your sides, the softer the group should play. The higher your arms are (closer to your head and facing up in the air) the louder they need to play. Raising your arms vertically as though reaching for the sky designates extremely loud playing, while placing your arms flat against your sides indicates complete silence (a rest).

Facilitating pitch involves pointing up in the air for high notes and pointing down to the group for low sounds. Try to use as much of your body as possible when making these cues, ensuring that they are clear and unambiguous for the group to interpret. (This includes bending down low when pointing to the ground and stretching your entire body upward when signaling for high sounds.) Finally, guide the group's tempo with clear, exaggerated stepping motions. Start by stepping at a moderate pace, and the group should soon synchronise. Gradually increase the tempo of your steps, and the drummers will automatically increase their tempo to match yours. Similarly, progressively make your steps slower and heavier, and watch the entire group slow down with you. In this way, running "on the spot" would call for extremely fast playing (almost a rumble), while a complete stop will request silence (again, a rest).

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[1] Hull states that "A group of people playing very fast and non-rhythmically on their instruments will make a rumble sound" (2006: 42) and that "A rumble happens when everyone goes into musical chaos and makes a group noise" (1998:164). He adds that "A musical term for a rumble is a *tremolo*" (2006: 42).

Use these signals to guide the group's playing for a few minutes. You can create interesting rhythms and drumming patterns by combining loud and soft, high and low and fast and slow playing, especially when creatively including the rest.

Objectives

Three fundamental elements of music (tempo, pitch and dynamics) are introduced in this exercise. The participants also learn more about the *djembe's* range of expression, in other words, the different kinds and qualities of sound that it is capable of producing. Techniques needed to produce these different sounds are also discovered and practised. Finally, the participants are introduced to the concept of body language as a means of drum circle facilitation. Three basic signals or cues are learned and practised. They begin to understand the importance of carefully watching the facilitator's movements and gestures in order to know how to play along with the rest of the group.

6.   Ritual Closing

A Journey

Allow the group to make the journey back over the hills and through the valleys. Let the crescendos and decrescendos evolve naturally within the music. Upon arrival, thank all of the members for their participation.

Affirmation: "I like you and I like me!"

Workshop Four

1. Ritual Opening

Welcome!

Use the same procedure as the one described in the opening of Workshop Two and Three. The "waka waka" call will assist in assembling, seating and gaining the attention of the participants. The group hand shakes, accompanied by the rhythmic playing and chanting of the members' names, will define the drum circle space, mark the beginning of the new session and create a sense of belonging.

2. The Web of Life

Have a Ball

Repeat Exercise 6 of Workshop One, using the ideas that the children were able to think of during the previous week.

3. Born to Belong

Affirmations

Discuss the rhythms that naturally exist within words and phrases. Ask them to recall how they have already found the rhythms for their names, as well as in the affirmations already introduced in previous sessions, such as "I am super" and "I am good enough". Ask for an individual volunteer to find the rhythm in a specific sentence (see below for examples). Guide him or her into playing one beat for each syllable and accenting those which are dominant; the underlying rhythm should emerge quite easily. Explain that sometimes there can be several different rhythms for one verbal phrase, but that one or two patterns are usually the most obvious. Once the child has successfully found a complementary rhythmic pattern, let the group repeat it several times on their drums while saying the words out loud. Give each child a chance to create a rhythm for the different affirmations. The following statements are suggested by Friedman (2000:153-154). The ones I found to be most effective when working with children are in bold print.

I forgive myself and release my past.

I embrace the new.

I am good enough.

I am powerful, wise and strong.

I love myself, exactly as I am.

Joy flows into my life right now.

I am worthy and deserving.

I accept myself exactly as I am.

I love to love myself.

Peace is within.

I feel peace.

I deserve love.

I am a great success.

I forgive myself.

I release the past and embrace the new.

I am a drummer – powerful and strong.

Everything I do, makes me feel brand new.

When each participant has had a turn, allow the children to create their own positive statements. Ask them to think about the things that they most like and admire about themselves and each other. Guide them by suggesting everyday situations, such as being at school, on the sports field, with their friends or at home in the Village and the way they look, feel and act. Positive statements created by the group members themselves will be the most meaningful and the most influential. Allow the entire group to join in with and thus further validate each member's personal affirmation (Friedman, 2000:153-154).

Objectives

Drumming out the rhythms of affirmations while they are being repeated promotes their reinforcement and internalisation. As Friedman explains (2000:153),

> When the hypnotic power of the drum is combined with powerful positive statements, or affirmations, the effects can be deep and long-lasting. Through focusing on a rhythm that echoes an affirmative statement, the subconscious is often able to internalise the positive statement, allowing an individual to more quickly access the change of thought or behaviour desired… [It] reinforces the affirmation and helps to imprint it in one's consciousness.

Such affirmations may represent positive self-statements, which may assist in the promotion of self-esteem and self-concept.

4. Family Ties

Expression and Validation

Have everyone sit in a circle with their *djembes* in front of them. Explain to the group that they are each going to have a turn to "say something" to the group using their drums. This musical statement could be some soft pattering or a loud hammering. It could be a rhythmic pattern or any series of fast or slow, loud or soft, high or low tones. When they have "said" something to the group, the group will echo their expression as accurately as possible. Give each child a few call-and-response cycles before moving on to the child on his or her left. Continue in this way around the circle. Two or more rounds of this exercise may be needed to facilitate the children's self-expression.

A variation of this game may be attempted when the children have had sufficient practice with the exercise as described above. This is a fast-paced version in which each member of the circle plays only one statement or call (which is echoed by the group) before passing the "call" role onto the member on his or her left. Ideally, each call should fill one measure, or musical cycle, allowing for the response to begin on the first beat of the next measure. The new call of the next participant should then begin upon (or as close as possible to) the first beat of the following measure, and so on all around the circle. As members orbit the call, a groove should start to emerge. The aim is to keep as steady a groove going as possible, for as long as possible, without missing any beats. Start with simple rhythms such as two crotchets, which are easy to remember as they get passed around the circle (Kalani, 2004:77; Hull, 1998:162-163).

Objectives

Appropriate and creative self-expression is encouraged as each member musically reflects an aspect of him- or herself in a context that is accepting and supportive. Simultaneously, the exercise promotes sensitivity, empathy, peer reinforcement and validation from the members listening to and mirroring the expression. Call-and-response represents an exceptionally effective dialogue tool which can empower participants to "have their say" in the group. They have the experience of being listened to and having their voices count. When the group sensitively echoes the expression of each child (in terms of dynamics, tempo, rhythm, etc.), the individual's contribution is effectively acknowledged. Musical memory is also practised as participants learn and repeat each others' rhythmic motives. If the second part of the activity is performed, the children's sense of pulse and phrasing is promoted as they attempt to maintain a steady, coherent rhythmical progression.

5.   *Ubuntu* Beats: Home is where the Heart is

The Relationship-Heartbeat Rhythm

Allow the children to remain sitting with their *djembes* in a circle. Assist them in forming pairs, by letting every two adjacent participants turn so that they are facing one another. Explain that one pair at a time will be practising the heartbeat rhythm. Emphasise that it is crucial for the members not playing to remain quiet and to listen carefully to the drumming of the pair that is playing.

Choose one couple in order to demonstrate the process. Guide both participants (preferably the entire group) into breathing deeply and evenly. They may close their eyes if they choose. Suggest that one child begins by playing a moderate and steady heartbeat rhythm, and that the other should first listen, "connect" with the pulse and fall in when he or she feels comfortable. Suggest that they aim to sound as though one person were playing the drum. Encourage the children to try and maintain a steady beat for as long as possible. You may want to use another drum, set of claves or cowbell to steady the pulse, should they begin to accelerate or become unsure of the pulse. It works well to use a stopwatch in order to time their groove, and see which pair can play for the longest time without stopping or without their rhythm falling apart. Another idea is to use an alarm and allow the children to play for a preset length of time.

Because this relatively unstructured exercise requires a great deal of rhythmic sureness, focus, self-control and a relative degree of calmness, and in light of the chaotic behaviour of many of the children, it may be a good idea to facilitate it in shorter fragments. Allow each pair to practise for a preset thirty seconds, during which you will use a time-keeping instrument to steady their pulse should this become necessary. Then allow each pair to attempt to play for a full minute, during which they will try to stabilise their own and each other's playing. The objective is to see if they can reach the sixty second mark with a moderate, controlled pulse. This should about stretch the limit of their attention span for this activity. If not, a further variation is to ask if any of the pairs would like to set a record for the longest length of time obtained (you will be timing their attempts) (Friedman, 2000: 146-147).

Objectives

The primary objective of this activity is to induce a relaxed, meditative state of mind. The repetitive nature of the drumming induces a sense of calm as the participants' heartbeats and breathing patterns become increasingly even. As the children entrain with one another through the shared pulse, they also

connect in a very fundamental way. This technique is highly effective in assisting a group and group members to become more in tune with each other. The deep awareness of the other participants' musical process, the intimate non-verbal communication and the sustained cooperation that is required makes this an exceptional exercise in collaborative teamwork. Concentration and focus are also enhanced as the participants need to remain attentive to each other's playing.

6.   Village Gathering

Tempo, Pitch and Dynamics

Remind the participants of activity 5 of the previous workshop, and perhaps lead them in some revision of the exercise. Once everyone is comfortable with the three physical cues, invite each participant to take the lead and facilitate the group for a few minutes. Encourage the participants to pay close attention to the movements of the leader as they attempt to follow his or her signals.

Objectives

This exercise is great for developing leadership skills as each member stands up and takes the role of facilitator. Shyness or anxiety usually falls away quickly as the facilitating child hears the vibrant sounds that he or she is helping to create. This activity is especially valuable for children who seldom receive the attention of others or who shy away from social interaction. They experience being listened and responded to in a setting that is positive and non-judgmental. Children feel validated and accepted when responded to in this way. Finally, the musical elements of dynamics, pitch and tempo are fully grasped and internalised when coupled with the physical movement.

7.   Ritual Closing

A Journey

Allow the group to make the journey back over the hills and through the valleys. Let the crescendos and decrescendos evolve naturally within the music.

Affirmation: "You belong, I belong!"

Workshops Five and Six

"The Rhythm of Life"

Workshop Five

1. Ritual Opening

Welcome!

Use the same procedure as the one described in the opening of Workshop Two. This process helps define the drum circle space, mark the beginning of the new session and create a sense of belonging.

2. What Goes Around Comes Around

The Egg-Shaker Pass

For this activity, you will need to assist everyone in placing their *djembes* behind their chairs. Once this is done, ask all the children to sit on the floor, legs folded, in front of their chairs. They should still be in a clear circle formation. They should sit near enough to each other (roughly so that they would be able to hold hands) but leave enough space for the egg-passing activity.

Hand one egg-shaker to each child. Ask them to place it in their left hand (take time here to ensure that each child remembers correctly which is his or her left hand). Then ask them to hold it in their left hand with that hand facing palm up. It is important that nobody grips or clutches the egg in any other way. Explain the following procedure while simultaneously demonstrating the actions slowly and clearly. Direct them (with a large, sweeping motion of the arm) to lift their right hand and to place that hand over the egg (which is held in the left hand). Wait until everyone is correctly cupping the egg with their right hands. Then instruct them to slowly pick up the egg with their right hand (again illustrate with a clear, large arm movement). Show them to carry the egg over to their right hand side and to place it in the left hand of the child sitting on their right. This latter child's hand should still be open and facing palm up, ready to receive the egg. Very slowly, repeat this sequence of steps while making clear statements such as "hold your egg… pick it up slowly… put it down" or "pass it on" (into the next person's hand). It is essential that each participant performs each step (including the final passing on of the egg) at exactly the same time. This is because it is the collective placing of the eggs into the next

members' hands that creates the satisfying percussive sound which, when occurring at regular intervals, will form the group's groove.

You will probably need to add to the above step "put it down" or "pass it on *nicely*". The most common problem children have when playing this game is that (1) they loosely throw the egg to the next child, (2) they do not take the egg properly from the previous child and (3) they are not holding their left hands ready (open and palm-up) to easily receive the egg. Be patient: this may take some time for the group to master.

Eventually, as the group begins to grasp the flow of the exercise, a group pulse will gradually emerge as the eggs are passed from one participant to another. Once this rhythm has become a solid groove, introduce the words "Goes around, comes around" (one word per beat) in order to form regular, four beat measures. This short phrase should be said rhythmically and will help to strengthen the group's rhythm. Once the group has mastered this activity, they will probably want to experiment with increasing its tempo. They children always have tremendous fun when the eggs are orbiting very quickly, the rhythm is hopelessly disintegrating and eggs are beginning to fall and fly everywhere (Kalani, 2004:78).

Objectives

The primary objective of this game is to have fun. It would serve as a wonderful ice-breaker, and may be used whenever the group is feeling anxious or stressed. The children are encouraged, in a completely playful way, to work together toward a common end: a steady pulse. What is wonderful about this shared objective is that it is so intrinsically motivating – no one needs to be told that it is fun to find a common rhythm and everyone knows when it starts to fall apart. The children (younger and older ones) frequently become very involved in making the game work and often help those who are struggling. A strong sense of pulse is further internalised as the children *listen* and *move* in order to find it and then maintain it.

When introducing this activity, which I have named "What Goes Around Comes Around," it may be a good idea to have a short discussion with the group about the meaning of this saying. Ask for their input as much as possible. The primary idea to be conveyed is that when one passes on good things (nice thoughts, kind words or caring, sharing and helpful deeds), they have a way of coming back to you. Maybe not right away, perhaps not even during the same day or the same week – but they will

most certainly find their way back to you. The same is true about nasty words or hurtful actions. The message of the day could thus be: We should always be passing around nice, kind words and deeds, and then happy things will be finding you wherever you go.

3. Move It or Lose It

Accent Jumps and Accent Stomps

These activities are related to and can be used effectively to enhance Exercise 3 of Workshop Six below. Allow the children to remain sitting in the drum circle. Explain that the group is going to continue to explore the relationship between sound and movement. They will learn another two signals which they can use when facilitating the group. First introduce the "accent jump" by jumping into the air and simultaneously indicating that the entire group should hit their drums as your feet hit the ground. Jump several times, checking that you have the group's attention. Then allow your jumps to become more evenly spaced and finally settle into a solid groove. Thereafter, experiment with creating different rhythmic patterns with the group by varying the timing of your jumps. Accent jumps are particularly useful for indicating the accents occurring in a rhythmic phrase.

Next introduce the "accent stomp." Do this by taking clear, slow, heavy march-like steps. Guide the group into playing one strong beat on their drums each time one foot hits the floor. Continue to walk "on the spot" like this for a few moments, subtly changing the tempo and metre of your movements and of their resulting drumbeats. Accent stomps are particularly helpful in illustrating and facilitating syncopated rhythms, which have quick and irregularly spaced accents. When the children have a firm grasp of these two signals, allow each child a chance to facilitate the new techniques. Assist the group in following accurately to help support the facilitator's efforts (Hull, 1998:161-162).

Objectives

This activity aims primarily at illustrating the intimate connection between movement and sound. A thorough conceptualisation of the accent is gained through visual, kinesthetic and auditory associations. Leadership qualities are honed as children take turns providing cues for the group to follow.

4. Rhythms of the Universe

The Cosmic Orchestra

This activity is adapted from Friedman's "Scat Orchestra" exercise (Friedman, 2000:149-150). Rather than using scat words (nonsense or humorous words without any real meaning), as Friedman did, this activity uses words and phrases depicting natural, cosmic rhythms. This is in keeping with the theme and objectives of the workshop. Words and phrases (whether sung or said) and the rhythms inherent therein represent an ideal means of acquainting participants with their natural rhythmic capabilities. This activity introduces not only various rhythmic patterns, but also polyrhythms, in a way that is enjoyable and not technical. The concept of polyrhythmic music is introduced in a natural and accessible manner.

Ask the participants to think of and suggest a few natural rhythms that structure the continuous flow of time that we experience as life. Many of these rhythms arise from the steady movements of planet Earth and surrounding heavenly bodies. Examples are the division of time into night and day, months and years, and the four seasons. Using words and phrases relating to these natural rhythms, interesting rhythmic patterns and polyrhythms can be created.

Prior to the workshop, make a list of several words or short phrases that describe or relate to such natural rhythms. These words may depict the heavenly bodies themselves, such as "sun" "earth" or "moon," or they may describe the motions resulting in the rhythms, such as "spin," "orbit" or "rotate." The words chosen may also represent the results of these rhythms, such as "time," "day," "night," "seasons," "Summer," "Autumn", etc. Select a variety of individual words and combinations of words, ensuring that all the words and phrases can potentially fit neatly into four-beat measures. Write these words and phrases onto small pieces of paper, which are then folded up and placed into a box. Make sure that there are at least as many words/phrases as there are participants.

Round one

Allow the children to remain seated at their *djembes* in the drum circle. Hand out one piece of paper to each member. Ask each child to read out their word or phrase, assisting them, where necessary, to articulate it as rhythmically as possible. Next, designate one child as the starting point of the circle. Explain that he or she will state his or her word/phrase clearly and rhythmically, after which the child to his or her left will call out his or her word/phrase in a similar manner. Emphasise that the objective is

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to go around the circle as many times as possible without skipping a (vocal) beat. Then transfer this activity to the *djembes*, allowing the children to play their patterns on their drums while continuing to chant the words or phrases. This will constitute round one of this activity. A fair amount of practice may be necessary before a steady groove begins to emerge. On the other hand (especially with older children), the members may not find this sufficiently challenging. Should this be the case, encourage the group gradually to increase their tempo.

