CHAPTER 4
RESEARCH METHODOLOGY USED TO INVESTIGATE A NON-TRADITIONAL APPROACH TO MUSIC TO DEVELOP LEARNING POTENTIAL

1. INTRODUCTION

As explained in chapter 1, the aim of the study is to investigate a non-traditional approach to music to develop the learning potential of the primary school learner in a postmodern learning environment. Chapter 2 explored the paradigm change from a modern to a postmodern paradigm, and included a profile and characteristics of a postmodern society, the implications for the learning environment, as well as the learning needs of the primary school learner in the postmodern learning environment. The developing of learning potential through music has been investigated from the perspective of the whole person development, whole brain model and the multiple intelligence theory in chapter 3. This chapter covers the research methodology adopted for this study, a mixed research approach: an explanation for selecting the descriptive (survey) research design, a description of the sampling procedure and the data collection instruments - questionnaires and semi-structured interviews.

2. THE MIXED RESEARCH METHODOLOGY APPROACH

2.1 RATIONALE FOR CHOOSING THE MIXED RESEARCH METHODOLOGY APPROACH

The research methodology chosen for this study can be described as the *mixed methodology design* which combines the **qualitative** and **quantitative** research methods. De Vos (1998:361) quotes Creswell who maintains that although this methodology adds complexity to a design, it also uses the advantages of both methods. Although the qualitative approach (interviews and open-ended questions) is the main instrument of the study, it has also been decided to employ the quantitative approach (questionnaires) to draw objective conclusions to support the subjective, personal opinions of the qualitative approach. The quantitative and qualitative approaches to the research are briefly described below to develop a general understanding of these approaches within the context of this study.

2.2. QUALITATIVE AND QUANTITATIVE APPROACH

2.2.1 QUALITATIVE APPROACH

The qualitative research methodology deals principally with verbal data which are collected by means of pictures or words (interviews) to describe, explain, explore and interpret social interaction. This research approach emphasizes subjectivity, by using participants' views and experiences as the principal data source. Schurink and Schurink (1998:240) defined the qualitative research method by quoting Denzin and Lincoln (1998) as follows:

> ..qualitative is defined as a multiperspective approach (utilising different qualitative techniques and data collection methods) to social interaction, aimed at describing, making sense of, interpreting or reconstructing this interaction in terms of meaning that the subjects attach to it.

Therefore, the data collection for this study took place by means of interviews and open-ended questions in the questionnaires to capture the subjective views of the respondents. The subjective opinions of the respondents gave way to a more in-depth understanding of the operalization of music in the learning environment. The principal data sources were music educators and school principals. Data were collected on the premises and supplemented by the understanding gained on location, because qualitative researchers believe that human behaviour is influenced by the setting in which it occurs (Bogdan & Bilken 1992:29-30).

De Vos and Fouché (1998:71) quote Mouton and Marais (1998) who confirm that procedures for the qualitative research process are not strictly formalised. The scope is likely to be undefined and a more philosophical mode of operation is adopted. In the case of this study the researcher worked with semi-structured interviews, but flexible guidelines were followed. As the research developed new interpretations came to the fore and the research process was adapted to suite the new development. From the research process adopted for the interviews and open-ended questions the descriptive survey research design was selected and the boundaries for data collection identified. The interviews were recorded, transcribed and data analyzed and interpreted by means of categories.

2.2.2 QUANTITATIVE APPROACH

The quantitative research methodology deals principally with data from a representative, large

sample using a well-designed instrument, where the researcher aims at a detached objective view (Leedy 1997:106).

The data collection for this study also took place by means of two questionnaires aiming at a detached objective view. After designing the questionnaires for the music educator and primary school principal the participants were identified and selected. The data were collected, converted to numerical indices, analyzed and interpreted. A deductive approach was adopted for the quantitative research. It moved from the general to the specific so that certain deductions could be made from the data. The statistical results were reported and communicated by means of frequency tables, graphical presentations and descriptions.

3.   RESEARCH DESIGN

3.1   RATIONALE FOR CHOOSING THE DESCRIPTIVE (SURVEY) RESEARCH DESIGN

De Vos and Fouché (1998:77) quote Thyer (1998) who defines a research plan as a *blueprint or detailed plan for how a research study is to be conducted*. The research design has an influence on all other aspects of the research - sampling, data collection, research tool, measurement and the analyses and interpretation of data. There are various classifications of designs and the descriptive (survey) research design was chosen for this study. Leedy (1997:190) defines the descriptive survey as:

> *The method of research that looks with intense accuracy at the phenomena of the moment and then describes precisely what the researcher sees is called the descriptive survey.*

Leedy (1997:190) explains the meaning of the word *survey*, by dividing the word into two meaningful parts. *Sur-* means *above, over* or *beyond* and *-vey to look* or to *see*. A *survey* thus means *to look or see over or beyond*. He goes further following the same procedure with the word *descriptive*. *De-* means *from* and *-scribe to write*. When employing this method researchers do two things. They observe the population bounded by the research parameters with close scrutiny and make a careful record of what they observe. To observe is not used in the restricted way of the physical eye only, but with different meanings such as looking at achievements, attitude, believes by means of questionnaires and interviews.

The descriptive (survey) design suited both the quantitative and qualitative nature of this study,

as well as the sample size. The survey allowed for the qualitative approach, using the interview and open-ended questions of the questionnaire for gathering data and to describe the observations. The quantitative approach, using the questionnaire as instrument to gather data, were employed to make deductions and to describe the observations.

4.   SAMPLING PROCEDURE

The aim of the participant sample was to obtain information from a representative selection of the population and to draw conclusions from that sample. For the purpose of this study it was decided to draw the sample from educators from the Arts and Culture learning area and primary school principals from the Gauteng province as the representative population.

4.1   IDENTIFYING AND SELECTING OF PARTICIPANTS FOR QUESTIONNAIRES

The participants had been selected after consulting with the Gauteng Education Department (addendum A). After telephonic enquiry a letter of approval for the research project was sent to the GED on 17 November 2000. After three weeks no response was received and after enquiring the comment was that *"things like this take time"*. It was recommended to wait until 15 January 2001. Until now, March 2001, no further response had been received and the researcher decided to continue with the research project.

The Gauteng province consists of eighteen districts - which have a prefix C for central, N for north and S for south. The districts are the following: C1 to C 6; N1 to N7 and S1 to S5. The districts include public, independent, ordinary and special schools. Since this study concerns the primary school learner, only independent primary schools, independent combined schools, public primary schools, public combined schools and public primary farm schools were selected as the target population.

It must be added here that the Gauteng Department of Education was in the process of restructuring, while this study was in progress. The new arrangements for the districts were later announced. The districts now consist of twelve districts - D1 to D12 - with district offices for each district. The participant sample for this study was not taken from the restructured districts.

The following table indicates the number of schools from which the participants were selected:

Table 4.1   The number of schools from which participants were selected

Central district	Northern district (N-D)	Southern district (S-D)
C1 – 108 schools	N1 - 88 schools	S1 - 85 schools
C2 - 93 schools	N2 – 66 schools	S2 - 91 schools
C3 - 155 schools	N3 - 95 schools	S3 - 90 schools
C4 - 86 schools	N4 - 83 schools	S4 - 112 schools
C5 - 93 schools	N5 - 96 schools	S5 - 74 schools
C6 - 83 schools	N6 - 74 schools	
	N7 - 55 schools	
618 schools	557 schools	452 schools

A stratified random sampling was done on each district and 300 representative primary schools were chosen, from the following districts:

Table 4.2   Stratified random sampling for each district

District	Schools
Central district	114 schools
Northern district	101 schools
Southern district	85 schools
Total:	300

After identifying the schools through a simple random sampling process, careful consideration was paid to the suitability of these schools, seeing that most of the schools were former disadvantaged schools with a curriculum that did not include Class Music. It was also not certain whether the learning area Arts and Culture were phased in by the disadvantaged schools. It stands to reason that the choice of research sites should be guided by the specification of the specific aim the researcher wanted to address, and therefore the main criterion in the selection of a site was reviewed and primary schools which accommodated traditional Class Music and were in the process of phasing in the new learning area Arts and Culture were selected from the original number.

A further selection was then made, by randomly selecting suitable schools from the eighteen districts. Only thirty schools were selected as these were schools known to the researcher as schools with a reputation of an active involvement in the music milieu, which would ensure a

positive and trustworthy response. Considering the fact that the main focus was on the interviews, a small sample size was chosen to fit the approach and research plan of the study. The questionnaires with a cover letter (addendum B) were mailed to the selected schools.

4.2 IDENTIFYING AND SELECTING PARTICIPANTS FOR INTERVIEWS

Five schools were selected from the Gauteng province for participating in the interviews. Respondents were selected purposefully. As mentioned previously the guiding principle was schools with a curriculum that included Class Music that was in the process of phasing in the learning area Arts and Culture. No attempt was made to randomize the process so to gain the best responses. Another consideration was to select a music educator and primary school principal from the same school to correlate the experiences and information offered.

The next step was to approach the schools to enquire whether the selected schools were willing to participate in the research project. A letter to partake in the research project was sent to selected schools (addendum C). Only two replies were received after two weeks and the researcher visited the remaining schools personally to request their participation. Again the response was not very encouraging. One of the schools rejected the request, indicating their workload as the reason, and again no response was received from the other two remaining schools.

A further attempt was made and two other schools were selected and contacted. The one school responded in a very positive way and an interview with the music educator was set up, but again, no reply was received from the other school. On the day of the interview however, the music educator failed to make an appearance and it was established later that she had taken ill. After a telephonic conversation with the music educator a date was set for an interview. Also an aid class teacher from one of the schools already taking part in the study, offered to share her experience with the researcher.

5. DATA COLLECTION

5.1 RATIONALE FOR CHOOSING THE QUESTIONNAIRE AND SEMI-STRUCTURED INTERVIEW

It was reasoned that both the questionnaire and interview had a descriptive nature which suited the research design of the study. The questionnaires consisted of two types of question, closed

questions which delivered a quantitative response and open-ended questions which delivered a qualitative response. The closed questions had less scope for bias and were an **impersonal survey**.