Round two

The next step (round two) is to return once more to the designated starting point of the circle. As in round one, the first member says his or her word in rhythm. This time, however, when the member to the left begins his or her rhythm, the starting member must continue to say (and later, play) his or her rhythmic pattern. As each member to the left adds his or her rhythm, the prior members must continue to say (or play) theirs, until all members have joined in the unique composition. As in round one, perform this activity by using spoken words/phrases first, thereafter adding accompanying rhythms on the *djembes*. As all the words or phrases are similarly structured (rhythmically), a dominant beat will begin to emerge before too long and will become increasingly clear. If their underlying beat is fragile or irregular, you may wish to support it by providing a steady pulse on the cowbell or claves. Allow the group to enjoy their joint composition for a few moments. Should round two of this activity be too fast-paced for the group or for some of its members, allow each child to state his or her rhythm two or four times before the next participant adds his or her pattern. The different rhythms will thus be layered in more gradually (Friedman, 2000:149-150).

Objectives

This activity encourages children to think about rhythm as something that exists (has always existed and will always exist) in the physical world. It is a natural and inherent part of the world around us, not something that people created or thought up. Our rhythmical activities merely tap into that vast source of rhythm which is the universe, and our inspiration is constantly all around us. Round one of the exercise enhances children's sense of pulse as they attempt to create a steady sequence of rhythms out of their individual patterns of beats. Round two is an informal and accessible introduction to the creation of polyrhythms. The rhythm played by each child is supported by a corresponding verbal phrase and is continuously repeated. This makes it easier for the group to stay together in their rhythmic diversity. Finally, teamwork is encouraged as everyone needs to work in close cooperation in order to create music that is coherent and enjoyable.

5. Ubuntu Beat

Entrainment Exercise

With the children still sitting in a circle with their *djembes*, explain that they will now be engaging in a relaxation exercise. Explain that they will be paying careful attention to their breathing. State that you are going to lead them into breathing slowly and deeply, and then drumming according to this pattern of inhalation and exhalation. Describe the process as follows. You (the facilitator) will start breathing deeply and evenly. Each time you exhale, you will play one beat on the drum. Facilitate the group into following your actions. Visibly exaggerate your inhalation, encouraging the group to take a slow, deep breath with you. Guide them into playing one beat on their drums as you all exhale (again exhale in an exaggerated fashion so that they are able to follow your breathing). When they understand the exercise, invite them to continue with it for about one minute. It is often a good idea to use an alarm to time this activity. A preset duration of one minute to ninety seconds works well. In this way, everyone can relax and focus on the rhythm being created.

Next, guide the group (with your clear breathing motions and other gestures) into playing one beat on every in-breath and one beat on every out-breath. Continue in this manner for approximately one minute. Congratulate the group on their focused participation, and ask if they'd be willing to repeat this exercise for another minute or two. Variations of this exercise may be introduced, such as playing two steady beats on each in-breath and two on each out-breath. The longer the duration of this activity, the more psychological benefits will be the result (Friedman, 2000:151-152).

Objectives

The primary purpose of this activity is mental relaxation, although physical relaxation is also induced. The focus on breathing and the steady, rhythmic playing of the *djembes* promotes a calming, meditative state of mind. Body and mind are entrained to the slow, steady rhythm, regulating brainwaves and thus counteracting the negative effects of stress, anxiety and anger. The children's auditory awareness is increased as they focus on their breathing and the accompanying drumbeats. Internal, personal awareness (of their own breathing and playing) and external, social awareness (of the playing of the rest of the group) are both promoted. This activity may effectively be used for team building and anger management, depending upon the specific needs of the participants.

6. Ritual Closing

A Journey

Allow the group to make the journey back over the hills and through the valleys. Let the crescendos and decrescendos evolve naturally within the music. Upon arrival, thank all of the members for their participation.

Affirmation: "Life is neat when you stay in the beat!"

Workshop Six

1. Ritual Opening

Welcome!

Use the same procedure as the one described in the opening of Workshop Two.

2. What Goes Around Comes Around

The Egg-Shaker Pass

The children will definitely want to play this game again. Please refer to Exercise 2 of Workshop Five for the procedure and objectives of this activity.

3. Move to the Groove

Beat My Feet (Play to my steps)

Gather the children into a circle. Engage them in a discussion about the infinite amount of rhythm and music that is contained within their own bodies (the beating of their hearts, their breathing in and out, their sleeping and waking, etc.), as well in the extraordinary range of movements and gestures that the body is capable of performing. During this game, allow them to explore this rich and endless form of inspiration. Step into the middle of the circle and walk, march, skip, step and dance to any musical beat. Allow them to play the rhythmical equivalent on their drums. Their patterns do not have to mirror yours exactly; their music will be their interpretation and exploration of your rhythmical movements. Experiment by stepping with different rhythmical patterns and end with a steady pulse. This will help to get them all playing together, in addition to exploring their own creativity. The end result will be a (mostly) coherent, joint composition of a unique piece of in-the-moment music.

Turn the compositional process around and ask one or two of the participants to create a beat to which you will add the physical movements. As their groove solidifies, the rest of the group will join in to create the groove that is guiding your physical expression. Try not to be too inhibited, as your careful attention and accurate and sensitive responses to their musical nuances will encourage their creativity.

After you have demonstrated how music (especially rhythm) and movement are vitally connected and mutually inspirational, allow the group to take over the process. Let the role of solo performer/composer orbit around the circle. In this way, each child will have the opportunity both to physically interpret and facilitate the composition of the group's music.

Objectives

This activity will allow the students to generate rhythmical patterns and many musical ideas from movement. Children, and especially many children of African origins, love to dance. It is a familiar medium of socialisation and expression within these cultures. This exercise may help to unleash latent musical ideas and assist children to access their inner rhythmic abilities. Because of the strong link between music and dance in many indigenous African cultures, the children may be exceptionally responsive to this lively method of music making.

This exercise also enhances the participants' awareness of one another's body language and of the close link between music and movement. Music and rhythm can be understood as phenomena inherent in human beings, and not as something "out there" that must be learned or otherwise acquired. Rhythmic ability and appreciation are effectively internalised.

4.   Rhythms of the Universe

Clapping to Drumming

This activity is similar in principle to Exercise 6, "Rhythms of the Universe: The Cosmic Orchestra," which can be found in the previous workshop. Instead of using the voice, this exercise employs another natural, human, in-built instrument – the hands. Hand-clapping is conceivably the oldest form of percussion and is used to great effect in the following rhythm game. You, as facilitator, begin by clapping various rhythmic patterns (derived from words or phrases) to the group, who will then respond by clapping the patterns back to you. Have several words and combinations of words already written down on small index cards. Continue with the "rhythms of life" theme and make use of phrases pertaining to natural rhythms (those confined to the human body as well as those permeating the cosmos). (Examples of such words, which can be combined or otherwise used to create phrases are "heart," "heartbeat," "life-blood," "lung," "life-breath," "life," "walking," "dancing," etc.). The words and phrases should be of a similar rhythmic structure (i.e. capable of fitting evenly into a 4/4 time signature).

Next, hand one card to each member of the drum circle. Assist each child in finding a clapping rhythm corresponding to the verbal word or phrase. The different clapping rhythms will form coherent polyrhythms when played together. It may be helpful for the group to have one member (or yourself) playing on the claves in order to maintain the underlying pulse, around which the different clapping patterns will be weaved. Allow the children to close their eyes while playing in order to fully experience the polyrhythmic music being created. Finally, repeat the entire procedure described above, only this time using the *djembes* as opposed to clapping (adapted from Friedman, 2000:151).

Objectives

This activity is ideally used to promote feelings of group coherence and teamwork. While each member has a unique part to add to the group's rhythm song[1] it is the combination of all the parts that results in a unique in-the-moment composition. Should one person stand in opposition to the group's efforts, the entire process will be thwarted. Furthermore, polyrhythmic playing is introduced in an enjoyable, accessible manner. The merging of the various individual rhythms into something far more complex and aesthetically appealing is also metaphorical for the social processes of diversity, integration, unity and synergy.

5.   Ubuntu Beat

Entrainment Exercise

Explain to the group that what follows is a breathing and relaxation exercise similar to the one presented in the previous workshop. They will once again be focusing on deep, even breathing, and coordinating their in-breaths and out-breaths with the steady rhythms of the drums. This activity requires that children are divided into pairs. Each child will have a chance to focus on the partner's breathing and attempt to match it on the drum. Should there be an odd number of children, either you, the facilitator, can pair up with one child, or one of the children can volunteer to form a pair with two other members, thus performing this exercise twice. Assist the children in arranging their chairs and *djembes* so that the children in each pair are facing one another. Choose one pair, and ask if they would help you in demonstrating this activity for the rest of the group. Ask them to decide among themselves who will be the first to drum while paying attention to their partner's breathing patterns.

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[1] While pieces of improvisational drum circle music are technically not defined as "songs," I frequently refer to such rhythmical creations as "rhythm songs," "drum songs" or the "group song" (partly for lack of a better word and partly because of the descriptive value of these terms).

Guide the partner doing the "breathing" into sitting comfortably, closing his or eyes, taking deep in-breaths and slow, steady out-breaths. Encourage the drumming partner to pay close attention to the other's patterns of inhalation and exhalation. Suggest that the drummer play one beat on each of his or her partner's out-breaths. Wait until the breathing and the drumming become synchronised, resulting in a steady pulse and deep, even breathing. Allow them to continue in this fashion for approximately one minute. Once again, a timer or alarm may be helpful.

Next, suggest that the drummer plays one beat on each in-breath and another on each out-breath. Ask if they'd be willing to attempt this for one minute, and then set the alarm. Finally, invite them to try one more variation on this exercise, and suggest that the drummer plays two even beats for each in-breath and another two for each out-breath. The longer the children are able to participate in this activity, the greater the physical and psychological benefits. Allow the children to alternate their roles, so that each has the experience of being the drummer and of being entrained to the drumbeat (Friedman, 2000:152).

Objectives

This activity is useful for mental and physical relaxation, and the calm, meditative state of mind induced can assist with the management of stress, anger and anxiety. The child being entrained experiences enhanced internal and external awareness as he or she becomes increasingly attuned to his or her own breathing and the drumming of his or her partner, respectively. The same is true for the child doing the drumming, whose internal awareness (of the steady pulse he or she is keeping) and external awareness (of the partner's breathing) are both promoted. This exercise is thus ideal for children who have a weak or fragile awareness of the self and/or of others in the environment. The rhythmic connection between the two children during this exercise may effectively serve to strengthen their contact functions.

6. Ritual Closing

A Journey

Allow the group to make the journey back over the hills and through the valleys. Let the crescendos and decrescendos evolve naturally within the music. Upon arrival, thank all of the members for their participation.

Affirmation: "Our hearts are young and strong!"

Workshops Seven and Eight

"A Day (and a Night) in the Village"

Workshop Seven

An African Day

1. Ritual Opening

Welcome!

Use the same procedure as the one described in the opening of Workshop Two.

2. Playtime

Rumble Ball

Allow the participants to remain seated in the drum circle, but suggest that they spread out a little and thus leave a larger open space in the middle. Walk into the centre of the circle with a medium sized, soft, bouncy ball. Begin by playing around with the ball in the following three ways: bouncing it, tossing it and rolling it. Then ask the group members to help you think of descriptive words for the three different actions (bouncing, tossing and rolling). For example, bouncing could be "hard," "thumping," "low," "fast" or "sudden." Tossing could be "soft," "high" or "gentle," while rolling may be described as "long," "slow," "low" or "smooth." Next, suggest that the participants consider how they could play their drums according to these descriptive words for each of the three ball actions. Invite them to experiment with hard, soft, thumping, gentle, low, high, fast, slow, long and sudden drum sounds.

When they have decided on which drum sounds best match the three modes of ball play, suggest that they accompany your playing with the ball with an appropriate "soundtrack" of drumbeats. For example, when you are bouncing the ball let them give a sudden "thump" on their drums each time the ball hits the ground. If you are tossing the ball, let them make soft pattering sounds while the ball is in the air. When you are rolling the ball, they may want to make long, smooth "swooshing" sounds with the palms of their hands against the drumhead. Once they are in the flow of this game, the participants are usually very impressed by the effectiveness of the movement/music synchrony. Invite one of them

to join you in the centre with the ball. This will allow you to bounce, toss and roll the ball to one another, considerably quickening the pace of the activity. When this format has been established, invite another participant to take your place. Seat yourself at the latter child's drum, leaving the two participants with the ball. When the original participant has had sufficient chance or appears to be getting tired, allow him or her to exchange places with one of the drummers, who will then be the next co-leader in the drum circle centre.

As an interesting variation of this game, substitute the drums with variety of small percussion instruments. Ask the participants which instruments they think are best suited (in tone colour, pitch and volume) to the three different ball actions. Then allow them to accompany the ball play with these instruments in the same way as was explained above. Similarly, use different body percussion sounds to perform the activity. A final variation may be to use an "invisible" ball. Suggest that the two leaders in the centre of the circle use an imaginary ball to bounce, toss and roll. The drummers will need to carefully watch their physical cues to ensure the appropriate timing and timbre of their beats (Kalani, 2005:16).

Objectives

This activity provides participants with a dynamic experience of timbre and tone colour (as well as volume and pitch), in a way that is natural, spontaneous and non-technical. They are also introduced to the intimate relationship between music/sound and movement in a similar manner. This activity is ideal for a drumming group as it allows for the full participation of all members at all times. Full cooperation between the drummers is essential for creating an effective soundtrack to accompany the ball play, thus promoting teamwork.

3.   Together in Weather

Rain

Let everyone sit in a circle with their *djembes*. State that you are all going to create a thunder storm right there in the drumming room. Ask everyone to get out their imaginary umbrellas and get ready to make some imaginary rain.

Ask the group where rain comes from. Agree that rain comes from the sky, and more, specifically, from the clouds. What brings the clouds? Wind sweeps the clouds through the sky and thus brings the

rain. Lead the group into creating "wind" sounds by making sweeping, circular motions with the palms of their hands over the drumheads. Suggest that the wind begins to blow stronger and stronger and starts to howl through the trees. Make the same circular motions over the head of the drum, but this time use the finger nails to scratch over the surface.

Suggest that the first drops of rain are beginning to fall, and get everyone to snap their fingers. When the drops begin to get bigger and faster, guide the group into patting their thighs (*patchen*) to imitate the sound. As heavy rain begins to fall, use fingertips on the drumhead to create the sounds of increasingly noisy rainfall. When everyone has settled into the "raindrop" groove, suggest that the group creates some thunder for their storm. Impressive thunder claps can be produced by a sudden, one-handed "whacking" of the drumhead. When the "whacks" of the entire group are produced concurrently, you're guaranteed to get a startled but delighted response from the group. Cue thunder sounds by calling "three, two, one, thunder!" or use large gestures to indicate thunder claps. Participants may also want to cue in some thunder sounds. Return to creating "heavy rain" sounds on the drumhead between each crash of thunder. Allow the storm to be in full force for a few moments as the participants experiment with different ways of creating thunder. Remind them that thunder may be a low rumble, a deafening roar or a loud clap. The musical storm will gradually begin to die down. Guide the group into playing heavy rain (finger tips striking the drumheads), softer rain (*patchen* on the thighs) and finally, gentle, pattering rain (finger clicking). Allow the wind (sweeping hands over the drumhead) to return and take the rain clouds away. Be sure to discourage talking during this activity. Advise the children to be completely silent (except for their drumming) and that they listen attentively to the sounds that they and their group are creating. Suggest that they perform this activity with their eyes closed to reduce distractions and enhance the listening, auditory and imaginative experience (Kalani, 2005:14).

Objectives

The above activity is primarily an exercise in exploring and experimenting with timbre and volume. This is accomplished in a manner that is truly playful and not at all technical. The children also practise careful listening, both to the facilitator's narration and to the expressive sounds that they are making. Creativity and lively use of the imagination are promoted. Teamwork and cooperation are naturally facilitated as the group work together to create a vibrant, memorable musical experience.

4. Village Gathering

Play and Stop

This part of the workshop provides participants with the chance to improvise and to create their own group rhythms. The earlier workshops contained predominantly structured activities. Some of the more recent activities (such as "Rain," just above) have exposed the children to guided improvisation. Now is the children's first real chance to take complete responsibility for their musical creation. Give the students the space they need in order to be creative and to explore their rhythmical abilities, both as individuals and as a group. However, by providing appropriately timed "play" and "stop" cues, you will also be providing a certain degree of structure that the group can fall back on when and as they need.

In this introduction to free-play, you will be facilitating the group's playing with just three body language cues: the play signal, the stop cue and the stop cut. Allow the group to engage in free improvisation while you provide them with the "play" and "stop" cues and signals as needed. This will give them the opportunity to practise responding to these physical cues while exploring their own creativity. If the group struggles to establish themselves in a regular groove, assist by providing a steady pulse on the claves for as long as is needed.

Play:

Start the group off playing by calling out "one, two, let's all play!" or "one, two, three, play!" This establishes a four-beat rhythm for them to continue with. Alternatively, start walking with slow, even and emphatic steps (more or less "on the spot" or around the inside of the circle). One by one they should fall in with your rhythm until everyone has joined the groove.

Stop:

Stopping the group requires three phases: getting their attention (the attention cue), preparing them to stop (the stop cue) and then actually leading them to a neat, simultaneous finish (the stop cut). In order to give the attention call, raise a finger up into the air, do a 360 degree turn on the orchestrational spot[1] and connect with each player. Then provide the stop cue by crossing your arms over your chest and giving them three warning beats by counting aloud "three, two, one …" Finally, lead the group to a

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[1] The orchestrational spot is a particular position in the circle (usually in the middle) from which the group is facilitated. The facilitator enters this area each time he or she wishes to provide the group with a signal or cue (Hull, 2006: 69).

complete stop by calling "Stop!" on the fourth beat and bringing your arms down in a clear, sweeping motion.

Step into the orchestrational spot to facilitate only as the group needs. Be wary of over-facilitating during this time, as this would inhibit the group's creativity and prevent the development of personal and group agency. On the other hand, begin gently and provide as much facilitation as the group appears to need. This is only an introduction to free improvisation, and it may cause the group to feel nervous or uncertain of what to do. Furthermore, each group is different. More frequent interventions[2] will be required with a group that seems to require a greater amount of guidance and containment.

Divide the activity into short segments. For the first segment, you take the role of facilitator and lead the group into "playing" and "stopping." Provide one member with the set of claves or a cowbell (their choice) which will help the rest of the group to play around the pulse. Emphasise that they should listen to each other, to the pulse and to the overall music that the group is creating. They should try to create the most interesting and pleasant music that they can as a percussion group. As facilitator, you may want to use the basic signals to guide them through transition points[3], segue[4] them into a new groove, or stabilise their beat. For the second segment of the exercise, give the facilitator role to one of the participants, and at the same time pass the time-keeping role on to the next child. Invite the rest of the group to engage in free play, following the facilitator's guidance and creatively weaving their own rhythms around the pulse. Structuring the activity in this way should help maintain the group's interest for a longer period of time. Make sure that each member has a turn to be both facilitator and pulse keeper (Kalani, 2004:31, 33-34; Hull, 2006:55-56). (If the role of facilitator is too intimidating for some of the more shy or withdrawn children, do not coerce them into the position. There will be other opportunities to help them improve their confidence and musical/social independence.)

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[2] In the context of drum circle facilitation, the term "intervention" refers to the facilitator stepping into the orchestrational spot and actively guiding or leading the group in some way (often with a signal or cue). This usually occurs when a group enters a transition point (see footnote no. 3) or when the facilitator wishes to segue (see footnote no. 4) the group into a new activity.

[3] A transition point occurs when the group's groove weakens, becomes irregular or unstable, rendering it in need of additional support from the facilitator.

[4] To segue means to facilitate a neat transition from one state or activity to the next (Kalani, 2004:101).

Objectives

This in-the-moment music activity allows the children to create original music that they can truly call their own. This promotes a sense of agency within the group and among its members. The children's musical and social independence is also fostered as they are encouraged to express their own individuality within the group setting. Nothing that they play can be "wrong," and this affords an ideal climate for musical and personal discovery and expression. The children have the opportunity to create vibrant, metaphorical "I-statements" and to explore and experiment with different "ways of being" as individuals and with one another. Furthermore, everything that is played is supported and guided by the steady pulse of the time-keeper. There is thus always a steady, secure beat to fall back on should they need to.

Finally, there is also a dynamic illustration of social harmony. It should be emphasised afterwards in a short discussion that each child was playing something different, and yet everyone's part sounded good together. They were all held together by a common "heartbeat." Also, draw their attention to the fact that when one child stopped playing for a few moments (which usually happens), one could immediately hear the difference, the empty space, within the group's music. This vitally illustrates the significance of every child's individual contribution. End the informal discourse by drawing their attention explicitly to the fact that while each and every person is unique and different to those around him, together they can be something far more interesting than just one person on his or her own. And within that group, each person has something exceptional and "one-of-a-kind" to offer.

5.   Ritual Closing

A Journey

Allow the group to make the journey back over the hills and through the valleys. Let the crescendos and decrescendos evolve naturally within the music. Upon arrival, thank all of the members for their participation.

Affirmation: "We all stand together!"

Workshop Eight

An African Night

1. Ritual Opening

Welcome!

Use the same procedure as the one described in the opening of Workshop Two.

2. Beneath the Starry Sky

Froggie Song

Assist the children to place their chairs and *djembes* out of the way, preferably against the walls of the drumming room. They will not be needed for this activity. Form a large circle, with everyone sitting cross-legged on the floor, and give each participant a wooden scraper frog[5]. Briefly go around the circle and assist each child in the correct playing technique of these unique scraper instruments. Most importantly, the frog must be placed upon each child's open hand with their palms facing up. (It should be placed on the left hand if the child is right-handed and on the right hand if he or she is left-handed.) If the frog is gripped or held by the sides, the sound will fail to resonate. Also, the sound produced is most effective when the wooden stick is scraped starting from the bottom to the top of the ridges. Lastly, the stick should be held quite loosely in the hand as it is dragged against the frog's ridged back. This will prevent dampening of the sound and loss of resonance. Then return to your space in the circle. For a moment, discuss with the children where frogs normally live … near ponds, waterfalls, in marshes, and the like. Dim or switch off the lights and/or close the blinds or curtains. Ask the children to close their eyes and to imagine themselves under a leaf, besides a pebble or at the water's edge. Then suggest that the participants imagine they were frogs talking with one another across a small pond. They may use only "ribbet" sounds, and are thus going to create a "froggie" song.

Describe the process as follows. The exercise must begin with a moment of complete silence. One child will open the song with soft "ribbeting," or a gentle scraping of the frog across the ridges of its back. Propose that one child at a time should enter the music being created. This should be a gradual process;

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[5] This is a kind of scraper instrument hand-crafted in many regions of Sub-Saharan Africa. A piece of wood is fashioned into the figure of a frog and hollowed out on the inside to allow for resonance. Ridges are carved all the way down the frog's back, and these produce a convincing "ribbet" sound when the wooden stick is dragged over them.

let the group listen to the individual frog calls and to the frog-pond dialogue that is slowly emerging. Gradually, the frog dialogue should develop into a groove of its own. Encourage the children to experience the changes in texture and volume as each of the frogs is layered into the music they are making. Emphasise that they should listen to the whole song, as well as what they are each playing, and to contribute a part that adds beauty and interest to the group composition. State that they do not necessarily need to be playing all of the time, and that they can layer their instruments in and out of the composition in order to experiment with timbre, tone colour, texture, volume, etc. Allow the children time to listen, play and fully experience the music being created around them. The song should eventually come to a natural close. Guide one member at a time to stop playing, or simply fade out the entire group, until there is complete silence.

Encourage them to pay close attention to the "song space" - to be aware of where the different sounds are coming from, the overall balance that is being achieved, the overall volume produced, the quality of the texture being attained (i.e. does the music feel "cluttered" and "dense" or "spacious" and "transparent") and, importantly, the musical/social dynamics that are at play in their improvisation. This last point can be discussed with the children as follows: "Does it sound as though everyone is talking at the same time and that nobody is really listening at all?" "Does your own 'voice' fit into the musical conversation, or is overly loud and dominating, or, on the other hand, too soft to be heard?" "Does your part fit in with the rhythm of the piece?" "Is a groove or a 'oneness' (a steady rhythm) beginning to emerge within the group? In other words, are the different voices (strains of the song) being added in a harmonious fashion?" Allow the group to experiment for a while with the balance and texture of their music (Hull, 2006:155-156).

Objectives

This activity represents an exploration of tone colour, timbre and texture. The participants gain awareness of how sounds can be patterned, layered or otherwise arranged onto a tonal "canvass." Although the music is structured spontaneously (that is, without predetermination or design), the children still learn valuable lessons in orchestration. They learn that the overall sound of the composition can be light and transparent or dense and cluttered. They learn that certain timbres and rhythms sound better together than do others. They also realise that their own contribution can either enhance or spoil the effect being achieved by the group as a whole. As mentioned in the previous paragraph, both social and musical patterns of interaction can be practised in this form of ensemble

playing. Social skills such as listening, thoughtful collaboration and sensitive participation are all enhanced.

3. Fireside Sing-Along

Folksongs

Assist the children with moving the chairs and drums back and recreating the drum circle. State that you will be sharing a few African folk songs with them. (Please see the last paragraph of this section for the list of songs I used for this activity.) Folk songs are usually ideally suited to children of all nationalities and at all ages. When introducing the songs, emphasise the rhythmic patterns that are present. Teach the songs to the children line by line. Make full use of the rhythmic patterns and the metres intrinsic to the words, lines and stanzas in order to guide the learning process.

Begin by chanting the words of the first song to the children. Once they are familiar with the song, you may begin to teach it to them in the manner here recommended. The songs that were chosen (please see below) are ideal for setting in a call-and-response format. State the first line of the song rhythmically (the question, or call, phrase) and facilitate the group in echoing what has just been called. At first, you may need to say the words with them, to guide them in their response. Do the same with the second line, and then the third and the fourth and so on until the song is complete.

Next, continue to chant the words while providing a rhythmic accompaniment on your drum. Do this with the first line and facilitate their vocal and rhythmic echoing of your call. Encourage everyone to continue reciting the words while they are playing the appropriate beats on their *djembes*. This will ensure that all members play in unison, even if the volume level becomes such that it drowns out the sound of their voices. What will result is a highly effective call-and-response composition inspired by the rhythms inherent to that particular song. As is the case with the folk songs suggested below, each line often results in a different, interesting and complete rhythmic phrase. A complete verse will thus produce a unique rhythmic composition, which is frequently coherent and well-structured due to the underlying rhythmical logic of the lyrics. When this has been mastered, divide the group into two and allow half of the group to play a steady pulse while the other half plays the rhythms of the song. Then invite the two groups to exchange roles, giving each the opportunity to experience the foundational and supportive pulse-keeping role. Repeat the above steps with the other four folk songs (Kalani, 2004:51).

Yoo, Yoo (A Kenyan lullaby)

Dance while the Music Sings to You (A children's dance-song Sierra Leone)

Nanu, Nanu (An Ethiopian work-song)

Tekele Lomeria (A Kenyan war-song)

Sing Your Praise (A Somalian praise-song) (Floyd, 1991: 2, 7, 12, 18, 21).

Objectives

The intimate connection between rhythm in music and rhythm in spoken language is beautifully illustrated in this exercise. A unique and rewarding rhythmic composition is inspired by each folk song, which presents a natural and easy way to get children playing. (They do not have to laboriously "learn" and memorise the different rhythms in order to perform each composition. Rather, playing is made as natural and spontaneous as singing.) Furthermore, the call-and-response format in which this activity is presented provides participants with a vibrant, non-technical experience of ensemble playing. Perhaps most importantly, this activity exposes children to their cultural legacy. The folk songs of any culture contain a wealth of knowledge and insight into the values and wisdom of that population. Most modern African children no longer sing, dance and participate in traditional social gatherings in the way their predecessors used to, and they are in danger of losing touch with their rich cultural heritage (and the vast amount of collective experience and knowledge therein). It is essential that these children are helped to gain a deeper understanding and appreciation of their cultural history, as this has the potential to effectively inspire their lives in the present and in the future.

4. Grandmother's Story

Sound Effects

Allow the group to continue sitting in a circle at their *djembes*, and invite them to listen to a traditional African story. For your activity, an indigenous folk tale containing plenty of words suggestive of interesting sounds works best. Explain that although you will be narrating the story, you will require their help in telling it, in bringing it to life. State that the story contains many sounds which they can emulate on their drums, thus creating a soundtrack to accompany the action. Read the story expressively, providing clear cues indicating where they are to add the sound effects. Encourage the participants to experiment with the various elements of timbre, articulation, tempo, volume, etc. as they attempt to match the action being narrated. Including moments of complete silence into the narrative can also be very effective and illustrate the importance of silence in music.

The story (more precisely, the excerpt) which I used for this activity comes from a book called *African Sky Stories: A Collection of African Folk Tales* (R. Marsh (Ed.), 2008:7-9) and is called "Why the Sun and the Moon Live in the Sky". However, any folk tale can be used, so long as it provides ample opportunity for the listeners to create a variety of interesting sound effects to accompany your narration.

Objectives

This activity promotes active listening, as the group needs to listen to the story and be alert for the sound cues. It is also a playful exercise in the production and exploration of different timbres. They are encouraged to be creative and to use their imaginations to find different ways of producing the various sounds. This exercise also represents a wonderful way to expose children to their cultural heritage and traditions. Children learn valuable lessons about, and gain a deeper appreciation of, their culture, their history and the way of life of their ancestors through the folk tales of their homeland (Kalani, 2004:54).

5.   Village Gathering

Lullaby

This is the group's opportunity for guided improvisation. Set the theme (the village lullaby) and ask someone in the group to start playing what they think a lullaby would sound like. Let the others gradually join in as they create rhythms that (more or less) fit in with the first one. Encourage the group to stay within a gentle, swaying groove. Allow the music to come to its natural conclusion, and then end the circle quietly, in the usual ritual fashion.

Objectives

This activity gives the group a chance to improvise, creating music that is truly original and truly their own. They are encouraged to be creative, imaginative, cooperative and collaborative in their attempt to jointly create an in-the-moment composition suggestive of a lullaby.

6. Ritual Closing

A Journey

Allow the group to make the journey back over the hills and through the valleys. Let the crescendos and decrescendos evolve naturally within the music. Upon arrival, thank all of the members for their participation.

Affirmation: "I am a drummer, wise and strong!"

Workshops Nine and Ten
"Don't Say It, Play It!"

Workshop Nine

1. Ritual Opening

Welcome!
Use the same procedure as the one described in the opening of Workshop Two.

2. Interactive Music Making

Our Talking drums
Echo Me
Answer Me
Match Me

Assist the participants in placing their chairs and *djembes* along the walls of the drumming room, leaving an open space in the centre. Invite them to stand around you in a circle formation. To introduce the activity, you, as the facilitator, stand in the middle of the group with a ball. Pass the ball to each of the children, first orbiting around the circle in one direction, and then randomly to anyone in the group. Bounce, roll and toss the boll, and gesture for them to return the ball to you in a similar fashion. In other words, if you roll the ball to them, they should roll it back to you; if you toss it, they should toss it back, and so on. Vary the speed at which the ball is passed.

Now hand each of the children a drum or other percussion instrument. Explain that you will be "throwing" a rhythm to each of them, and that they should "throw" it back to you. In the first part of the activity, they will return the rhythm to you exactly (or as closely as they can) as you gave it to them. They will be echoing you. Make eye contact with the first student and play a simple rhythm. Indicate for them to play it back to you. Then look to the person to the left of him or her, and "throw a rhythm" for him or her to "catch" and return. If a child struggles to reproduce the rhythm that you played, play "throw" it back to them until they are able (more or less) to play it back to you. After

orbiting the circle once or twice, turn to the children in a random fashion, and, making clear eye contact, provide them with various patterns to echo. This will encourage sustained attention.

The second part of the game will involve you "throwing" a question phrase to each child, which they can then answer in any way that they like. They may have more than one turn if they struggle to articulate an answer that is satisfactory to them. As in the previous round of the game, present question phrases first in an ordered and then random fashion. In the third part of the exercise, the group will respond to you as a whole. You will introduce a musical setting (any dynamically nuanced pattern, motive or rumble) and then they will match it. Continue to play along with them, so that your playing will overlap with theirs. For example, you could play a beat very loudly, and then signal for them to join in with you until you are all playing loudly together. You could then play a very soft rumble, and let them match your expression, and so on. Experiment with many different tempi, pitches, dynamics, timbres and tone colours. Finally, allow each student to take a turn to stand in the middle of the circle and to play loudly, softly, fast, slow, high, low, etc. and to be matched by the rest of the group.

Objectives

This playful game is great for promoting rapport among the members of the group, including yourself as facilitator. It should be a fast-paced game that effectively gets the attention of all the participants. Concentration, awareness and careful listening are all promoted. Specifically, the first part of the game aims at improving musical memory, the second part encourages a greater degree of creativity, while the third promotes the children's capacity for matching the playing and expression of the facilitator and the rest of the group. In this way, three interpersonal processes are illustrated metaphorically through three different modes of music making.

3.   Drum Call

You Say It, We'll Play It!

Allow the group to remain seated with their *djembes* in the drum circle. Tell them that you will be playing a simple game requiring them to listen very carefully to the verbal cues you will be giving them. Explain that if you call "one," they should play one full-length beat (*taa*). Demonstrate a few crotchet beats on your drum as you steadily call out "one, one, one, one" etc. Then explain that when you call out "two," they need to play two short beats on their drums (*ta-te*). Again, demonstrate by rhythmically playing several sets of two quaver beats on your drum counting "one two, one two" etc. It

is often helpful to provide the group with mnemonics and the traditional French syllables of *taa* for a crotchet beat and *ta-te* for two quaver beats tend to work well. Next, introduce the rest. Explain that when you call "rest," they should be quiet for one beat. The French syllable *saa* may be used. Allow the children to practise responding to these cues by using the following format. Say the following to the group: "When I say 'one,' you play [*taa* response on the drums]. 'One' [*taa* response]. 'One' [*taa* response]. When I say 'two,' you play [*ta-te* response]. 'Two' [*ta-te* response]. Two [*ta-te* response]." Use the same sentences to practise the "rest" cue, substituting the word "rest" where appropriate.