On the other hand, it was important to capture the honest and **personal** opinions and attitudes of the music educator and the primary school principal by means of interviews, which delivered a qualitative response. The interviews also made it possible to obtain results of greater depth and seeing that the sample size was small, it was an important criterion to consider. Moore (1987:31) confirms that the interview is more **personal** than a questionnaire and tends to produce better response rates. The researcher was also able to prompt and probe the respondent to explain or clarify in depth, to offer personal experiences and opinions.

5.2   DESIGNING THE QUESTIONNAIRES AND INTERVIEW SCHEDULES

5.2.1   DESIGNING THE QUESTIONNAIRES

The questionnaire attempted to investigate how and to which extent music is used in primary schools to develop the learning potential of the learners. The questionnaire (Questionnaire A - addendum D) was divided into various sections that correlated with the aims of this study.

✓   **Demographic data:** Demographic data, such as the respondent's position at the school, involvement and experience in the music and general learning environment.   The information served as background knowledge in the quest for gaining insight into the world of the music educators, but also to compare data and make deductions.

✓   **Information concerning the influence of a changing society on the school and the needs of the learner:** This section of the questionnaire provided information regarding the first sub-aim of the study. It was established through the literature study (chapter 2, section 2.1.1) that a paradigm change was evident: modern - to postmodern paradigm and that these changes had certain implications for the learning environment (chapter 2, section 3.4). Ten different elements from the postmodern paradigm were identified and investigated in this part of the questionnaire. The postmodern elements were: a multicultural learning environment, discipline problems, a dialogic learning environment, a lack of perseverance among learners, learners' active involvement in class, a democratic learning environment, the technological postmodern world - knowledge of

international pop music trends and popularized classical music, the music taste of music educators and learners and aggressive behaviour among the learners. The aim of these questions was twofold: to establish whether the postmodern elements were present in the music learning environment and to gain insight into the learning needs of the learners. It was argued that the gathered information might proof valuable in future to enhance the learning experience of the learners.

✓ **Information concerning the music educator and an integrated holistic approach to music in the learning environment:** The third sub-aim of this study investigated the potential of an integrated holistic approach in the music and learning environment to develop the learning potential of the primary school learner. The development of the whole person (chapter 3), multiple intelligence theory (chapter 2, section 5.5.3) and the whole brain theory (chapter 2, section 5.6) were explored. This section of the questionnaire wanted to establish whether and how (open-ended questions) music educators employ an integrated holistic approach to music education as a means of developing learning potential and not merely the traditional approach to music (chapter 1).

✓ **Information concerning the non-traditional approach to music to develop the learning potential of the primary school learner:** This section of the questionnaire for music educators was designed to establish whether the present role of the Arts and Culture educators included the development of the learning potential of the primary school learner. It also wanted to establish whether music educators would be interested in extending their role to include a performance task to develop learning potential.

It must be noted that the questionnaire for the primary school principals did not include information concerning the influence of the changing society on the learning environment and information concerning the music educator and her/his holistic approach to music because they worked on a daily basis with learners at a micro level. These two questions were specifically aimed at the music educator.

The questionnaire (Questionnaire B - addendum E) proposed to the primary school principal focused on the following information:

✓ **Demographic data:** Demographic information was included in the questionnaire to be able to gain entrance into the participant's working environment and to make certain

comparisons useful to the study.

✓ **Information concerning a non-traditional approach to music to develop the learning potential of the primary school learner:** This section was included in the questionnaire of the primary school principal, mainly to establish the headmaster's involvement in and perceptions on a non-traditional approach to music in the learning environment. Secondly it aimed at comparing the opinions of the music educator and the headmaster of the school so that certain deductions could be made.

After establishing which information was necessary to meet the aim of the study, Questionnaire A and Questionnaire B were designed. Designing the questionnaires went through different designing processes, where questions were evaluated by the researcher and another experienced music educator (table 4.3). It was then discussed with two research specialists from the University of Pretoria and went through another refining process before it was accepted in the final form. Questionnaire A consists of four sections: section one deals with demographic information of the respondents; section two has twelve questions, closed and open-ended questions; section three has seven questions, closed and open-ended questions. Questionnaire B consists of section one dealing with demographic information; section two has eleven questions, closed and open-ended questions. Responses were collected by means of a five-point Likert-type scale, as well as open-ended questions. Low numbers on the scale indicate low degrees of experiencing or feeling. The checklist summarizes the procedures followed in designing the questionnaires (table 4.3).

5.2.2 DESIGNING THE INTERVIEW SCHEDULE

The interviews were guided by main categories which were similar to those used for the questionnaires. A relaxed atmosphere was encouraged where the educators could discuss and respond in a loose unstructured way, if desired. The categories used shared the same research aim and therefore would not be discussed again (chapter 4, section 5.2.1). Each educator and school principal were interviewed and each interviewed recorded.

(i) INTERVIEW WITH THE MUSIC EDUCATOR

✓ **Demographic data of the music educator**, such as the respondent's position at the school, involvement and experience in the music and general learning environment, as well as any personal information which was supplied by the individual.

Table 4.3　　Procedures followed for designing the two questionnaires (Nel 1995:100-101; Berdie & Anderson 1974; Moore 1987)

Characteristics of questionnaire	Definition or description	Purpose with the questionnaire
1. Choice of questions Question selection	Select questions of value for the solution of the aim of the study.	
Question rousing interest	Select questions that awaken curiosity and interest of respondents.	
Question rousing enthusiasm	Evoke enthusiasm to motivate respondents to complete questionnaire.	
Question contemplation	Study the research field to find the essential content to be converted into questions to collect necessary data.	
2. Formulation of the questions Question presentation	Transfer essential content of the study to the questionnaire in a simple and uncomplicated way.	Questions were formulated that lead to easy and clear interpretation, to simplify the analyses of data and increase the response rate.
Question meaning	Clarify the meaning of the question to be unambiguous and self-explanatory.	
Question precision	Give the respondent the opportunity to be able to give an accurate answer. Formulate the meaning of each word in the question exact and precise.	
Characteristics of questionnaire	Definition or description	Meaning of questionnaire to establish a non-traditional approach to music to develop learning potential
3. Question reduction Question clarification	Break each question down, if possible, into shorter questions.	Each question was reduced into simple constituents to elicit the intended information about the change of paradigms, the whole person, whole brain and multiple intelligence theory and an extended role for the music educator.
Question reality or concreteness	Formulate questions that really concern the aim of the study.	
Question detail	Focus each question on a single aspect of the study.	
Question purification	Avoid introducing bias into the question.	
Question operationalizing	Rewrite questions in terms of perceptibilities	
4. Question classification Order of questions	Group relevant questions together.	Relevant questions were grouped together to elicit the aim of the study.
Purpose of the question	Group questions to elicit the aim of the study	

5. Question evaluation Testing of questions	Evaluate each question according to their reliability and validity.	Questions were tested for reliability, seeing that the questionnaires were to be completed by a variety of music educators and principals. Validity of the questions was tested by an experienced music educator to ensure content-validity.
6. Question structure	Structure questions to elicit logical, systematic, unambiguous responses.	Questions were structured to follow a logical, systematic order.
7. Application	Employ sampling techniques, acquiring from respondents the relevant information and willing participants.	Simple random sampling was performed upon the schools in Gauteng and their music educators.

✓ **Information concerning the influence of the changing society on the learning environment and the needs of the learners:** The reason for including this section was mainly the same as for Questionnaire A and would therefore not be discussed in detail again.

✓ **Information concerning the music educator and an integrated holistic approach to Class Music:** The reasons for including this section are the same as the questionnaire and will not be discussed again.

✓ **Information concerning a non-traditional approach to music to develop the learning potential of the primary school learner:** The rationale for including this section has been covered in Questionnaire A.

(ii) **INTERVIEW SCHEDULE FOR THE PRIMARY SCHOOL PRINCIPAL**

✓ **Demographic data:** such as the respondent's experience as primary school principal, involvement in music in the learning and personal environment. It was also necessary to include this section to make certain comparisons useful for the study.

✓ **Information concerning a non-traditional approach to music to develop the learning potential of the primary school learner:** (covered in Questionnaire B).

Leedy (1997:199-200) and Moore (1987:29-36) supply guidelines for conducting an interview which were used in the following manner in this research:

✓   Assure respondents of absolute confidentiality before beginning the interview.

✓   Build a rapport by engaging in small talk before beginning the interview. An important consideration when conducting an interview is trust. Moore (1987:29) claims that it is almost essential to build up trust in order to arrive at the truth of the matter.

✓   Explain the potential benefits and purpose of the study.

✓   Ask permission to tape the interview.

✓   Put the respondent at ease with the first questions which are general and simple. Thought was given to how the questions will sound when spoke.

✓   Plan simple probes to use when appropriate, eg. "Can you tell me more?"

✓   Prompting is an attempt to ensure that the respondent has considered all the Possibilities (Moore 1987:28). The researcher had a prompting interview schedule ready with questions such as : " Have you ever considered any of these ......? Can you give a reason? Can you give some more information on this point?". A list of alternatives was then read to the respondent and discussed.

✓   When the researcher experienced that the respondent felt threatened by the question another direction of questioning was taken. The researcher tried to return to the question, formulated differently, later in the interview.

✓   The researcher tried to avoid contradicting or cross-examining the respondent.

✓   To check whether all questions were asked a signing-off paragraph - asking the respondent if he or she has any questions - were asked.

5.3   VALIDITY AND RELIABILITY OF RESEARCH INSTRUMENTS

Verma and Beard (1981: 85) point out that the success with which measurement is undertaken, is generally evaluated by the concepts of reliability and validity. Berdie and Anderson (1974:13) explain that reliability is usually concerned with stability over time. A reliable questionnaire item is an item that **consistently** conveys the same meaning. The reliability of Questionnaire A and

Questionnaire B were assured by using a set design procedure (table 4.4) to assure that the questions consistently conveyed the same meaning and would proof sound over time.