By now the children will be familiar with the three vocal cues and their responses. Lead the group into creating different patterns by calling out "one" and "two" steadily and rhythmically. At first, you may need to assist the group with their responses so that the resulting stream of notes has a steady pulse. Begin with simple patterns and progress to more interesting ones once the group has a good understanding of the game. Once they have mastered this, they may enjoy (either individually or as a group) working out more complex rhythmic patterns. Provide them with a combination of a maximum of four cues, allowing them to figure out the "hidden" rhythm. For example, "one, one, two, one" will translate into a rhythm of crotchet - crotchet - two quavers - crotchet. Lead them in each new rhythm several times so that they settle into each new groove before moving on to the next pattern. Say the cues slowly enough so that what results is a steady flow of rhythmic patterns (Kalani, 2005:21).

Objectives

The objective of this activity is primarily to promote active listening and to increase the children's responsiveness to auditory cues. The game also introduces three basic rhythmic building blocks – the crotchet, the quaver and the rest – in a manner that is fun rather than technical, and illustrates how they can be combined to create many different patterns. The activity represents a highly structured format which can assist the participants to begin playing together and to find a common groove. Listening skills are practised, attention is effectively promoted, reflexes are honed, impulse control is strengthened and the group's rhythmic ability (awareness and accuracy) is developed. The facilitator can present the game as simple or quite challenging, depending upon the needs of the specific group.

4. Groove to My Moves

Signals: Hands

This activity follows on neatly from the previous one. Instead of listening for verbal cues, the participants will need to watch your body movements. Your gestures will signal the beats they should play. Allow the group to remain seated with their drums in the circle. Stand inside or at the edge of the circle, so that everyone can see your movements. Start stepping in rhythm, at a moderate pace, and clap once with each step. As you step and clap, call "one, one, one, one" etc. (in a *taa, taa, taa, taa* rhythm) in order to guide the group. Soon they should be playing one drumbeat for each clap. Then, instead of clapping, place one hand in the air (signaling one beat) and continue to mark the crotchet beats with clear motions of that hand.

Next, continue stepping rhythmically, but this time clap twice for each step. Call "one two, one two," etc. (in a *ta-te ta-te* rhythm) steadily with each step. This should guide the group into playing two drumbeats for each step. Then place two hands in the air (signaling two beats) and "conduct" the new quaver rhythm with both hands. Finally, become completely silent and place both arms at your sides signaling the rest (continue to step in time – silence must be measured too!). Practise these signals with the group for a few minutes. Begin by creating simple patterns they can follow easily. Stay with one pattern for long enough so that a solid groove can emerge, and maintain a tempo that is easy for the group to keep up with. These considerations are important, as this exercise is somewhat faster-moving than the previous one. In this activity, the group must react *while* you are giving the physical signal, rather than providing a response *following* a verbal cue. Once the group has a sufficient grasp of the game, and if there is time, allow each participant to take up the conducting role in the centre or the circle (Kalani, 2005:38).

Objectives

As in the previous activity, three different rhythmical elements (the crotchet, quaver and rest) are being practised. Attention, impulse control and reflexes are developed. The principal difference is that the children are required to pay attention to visual rather than verbal cues. Enhanced awareness of and accurate responsiveness with regard to non-verbal communication are also promoted. Should each participant have the opportunity to lead the circle, leadership skills and a greater degree of teamwork are also encouraged. Finally, this activity could present a fun, non-technical introduction to the concept of notation.

5. Ritual Closing

A Journey

Allow the group to make the journey back over the hills and through the valleys. Let the crescendos and decrescendos evolve naturally within the music. Upon arrival, thank all of the members for their participation.

Affirmation: "I am good enough, you are good enough!"

Workshop Ten

1. Ritual Opening

Welcome!

Use the same procedure as the one described in the opening of Workshop Two.

2. Our Drums Can Talk!

Call-and-Response

First discuss with the group the concept of an echo. Is an echo the same or different to the original sound? Explain that in this activity, you will be playing a short rhythm, which the group will then try to echo. (Their response doesn't have to, and very likely won't, accurately mirror yours. That is fine, so long as they understand the idea of reflecting back to you the musical idea you gave to them.) State that you will be using only low tones for the first round. Practise several simple and some slightly more involved rhythms with the group using the low tones. Do the same with the high tones. Proceed by introducing a few easy patterns using both high and low tones. Each pattern should fill one measure, so that your call is followed naturally by the group's response (you may still, at first, need to indicate the point at which they come in). You may support the group's response with rhythmic gestures, movements, verbal cues or imaginary playing.

Once the group has grasped the flow of the exercise, transfer the call to the cowbell, with its corresponding high and low tones. Once again, provide the group with calls using only low tones, only high tones, and then simple combinations of both. Begin with simple rhythms consisting of only a few beats. Gradually introduce more intricate patterns, employing rests, accents, dynamics, changes in tempo and metre, etc. Continue for a few minutes in order to give the group plenty of ideas with which to work during the second part of this exercise.

Hand the cowbell over to the participant on your left-hand side. Guide him or her into creating a rhythmic pattern of his or her own. Give the child sufficient time to create a rhythm that he or she is happy with. Encourage the participants to stay with a single pattern for the duration of their turn in order to prevent confusion among the players. Then facilitate the rest of the circle into responding rhythmically and attentively to the leader's call. Allow the leader and the group to establish a solid

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groove before concluding and orbiting the leadership role to the member on the left (Hull, 2006:62-63; Hull, 1998:162-163).

Objectives

During this activity, you will be providing the group with the tools and rhythmic "vocabulary" needed for the more creative and improvisation-oriented activities that follow in subsequent workshops. By providing the group with plenty of calls to echo, they are learning and practising new rhythms. Then, by passing the cowbell around, you give them the opportunity to create their own patterns. Thus, their musical independence and creativity are nurtured. An additional objective is the validation of each participant. Children love to hear their call being responded to in this way. The call they send out is returned powerfully by the rest of the group, promoting feelings of acceptance and personal agency. Furthermore, the group has a vital experience of supporting their peers.

3.   Groove to My Moves

Signals: Feet

Allow participants to remain seated in their drum circle. You, as facilitator, stand in the middle of the circle with a hoola-hoop (which should be lying flat on the floor). (Three more hoola-hoops should be kept ready for use somewhere outside of the circle.) Remind the group of the game Signals: Hands (Exercise 4) which they played in the previous workshop (Workshop Nine). Explain that this new activity is similar in that they will need to attend to your physical movements as their cues for what they should play. This, time, however, it is your feet that they will need to watch. Begin the activity by spontaneously demonstrating the different cues. Step inside the hoola-hoop, place your feet together and clap once (in a *taa* rhythm). Then, with a small jump, place your feet apart, all the while clapping twice (*ta-te*). Keeping strict time, continue with this pattern: feet together, apart, together, apart, etc. This should result in your clapping the following rhythm: *taa ta-te taa ta-te,* etc. Soon, the children will be drumming along to your steps and claps. With another small jump, land just outside the hoola-hoop and place your hands at your sides. This is the signal for the rest. (Indicate for the group to be silent on this cue.) Continue to work with these three signals, maintaining a strict pulse with your clapping through the even spacing of your movements. When they have mastered the three signals, give each member a turn to stand in the centre with the hoola-hoop and lead the group.

Then place another hoola-hoop in the centre, beside the first one. Choose two participants to demonstrate the process (assuring the group that everyone will have a turn). Designate one child as "beat number one" and the other as "beat number two." Invite "beat number one" to stand in the hoola-hoop to the left and "beat number two" to stand in the hoola-hoop on the right. (You may wish to group the drummers in a semi-circle facing the two leaders, so that they can "read" the signals from left to right.) Explain that the two leaders will take turns in providing a signal, starting with "beat number one." They need to watch each other and coordinate their movements, making sure that their movements result in a steady **1**, 2, **1**, 2, **1**, 2 rhythm for the drummers to play. Assist the leaders and the drummers by providing a slow and steady pulse on a cowbell and counting the beats out loud. Encourage the leaders to stay with one pattern for long enough, giving everyone a chance to settle into a steady groove. Choose two new leaders, and make sure that everyone has a chance to signal the group. If the group is big enough, the above steps can be repeated with three or four hoola-hoops placed alongside in a straight line, creating three- and four-beat patterns. It may be helpful to keep all hoola-hoops the same colour, except for the one on the far left which represents the first beat. This will help the group to remember where each measure starts.

Kalani (2005:40-41) suggests the following tips for the leaders, which make it easier for the drummers to respond rhythmically to their cues:

- A leader's foot position must be clear.
- A leader should try to give the group as much time as possible to adjust to the new position by moving right after their beat and not just before.
- A leader can help the group adjust to the new pattern by holding the same position for at least four cycles.
- A leader can help the group by making a subtle movement on his or her beat such as bending the knees or nodding the head.

Objectives

This activity introduces participants to a number of various social and musical skills and concepts. Attention to non-verbal signals is promoted, as participants need to be completely aware of each other and what they are doing (e.g. drummers watching the leaders, leaders watching the drummers and concurrent leaders watching each other). Body awareness (when leading) and awareness of others are both promoted. Teamwork is encouraged as the end result (interesting and coherent rhythmical patterns) depends upon everyone working cooperatively together. Leadership skills are promoted as each child takes a turn to signal and direct the group, as is careful and observant following. Musically,

careful attention to the pulse is required as participants attempt to maintain a steady beat. Finally, joint creativity is encouraged through a fun and compelling form of in-the-moment notation.

4.   African Villages

Our Talking Drums

This is essentially a free improvisation activity, with a strong emphasis on communication of thoughts, feelings and ideas through the medium of drumming. The communication occurs at two levels: on an individual level as each person expresses an aspect of his or her own way of being; and on a collective level, as these expressions merge together to produce a dynamic shared conversation, or, in the words of Friedman (2000:148), "an African conference call."

Allow the children to remain seated in their drum circle. Dim the lights, and suggest that everyone closes their eyes. Invite them to imagine the bushveld, planes, valleys and hills of the African countryside. Discuss with the group how the native people of old (and some traditional communities of today) used to live in villages, together with a relatively small group of people (compared with the towns and cities of today). A village would typically consist of several families, close and distant relatives, friends, a traditional healer and a leader or chief. When someone wanted to let the entire village know about something, such as an important event like a marriage, birth of a child or death of an elder, he or she would make the announcement on one of the Village's big drums. Certain rhythms or songs had special meanings, signalling specific events. When everyone heard the coded rhythmical message, they would know exactly what was happening in their village. There were also other villages, each with their own community of people. The villages might be situated quite far apart, perhaps in the valleys below or on the distant hills. It would take a very long time to walk from one village to another. So, if one village wanted to send a message to another village, they would use the biggest drums and skilfully beat out the coded drum message. The sounds would travel over an open plane, or perhaps echo around a group of small hills, and then arrive for the next village to hear very swiftly, in fact, "at the speed of sound!"

Thus, drums were used to convey messages within each village and between distant villages. Different rhythmic patterns had different meanings, as did the different kinds of drums used. Invite the participants to imagine that they are each far away in their own African village. They will be sending messages to one another by playing different rhythms on their drums. Explain that they are free to

create their own rhythms, to respond to the rhythm of someone else (as an echo or as a response to the call) or contribute to a steady, rhythmic foundation for the joint musical dialogue. Each participant is free to participate in a way that is comfortable for him or her.

Lead them into the activity (all eyes still closed), stating that the exercise begins with a few moments of complete silence. Typically, one member will offer a tentative message to the other "villages." Someone will respond to it. And then another. Perhaps two participants, or "villages," will become engaged in a mutual conversation, only to be joined by a third. In this way, the "conversation" will evolve. Eventually, everyone will have joined in and a dominant rhythm or group song will have emerged. If this isn't the case, it may be necessary that you, as facilitator, provide a steady pulse or some other simple pattern to rhythmically ground their improvisation. (If their eyes are still closed, they may not even realise that it is you!) Allow the in-the-moment composition to develop fully, and gauge where the group is in the creative process. When they appear ready to finish, lead the group into a soft, low rumble. Quite spontaneously, this will either dwindle into silence or escalate into a dramatic finale. Leave it up to the group. When there is complete silence again, invite everyone to open their eyes. Allow a few moments for the group to discuss their experience of the "African village." Were they at any stage aware of themselves responding to someone else's rhythm? Or of someone else responding to them? Did they notice the initial crescendo as participants gradually joined in the "dialogue?" How did it feel when everyone was drumming at the same time, resulting in vibrant, spontaneous polyphony? (Friedman, 2000:148-149).

Objectives

The use of drumming as communication in and between African villages provides a powerful metaphor for non-verbal contact – the feeling, hearing, listening and expressing which, transcending the utility of words, places humans vitally and dynamically in touch with one another. This exercise is particularly well-suited to team-building. The children experience each other in new, different and completely authentic ways. Musical and social awareness and sensitivity are practised as the participants carefully add their own contributions to the greater "whole" that is being created by the entire group. Creativity and spontaneous self-expression are also promoted. Furthermore, the participants gain understanding of spatial awareness, the location of different sounds on the "acoustic canvas," tone colour and orchestration. The latter objectives can be enhanced by adding a variety of small percussion instruments into the "acoustic mix."

5. Ritual Closing

A Journey

Allow the group to make the journey back over the hills and through the valleys. Let the crescendos and decrescendos evolve naturally within the music. Upon arrival, thank all of the members for their participation.

Affirmation: "I'm the best at being me!"

Workshops Eleven and Twelve

"Playtime in the Village"

Workshop Eleven

1.   Ritual Opening

Welcome!

Use the same procedure as the one described in the opening of Workshop Two.

2.   Being a Village Child

Call the Others

With all the participants sitting in a circle with their *djembes*, play a simple rhythmic pattern consisting of one measure. Motion for the group to echo you, and then motion for silence as you repeat the question phrase. Gesture for them to echo the phrase again, whereafter you repeat it, and so on, until a steady groove of call-and-response is achieved. After a short while, you, the facilitator, stop playing during your measure. Assist the group in counting four beats (one complete measure) before repeating their part. Guide the group into listening to the silent spaces that are being created in the music. Continue for a while in this manner; the children are often intrigued by the effectiveness of the music thus created, and compelled by the force of the strong down beats which follow each measure of silence. There is something about the innateness of everyone knowing exactly when to strike the first beat that is generally captivating and demonstrates the naturalness of human musicality.

Once everyone has completely settled into the pattern of playing for one measure and resting for one measure, improvise a short rhythmic pattern within the empty measure. Some of the members may be inclined to echo what you have played; remind them to continue to play the same question phrase. Play short, improvisational solos within the open spaces until the circle understands the flow of the activity. Then pass the solo role to your left and allow each member the opportunity to improvise short answer phrases in response to the group's question phrase.

This activity is a variation of the call-and-response exercise. It is an excellent way in which to reinforce the group's understanding of the length and feel of a measure without introducing any technical concepts. The group is given the role of counting (usually) four beats while someone plays a solo, and it thus effectively provides structure for the music being created. Each member has the opportunity to explore different rhythmic patterns in the open spaces that are provided for them. There is something very reassuring (and thus liberating) in having such clearly demarcated beats within which to experiment. This is an ideal prelude to more unstructured improvisational activities to follow in later workshops. Confidence and musical independence are gained gradually within firm musical and social support structures (Kalani, 2004:40).

Objectives

Listening skills are learned as participants pay attention to the contributions made by others. They also have the experience of being listened to and supported when it is their turn to solo. This can be very validating for children who are frequently overlooked or marginalised due, for example, to disability or excessive withdrawal. Similarly, children who often act out or are excessively demanding benefit from the exclusive (and appropriate) attention given them. Each child is literally given space in which to have their say and be acknowledged.

3. Drum Circle Game: Passing the Pulse

Taking Turns, Sharing and Sensitive Leading

Invite everyone to remain seated in the drum circle. Explain that in this activity, each participant will have the opportunity to be the pulse-keeper while the rest of the group creates improvisational music around the pulse being provided. In this way, each participant will also be facilitating a group song by (1) initially providing a supportive pulse, (2) deciding when it is appropriate to stop that pulse and allow the group to continue on its own, (3) supporting the group by returning the pulse should the group's rhythm become fragile or unsteady and (4) leading the group in an effective cut-off.

State that you will be the first pulse-keeper and thus facilitate the first song. Choose either a cowbell or clave to later pass around the circle as the time-keeping instrument. Suggest that everyone just listen for a few moments while you play the pulse, allowing them time to connect with and internalise the beat. Then propose that one drummer at a time joins in and adds his or her part, allowing for space and transparency within the rhythmic fabric.

Begin playing the steady pulse. One by one, the group members should layer in their rhythmic patterns, weaving their motives around your pulse and the rhythms provided by their fellow drummers. When everyone has joined in, listen for the group song to solidify. They will become gradually less reliant on your pulse, as they come to listen to and depend on the group song for guidance. The participants' drumming may become increasingly interactive, as they echo, answer, support or otherwise respond to one another's rhythms. The group's music may even increase somewhat in tempo. When this happens, cease to provide a pulse and time the song to last for another three or four minutes. Should they at some stage begin to flounder rhythmically, reinstate the pulse until the group's rhythm becomes steady again. When the time is up, and when the group composition has had sufficient chance to develop fully, lead the group into a rumble and finally into a close. Pass the cowbell or clave to the participant sitting on your left. He or she will facilitate the next group song. Each rhythm song will be different and unique.