The validity of a questionnaire means that it measures the **concept** in question and **measures it accurately**. This was done by acquiring the help of two experienced and well-informed music educators to assess the accuracy of the questionnaires. To test the reliability and validity the questionnaires and interview schedule were submitted to pilot testing.

5.3.1 PILOT TESTING

Two experienced, well-informed music educators were selected to pilot test the questionnaires. The aims of the study were explained, before they studied the questionnaires. Both indicated possible problems and made recommendations. Only one music educator was selected to pilot test the questionnaire again as the other music educator was not available at the time. The pilot music educators were not included as participants to complete the questionnaire to try and ensure objectivity. The interview schedule had not been submitted to pilot testing as it corresponds with the questions asked in the questionnaires.

5.3.2 COVER LETTER

The questionnaires and interview schedule were supplied with a carefully constructed cover letter explaining the important and valuable role of the respondent to the Arts and Culture learning environment (addendum F & G). It was important to address the concerns that participants might have had - the importance of the study to music educators and the school - and not the selfish interests of the researcher. The anonymity of the participants was confirmed.

6. OVERVIEW

Chapter 4 described the methodology chosen for the study. The mixed research methodology suited the study with its quantitative and qualitative nature. The research design that could best accommodate this approach was the descriptive survey. It gave the researcher the opportunity to use questionnaires with an objective look at the music and general learning environment, but also gained information on the subjective opinions of the music educators and headmasters of the primary schools. The data were collected and will be analyzed in chapter 5.

CHAPTER 5

ANALYSIS AND INTERPRETATION OF DATA FROM

QUESTIONNAIRES AND INTERVIEWS

1.   INTRODUCTION

Chapter 4 covered the methodology, research design, sampling procedures and the collecting of data. Chapter 5 analyzes, interprets and describes the data of the two questionnaires and five interviews. Tables and graphic presentation were employed to organize and describe the quantitative data and different categories were employed to analyze and interpret the interviews.

2.   ANALYSIS AND INTERPRETATION OF QUESTIONNAIRES

The sample size for Questionnaire A (Arts and Culture educators) was 30 and 14 questionnaires were completed. The sample size for Questionnaire B (primary school principals) was 30 and 14 questionnaires were completed. The statistical package, SAS Version 8, was used to analyze the data. The responses to the questions were analyzed and summarized, in order to have a clear understanding of the views of the respondents. Questionnaire A (N=14), completed by the Arts and Culture educators, was analyzed and interpreted first and Questionnaire B, completed by the school principals there after. It should be noted that some of the frequencies are missing due to the fact that it was indicated on the questionnaire not to indicate a preference when in doubt. The frequency of certain characteristics will therefore not necessarily add up to the total number of respondents that comprise the sample. The five point scale which was used should be interpreted as 1 - to no extent, 2 - seldom, 3 - to some extent, 4 - almost always and 5 - always. The questions were phrased in the same format as in the questionnaires. Finally, general conclusions to the questionnaires complete this section of chapter four. The term Class Music refers to the learning area Arts and Culture.

2.1   QUESTIONNAIRE A - ARTS AND CULTURE EDUCATORS

One-way frequency distribution tests were run.

✓ DEMOGRAPHIC DATA

Gender: Male or Female.

Table 5.1   Gender of Class Music educators

Gender of Class Music educators	Frequency
Male	1
Female	13

Discussion: A total of 14 respondents completed the question of which 13 (92.9%) were female. Only 1 respondent indicated male. This was expected seeing that Class Music is mainly female dominated.

Which of the following best describes your teaching position at the school?
  - **Class Music or Arts and Culture.**
  - **Class Music or Arts and Culture and other subjects or learning areas.**

Table 5.2   Learning area involvement of Class Music educators

Learning area involvement of Class Music educators	Frequency
Teach Class Music or Arts and Culture	4
Teach Class Music or Arts and Culture and other subjects or learning area	10

Discussion: A total of 14 respondents completed the question of which 10 (71.4%) indicated that they teach Class Music or Arts and Culture and other subjects or learning areas. The majority of music educators were also involved in other learning areas which could be interpreted as an objective response to the questionnaires, seeing that they were not involved in music education only.

I am involved in the following phases.
  - **Junior primary phase or foundation phase.**
  - **Senior primary phase or intermediate phase.**

- Senior secondary phase or senior phase.

Table 5.3   Learning area level involvement of Class Music educators

Learning area level involvement of Class Music educators	Frequency
Junior primary phase or foundation phase	7
Senior primary phase or intermediate phase	12
Senior secondary phase or senior phase	2

Discussion: A total of 14 respondents completed the question. 7 respondents indicated that they were involved with the junior or foundation phase, the majority, namely 12 responses indicated the senior primary or intermediate phase and 2 responses indicated the senior secondary or senior phase. It showed that music educators teach across learning phases.

How many years of teaching experience do you have?

Figure 5.1   Teaching experience of Class Music educators
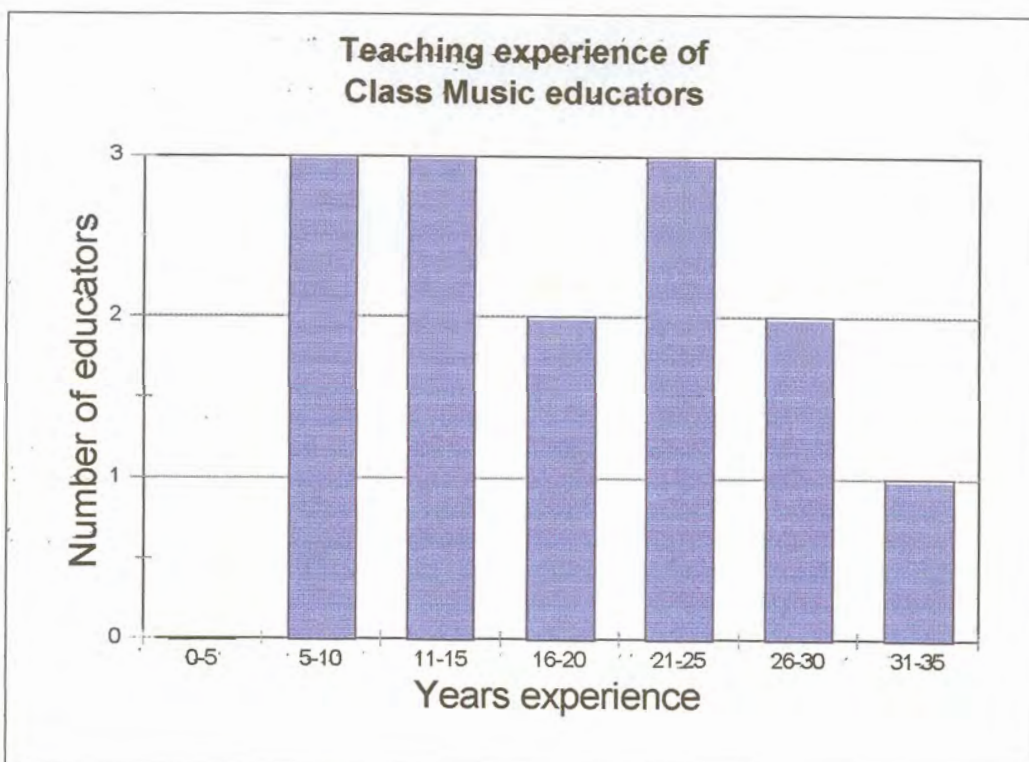
Discussion: The majority of Class Music educators were experienced educators. There were no educators with less than seven years experience.

3 educators fell in the 5-10 years category, 3 in the 11-15 years category, 2 in the 16 -20 years category, 3 in the 21-25 year's category and 1 in the 31-35 years category. This was significant because the majority of respondents were experienced educators, with a wealth of experience among them.

Age of Class Music educators

Figure 5.2   Age of Class Music educators
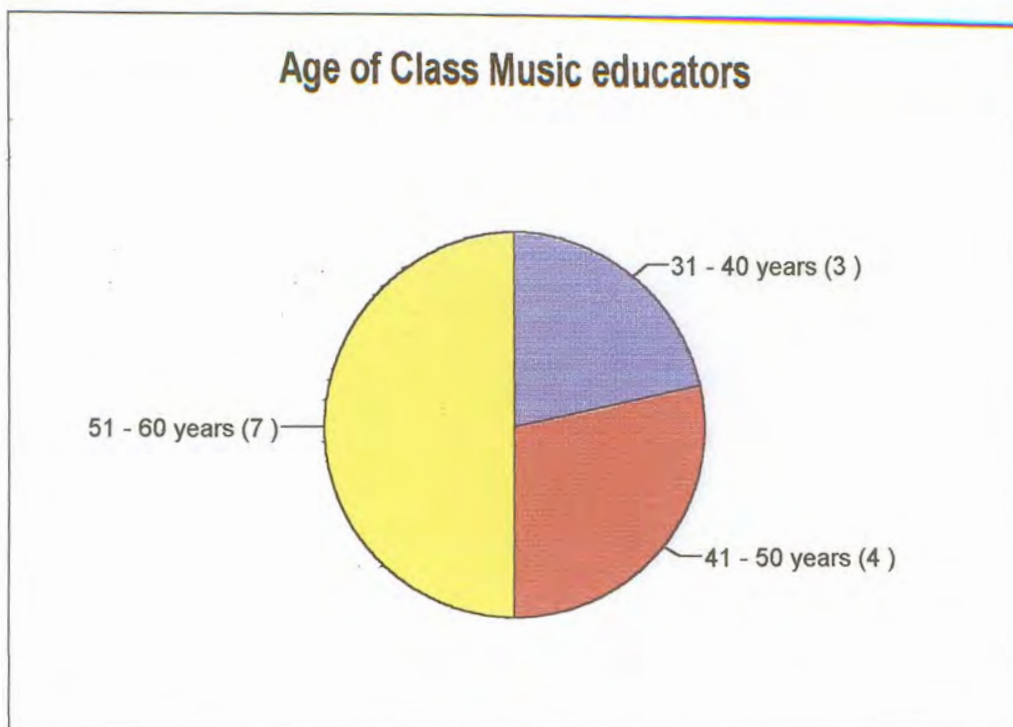
Discussion: A great effort goes into making learners aware of the positive contribution, such as thinking skills, exploring creative abilities, to understand interrelationships, to develop the capacity to communicate and all the other advantages of Class Music which are more likely to be achieved by experienced educators (chapter 2, section 3.3). The ages of the respondents varied from 3 in the category 33 to 40 years, 4 in the category 41 to 50 years and 7 in the category 51 to 60 year's of age.

✓   **QUESTION 1:**   **INFORMATION CONCERNING THE INFLUENCE OF A CHANGING SOCIETY ON THE SCHOOL AND THE NEEDS OF THE LEARNERS.**

Question 1.1 **I teach multicultural groups of learners in Class Music.**

Table 5.4   Multicultural groups of learners in Class Music

Type of response to multicultural groups of learners	Frequency
To no extent	1
Seldom	2
Sometimes	0
Almost always	2
Always	9

Discussion: The literature study (chapter 2, section 3.2.2) pointed out that there was a shift away from universal belief systems towards plurality of belief systems in the postmodern world. A multicultural society is part of the plurality of beliefs. A total of 14 respondents completed the question. 13 (92.9%) stated that they teach multicultural groups of learners.

Question 1.2 **I experience discipline problems in Class Music.**

Table 5.5   Discipline problems in Class Music as experienced by music educators

Type of response to discipline problems	Frequency
To no extent	1
Seldom	7
Sometimes	4
Almost always	2
Always	0

Discussion: The literature study (chapter 2, section 3.4) indicated that the new conception of knowledge in the postmodern era, leads to a society which did not support authority anymore, which in its turn, might lead to discipline problems. The response of this group of Class Music educators did not confirm discipline problems as a threat to the learning environment. A total of 14 educators responded to the question, but not one indicated that discipline problems always occur. Only 1 respondent denied the presence of discipline problems. On the whole 13 (92,9%) do experience problems varying from seldom to almost always.

Question 1.3 **I experience the following discipline problems.**

- **Disobedience.**
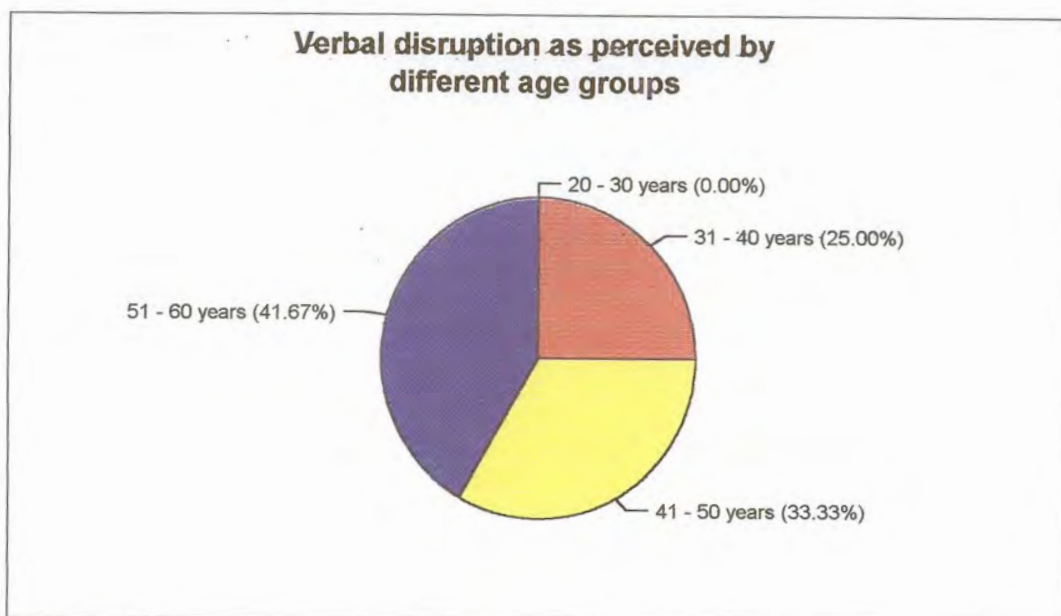
- **Verbal disruption.**

- **Behaviour problems.**

- **Not task oriented.**

Table 5.6   Different types of discipline problems experienced by music educators

Type of discipline problems	Frequency
Disobedience	9
Verbal disruption	11
Behaviour problems	10
Not task oriented	10

Discussion: 9 music eductors found disobedience a problem, 11 verbal disruption, 10 experienced behaviour problems and 10 found learners were not task oriented.

Figure 5.3 indicates that verbal disruption received the highest score. There was a relation between the age of the music educator and the response to the type of discipline problem perceived as a problem by the music educators.

Figure 5.3   Verbal disruption as perceived by different age groups

Verbal disruption as perceived by different age groups

20 - 30 years (0.00%)
31 - 40 years (25.00%)
41 - 50 years (33.33%)
51 - 60 years (41.67%)

Discussion: 5 music educators in the 51-60 age group mentioned verbal disruption as a problem, while 4 in the age group 41- 50 and only 3 in the age group 31 - 40 found verbal disruption a problem. It seemed as if the younger generation viewed the verbal disruption in a different light.

Question 1.4 **I find that learners need to discuss their own experiences and stories in Class Music.**

Table 5.7   The need of learners to discuss own experiences in Class Music

Type of response to learners' need to discuss experiences	Frequency
To no extent	0
Seldom	2
Sometimes	5
Almost always	5
Always	1

Discussion: It had been pointed out by the literature study (chapter 2, section 3.3) that learners needed to voice their own experiences. The postmodern learning environment is a dialogic environment where learners learn by sharing through communicating. A total of 13 respondents responded to the question. Only 2 (15,4%) respondents seldom experienced the need of learners to interact by means of discussing their own experiences. 11 (84.6%) indicated that learners sometimes to always wanted to discuss their own experiences or share their own stories with the educator.

Question 1.5 **I find a lack of perseverance among learners in completing activities in Class Music.**

Table 5.8   Lack of perseverence among learners in Class Music

Type of response to the lack of perseverence among learners	Frequency
To no extent	3
Seldom	5
Sometimes	4
Almost always	1
Always	1

Discussion: The literature study (chapter 2, section 3.4) indicated that a culture of instant gratification existed in the postmodern consumers community. In contrast, perseverence had always been perceived as an important component of the modern learning environment. 14 respondents completed the question. 8 (57.1%) indicated that a lack of perseverence was not experienced (to no extent to seldom). Only 2 (14,3%) out of a total of 14 educators experienced it as a problem which almost always to always existed and 4 (28.6%) respondents indicated that it sometimes

occurred.

Question 1.6 **I find that learners enjoy being physically and mentally actively involved in Class Music**.

Table 5.9   The need of learners to be actively involved in Class Music

Type of response to the need of learners to be actively involved	Frequency
Almost always	7
Always	7

Discussion: This question received a meaningful response. All the respondents, 14 (100.0%) indicated in degrees, varying from almost always too always, experienced that learners wanted to be actively involved in class. These responses corresponded with the literature study (chapter 2, section 3.3) which showed that the postmodern learner needed to be actively involved in their own learning. The transferring of knowledge was part of the modernistic view of learning, while the postmodern view emphasises the involvement of the learner in his or her own learning.

Question 1.7 **I find that learners need to be involved in selecting classroom activities.**

Table 5.10   The need of learners to be involved in selecting classroom activities

Type of response to the need of learners to select own activities	Frequency
To no extent	2
Seldom	5
Sometimes	4
Almost always	0
Always	3

Discussion: The postmodern learner has a need to select own activities in a democratic and dialogic learning environment (chapter 2, section 3.3). Only 2 (14.3%) responded with a *"to no extent"*, while 10 (71,4%) respondents, varying from seldom to always, confirmed the notion that learners need a voice in selecting activities in the classroom.

Question 1.8 **I find that learners are informed about international pop music trends.**

Table 5.11   Teachers' perception of learners' knowledge of international pop
music

Type of response of music educators to knowledge of learners about international pop music trends	Frequency
To no extent	0
Seldom	0
Sometimes	5
Almost always	6
Always	3

Discussion: A total of 14 responded to the question. The question had been included in the questionnaire to find out whether the music educators found that the technological postmodern world with its easy access to information, influenced the learners' choice of music, seeing that they have exposure to international music through technology. Contrary to expectations only 3 (21.4%) indicated that learners were always informed about international pop trends, but adding the group who indicated "*almost always*" to this number, increased the total to 9 (64,3%), which is still not according to expectations. The learners taught by this group of music educators were, contrary to expectations, not well informed about international pop music trends.

Question 1.9 **I find that learners enjoy the popularizing of classical music (Pavarotti and friends, classical music in TV-commercials etcetera).**

Table 5.12   Appreciativeness of learners towards popularized classical music

Types of responses to learners appreciating popularized classical music	Frequency
To no extent	0
Seldom	1
Sometimes	8
Almost always	4
Always	1

Discussion: This question had been included to investigate whether traditional classical music - *high culture* had been replaced by a popular culture as cited in chapter two, section 3.2.2. According to the reaction of this group of music educators it was not evident in the learning environment. 8 (57,1%) respondents experienced

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that learners sometimes enjoy popularized classical music. Interestingly enough only 5 (35.7%) indicated "*almost always*" to "*always*".

Question 1.10   **My music taste differs from that of the learners in Class Music.**

Table 5.13   Difference in music taste of learners versus music educators

Type of response to the difference in music taste of music educators and learners	Frequency
To no extent	0
Seldom	2
Sometimes	6
Almost always	3
Always	3

Discussion: The literature study indicated that there may be a difference in the way music educators and learners perceived the world. Music educators grew up and were trained in the modern times and learners in the postmodern times. The question was asked to determine whether the teacher still entertained a modern view, while the learners had a postmodern view (chapter 2, section 1). The response confirmed the reaction from question 1.9. The music educators and learners shared, to a great extent, the same music taste - 6 (42,9%) indicated "*almost always* " to "*always*", while 6 (42,9%) indicated "*sometimes*". This was an unexpected response seeing that it was a mature group of music educators who completed the questionnaire.