This game can be effectively varied by using small percussion instruments instead of the *djembes.* Make sure that only one person (the leader) has a time keeping instrument such as a cowbell or clave. Several different tone colours combining into a single unique, in-the-moment composition is usually very effective (Hull, 1998:53).

Objectives

Several important musical and leadership skills are practised in this game. A sense of personal and musical independence is required for the child to provide the initial pulse, and then to maintain that pulse as others begin to weave their own rhythms around it. It can be challenging not to be distracted by the others' music. In this way, concentration is enhanced. Furthermore, active listening and sensitivity are encouraged as the leader listens carefully to the group song, judging when it has gained independence of the added pulse. Thereafter, further careful listening and evaluation of the group's creative process are required for the leader to know when to step in and provide rhythmic support. The facilitator will need to be completely engaged with the group and involved with the music being produced in order to know when the drum song can appropriately be brought to a close. As such, this is a good exercise for sensitive leading.

4.   Orbit

Follow the leader

Invite the participants to remain seated in the drum circle. Ask them what they think it is that causes the four seasons. Is the sun moving around the earth? No! It is the earth that is orbiting the sun. This is what provides the endless rhythm of the seasons. What other rhythms do we find in nature? Planet Earth is also spinning around on its own axis, and this is what gives us the rhythms of day and night. Explain that the group is now about to create their own rhythms as different musical patterns orbit the drum circle.

Briefly describe the activity's process, saying that they will be passing a sound or a pattern of sounds around the circle. Ask if they know the ever-popular children's game "broken telephone." Most likely they will, in which case you can use this existing knowledge as a basis for the new activity. Decide in which direction the rhythm will travel. Start off simply and provide four even beats (crotchets in a *taa, taa, taa, taa* rhythm) for the group to orbit. Initially, you may need to facilitate the process. Point out that the beats need to be steady and evenly spaced. This applies not only to the four-beat pattern played by each member, but also to the continuation of the pattern as it is passed from one member to the next. Explain that the end result should sound like one steady string of beats, and that one should not be able to discern when the rhythm is being passed from one member to the next. Invite them to repeat this activity with their eyes closed, which will heighten their auditory awareness and provide them with a whole new experience of pulse-keeping. Without looking, are they still able to hear when the beat is being passed over?

Repeat the above steps, but this time use patterns of three, then two, and then single crotchet notes. The game will become progressively faster as the patterns become shorter. You may need to remind the children that the objective is to maintain a steady rhythm as the pattern orbits the circle. Allow them to experiment with how fast they are able to orbit the various rhythms. As they send the rhythms flying around the circle (accompanied by a great deal of giggling) expect the increasingly bumpy rhythm to break down completely at some stage. Another interesting variation at this point would be to change the direction in which the rhythms are traveling.

Next, introduce a number of different four-beat patterns for the children to orbit. These may contain rests or could be syncopated to make the exercise more challenging. Then give each child an

opportunity to create his or her own rhythm to orbit the circle. When the rhythm returns to its creator, the child to the left takes a turn to invent a new pattern for the group to orbit. Once again, allow the children to experiment with different directions and tempos, as well as playing with their eyes open and closed.

This exercise may be varied in several ways. Firstly, small percussion instruments with a variety of distinct sounds could be used instead of the *djembes*. This adds life and colour to the game as rhythms gain a new quality and character each time they are played by a different instrument. To add to the challenge, an agreed-upon cue can be used to signal a spontaneous change in direction for the orbiting rhythm. A verbal cue like "boing" may be effective in sending the pattern in the opposite direction, requiring quick thinking and acting. Alternatively, the game can be used as a tactile activity, with rhythms being tapped on the next child's shoulder rather than played on the drum. Furthermore, the rhythms could be passed haphazardly from one member to the next as participants randomly choose the next person to whom the rhythm will go. This can hone non-verbal communication skills because facial expression, eye contact, a nod of the head or some other gesture will send the rhythm bouncing around the group (Kalani, 2005:25-26).

Objectives

The first part of this activity is useful for strengthening a group's sense of pulse. Teamwork is also promoted as participants work together to keep the rhythms orbiting steadily around the circle. Sustained attention and focus is enhanced as the children need to be aware of where the rhythm is and when it approaches them so that they can respond promptly on their turn. Furthermore, each child practises creativity and self-expression by inventing an interesting pattern, which is then affirmed and validated by the rest of the group as it is shared and passed around.

5. Ritual Closing

A Journey

Allow the group to make the journey back over the hills and through the valleys. Let the crescendos and decrescendos evolve naturally within the music. Upon arrival, thank all of the members for their participation.

Affirmation: "I can do it, I can do it if I just stick to it!"

Workshop Twelve

1. Ritual Opening

Welcome!

Use the same procedure as the one described in the opening of Workshop Two.

2. Living and Learning

Sharing is Caring

In this activity, the participants will all share the solo space, within which they will have the opportunity to improvise. However, every child will be completely involved all of the time. While each member has a turn to create his or her own music, the others will all support this endeavour by listening carefully and playing a steady pulse.

Allow the participants to continue sitting with their *djembes* in the drum circle. Explain that each child is going to have the chance to take a solo while the rest of the group plays the heartbeat rhythm. Discuss briefly what it means to perform a solo or to be "showcased" within a group. Soloing or showcasing allows an individual to express him- or herself fully, in both a musical and personal capacity, while receiving the support and encouragement of the rest of the group. It is a music-based opportunity simply to be oneself while at the same time being accepted and validated by everyone else in the drum circle. Discuss also the supportive role of the other members who provide the base or foundation upon which the solo is built. Emphasise the importance and the complementary nature of the two different functions.

Choose or invite a participant to start off the activity by being the first soloist. First, turn to the rest of the group and guide them into playing a steady pulse at a moderate tempo. Once they are all in the groove together, soften their volume somewhat so that the rhythms of the soloist will be easily heard against this background. When a soft and steady group pulse has been established, turn to the first soloist. Give him or her time to listen to and connect with the beat before joining in. Typically, the solo will commence with a few tentative beats that fit loosely into the pulse. Eventually, however, the child will settle into the groove and his or her playing will become increasingly steady, inventive and even

daring. Give the soloist sufficient time to settle into a groove and to establish, develop and creatively explore his or her rhythmic ideas. When the solo is complete, the child often spontaneously retreats back into the group pulse. The child on his or her left may then take a turn to solo.

Allow the solo role to orbit the circle in this manner. It may orbit twice, should the participants show sufficient interest. If this is the case, you can vary the music created in the subsequent round by allowing the pulse-keepers to play slightly faster, slower, louder or softer. They may even wish to play a simple ostinato pattern rather than just the pulse. A rhythm such as *taa aa taa ta-te* (two quavers, a crotchet and a minim) is easy to improvise over and the overall result can be very effective. Notice the minim beat in the beginning of the measure. Patterns containing a long beat or rest are ideal as they provide openings (or create space) which the soloist can creatively fill.

Objectives

This activity introduces solo improvisation in a context of creative freedom, acceptance and support. Whatever the soloist chooses to play will be supported by the reliable and consistent group pulse. It is far easier to be creative when there is some form of underlying structure to work with than when one has no guidance or supportive underpinning. For example, the soloists have the pulse or ostinato pattern within which to ground their playing, making this exercise an ideal introduction to musical "free play." Turn-taking is encouraged as everyone has an equal chance to create their own solo. Each child has an opportunity to take the lead, unleash his or her creative spirit and feel supported by the rest of the circle (which is a metaphor for the village or community life). Furthermore, each child has the opportunity to support his or her peers, providing a stable base or foundation upon which they can build. The activity illustrates the extent to which we need the support of others in order to accomplish our goals and objectives. Similarly, we are needed to support and encourage others. Much more is possible when we work together.

3. Let's All Play Our Drum!

Part 1

Allow the participants to remain in the drum circle, but invite them to stand behind their drums for a few moments. Ask them to follow you in a series of action statements. Facilitate the action on the last word/beat of each phrase (most are self-explanatory).

Let's all *clap* our HANDS.

Let's all *snap* our FINGERS.

Let's all *pat* our THIGHS.

Let's all *stomp* our FEET.

The rhythm for these phrases is *ta-te ta-te taa aa* (four quavers and a minim) according to the French time names, except for the phrase "Let's all snap our fingers," which has a *ta-te ta-te taa taa* rhythm (four quavers and two crotchets). Work through each phrase a few times before moving on to the next one. Then invite the group to suggest other action statements: "Let's all _____ our _____." Give each child a chance to lead the group in one or two actions. Let the facilitator role orbit the circle.

This activity is easily adapted to involve an assortment of percussion instruments. Once the participants have a variety of shakers, claves, bells, drums, etc., statements such as the following can be used:

Let's all *ring* our BELLS.

Let's all *clack* our CLAVES.

Let's all *shake* our SHAKERS.

Let's all *scrape* our SCRAPERS.

Let's all *beat* our DRUMS.

Part 2

Invite everyone to be seated at their *djembes* in the circle. Make the following statement: "Let's all play our DRUM," beating your drum once on the word DRUM and inviting everyone else to do the same. Repeat the action statement a few times. Then, continue to repeat the statement, but vary the tempo and dynamics of your talking and playing. You will probably notice how everyone becomes quiet and attentive as they try match the speed and volume of their playing to yours. They will need to pay special attention to your tempo, in order to know exactly when to come in with their drumbeat. Then, transfer your verbal statement to a pair of claves, beating out the notes instead of saying them. Continue to vary the tempo and volume of each phrase.

Next, add to the challenge and the fun by shortening the phrase to "All play our DRUM" and then "Play our DRUM" (they still play one drumbeat on the word DRUM). This changes the metre and thus the entire feel of the phrase. Each time they become accustomed to the rhythm of the verbal phrase, transfer it the claves. Once again, vary the phrase in terms of dynamics and especially tempo.

Part 3

Finally, you can make the game even more interesting by lengthening the phrase to "Let's all play our drum because it's so much FUN!" Now, everyone plays a beat on the word FUN. (The rhythm for this phrase is two groups of four quaver beats, two crotchet beats and a minim. Written according to the French time names, it looks like this*: ta-te ta-te, ta-te ta-te, taa taa taa aa*.) Next, take away one word at a time starting at the end of the phrase. Participants will then need to feel the beat and carry it mentally in order to know when to play their drumbeat (at the end of the phrase). An example could look like this:

"Let's all play our drum ____ ____ ____ _____ _____ FUN!"

(be- cause it's   so   much)

This will become more and more challenging as the cue becomes shorter and shorter. Continue until the cue consists of just one word:

"Let's ____ ____ ____ ____ ____ ____ ____ _____ _____ FUN!"

(All play our drum be- cause it's   so   much)

Vary the tempo of the phrases, requiring participants to mentally adjust their rhythms in order to correctly place the final beat. When the group is ready, transfer the spoken statement to a corresponding rhythm played on the claves. Repeat the above steps. Invite the group to play the game with their eyes closed. This may assist them with the mental time-keeping (Kalani, 2005:30-31).

Objectives

The primary purpose of this activity is to assist in the internalisation of a strong, accurate sense of rhythm and pulse. Participants cannot simply follow a rhythm provided by the group or facilitator - they need to feel and maintain the beat internally and independently. Active listening is essential for this game, and concentration and sustained attention are encouraged in a way that is challenging and fun. Additionally, leadership skills and rhythmical independence can be nurtured if participants have the opportunity to facilitate certain activities found in parts 1 and 2.

4.   Let's Make Some Noise!

Clang, Boom, Tick-a-Tick-a Ostinato Patterns

This activity represents a fun and easy introduction to simple polyrhythms. Crotchets, quavers, minims and rests are played and experienced without reference to any technicalities.

Ask the group to gather into a circle, and then help them to divide themselves into three (roughly) same-sized groups. Let the members of each group stand close together. At first, this activity will take the form of a vocal or chant exercise. Begin by working with the entire class, still standing in their groups. Ask them all rhythmically to say "Clang… Clang…," with each word taking the space of a minim (resulting in a *taa aa taa aa* rhythm). Indicate the two counts given to each word with body movements or clapping. Then let the group take one slow step (on the spot) with each vocalisation of the word "Clang."

Next, ask the whole group to say, rhythmically, "Boom Boom Boom Boom." Now each word should take the space of a crotchet (resulting in a *taa taa taa taa* rhythm). Indicate the single count given to each word again by using movements, gestures or claps. Then lead the group in taking one quicker step (on the spot) every time they repeat the word "Boom." Next, let the group say "Tick-a-Tick-a-Tick-a-Tick-a," with each word or syllable taking the space of a quaver (resulting in a *ta-te ta-te ta-te ta-te* rhythm). Assist the group by indicating the half beats with your movements or clapping. Finally, let them step to this beat by taking one quick step for each syllable.

When the whole group is familiar with the different rhythms, it is time to work with each of the smaller groups. Begin with one group, leading them in the minim beat (that is, in playing two minim beats per bar). Let them take slow steps as they say the words. "Clang…Clang…." Ask them to keep chanting the words and stepping as you go on to work with the next group. Lead the next group in the crotchet beat (in time with the first group). Let them take quicker steps in time as they say the words "Boom Boom Boom Boom …". Ask them to keep chanting the words and stepping as you move on to the last group. Assist the next group in saying the quaver rhythm (in time with the other two groups). "Tick-a-Tick-a-Tick-a-Tick-a …". Lead them in stepping rhythmically to this quicker beat. Step back and move, clap, or play on a set of claves in order to keep the groups together around the pulse.

Now, let the groups exchange rhythms. Repeat the above steps, but with each group saying and stepping a new rhythm. Alternate until each group has experienced each of the rhythmic patterns (and has played minim, crotchet and quaver beats).

Next, keeping the children in their three groups, provide them with instruments. Give one group the "Clang" instruments, which would be the cow bells. Give another group the "Boom" instruments, which would be the drums. Finally, give the third group the "Tick-a-Tick-a" instruments, which would

be the shakers. Follow the above steps in bringing the group into the same set of ostinato patterns (i.e. the bells will play the minim beats, the drums crotchet beats and the shakers quaver beats). Let the groups exchange instruments, so that each will have a turn at playing the different instruments and their accompanying rhythms (Tillman, 1983:15).

Objectives

Essentially, this activity represents a fun and light-hearted exploration of polyrhythm. The word-sound connection and later the word-sound-instrument connection facilitate the group's playing in three parts. The three parts, whether said, sung or played together, create a simple yet dynamic experience of polyrhythmic music. Teamwork and cooperation are of course promoted as one unruly member would prevent the success of the activity. However, the emerging rhythms are so appealing that this exercise possesses a great deal of intrinsic motivation.

6.   Ritual Closing

A Journey

Allow the group to make the journey back over the hills and through the valleys. Let the crescendos and decrescendos evolve naturally within the music. Upon arrival, thank all of the members for their participation.

Affirmation: "I like being me!"

Workshops Thirteen and Fourteen

"You, Me and Us"

Workshop Thirteen

1. <u>Ritual Opening</u>

Welcome!

Use the same procedure as the one described in the opening of Workshop Two.

2. <u>Passing the Solo</u>

Community Support

Allow the group to remain seated in their drum circle. Invite them to participate in an improvisation-based exercise in which each child will have the opportunity to play a solo. Remind them of the first improvisational solos they performed in the previous workshop (exercise 2 of Workshop Twelve). State that today's soloing or showcasing activity is similar to that of last week, with one major difference. In the previous activity, the players supporting the soloist kept a steady pulse (or a simple ostinato pattern) over which the soloist improvised. This time, the supporting players are also going to be improvising. One member will provide the pulse on a set of claves, and together, the group is going to create a solid rhythmic foundation upon which the soloist can improvise. The key is for the supporting group to listen carefully to the pulse-keeper, to keep their playing as rhythmical, regular and stable as possible and to keep their overall volume down so that the solo part is highlighted rather than drowned out.

First, choose or invite a participant to take the role of time-keeper (this role will orbit the circle throughout the activity). Hand the claves to this member. Suggest that once the pulse has been established, the other members join in one by one, improvising in and around the pulse. Once everyone has entered into the group composition and a groove has solidified, signal for the entire group to continue playing, but to lower its volume considerably.

Choose or invite one member to take the first solo. Cue him or her to prepare before beginning, and allow this participant sufficient time to listen to and connect with the music being created within the

group. When ready, the soloist can begin to express him- or herself rhythmically by playing over and around the music being provided by the others. Encourage the soloist to pay attention to the different strands of music provided by individual drummers as well as to the overall effect and the dominant rhythm being produced. The soloist may choose to interact musically with a particular drummer and/or rhythmic motive or may opt to fit his or her solo over the dominant beat and the music as a whole. When the solo is complete, he or she can soften his or her playing so that it blends back into the rhythmic "cushion" or background being produced by the group. The child to the left can then prepare for and take his or her solo in a similar manner. Orbit the solo role around the circle until everyone's playing has been showcased. Once everyone has had a turn, facilitate a full-group improvisation before signaling a rumble and leading the group to a vibrant and dramatic close with everyone participating (Hull, 1998:84).

Objectives

The primary objective of this activity is to increase the children's confidence and independence within the supportive setting of the drum circle. Playing a solo is not only a musical milestone, but also a personal and social accomplishment. Gains are made in the child's sense of agency and efficacy. The participants are also given the opportunity to assume a supportive role, which, once again, is a social stance and attitude as well as a musical function. Finally, the children are encouraged to be creative and spontaneous as the exercise is based largely on solo and group improvisation.