Question 1.11   **I experience aggressive behaviour in Class Music.**

Figure 5.4   Aggressive behaviour of learners in Class Music
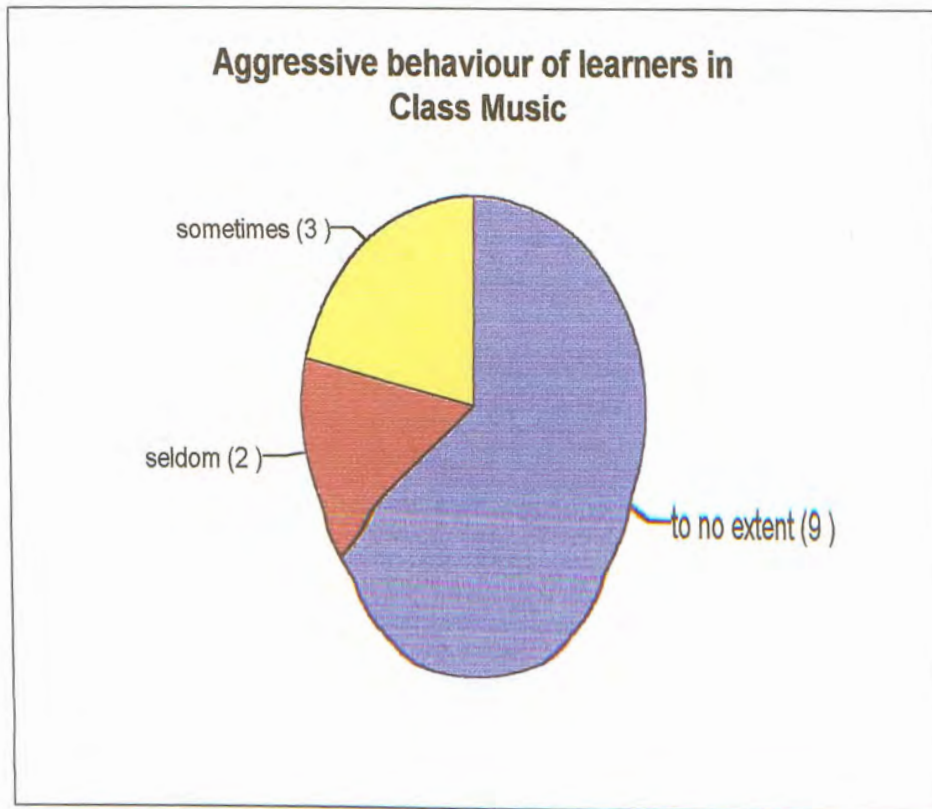
Aggressive behaviour of learners in Class Music

sometimes (3)

seldom (2)

to no extent (9)

Discussion: This question was included in the questionnaire to establish whether the music educators encountered aggressive behaviour in Class Music classrooms. Chapter 2, section 3.2.2 discussed South Africa as a country with a history of violence, but violence is also a postmodern problem. A total of 14 respondents completed the question. 9 (64.3%) indicated that they experienced no aggressive behaviour, while only 3 (21.4%) sometimes experienced aggressive behaviour.

Question 1.12   **I experience the following aggressive behaviour.**

Verbal aggression.

Physical aggression.

Table 5.14   Aggressive behaviour in Class Music

Type of aggressive behaviour	Frequency
Verbal aggression	4
Physical aggression	4

Discussion: Chapter 2 indicated that the postmodern society was characterized by violence, which forms part of our daily lives. The questionnaire focused on verbal - and physical aggression. 4 Respondents completed the question and in both cases, 4 (100.0%), indicated that verbal aggression and physical aggression were experienced in the music class room. It was interesting to note that a small

percentage (4 out of a possible 14 respondents) of music educators completed the question.

2.1.1 SUMMARY ON FINDINGS CONCERNING THE INFLUENCE OF A CHANGING SOCIETY ON THE SCHOOL AND THE NEEDS OF THE LEARNERS AS PERCEIVED BY MUSIC EDUCATORS

The following may be deduced from the data investigated in question one on the influence of a changing society on the learning environment and the needs of the learners. The information will be summarized by means of a table.

Table 5.15   Summary of postmodern elements present in the music learning environment as perceived by music educators

Postmodern elements in music learning environment	Frequency results
Multicultural groups of learners	13 (92.9%)
Discipline problems	13 (92.9%)
Dialogic learning environment	11 (84.6%)
Perseverence of learners	6 (42.9%)
Learners actively involved in own learning	14 (100.0%)
Democratic learning environment	10 (71.4%)
Learners informed about international pop music trends	6 (42.9%)
Educator and learner share the same music taste	9 (64.3%)
Popularizing of classical music	8 (57.1%)
Aggressive behaviour	3 (21.4%)

The investigation indicated that all the postmodern elements investigated by Questionnaire A, question one, were present in varying degrees in the music learning environment.

✓   QUESTION 2:   INFORMATION CONCERNING THE MUSIC EDUCATORS AND A HOLISTIC APPROACH TO CLASS MUSIC.

Question 2.1 **In Class Music I give the learners the opportunity to express their opinions about music.**

Table 5.16   Opportunities offered to learners to express their own opinions in Class Music

Type of response to the expression of own opinions	Frequency
To no extent	1
Seldom	1
Sometimes	4
Almost always	4
Always	4

Discussion: This study aimed at developing the learning potential of the learner by developing the whole person. The first section of question 2 investigated the intellectual development of the learners in Class Music. Chapter 2 indicated that when learners were offered the opportunity to be mindfully involved in music experiences, for example, by expressing opinions on different aspects of music, the intellectual side of the learners were developed, because critical thinking takes place, which leads to higher-order thinking (chapter 3, section 2.3.). This question investigated whether learners were given the opportunity to express opinions in the music learning environment. Only 2 (14.3%) indicated that learners did not or seldom got the opportunity to express their opinions in the Class Music class. On the whole, 12 (85.7%) responded that learners got the opportunity to express their opinions.

Question 2.2   **The learners express their opinions in the following ways.**

- **Openly and freely.**
- **Unstructured debates.**
- **Structured debates.**
- **Judgement of peer performances.**
- **Self judgement of own performance**

Figure 5.5   Different opportunities for learners to express their own opinions

Different opportunities for learners to express their own opinions
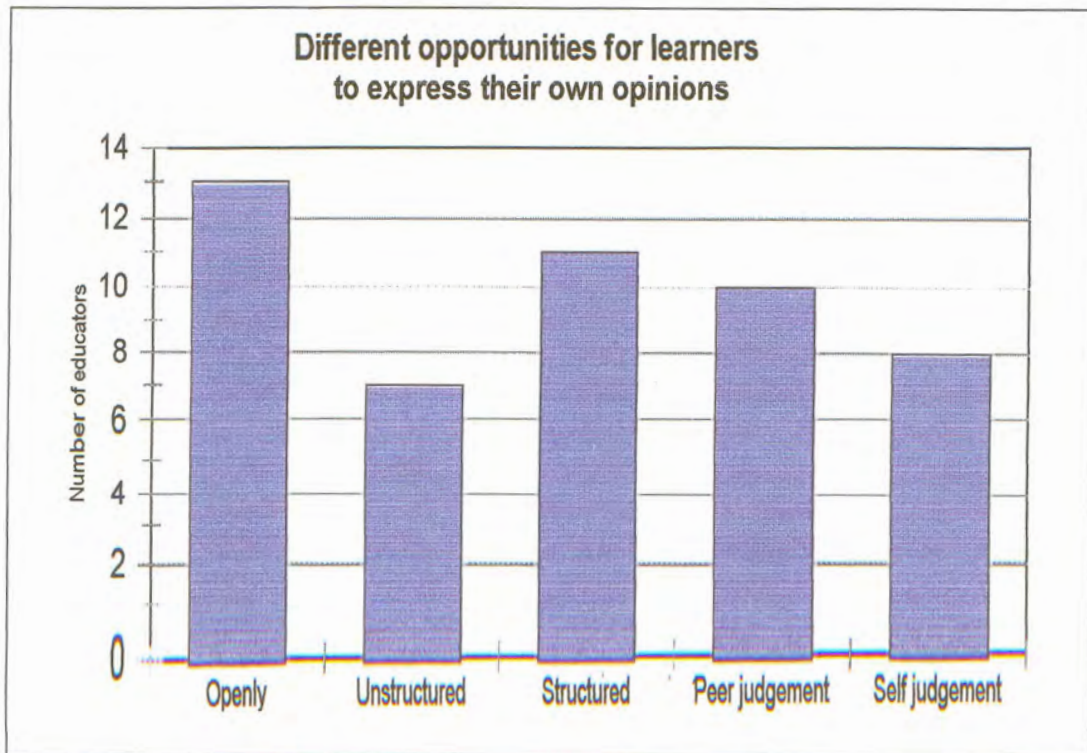
Discussion:13 (100.0%) educators indicated that learners expressed opinions openly and freely, 7 (58.3%) gave learners the opportunity to take part in unstructured debates, 11 (91.7%) used structured debates, 10 (83.3%) gave learners the opportunity to judge peer performances and 8 (61.5%) made learners comment on own performances. It appeared as if learners got the opportunity to develop their intellectual abilities.

Question 2.3   **Thinking skills taught in Class Music are**

-Transferable to other subjects or learning areas.

- Specific to Class Music.

Table 5.17   Transferability of thinking skills from Class Music to other learning areas

Type of response to the transferring of thinking skills in Class Music to other learning areas	Frequency
Sometimes	5
Almost always	4
Always	4

Discussion: Chapter 2, section 2 researched the transferability of thinking skills from one domain to another. It was concluded that thinking skills in the music learning environment were transferable from music to other learning areas. A total of 13

respondents responded to the question. All of the respondents felt that thinking skills taught in Class Music were transferable to other learning areas.

Question 2.4 **I include activities in Class Music that stimulate left brain hemisphere activities (mathematical/science and language activities).**

Table 5.18   Left brain hemisphere activities in Class Music

Type of response to left brain activities'	Frequency
To no extent	0
Seldom	2
Sometimes	3
Almost always	3
Always	5

Discussion: Music is normally associated with right brain hemisphere activities. The literature study investigated the multiple intelligence theory and whole brain approach to learning, which embrace the right and left brain hemisphere activities. A total of 13 music educators responded to the question. 8 (61.5%) indicated that they almost always to always include activities to stimulate the left brain hemisphere in Class Music. A total of 5 (38.5%) included left brain hemisphere activities ranging form "*seldom*" to "*sometimes*". This could be interpreted that the music educators were aware of the extended qualities of music in the learning environment.

Question 2.5 **I discuss the emotional content of songs (hate, joy, love etcetera) with the learners in Class Music.**

Table 5.19   Response of music educators to the discussion of emotional content of songs with learners

Type of response to discussion of emotional content of songs	Frequency
To no extent	0
Seldom	0
Sometimes	4
Almost always	3
Always	7

Discussion: To develop the whole person in Class Music, the music educator had to

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assist learners to develop specific affective outcomes (chapter 3, section 3.2). The response to this question was expected. All the respondents were aware of emotional qualities in the music learning environment and included them in activities in the classroom.

Question 2.6 and question 2.7   **Learners express inner personal feelings in Class Music.**

Learners are given the opportunity to reflect on learning experiences by means of the following:

- Verbal assessment.

- Portfolios.

- Reflective writing.

Table 5.20   Type of reflective thinking employed by music educators

Type of reflective thinking	Frequency
Verbal (13 respondents)	Almost always
Portfolio (8 respondents)	Sometimes
Reflective writing (9 respondents)	Almost always

Discussion: Question 2.6 indicated that all 14 respondents gave learners the opportunity to express own inner feelings to develop the emotional side of the learners. Question 2.7 requested the type of reflective thinking employed by music educators and 13 respondents indicated verbal assessment, 8 portfolio assessment and 9 reflective thinking. The highest values were verbal assessment which was almost always done, portfolio assessment done to some extent and reflective writing almost always done. It appeared as if this group of music educators were aware of reflective thinking, but verbal assessment was still the most popular way of assessing inner feelings in the music learning environment.

Question 2.8   **The learners perform activities in Class Music to create a relaxed state of mind.**

Table 5.21   Activities to create a relaxed state of mind in Class Music

Type of response to creating a relaxed state of mind	Frequency
To no extent	0
Seldom	2
Sometimes	4
Almost always	6
Always	2

Discussion: One of the important areas in this study is the creation of a relaxed state of mind in learners to open-up the reserves of the brain to develop learning potential (chapter 3, section 3.5). This question was included to determine the awareness of music educators to the spiritual development of the learners. A total of 14 educators responded to question 2.8 and 8 (57.1%) indicated that they almost always to always include activities to create a relaxed state of mind.

Question 2.9 **The activities used to create a relaxed state of mind are the following:**

- I start the lesson with suitable, planned music to get the learners focused.

- I make use of background music to get learners focused.
- I play stimulating music while learners are busy with creative work.

Figure 5.6   Activities to enhance spiritual development of learners

Activities to enhance spiritual development of learners

- Use stimulating music (9)
- Start lessons with music (9)
- Use background music (10)
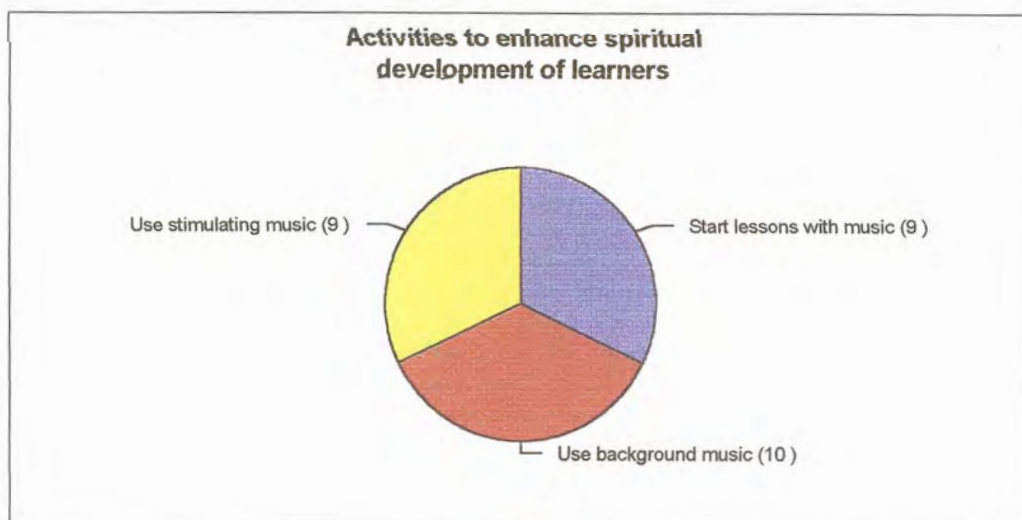
Discussion: Question 2.9 posed the question on different activities to enhance spiritual development. 9 responded that they almost always start lessons with suitable music, 10 made use of background music in varying degrees from seldom to always and 9 employed stimulating music with creative work "*to some extent*" to "always". According to this data most of the educators were aware of the spiritual development of learners and made use of music to develop the spiritual side of the learners.

Question 2.10   **I teach musical concepts (beat, metre, tempo etcetera) by means of:**
                       - Clapping, clicking etcetera,
                       - Body movement.
                       - Creative movements.

Table 5.22   Different psychomotor activities in Class Music

Clapping	Frequency
Sometimes	1
Almost always	7
Always	5
Body movements	**Frequency**
Sometimes	2
Almost always	6
Always	5
Creative movements	**Frequency**
Seldom	1
Sometimes	2
Almost always	5
Always	5

Discussion: The literature study (chapter 3, section 5.3) pointed out that the development of psychomotor qualities in learners strengthens the holistic approach: it includes cognitive, emotional and psychomotor development. The next questions were included in the questionnaire to establish whether music educators included psychomotor activities in the music learning environment to develop the whole person. 13 of the group of music educators responded to the question and 5 always used clapping and clicking, 5 always used body movements and 5 always used creative movements. There were no music educators who indicated that they did not develop the psychomotor side of the learners.

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Question 2.11   I include dance activities in Class Music.

Table 5.23   Dance activities in Class Music

Type of response to dance activities	Frequency
To no extent	2
Seldom	3
Sometimes	1
Almost always	5
Always	3

Discussion: A total of 14 music educators completed this question, of which 9 (64.3%) included dance activities from some extent to always in the music curriculum. 5 (35.7%) did not include dance activities in the music curriculum.

Question 2.12   I teach dancing in the following ways:

- Free movements.

- Structured dances.

- Own creative dances.

- Dances from different countries.

Table 5.24   Two-way frequency distribution table on structured dances and the age of respondents

Type of response to structured dances	Age: 33-49 Frequency	Age 50-57 Frequency	Total
To no extent	0	1	1
Seldom	0	1	1
Sometimes	1	0	1
Almost always	2	1	3
Always	1	3	4
Total	4	6	

Discussion: This question was included to establish whether age group played a role in choosing the type of dancing activity. Structured dances were the most popular choice of the more mature age group. In the age group 33-49, 4 respondents indicated structured dances and in the age group 50-57, 6 indicated that they prefer structured dances to creative dances. There was a relationship of 4 to 6 among the two age groups. An interesting response is that the more mature music educators preferred the structured dances.

2.1.2 SUMMARY ON FINDINGS CONCERNING A HOLISTIC APPROACH TO CLASS MUSIC BY MUSIC EDUCATORS

The following may be deduced from the information received from the music educators concerning the development of the whole person, whole brain and multiple intelligences of the learners.

Table 5.25   Summary of information concerning the music educator and the development of the whole person, whole brain and multiple intelligences in Class Music

Holistic approach to Class Music	Frequency results
Music educators offered learners the opportunity to express opinions	12 (85.7%)
Thinking skills taught in Class Music were transferable to other learning areas	13 (100.0%)
Music educators included activities to stimulate the left and right brain hemisphere	8 (61.5%)
Music educators discussed emotional content of songs	14 (100.0%)
Music educators included activities to create a relaxed state of mind in learners	8 (57.1%)
Music educators included psychomotor activities in Class Music	13 (100.0%)

The investigation indicated that music educators were aware and included activities to develop the whole person, whole brain and multiple intelligence. Two areas investigated in

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question 2 received a lower response - the development of the left and right brain hemispheres and the creation of a relaxed state of mind in learners (chapter 3, section 3.5).

✓ QUESTION 3: INFORMATION CONCERNING THE EDUCATORS EXTRA-CURRICULAR PROGRAMME.

Question 3.1: I am primarily involved in music activities as part of my extracurricular duties at school.

Table 5.26   Extracurricular involvement of Class Music educators

Type of response to involvement in extracurricular activities	Frequency
To no extent	1
Seldom	1
Sometimes	1
Almost always	2
Always	9

Discussion: The majority of music educators 11(78.6%) were almost always to always involved with music activities as part of their extracurricular activities. 3 (21.4%) were not only involved in music activities.

Question 3.2 I prefer being involved with music activities only (choir, band, music evenings etcetera).

Table 5.27   Involvement of music educators in music activities at school

Type of response to preference of involvement in music activities	Frequency
To no extent	2
Seldom	1
Sometimes	0
Almost always	3
Always	8

Discussion: 11(78.5%) music educators preferred being involved - "*almost always to always*" - with music activities only. Question 3.1 and 3.2 confirmed that music educators were, as they preferred, mostly involved with music activities as part of their extra- curricular involvement.

Question 3.3 I would like to be involved in the extended use of music as an extra-curricular activity (music and study methods, music and therapeutic

help etcetera).

Table 5.28   Involvement of music educators in the extended use of music as part of their extracurricular activities

Type of response to the involvement in the extended use of music as part of their extracurricular programme	Frequency
To no extent	1
Seldom	3
Sometimes	0
Almost always	1
Always	8

Discussion: This question had been posed to determine whether music educators were interested in the extended use of music with a non-traditional approach to develop learning potential of the learner. 13 educators completed the question and only 1 (7.7%) music educator was not interested in the extended use of music to develop learning potential. This could be interpreted that there was an overwhelming response, 12 (92,3%), to extend the role of the music educator.