3.   Layering in a Rhythm: Improve Our Groove

Your Music Matters!

Allow the participants to remain seated in their drum circle. Explain that the following activity will illustrate the significance and value of each member's individual input. Whether or not they realise it, they all have something meaningful to add to the group's music. Ask whether someone would be willing to open the activity. Explain that he or she will start by playing a rhythmic pattern (no longer than two bars) of his or her choice. He or she will play this pattern in a looping fashion, or in other words, will play the rhythm over and over again without stopping or skipping a beat. Once this pattern becomes established, the person to his or her left creates another pattern that fits in coherently with and supports or complements the first rhythm. Give that child sufficient time to create suitable rhythm and to integrate it with the pattern of the first child. The next child to the left hand side will follow suit, and so on until the entire group is participating in the unique, in-the-moment composition. Allow them to

experience the interesting rhythms and full, polyrhythmic texture of their music for a while. When appropriate, signal for a group rumble to conclude the exercise. Ask the child sitting on the left of the first child (of round one) to initiate the second round, which will proceed in precisely the same manner. It will be interesting to note that this next improvisational composition will be of an entirely different character to the first one. Give each member the opportunity to initiate a unique group composition.

Choose an appropriate time during the above activity in which to speak to the participants concerning aesthetic aspects of the composition process (which naturally involve group music-making dynamics). Encourage the group to create sufficient space within the musical structure, likening the composition process to a painting within which everyone can make their mark while not overcrowding the musical "canvas." Direct their attention to different layers that often occur naturally in music, art or scenery, such as the background, the foreground and central or focal points. Encourage the members to layer in patterns containing different timbres, for instance, high or low pitched motives. This will allow for greater clarity within the overall sound.

Next, repeat the above activity with a percussion circle. Ask the children to place their *djembes* behind their chairs, and then to be seated again. Hand a distinctly different sounding hand percussion instrument to each member. Then continue in a manner similar to that described above. When working with an all-percussion ensemble, there are more variations for layering in the instruments. For example, begin the composition with a wood block motive, and then layer in all the shaker instruments. Add the bell sounds next, and then the scraper instruments. Allow the group to experiment with the different combinations of timbres, perhaps allowing them to decide and communicate among themselves which instruments should come in next within the ongoing music. Once everyone is contributing, the music is fully developed and the group has enjoyed their composition for a while, lead them into a closing rumble. As an alternative, let the member who started the improvisation cease playing, and then, one by one, allow the other players to layer out. The order in which this happens is not important, and the result will be a sensitively nuanced finale to the composition (Hull, 1998:142; Hull, 2006:73).

Objectives

This activity dynamically illustrates the value of each individual's contribution to the group effort. As each member adds his or her part (be it a new rhythm and/or instrument) to the group composition, the effect of this contribution is clearly audible. A child's sense of agency and efficacy is fostered when he or she recognises his or her capacity to influence the environment, which, in this instance, is both

musical and social in nature. It is necessary for children to feel that their voices count, to have the experience of being heard and listened to, in order for a healthy sense of self to develop. Furthermore, the group gains a better understanding of the aesthetic aspects of music-making, such as the creative manipulation of rhythmic structure, texture and tone colour. Finally, each child must pay focused attention to accurately maintaining his or her own motive within the complex texture of the polyrhythmic piece. This takes a great deal of concentration and a sure sense of pulse.

4. Better Together

Groove and Echo

In this exercise, half of the group will provide a supportive beat while the other half engages in a call-and-response dialogue with you, the facilitator. Each half will perform both roles. Divide the group into two halves, ensuring that each section contains one or two stronger drummers who can help support their group. Arrange the chairs and *djembes* in such a way that each half forms a semi-circle or "half-moon" formation facing the other. Choose one group and explain that they, for the first round of the game, will be maintaining a supportive rhythm. The heartbeat rhythm (a steady pulse) will be the easiest to start the exercise off with. Turn to the other group and explain that while the others provide a rhythmic foundation for the music, they will be echoing the patterns provided by you, the facilitator. Together, they will be producing a unique two-part, in-the-moment composition.

Guide one half into playing a steady pulse. Wait for a while until their beat is firmly established. Then, using a set of claves or a cowbell, play a simple rhythmic pattern consisting of one bar. Make sure that your motive fits strictly into the pulse being provided by the supporting group. As you play the last beat of that pattern, signal for the response group to begin their echo on the very next beat. Immediately after they have completed the echo, play the next rhythmic motive beginning on the very next beat. Alternatively, leave one measure open in between each call-and-response pattern, creating a different effect and slowing the activity down considerably. When this has been mastered, invite the supporting section to play a variety of other ostinato patterns (such as two crotchets and a minim, a minim and four semi-quavers, two minims, etc.). This will allow for more interesting polyrhythms to emerge. Minims in the ostinato patterns provide "space" for more intricate call-and-response motives. Finally, repeat the entire exercise, allowing the groups to exchange roles (Kalani, 2004:38).

Objectives

The primary objective of this exercise is the creation of two-part music in a manner that is easy and spontaneous (i.e. no parts have to be learned in order for a successful performance to ensue). Considerable and sustained focus is required on the part of both the supportive and response groups in order to keep their parts together in the groove. Concentration is thus enhanced. On a musical and on a social level, the children get to perform both primary (call-and-response) and secondary (supportive) roles, and to experience each as important and necessary.

5.   Ritual Closing

A Journey

Allow the group to make the journey back over the hills and through the valleys. Let the crescendos and decrescendos evolve naturally within the music. Upon arrival, thank all of the members for their participation.

Affirmation: "If at first I don't succeed, I'll try, try and try again!"

Workshop Fourteen

1. Ritual Opening

Welcome!

Use the same procedure as the one described in the opening of Workshop Two.

2. Pieces of Four

Gestalt Principle

This game was adapted from Kalani's (2005:34-35) activity "pieces of eight" in order to increase its suitability for a smaller group. Open this activity with a brief and simple discussion of the concept of synergy. This is a complex and abstract concept not easily grasped by younger children. However, the following concrete examples may help them to appreciate the basic meaning of the principle. Ask the participants if they know what happens when one plus one equals three. Do not be too surprised if this statement is met by a few puzzled faces. Appropriate examples from everyday experiences include the phenomena of baking a cake: seen separately, flour, milk, eggs and sugar hardly resemble the final product, that is, a cake. Similarly, soil, water and a packet of seeds scarcely resemble a flower garden. Explain that in this activity, each member will be adding a small part (one ingredient) to the music. However, the end result will not be a bunch of little bits, but a beautiful, unique piece of music. The "togetherness" of the drum circle is analogous to the heat of the oven or the warmth of the sun which facilitates growth and change in the above two examples.

Have the children remain in the circle formation, but place their *djembes* behind their chairs and provide them each with a small percussion instrument. Give each member a number from one to four. Depending on the size of the group, a particular number may be assigned to several members. Explain that you will be counting steadily from one to four over and over again in a looping fashion. When their number is called, they are to play one beat on their instrument (a crotchet, or *taa* rhythm). Begin the activity by clapping as you count, assisting them to produce a steady pulse. Provide them with sufficient time to appreciate the unique combination of sounds making up the repeating four-bar rhythm. Next, suggest that they each play two (quaver, or *ta-te*) beats every time their number is called. Repeat the exercise, perhaps reassigning numbers to the children in order to maintain interest.

Next, invite the children each to choose a number from one to four. Again, repeatedly call out the numbers in numerical order. In addition to creating new and interesting combinations of instruments, different rhythms may emerge due to the potential presence of rests (should a particular number(s) not have been selected by any of the members).

Try this activity as "Pieces of Three" to create rhythms that are in 3/4 time, and then as "Pieces of Two" to create rhythms in 2/4 time. In order to do this, allow the children to choose numbers (or assign numbers to them) between one and three and one and two respectively. This will effectively illustrate the different characters of three basic time signatures (adapted from Kalani, 2005:34-35).

Objectives

This game effectively illustrates the value of working together. When each member adds a seemingly small, insignificant part in a coordinated fashion, the result is a very effective rhythmic pattern. The children's sense of pulse is also strengthened as they constantly need to feel and sense the pulse and place their individual beat(s) accurately within that pulse. In this way, sustained attention and active listening are also enhanced. The creative process is explored as the children experiment with putting different building blocks (beats and sounds) together in different combinations. The activity can thus be seen as an introduction to group composition. Finally, the participants gain practice in working with three different time signatures (4/4, 3/4 and 2/4) and become increasingly familiar with the different character and "feel" of each one.

3.   The Hole in the Whole

Finding the Whole

For this exercise, it is important that the children are sitting in a complete, evenly spaced circle. Help the participants to position themselves in a neat circle and place a *djembe* in front of each of them. This exercise works equally well with a percussion circle, in which case you will hand various small percussion instruments to each of the children. Describe the procedures of the exercise by physically demonstrating each step in a silent version of the game. Begin by remaining in your seat in the circle. Explain to the group that they will be playing a steady, continuous groove throughout the duration of this exercise. With younger children, suggest that they begin with the heartbeat rhythm. State that each participant will have the opportunity to stop playing and to listen to what he or she hears. Point out that for this demonstration, you, the facilitator, will act as the listening participant. Stay in your seat in the

circle and state that you are "listening" to the music that the entire group is making. State that you are paying close attention to the sounds that are coming from your left, then from your right, and then from the entire circle as a whole. Explain to the group that you are attempting to create a "sound picture" of what you hear.

Then stand up in front of your chair, continuing to "listen" to what you are hearing. Walk slowly toward the centre of the circle, and as you do so, explain that you are still listening to the different parts of the circle as well as to the whole circle, but that what you are hearing is changing as you walk. When you reach the centre of the drum circle, "listen" to what you hear. Turn around and face your empty chair, and describe how the drum song sounds different now to when you were facing away from your empty seat. This is your starting position. Explain that you are again trying to form a "sound picture" in your mind of how the circle sounds from where you are standing. Explain that you will now be closing your eyes. Point to your empty chair, and then turn yourself around very slowly. Comment out loud that the sound of the drum song changes as you turn around, and that you are listening carefully to how the music sounds as you face different parts of the circle. Explain that you'll keep turning until you think you recognise your starting position. Because yours is the only empty chair in the circle, you should be able to identify the space from which no sound is coming. Open your eyes and see where you are pointing. As this is a silent demonstration, accuracy is not important. Tell the group that the objective is to try to find the empty seat, or the hole, in the circle. Emphasise that in order to find the *hole* in the circle, they will need to pay close attention to the *whole* circle.

Choose or invite a participant to be the first listener. Lead the entire group into playing a full, steady and preferably unchanging groove. The groove may consist of several different parts being played by individual members (polyrhythmic) or it may consist of one rhythmic pattern being played in unison by the entire group (e.g. the heartbeat rhythm). Indicate for the chosen participant to stop playing and to listen to what he or she hears. Then lead him or her through all the steps that you have just demonstrated. When the listener has opened his or her eyes and is pointing at a place in the circle, they will see how well they were able to remember the sound of the music from that position. Then allow the child to return to his or her seat and to join in the drum song. Once his or her playing is fully reintegrated within the group groove, indicate for the group member to his or her left to be the next listening participant (Hull, 2006:103-104).

Objectives

The primary objective of this activity is the promotion of active listening. A great deal of focused attention and sustained concentration is required for this exercise. Auditory and spatial awareness is enhanced as group members are required to listen carefully (and from different angles) to the diverse sounds being produced by various sections of the circle. Peripheral hearing is encouraged as the participants attempt to create "sound pictures" of what is happening musically around them.

4.   Better Together

Your Gift to the Group

Gather everyone together, sitting in a circle. Give all participants the opportunity to silently think up a positive statement about themselves, either about the way they are or about the way they would like to be. Let everyone attempt to find the rhythm of their phrases, by playing the syllables and figuring out the accents on their drums. You can expect some noise as everyone plays on their drums together - just make sure that the noise level stays relatively low so that each child can hear his or her own playing. You may offer assistance to anyone struggling to make rhythmical sense of his or her phrase.

Because of children's innate capacity for musical phrasing and their natural "understanding" of accents, many of their phrases/rhythmic patterns will lend themselves easily to a 4/4 metre and span roughly one or two measures. Allow each child to practise their special rhythm. If they would like to, they may write the phrase down on a piece of paper to keep in front of them. When all the students are confident with their rhythms, choose or invite a member to play their pattern on the *djembe*, proclaiming their message, but without saying the words. Then the person to the left will play his or her rhythm, and so on. Let the "proclaiming" role orbit the circle several times until there is little break between each "message." Allow the children to become confident with their playing so that they can enjoy the unique creation that is being produced by the "gifts" which they have brought to the circle. When they have fully experienced their composition, bring the activity to a close with a rumble and an accent jump.

Suggest to the group that they play another variation of the above game. Explain that it is very similar in principle. This time, however, a participant will verbally declare as well as play his or her message, and the group will echo it back (by playing it and saying it). Let the rhythm go back and forth between the leader and the group several times until a solid groove has formed between them, and the individual

has been completely validated by the drumming "community". Next, the participant to the left of the first child will have a chance to say and play his or her message to the group, which will then echo it back. This rhythm will then go back and forth between the new leader and the group until a groove begins to emerge. Continue in this manner (orbiting the circle to the left) until everyone has had a chance to declare their message and have it validated by the group.

Present a final variation of this activity. This time, each child will continue to repeat his or her rhythm in a looping fashion while the person to his or her left adds theirs. As such, layers will form and a polyrhythmic composition will result. As the group continues to play, a dominant pulse should begin to emerge. They may need help in identifying and establishing this pulse. Allow them time to enjoy their own composition – their own special, one-of-a-kind, in-the-moment collective gift to one another. Bring the groove to a dramatic close with a loud, long rumble and a well cued accent jump.

Objectives

The primary aim of this exercise goes without saying. Each participant is encouraged to think of a positive and meaningful self-statement in an attempt to build self-concept. By discovering and repeatedly playing the corresponding rhythm of this message, its meaning is hopefully grasped and further internalised within the child's sense of self. When each child declares (and plays) this message (and its rhythm) to the others, he or she is sharing this positive self-statement with the group. When the group echoes it back, they are confirming the validity of those messages for each child. Finally, when the group uses these individual rhythms to create complex and compelling polyrhythmic music, they are metaphorically combining all their strengths to create something truly beautiful and unique.

5.   Ritual Closing

A Journey

Allow the group to make the journey back over the hills and through the valleys. Let the crescendos and decrescendos evolve naturally within the music. Upon arrival, thank all of the members for their participation.

Affirmation: "We are super kids!"

Workshops Fifteen and Sixteen

"The Circle of Life"

Workshop Fifteen

1. Ritual Opening

Welcome!

Use the same procedure as the one described in the opening of Workshop Two.

2. Happy Feet, Pass the Beat!

Chain Reaction (Music Pads)

This is a lively, energetic game using a variety of small percussion instruments and hoola-hoops (which serve as the music "pads"). As such, begin by placing all the *djembes* and chairs out of the way for a while (preferably lining the walls of the drumming room, creating as much open space as possible). Then place a number of hoola-hoops flat on the floor in the centre of the room. The number of hoops called for depends upon the size of the group – the bigger the group, the more hoops you'll need (roughly, you will need one hoop for every two to three children, but the exact ratio depends on the availability of hoops, size of the group and your preference). If you are using five or more hoops, a circle formation works well. If using three or four, position the hoops so that they resemble the leaves of a three- or four-leaf clover. If only two hoops are needed (for a very small group), place them directly beside each other. Next, you will need to place one small hand-held percussion instrument within each hoola-hoop. Invite or choose one child to sit in each hoop with the instrument (explain that each child will have a chance). Invite the remaining children to stand in a circle around the hoops. This is the starting position for this activity.

Explain that the surrounding children are going to "visit" the children sitting in the music pads by stepping into their hoola-hoops (one "visitor" at a time per pad). When a child sitting in a pad gets a visitor, he or she must play his or her instrument for the duration of the visit. The visit may last for just one beat or for several measures of playing. When the visitor leaves (hops out of the pad) the seated child immediately stops playing. When a child is standing outside of the hoops, he or she is effectively

signalling for a rest. Begin the activity with just one visitor stepping into the pads (giving each child a turn). Give the child time to experiment with different kinds and patterns of movement and with the different timbres at his or her disposal. He or she may move quickly or slowly from one hoop to the next. The visits may be brief (one or two beats) or drawn out (over a couple of bars) They may hop directly from one hoop to the next, producing a stream of different sounds, or creatively explore the use of repeated notes and rests. Encourage them to keep their movements regular and rhythmical, producing a steady beat from the children sitting in the pads. It may be helpful for you to support this beat by playing an even pulse on the claves or cowbell and by letting the "spectators" clap along.

When each child has had a turn, divide the visiting group into pairs. Allow each twosome to visit pads and thus produce music together. Encourage them to coordinate their movements with one another in order to create interesting rhythmic patterns. For this they will need to watch each other carefully, communicate through facial expressions and body language and pay close attention to one another's non-verbal signals and cues. Again, you may wish to provide an underlying pulse in order to guide their movement and the resulting music of the group. Do the same with groups of three and four visitors. Finally, invite all the children standing in the circle to walk around the pads, visiting whichever ones they choose and thereby "activating" the various instruments. Encourage the participants to listen to the different sequences and combinations of sounds that result from the spontaneous movement of children from pad to pad. Allow the visiting group to exchange places with the playing group, until both roles have been experienced by all participants.