Question 3.4   **I feel that learners may benefit from the involvement in an extended music programme (music and study methods, therapeutic help etcetera).**

Table 5.29   The benefits of involvement in an extended music programme by the learners

Type of response to the benefits of an extended music programme	Frequency
To no extent	0
Seldom	1
Sometimes	3
Almost always	1
Always	9

Discussion: Not one respondent indicated that an extended music programme to develop the learning potential of the learner would not benefit the learners. 13 (92.9%) felt that it should benefit learners varying from "*seldom*" to "*always*", but the majority, 9 (64.3%), pointed out that it would always benefit the learners.

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Question 3.5 **The school uses music in an extended context.**

Table 5.30   Music used in an extended context in the learning environment

Type of response to an extended use of music	Frequency
To no extent	3
Seldom	4
Sometimes	1
Almost always	3
Always	1

Discussion: The literature study (chapter 3, section 1.2) explored the benefits of music in the lives of primary school learners. An example of these benefits was that learners who received instruction in music, scored forty-eight percent higher on spatial-temporal skills tests than those who did not receive music training. Question 3.5 investigated whether music was employed to develop learning potential in the music - and general learning environment. A total of 12 respondents indicated that the school made use of music in an extended way. 7 (58.3%) indicated "to no extent" to "seldom", while 1 (8.3%) responded to "sometimes" and 4 (33.3%) indicated "almost always" to "always".

Question 3.6: **The school uses music in the following extended ways:**
        - Calm soothing music while learners enter the school hall.
        - Structured music (Baroque music etcetera).
        - Music in corridors.

Figure 5.7   Extended use of music in the learning environment

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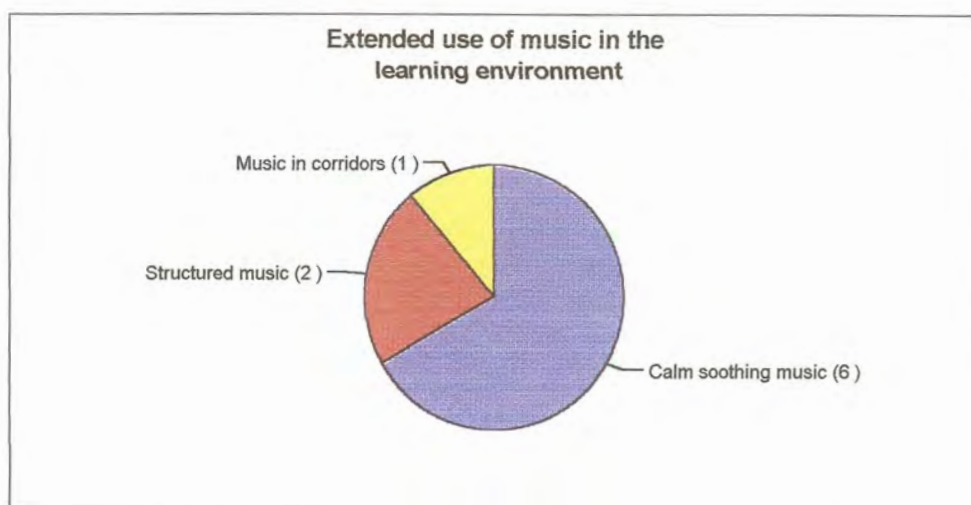
Discussion: Question 3.6 provided the music educator with examples of possible applications of music used in an extended way in the learning environment. Only 2 indicated that the school "*almost always*" to "*always*" employed structured music, 1 indicated music in the corridors and 6 indicated calm and soothing music. It was an open-ended question and music educators had the opportunity to mention other activities which they employ at their school. Respondents indicated music during tuition, sport and as background music in the Foundation Phase. Another respondent indicated music at breaks and on playgrounds. The assumption based on this information was that music was not employed to its full capacity to develop learning potential.

Question 3.7 **The school has a music centre where individual learners receive instruction in various instruments.**

Table 5.31   Music centres at schools

Music centres at schools	Frequency
Do not have a music centre at school	5
Individual learners seldom receive instruction	1
Individual learners almost always receive instruction	1
Individual learners receive instruction	6

Discussion: A total of 13 respondents indicated that the school had a music centre where learners received instruction in various instruments. It may then be a feasible idea to explore the concept of extending the music centre with activities where learners do not receive individual instruction only, but where music is used in a non-traditional way to develop the learning potential of the learners.

2.1.3 SUMMARY ON FINDINGS CONCERNING AN EXTENDED USE OF MUSIC TO DEVELOP THE LEARNING POTENTIAL OF THE LEARNERS

It may be deduced from the data received on question three that music educators were in favour of extending the role of music to include a non-traditional approach to develop learning potential of learners. The questions also indicated that music educators agreed that

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music had the quality to develop learning potential. The following table gives a picture of the captured data.

Table 5.32   Summary of music educators' involvement in activities at school

Extracurricular involvement of the music educator	Frequency results
Music educator primarily involved with music	11 (78.6%)
Music educator preferred being involved with music activities	11 (78.6%)
Music educator would enjoy involvement in an extended music programme at school	12 (92.3%)
An extended music programme to develop learning potential will benefit learners	13 (92.9%)
The school already used music in an extended way	14 (100.0%)
The school had a music centre	13 (100.0%)

## 2.2 QUESTIONNAIRE B - PRIMARY SCHOOL PRINCIPALS

Questionnaire B, completed by the primary school principals will be analyzed and interpreted in the following section of the study (N=14). The five point scale which has been used should be interpreted as 1 - to no extent, 2 - seldom, 3 - to some extent, 4 - almost always and 5 - always.

✓ **DEMOGRAPHIC DATA**

One-way frequency distribution tests were run.

Gender: Male or Female

Figure 5.8   Gender of primary school principals
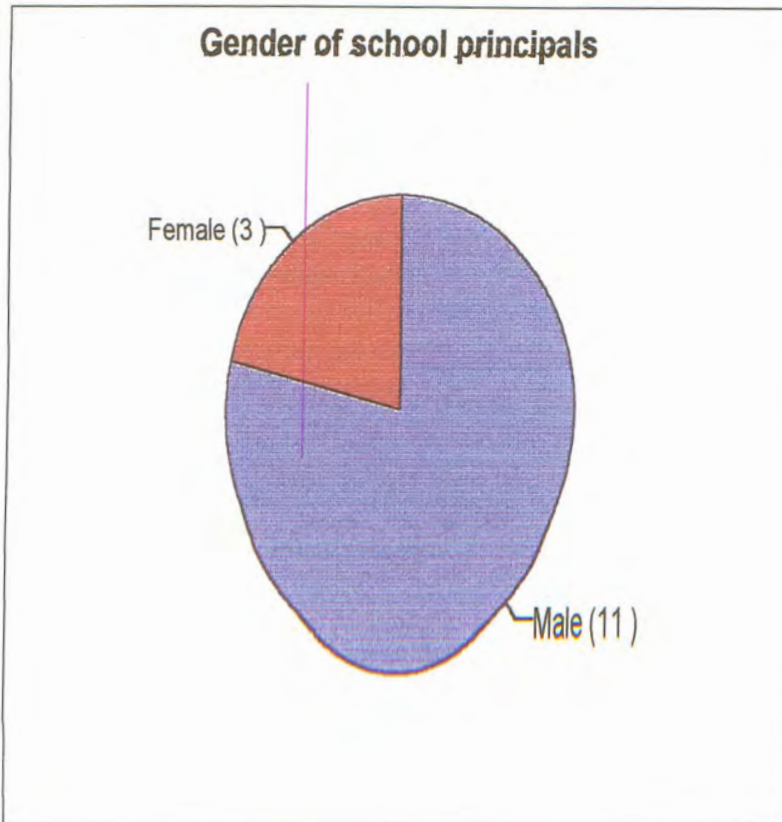
Discussion: Only 3 (21.5%) respondents were female. The majority of primary school principals were male. This was expected as the majority of primary school principals are male.

How many years of experience do you have?

Table 5.33   Experience of the primary school principals

Years of experience	Frequency
1 year	2
4 years	2
7 years	2
8 years	1
11 years	1
13 years	1
15 years	1
16 years	2
24 years	2

Discussion: The years of experience of the primary school principals varied from 2 (14.3%) respondents with only one year experience to 2 (14.3%) respondents with twenty-four years experience.

Age of primary school principals

Figure 5.9   Age of the primary school principals

Age of the primary school principals
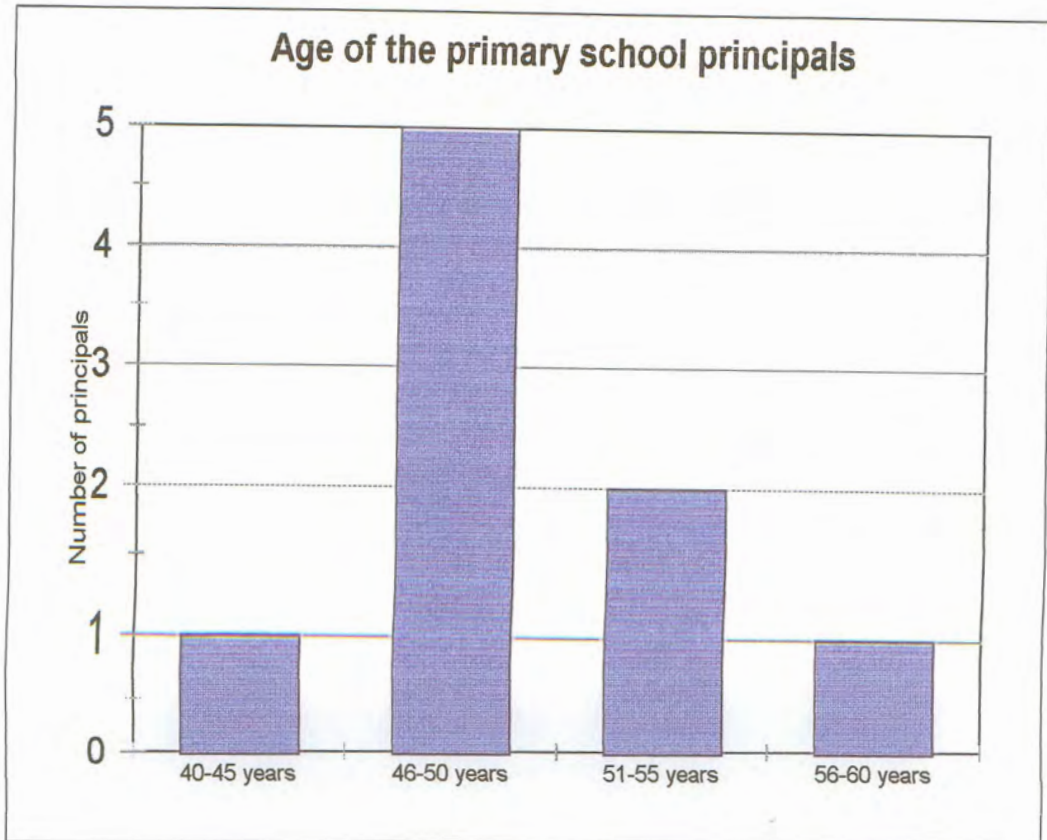
Discussion: The primary school principals' age ranged from 40 years of age (1 respondent) to 59 years of age (1 respondent). The age group 40-45 years had 5 (35.7%) respondents and the age group 56-60 had 2 (14.3%) respondents.