Objectives

This activity represents a fun, animated illustration of the relationship between movement and music. Rhythms and a sense of pulse are internalised as rhythmic movement of the entire body is required for their production. Leadership is promoted when individuals work independently to create rhythms. Cooperative teamwork is essential for creating rhythmic patterns when two or more members work together. Attention to non-verbal expression is thus also enhanced. Finally, physical coordination is promoted due to the rhythmic, agile, dance-like movement required to produce music from the pads (Kalani, 2005:45-46).

3. The Village Cocoon

Solo Improvisation

Gather the children into a drum circle. Place one extra *djembe* in the circle's centre. Explain that this circle represents a cocoon. Ask the children if they know what a cocoon is. What kind of creature spins a cocoon around itself? Why? What other kind of creature emerges from the cocoon a few months later? What was the purpose of the cocoon? Warmth? Protection? A safe place to grow and change? Ask for one child to volunteer, and to sit at the *djembe* in the centre of the circle (everyone will get a chance). Ask all of the others, who represent the cocoon (which in turn represents the community as a whole) to play a soft, steady, heartbeat rhythm. This is the safe, supportive environment in which the individual can fully express him- or herself, and grow into his or her full potential.

The improvisational solo of the individual child will probably start off as a soft, tentative rhythm. However, given the constant support and encouragement of the group, his or her confidence is likely to improve, along with the capacity for creative expression. Allow the child to emerge into a rhythmic butterfly, and then give him or her a few moments in which to enjoy the freedom and acceptance that is typically experienced. When the child has fully experienced the musical "metamorphosis" allow him or her to return to the circle. The child to the left can then enter the circle and engage in the process of musical and personal metamorphosis. Continue in this way until the circle consists only of magnificent butterflies.

Objectives

This activity uses the life cycle of the butterfly as an analogy for personal growth and transformation. It presents a powerful musical metaphor for the healing and transformation that so many children require after stressful and traumatic experiences. While such processes usually require a great deal of time and intensive intervention, this exercise aims to provide each child with an experience of being fully supported and nurtured. They have a vital experience of freedom, agency, growth and development through unbounded creativity. Furthermore, each child has the experience of supporting others along this journey. Finally, solo improvisational skills and musical independence are nurtured.

4. *Ubuntu* Beats

Releasing Emotions into the Drum

Gather all participants into the drum circle. Begin this activity with an exploration of emotions generally. An emotion chart with faces depicting the four primary emotions (happy, sad, angry and scared) may be useful at this stage. Sometimes children may have a poor understanding and awareness of emotions; traumatic experiences (including severe neglect) may powerfully undermine this capacity. Ask the group how they would drum "happy." This usually results in a succession of quick, moderately loud, animated and perhaps syncopated beats. When asking the group to express "sad" on the drum, they are likely to produce slow, heavy, moderately soft sounds. "Angry" is frequently characterised by loud, harsh energetic playing. "Scared" is typically expressed as a series of rapid, moderately soft, often irregular staccato patterings. You may wish to orbit the circle, giving each child the chance to present his or her interpretation of the different emotions. However, presenting this as a group activity usually frees the children to feel less inhibited in their expression, and allows them to hear the total effect of their collective expression.

Next, engage the children in a brief discussion of the different emotions. What makes one feel happy, sad, angry or scared? What does one feel like doing when experiencing each of these emotional states? What are appropriate and inappropriate ways of handling these emotions (especially the negative states such as anger)? Ask the participants if they can remember a time when they were experiencing one of these affective states, or if they are presently experiencing one (or more) of these emotions. Allow some time for reflection. When someone responds, invite that child to play out that feeling(s) on his or her drum. Invite the rest of the group to support this individual by matching his or her playing by maintaining a steady, sympathetic heartbeat rhythm, or simply by listening. (In this form, this activity can be used spontaneously within any session as the need arises.) By inviting a child to "play their sadness" or "beat out their anger" they are encouraged to become increasingly aware of, to express and finally to release that emotion. Suggest to the child that he or she beats, plays or otherwise releases his or her feelings *into* the drum. By allowing the drum to be the recipient of the child's emotions, he or she is assisted in the externalisation and creative transformation of those feelings. No verbal discussion or interpretation is necessary. However, the child may be referred to the therapy team or school counsellor if the problem seems to be serious or persistent (Friedman, 2000:154-155).

Objectives

This activity aims at assisting children to release negative and harmful emotions. It is particularly useful for the management of anger and stress. Children seldom experience an environment in which it is safe and acceptable to express freely emotions such as sadness, anger or anxiety. As such, these feelings are often "bottled up" and internalised. Their effects, however, can be persistent and pervasive. By providing a safe, supportive and empathetic environment, children can be assisted in acknowledging and expressing emotions that are either being suppressed or, alternatively, inappropriately expressed through a variety of problematic "acting out" behaviours. As children gain in emotional understanding and awareness, they are empowered to manage these feelings more effectively. Finally, this exercise also encourages sensitivity to and the appropriate management of the feeling states of others, particularly their peers.

5. Ritual Closing

A Journey

Allow the group to make the journey back over the hills and through the valleys. Let the crescendos and decrescendos evolve naturally within the music. Remember, they are butterflies now, and they can fly up to the highest heights of their imagination. Upon arrival, thank all of the members for their participation.

Affirmation: "I believe in me!"

Workshop Sixteen

1. Ritual Opening

Welcome!

Use the same procedure as the one described in the opening of Workshop Two.

2. Polyrhythms

The Countless Circles of Life

The theme of the final two workshops is "The Circle of Life." To be more accurate, however, life does not consist of one circle, but of many, many coexisting, interlinking, overlapping, mutually dependent circles. Could we continue to breathe without a beating heart? Would we have day and night if the earth stood still? Would there be seasons without the sun? Would there be a "you" if there wasn't a "me?" Of course not! This activity is designed to illustrate the necessity and the beauty of the many unique rhythms that come together to create the Great Rhythm that is life. Life is polyrhythmic, and one very clear example can be found within each one of us.

Heartbeat/Breath Syncopation

Allow the participants to remain seated in the drum circle. Invite them to place a hand over their chests in order to feel their heartbeats. What does the heartbeat rhythm sound like? Is it fast, slow or in between? Is the beating of the heart loud or soft? How do they know that their hearts are beating - can they hear it? Or are they actually *feeling* rather then *hearing* it? Then, suggest that they focus their attention on their breathing instead. Draw their attention to the steady rhythm created by the pattern of inhalation and exhalation. Is it faster or slower than the heartbeat? Similarly, is it louder or softer? Do they hear it or feel it? Are the rhythms or the heart and lungs the same? Are they similar? Finally, which rhythm are they able to change – that of their breathing or that of their heartbeats? Of course, we can control our breathing to an extent, while our hearts beat according to a predominantly fixed rhythm. Explain that the group is going to create beautiful and interesting rhythms by juxtaposing (putting together, or layering) the heartbeat rhythm with the breathing rhythm.

Divide the children into two groups of roughly the same size. Let the members of each group assemble close to one another, while the two groups sit some distance apart. Invite all the participants to sit in silence for a few minutes. Choose or invite one group to play the heartbeat rhythm and the other the breathing rhythm (both will experience each role). Guide the former group in finding a common heartbeat pulse. This need not be an actual pulse, as a real heartbeat can be quite slow and difficult to discern. Therefore, simply facilitate a moderate, steady pulse with a moderate, even volume. Allow them to continue playing rhythmically and evenly for a few moments in order to establish their groove. Warn them to stay focused on their beat and not to become sidetracked by what the other group is about to play.

Then move over to the second group, and suggest that they play the breathing (inhalation-exhalation) rhythm. They can begin by vocalising the rhythm of their breathing in and out. Give them a moment to entrain their breathing and drumming until the group is (more-or-less) in sync with one another. Point out the difference between the rhythm of their breathing and the rhythm of the heartbeat being played by the other group. Once again, playing an actual breathing rhythm might be impractical as it is somewhat too sluggish for this polyrhythmic activity to be effective. As such, simply assist them in finding a rhythm that is slightly slower than that of the "heartbeat" group. Remember, this rhythm can also be somewhat more flexible than the heartbeat pulse. Encourage the members of the "breathing" group to keep together as much as possible, and encourage them not to be distracted or overly influenced by what the other group is playing. This will take considerable focus on the individual parts at first. However, as each group becomes established in their own rhythm, they will be able to listen and hear the music that is jointly created. Encourage them to accept whatever rhythm emerges and to appreciate it (Friedman, 2000:148).

Polyrhythms

Use the exercise described above to lead the group into the next activity, which involves a more structured layering of complementary rhythms. Once again, allow the participants to remain divided into two smaller groups. Teach the entire group two complementary rhythms before ascribing one pattern to each group (both groups will have the opportunity to play both rhythms). Typically, it is easier for the children to learn the rhythmic patterns if they are coupled with words, phrases or sentences. Use phrases that are meaningful and in keeping with the workshop's theme, such as "Summer, Autumn, Winter, Spring", *ta-te ta-te ta-te taa* (three sets of two quavers and a crotchet) for the one layer and "'Round the sun, Ev-ry-one" (two sets of two quavers and a crotchet, resulting in a

ta-te taa ta-te taa rhythm) for the other layer. These two rhythms will be overlapped in the end result, so it is essential that they both contain the same number of beats per measure(s).

Proceed by allowing each half to play one rhythm while the other half is playing the other rhythm. The following procedure works well to get the groups playing together. Invite one of the two groups to play their rhythm in a continuous, looping fashion. While they are steadily repeating their rhythm, turn to the other group. Guide them in chanting the words of their phrase in time with the rhythm of the other group. Lead them in carefully so that the first beat of their cycle corresponds with the first beat of the other group's cycle. When they are steadily and rhythmically chanting the words, allow them to transfer the rhythm from their voices to the *djembes*. You may need to guide them for a few measures until they are confident. Thereafter, the pulse may be played on a timekeeping instrument should the overall group require assistance in "staying together" and maintaining rhythmic stability. When the group has mastered this piece of polyrhythm, invite the groups to exchange rhythms. Then repeat the above steps. Present the exercise using several different rhythms. The following are other examples of phrases, which, once converted to rhythms, are effectively juxtaposed to produce interesting two-part pieces:

Layer 1: "Sun is setting, sun is setting" (*ta-te ta-te ta-te ta-te*)

Layer 2: "Moon, moon, see you soon" (*taa taa ta-te taa*)

Layer 1: "Breathe in, breathe out" (*taa taa taa taa*)

Layer 2: "Heart is beating, never sleeping" (*ta-te ta-te ta-te ta-te*)

Layer 1: "Twenty-four hours in every day" (12/8: *ta-te-ti ta-te-ti ta-e-ti ta-e-i*)

Layer 2: "Time for sleep, for work and play" (12/8: *ta-e-ti ta-e-ti ta-e-ti ta-e-i*)

Layer 1: "Time for be-d" (*taa taa taa aa*)

Layer 2: "Tip-toe tip-toe sleepy head" (*ta-te ta-te ta-te taa*)

Layer 1: "Time to wa-ke" (*taa taa taa aa*)

Layer 2: "Hurry hurry you'll be late" (*ta-te ta-te ta-te taa*).

Objectives

This activity provides participants with more practice and experience in playing two part rhythms. The heartbeat/breath syncopation exercise presents a simple illustration of polyrhythms that occur in nature. The children also reflect on other polyrhythms occurring in the natural world (e.g. the earth orbiting on its own axis every seven days while simultaneously completing a trip around the sun every 365 days). Polyrhythms can thus be understood as a regular, essential part of daily life, rather than as an abstract, complex and unfamiliar concept. Furthermore, many personal and social benefits are proffered by such ensemble playing, including independence, self-confidence, self-efficacy, patience, opportunities for positive interaction and constructive participation, mutual cooperation and the ability to actively listen to others.

4.   Reasons for the Seasons

Metamorphosis

This activity is similar in principle to The Village Cocoon (Exercise 3) of Workshop Fifteen, except that now the entire group works together to produce a joint experience of creativity, growth and transformation. Allow the group to remain seated in the drum circle. Engage the group in a discussion of the four seasons. Which are their favorite seasons? Why? What is the weather like in summer? What about in the winter? What happens to the trees, plants and grass in winter? What happens to them in the springtime? What do the birds and animals do in autumn and winter? In this way, continue to facilitate a rich, descriptive discussion of the different seasons. Then, transfer the expressive process to the *djembes*. What would winter sound like? This may, for example, result in ponderous, heavy, slow drumming. Encourage the children to depict (musically) the other seasons of spring, summer and autumn, as expressively as they can.

Then, in story form, revisit the life cycle of the butterfly. Discuss which phases of this life cycle take place during the different seasons. For instance, in which season is the butterfly in the cocoon stage? In which season does it emerge as a butterfly? In which season does it fly from flower to flower helping to pollinate them? Explain that the group will now be "playing" the life cycle of this amazing creature. Provide a simple narrative for the children, encouraging them to creatively imagine and express the different phases and seasons. The group's in-the-moment composition will start out with a winter setting, where the caterpillar has just enrobed itself in a soft, warm cocoon. Facilitate soft, slow music that would portray this. Gradually, pace the group into the spring portion of their impromptu

composition. Lighter, livelier music would be appropriate at this stage. Lead the group through a dramatic, joyful musical transition as the butterfly emerges from its cocoon. Now, the new butterfly waits as the wind dries its unfurling wings. Can the group "play" the sound of the gentle breeze (perhaps by making slow, circular movements with their hands on the drumheads)? Next, the butterfly is ready to spread its wings and fly … Involve the children in the narrative, inviting them to suggest words that describe the butterfly at this stage of its life … free, strong, courageous, curious, enthusiastic, hopeful, etc. Encourage them to "play" out on their drums how they think the butterfly might feel. When the group has fully developed their drum song, lead them into a dramatic, triumphant rumble to appropriately end the improvisation.

Objectives

This activity encourages children to use their imaginative and expressive skills. They are guided in visualising and depicting the changing of the seasons and the transformation of the butterfly. The setting of guided improvisation facilitates children's creativity by supplying an appropriate amount of structure while affording a liberating degree of freedom. The participants explore the use of timbre, tempo, dynamics, pitch, articulation and tone colour as they join the butterfly in its journey through the seasons.

5.   *Ubuntu* Beats: Helping Hands

Improvisational Heartbeat Rhythm

Allow each child to form a pair with another child sitting next to him or her in the circle. Every two participants should then face each other, while remaining in their position within the circle. Remind them that in the beginning of the series of workshops (Exercise 5 of Workshop Four), they played the heartbeat rhythm in this manner. Explain that today one child is going to play the steady, repetitive heartbeat rhythm (i.e. the pulse) while the other child will engage in complementary free-play (improvisation around the pulse). They will then exchange roles, allowing the previous participant to improvise creatively and the other to maintain the pulse.

Choose one pair and allow them to decide who would like to begin by playing the heartbeat rhythm. Once they have decided, allow the child playing the pulse to commence with a moderate, steady beat. Give that participant as much time as is needed to establish his or her rhythm. Similarly, allow the

second participant sufficient time to "feel" and connect with the pulse that is being provided. When ready, the second child may fall in with the heartbeat and co-create new and interesting grooves.

Emphasise that the participant whose turn it is to improvise may play whatever and however he or she may want to. That participant may freely explore his or her creativity. However, gently encourage the child who is improvising to listen carefully to the beat being provided by his or her partner. It makes it easier to be creative when accepting the rhythmic support being provided. Then remind the child playing the pulse to keep his or her heartbeat rhythm as steady as possible – it is easy to become distracted by what the other participant is doing. This child must focus on maintaining a strong rhythmic foundation for their jointly created music. Both partners also need to pay attention to each other's tempi, volume and tone colour. When the improvisation comes to an end, allow the children to exchange roles. Follow the above steps for each pair of drummers in the group.

Objectives

This exercise is wonderful for promoting a constructive connection between two children. They establish a form of contact that is exceptionally dynamic and vibrant, facilitated by the intensely expressive, yet wordless, musical and personal communication. This activity effectively encourages group members to connect and "tune in" with one another. Furthermore, active, attentive listening is promoted, along with increased concentration and enhanced awareness of each individual part and the joint creation. Finally, each child has the opportunity to occupy two different yet crucial roles: a supportive role and a leading, creative role. It is vital that children develop the emotional and social flexibility required to alternate between the two positions, and to successfully negotiate their way through numerous challenging social situations (Friedman, 2000:147).

6. Power-play

Drumming to Feel Your Power

Let the children remain seated in the drum circle. Invite them to close their eyes and embark on an expedition, along with their drums as their faithful companions. This will be a quest to seek and discover their inner strength, which they will find with the help of their *djembes*. Guide them in taking deep and even breaths, feeling their chests expanding on each in-breath and relaxing on each out-breath. Let them begin by hitting their drums slowly but forcefully, and as they do, to visualise themselves as feeling strong and courageous. Give them a few moments to listen to and feel the

powerful sounds which they are collectively producing. Suggest that they imagine the power of the drum as coming from deep within them. Suggest that they are releasing their own power into the drum, and that the glorious, resounding sounds produced are merely a reflection of their own innate power and strength. Lead the group into a steady groove, and let them stay there for as long as possible. Typically, children become intensely involved in the activity, intrigued by the force of the sounds they are creating. They are compelled to remain in the driving rhythm as they increasingly entrain with the collective beat. In order to bring this activity to a conclusion, you could lead the circle into a full group rumble for a dramatic climax. Alternatively you may choose to layer out members of the group one at a time, resulting in a gentler ending.

Objectives

This activity is designed to create a feeling of inner strength and to put children in touch with their aggressive energy. Not to be confused with aggression or anger, aggressive energy is a vital, positive and constructive force which children require for daily living. If correctly understood, harnessed and expressed, it can be a vital source and energy, strength and resilience. This is essential if children are to cope adaptively with the after-effects of trauma as well as with the stress of daily living (Friedman, 2000:155-156).

7.   Ritual Closing

A Journey

Allow the group to make the journey back over the hills and through the valleys. Let the crescendos and decrescendos evolve naturally within the music. Upon arrival, thank all of the members for their participation.

Affirmation: "I am powerful like the drum!"

Appendix B

Initial letter of consent from Epworth Children's Village

Physical Address: No 47 9th Avenue Extension 1 Lambton Germiston 1401
Postal Address: P.O. Box 1613 Germiston 1400
Email: admin@epworthvillage.org.za
Telephone Numbers: 011 827- 5860/0135/1072/5732/5733/9857
Fax Number: 011 827- 5734

RE: African drumming workshops, 2010

To whom it may concern:

I, ... PENNY – ANN LUNDIE ...., filling the position of
..... DIRECTOR .... in the management of the Epworth
Children's Village, hereby, on behalf of the management of the aforementioned institution, give
consent for Kim Flores to facilitate African drumming workshops in partial fulfillment of the degree
Doctorate of Music at the University of Pretoria. I further grant permission for the children
participating in the project to be assessed via the Beck Youth Inventories of Emotional and Social
Impairment.

We have been made aware of the following:

- The names of all participants (children and staff members) will be replaced with pseudonyms
  and full anonymity thereby maintained.
- All research findings will be treated confidentially.
- All video recordings will be stored in a secure place and access to them will be limited to Kim
  Flores, her supervisor and co-supervisor.
- Research findings will be documented in a thesis which will be disseminated for academic
  purposes.

Name: ...... PENNY – ANN LUNDIE .... Date: ... 05 / 11 / 2009 ....

Signed: ....

Appendix C

Letter of consent for legal guardians

CONSENT LETTER FOR GUARDIANS
OF PARTICIPANTS
Contact details of study leaders
Prof. C. van Niekerk and Dr. L. le Roux
Tel: 012-420 2600
email: caroline.vanniekerk@up.ac.za
       Liana.leRoux@up.ac.za

University of Pretoria

Department of Music
Faculty of Humanities
University of Pretoria

July 2010

RE: **Participation in and Video Recording of Workshops**
To: **Legal Guardians: Penny-Ann Lundie and Robyn Anne Hill**

Dear Legal Guardians:

The following children have been selected to participate in a series of African drumming workshops which will be presented at the Epworth Children's Village:

    First name   surname[1]

    First name   surname

    First name   surname

    First name   surname

    First name   surname

    First name   surname

    First name   surname

    First name   surname

    First name   surname

    First name   surname

    First name   surname

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[1] In the original letter to the legal guardians, the names of participants selected for the study were provided in this section. These names have been omitted in order to protect the identity of children involved in the project.

First name   surname

First name   surname

First name   surname

First name   surname

First name   surname

This project will form part of a research-based study in which the emotional and social benefits of African drumming will be investigated. The study will be conducted in partial fulfilment of the Doctorate degree in music (with specialisation in music education) at the Department of Music of the University of Pretoria.

Your consent for these children to participate in this research project would be sincerely appreciated. Should you reply in the affirmative, each child would participate in a series of carefully designed and continuously monitored sessions of African drumming. These workshops are intended to be educational, emotionally and socially beneficial as well as a great deal of fun. The project will take place throughout the third and fourth terms of 2010. Hour-long workshops will be facilitated on a weekly basis on Saturday mornings. Each child will be assessed using the Beck Youth Inventories before and after the project. In this way I hope to monitor the psychological development of each participant.

The only information to be used for the project is that gathered from the assessments (using the Beck Youth Inventories) and from observation of the workshops and video-recorded transcripts thereof. (Please see the final section of this letter in which the matter of video-recording is dealt with separately.) Please note that no confidential information will be passed on to me by any of the staff members. If at any stage and for any reason you should wish to discontinue a child's involvement in the project, he or she will be withdrawn immediately, without any ill-consequence to yourself or the child.

Regarding all documentation and reporting of observations and findings, the names of all participants will be replaced by pseudonyms in order to ensure anonymity. All information gathered during the course of the project will be treated confidentially. During the course of the project, only my study supervisor, Professor Caroline van Niekerk, my co-supervisor, Dr. Liana le Roux, and I will have access to the data. After completion of the thesis, the document will be disseminated as an unpublished academic work.

Each drumming workshop is to be video recorded. This should allow for a more in-depth study into the processes and effects of the sessions. This additional medium may provide invaluable insights into the value and expediency of African drumming as an educational activity. Video recordings of the workshops will be stored in a secure place at the University of Pretoria for the duration of fifteen years. Only my supervisor, co-supervisor and I will have access to them.

It is my hope that investigation within this area will lead to the acceptance and eventually the provision of such workshops within residential places of care. For now, I will do my best to ensure that these children have a worthwhile, meaningful and memorable musical experience.

Should you have any questions or concerns, please do not hesitate to phone me at 011 907 1858 or 082 725 4987.

Sincerely
Kim Flores

Please keep the first two pages for future reference.
Please complete and return the following page:

I, …………………………………………...………………………………………….. and I,

……………………………………...…………………………………………., legal guardians of the above-mentioned children, give consent for these children to participate in the research project described above.

I have been made aware of the following:

- Names of all participants will be replaced with pseudonyms.
- All information will be treated confidentially.
- Participants can be withdrawn at any stage with no ill-consequence.

Signature of legal guardians ……………………………………   ……….…………………………

Date …………………………………..

<u>Please complete and return with the above section:</u>

I furthermore give consent for the above-mentioned children to be video recorded during the sessions of African drumming.

I have been made aware of the following:

- The video-recordings will be stored in a safe place.
- No one but the study supervisor, co-supervisor and workshop presenter will have access to the recordings.

Signature of legal guardians ……………………………………   ……….…………………………

Date …………………………………

Appendix D

Letter of assent for participants

ASSENT LETTER FOR PARTICIPANTS
Contact details of study leaders
Prof. C. van Niekerk and Dr L. le Roux
Tel: 012-420 2600
email: caroline.vanniekerk@up.ac.za
        Liana.leRoux@up.ac.za

Department of Music
Faculty of Humanities
University of Pretoria

July 2010

RE: **Participation in and Video Recording of Workshops**

To: **Participants**

Dear Participants:

I am very happy to tell you that you have been invited to participate in a series of African drumming workshops which I will be presenting right here in your Village. This project is a part of my doctoral research study. It will help me to understand the ways in which drumming can benefit children in various areas of their lives, such as the way they feel about themselves and the way they get on with others.

I would be very grateful if you were to join us in this project. However, you do not have to. If you do choose to participate, you will attend drumming workshops that I hope will be educational, beneficial and, of course, lots of fun. The project will take place throughout the third and fourth terms of this year, 2010. Workshops will take place every Saturday morning and each session will be one hour long. Finally, you will also be assessed using the Beck Youth Inventories before and after the project.

You will be allowed to stop participating in the project at any time, and nothing unpleasant will happen should you choose to stop. When I write up the findings of the project, your name will be changed to protect your privacy. Nobody, except for me and my study leaders, will be allowed access to any private information. When the project is finished, the findings will be available to other students and researchers who wish to learn more about the benefits of drumming with children.

Each drumming workshop will be video recorded. This will give me a closer look at the way you experience the sessions. Nobody, except for me and my study leaders, will be allowed to view these recordings. They will be kept in a safe place.

I earnestly hope that that this project will be fun, relaxing and inspiring, and that you'll have lots of good memories for a long time to come. I'll do my best to make sure we have a wonderful time together!

Kindly,
Kim Flores

Please keep the first two pages for future reference.

Please fill in and return this page:

Yes, I, …………………………………………...…………………………… (your name and surname) would like to participate in the African drumming project.

I know that:

- My name will be changed to protect my privacy.
- All information will be treated confidentially.
- I can stop participating if I so wish.

Please also fill in the following:

I, …………………………………………...…………………………. (your name and surname) give my permission for the African drumming workshops to be video-recorded.

I know that:

- The video-recordings will be stored in a safe place.
- The video-recordings will be treated confidentially.

Date …………………………………

Appendix E

Themes for focused observations

A. Self-esteem and self-confidence

1. Willingness to take risks in the musical context

2. Independence within the group

3. Capacity for the taking of initiative

4. Ability to be assertive in an appropriate manner

B. Pro-social behaviour

1. Capacity for effective turn-taking

2. Ability to occupy a following role

3. Capacity to fulfil a leading role

4. Voluntary engagement with other members of the group

5. Willingness to cooperate with the shared goals of the group

6. Contribution to group cohesion and team spirit

C. Enjoyment

1. Anticipation of the drumming workshops

2. Expression of enjoyment by smiling, laughing, excited gestures, etc.

3. Tendency to be comfortable with and relaxed during the sessions

4. Voluntary and enthusiastic, as opposed to coerced/obligatory, participation

D. Concentration

1. Active engagement with the musical aspects of the sessions

2. Capacity to resist being easily distracted

3. Ability to learn and recall musical motives

4. Capacity for focused, on-task behaviour

5. Capacity for impulse-control

E. Musical Capacity

1. Sense of rhythm and metre

2. Ability to maintain the pulse

3. Musical memory

4. Ability to improvise creatively
5. Awareness of musical elements such as tempo, dynamics, phrasing and tone colour
6. Ability to explore these various elements in own playing
7. Ability to match own playing with that of the group as a whole

Appendix F

Letter of assent for participant focus groups

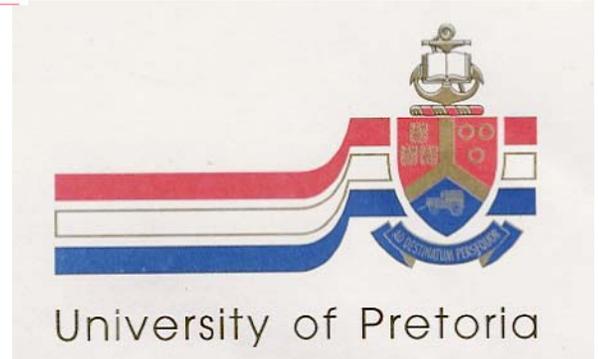**ASSENT LETTER FOR PARTICIPANT FOCUS GROUPS**
Contact details of study leaders
Prof. C. van Niekerk and Dr. L. Le Roux
Tel: 012-420 2600
email: caroline.vanniekerk@up.ac.za
Liana.leRoux@up.ac.za

Department of Music
Faculty of Humanities
University of Pretoria

November 2010

RE: **The Conducting of Focus Groups with Participants**
To: **Participants**

Dear Participants:

First of all, I would sincerely like to thank each of you for having joined me in this exciting project. Your company has been fantastic and I value all the hard work and time you gave to make our African drumming workshops such a success. I trust that this has been a meaningful and worthwhile experience for you and that you all had as much fun as I did!

I would like to find out more about how you experienced the workshops. For this reason, I would be very grateful if you would be willing to join me for a focus group. You will be divided into small groups for these discussions and will be able to share your thoughts and ideas about the workshops with me. The focus groups will take place from 9:30 to 11:30 am on Saturday the 13th of November, and will each be about 20 minutes long.

You do not have to join in the focus group discussions, and if you do, you will be allowed to leave at any time. I would, however, be grateful if you could join me. When I write up the findings of the discussions, your name will be changed to protect your privacy. Nobody, except for me and my study leaders, will be allowed access to any private information. When the project is finished, the findings will be available to other students and researchers who wish to learn more about the benefits of African drumming with children.

Each focus group will be video recorded. This will aid my later interpretation of everything that was said and done. Nobody, except for me and my study leaders, will be allowed to view these recordings. They will be kept in a safe place.

Once again, thank you for allowing me to work with you over the past four months. It has been an enormous pleasure and I will always remember each of you and the wonderful times that we had together.

Sincerely yours,

Kim Flores

Please keep the first two pages for future reference.

<u>Please fill in and return this page:</u>

Yes, I, …………………………………………......………………………… (your name and surname) am willing to participate in the above-mentioned focus group.

I know that:

- My name will be changed to protect my privacy.
- All information will be treated confidentially.
- I can stop participating in the focus group at any stage if I wish to.

<u>Please also fill in the following:</u>

I, …………………………………………......………………………. (your name and surname) give my permission for the above-mentioned focus group to be video-recorded.

I know that:

- The video-recordings will be stored in a safe place.
- The video-recordings will be treated confidentially.

Date …………………………………

Appendix G

Schedule for participant focus groups

Please comment on the questions and provide reasons for all of your answers. You may discuss the questions with your group.

1. How much did you enjoy the African drumming workshops?

2. What did you enjoy most about the sessions of African drumming?

3. How much did you look forward to the workshops?

4. Would you want to be a part of such a project again in the future?

5. What did you learn from the workshops?

6. Did you experience most of the activities as understandable and easy to participate in (albeit somewhat challenging) or difficult and frustrating?

7. Did you get to know and understand each other better through the drumming sessions? Did you learn something new about some of the members in your group (including the participating "Aunties")?

8. Did the drum circle help you to get along better (to be friendlier, to work together, to be more patient with each other, etc.)?

9. How did you feel after the workshops? Did the drumming sessions affect your mood or feelings in any way?

10. Did you feel that the project (the series of African drumming workshops) was too long? Did you feel that it was too short?

11. Do you think that such a project is best presented on a once-off basis (as was the case with the project just completed), or do you feel that such a programme should rather be presented on an ongoing, permanent basis?

12. Did you find that the groups were too big, too small, or just right?

13. How did you feel about the "Aunties" joining you for the workshops?

14. Thank you very much for spending this time with me and for sharing your thoughts and ideas about the African drumming sessions.

Appendix H

Letter of consent for staff interviews

CONSENT LETTER FOR STAFF INTERVIEWS
Contact details of study leaders
Prof. C. van Niekerk and Dr. L. Le Roux
Tel: 012-420 2600
email: caroline.vanniekerk@up.ac.za
        Liana.leRoux@up.ac.za

Department of Music
Faculty of Humanities
University of Pretoria

November 2010

RE: The Conducting of Interviews with Members of Staff
To: The Staff Members of Epworth Children's Village

Dear Sir/Madam:

Firstly, I would like to thank you for the opportunity of working with the children of Epworth Children's Village. I trust that it has been an enriching and worthwhile experience for all involved.

In addition to the quantitative form of data collection (assessment via the Beck Youth Inventories), I have been and will continue to conduct qualitative research in order to gain further insight into the value and effectiveness of the African drumming workshops. Part of this aspect of the research includes interviews that I would like to conduct with appropriate members of the staff. I hope to conduct these interviews soon after completion of the study. Suitable dates and times will be arranged with each staff member individually.

I hereby ask your permission to conduct these interviews with you. Your consent would be greatly appreciated and would enable me to gain important information concerning the potential of African drumming as an intervention. No confidential information will be requested, and all information provided during the interviews will be treated with strict confidentiality. No one except my study supervisor, co-supervisor and I will have access to information derived from the interviews. Regarding the documentation and reporting of information, the names of all interviewees will be replaced by

pseudonyms, thus ensuring anonymity. You will be able to withdraw from any the interview at any time, with no ill-consequence whatsoever.

Once again, thank you for the wonderful, unique opportunity of working at the Epworth Children's Village. Should you have any questions or concerns, please do not hesitate to phone me at 011 907 1858 or   082 725 4987

Sincerely yours,

Kim Flores

Please complete and return the following section:

I, …………………………………………………….., hereby give my permission for the conducting of the interviews described above.

I have been made aware of the following:

- All information will be treated confidentially.
- Names of all interviewees will be altered.
- Interviewees can withdraw at any stage with no ill-consequence.

Signature ………………………………………….

Date ………………………………….

Appendix I

Schedule for staff interviews

1. Do you feel that the sessions of African drumming fitted in with the general educational and recreational programme of the residence? Please comment on your answer.

2. Were the sessions in any way disruptive of the overall organisation of the Village?

3. Did the sessions disrupt any particular activities or events usually scheduled at the residence? If yes, in what way? How would you have liked to see this changed?

4. Have you found that the children's behaviour was influenced in any way by the facilitation of the drumming sessions? If yes, has that influence been mostly of a positive or a negative nature? Please comment on your answer.

5. Do you perceive the children as having enjoyed and having looked forward to the drumming sessions? Please comment on your answer.

6. Did the presentation of the sessions at Epworth Children's Village increase your workload with regards to time, effort, preparation, organisation, administration, etc? If yes, please comment on your answer.

7. Do you feel that the sessions should have been offered more or less frequently than was the case in this project? (For example, twice a week or once every second week?) Please provide reasons for your answer.

8. Do you believe that sessions of African drumming are best offered on a once-off basis (as they were presented in the current project) or do you feel that they could be incorporated as a permanent part of the residence's programme? Please comment on your answer.

9. Finally, many thanks for your time and the valuable sharing of your thoughts and ideas.

Appendix J

DVD of children's participation in the workshops