✓   **QUESTION 1:   INFORMATION CONCERNING A NON-TRADITIONAL APPROACH TO MUSIC IN THE LEARNING ENVIRONMENT TO DEVELOP THE LEARNING POTENTIAL OF THE PRIMARY SCHOOL LEARNER.**

Question 1.1   **Do you think that Class Music or the learning area Arts and Culture still has a role to play in education today?**

Table 5.34   The role of music in the learning environment

Type of response to the role of music in the learning environment	Frequency
To no extent	0
Seldom	1
Sometimes	1
Almost always	3
Always	9

Discussion: This question was included in the questionnaire to inquire into the attitude of headmasters towards music in the learning environment. Only one respondent disagreed that Class Music still had a role to play in the learning environment. 13 (92.9%) agreed that music had a role to play varying from respondents who responded with "*to some extent*" to "*always*". 9 (64.3%) indicated that music always had a role to play in the learning environment. A two-way frequency distribution on the two age groups 40-49 years of age and 50-59 years of age were performed and indicated a relationship of 8 (57.14%) to 6 (42.86%). It would appear as if the younger primary school principals were more in favour of music in the learning environment.

Question 1.2 **Besides Class Music as a school subject the school also offers music in an extended context.**

Table 5.35   Music in an extended context at school

Type of response to music in an extended context	Frequency
To no extent	3
Seldom	1
Sometimes	3
Almost always	2
Always	4

Discussion: The following two questions were included to establish whether the schools offered music in an extended way with a non-traditional approach to develop the learning potential of the learners. A total of 13 school principals responded to question 1.2 of which 4 (30.8%) indicated that music was not, or seldom, used in an extended way and 9 (69.2%) indicated that they did use music in an extended way at the school.

Question 1:3: **The school uses music in the following extended ways:**

- Calm soothing music while learners enter the school hall.

- Structured music (Baroque music etcetera) while writing tests.

- Music in corridors.

- Music in administrative buildings.

Table 5.36   Extended use of music in the learning environment

Type of response to an extended use of music	Frequency (always
Calm and soothing music when learners enter the hall	9
Baroque music	1
Music on corridors	1
Music in administrative buildings	6

Discussion: Question 1.3 targeted the specific extended use of music and the majority of respondents 9 (69.2%) indicated that music was employed to create a calm soothing effect when learners enter the school hall. This support the data received from the music educators. Only 1 (10.0%) respondent responded to the use of Baroque music in the learning environment. 1(10.0%) indicated music on corridors and 4 (30.8%) employed music in the administrative buildings. The above data supported the view of the music educators in Questionnaire A.

Question 1.4   **In my opinion it may be of help to the learners if they were taught how to study more effectively with the help of music.**

Table 5.37   Benefits of studying with music for the learners

Type of response to benefit to study with music	Frequency
To no extent	1
Seldom	3
Sometimes	7
Almost always	1
Always	1

Discussion: The positive results of studying with structured music are a well-researched topic (chapter 2 section 6.3.1). 9 (69.2%) respondents felt that it may "*sometimes*" to "*always*" help learners to study with music. 4 (30.8%) respondents felt that it would not help. A possible explanation might be that the headmasters were not informed about the value of music and learning. It confirmed the opinion that structured music, to open

the mind's capacities, were not employed to its fullest to develop learning potential of learners in schools.

Question 1.5 **I believe that music may be used as a therapeutic activity (relax pupils, enjoyment etcetera) in the school**

Figure 5.10   Music as therapeutic activity in the learning environment

Music as therapeutic activity in the learning environmentt

- to some extent (3)
- always (5)
- almost always (4)
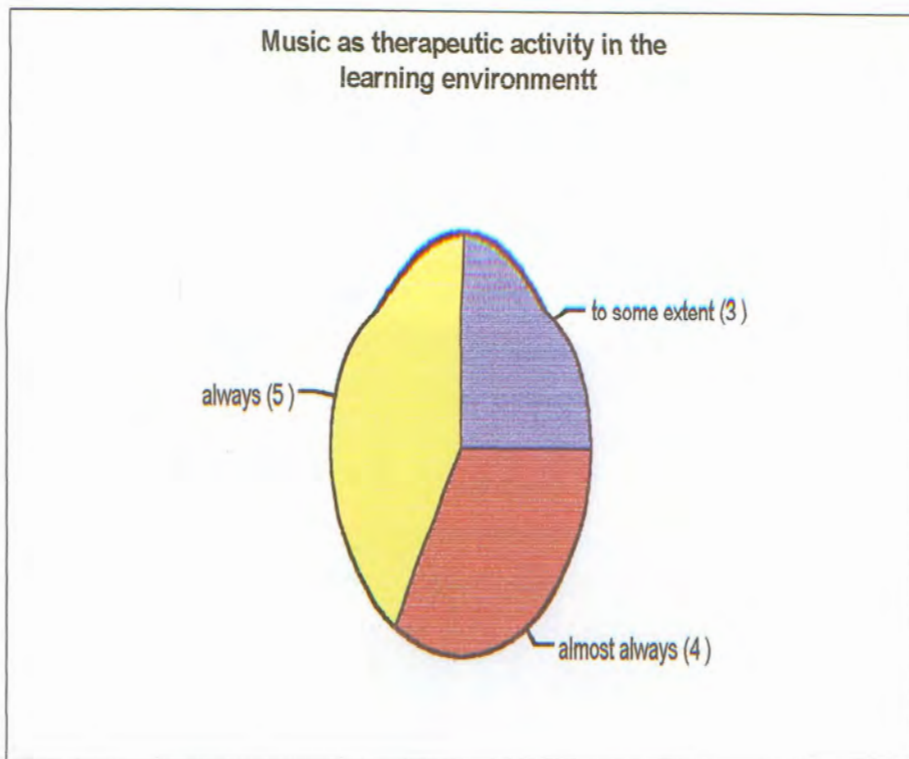
Discussion: The majority of headmasters 9 (64.3%) agreed on the positive qualities of music as a therapeutic activity at school.

Question 1.6 **I think that the extended use of music may contribute to a positive teaching and learning image at the school.**

Table 5.38   Response of headmasters to music creating a positive learning image at the school

Type of response to music creating a positive learning image	Frequency
To no extent	1
Seldom	3
Sometimes	2
Almost always	4
Always	3

Discussion: The innate quality of music is often undervalued in the learning environment. The reason might be a lack of knowledge (chapter 3). This question was included in the questionnaire to establish the headmasters view on the role of music and the image of the school. 13 headmasters responded to the question and 7 (53.9%) indicated with almost always to always that it would contribute to a positive image in the learning environment.

Question 1.7 **The image of the school will benefit in the following ways:**

  - It indicates that the school is serious about learning.

  - The school is concerned about each learner.

  - It will attract more pupils to the school.

  -The school will be perceived as an innovative and progressive school.

Table 5.39   Extended use of music and the image of the school

An extended use of music and the image of school	Positive	Negative
Showed that the school was serious about learning.	9	3
Showed that the school was concerned about learners.	9	3
Could attract learners to the school.	4	8
Showed that the school was innovative.	9	3

Discussion: This question received a positive response from the primary school principals. An interesting response was that the majority of 8 headmasters did not feel that an extended music programme at the school would attract more learners to the school.

Question 1.8 **I encourage new ideas that will be of benefit to the school.**

Table 5 .40   Two-way frequency table on the encouragement of new ideas by the
headmaster to benefit the school

Type of response	40-49 years of age	50-59 years of age	Total
Seldom	0	1	1
Sometimes	0	2	2
Almost always	7	1	8
Always	1	2	3

Discussion: This question investigated the headmasters' innovative approach to the
music learning environment by asking whether the school principal encouraged new
ideas to benefit the learners and the school. A two-way frequency distribution
indicated that the younger principals were more perceptive to the idea. 8 (57.14%)
from the age group 40-49 encouraged new ideas at the school, while 6 (42,86%) did
not. 1 (7.1%) indicated that he seldom encouraged new ideas.

Question 1.9 I am prepared to encourage training of the music educator
to develop an extended music programme for the school.

Table 5.41   Training of the music educator to develop an extended music
programme for the school

Type of response to developing of music programme	Frequency
Seldom	1
Sometimes	2
Almost always	6
Always	4

Discussion: The headmasters of the school reported that they were prepared to train
the music educator to develop an extended music programme for the school.12 (92.3%)
indicated sometimes to always and only 1 (7.7%) indicated seldom.

Question 1.10   The Class Music educator is primarily involved in music
activities as part of her/his extracurricular programme.

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Figure 5.11   Involvement of the educator in the extracurricular programme

Involvement of the educator in the extracurricular programme

to no extent (2)

always (12)
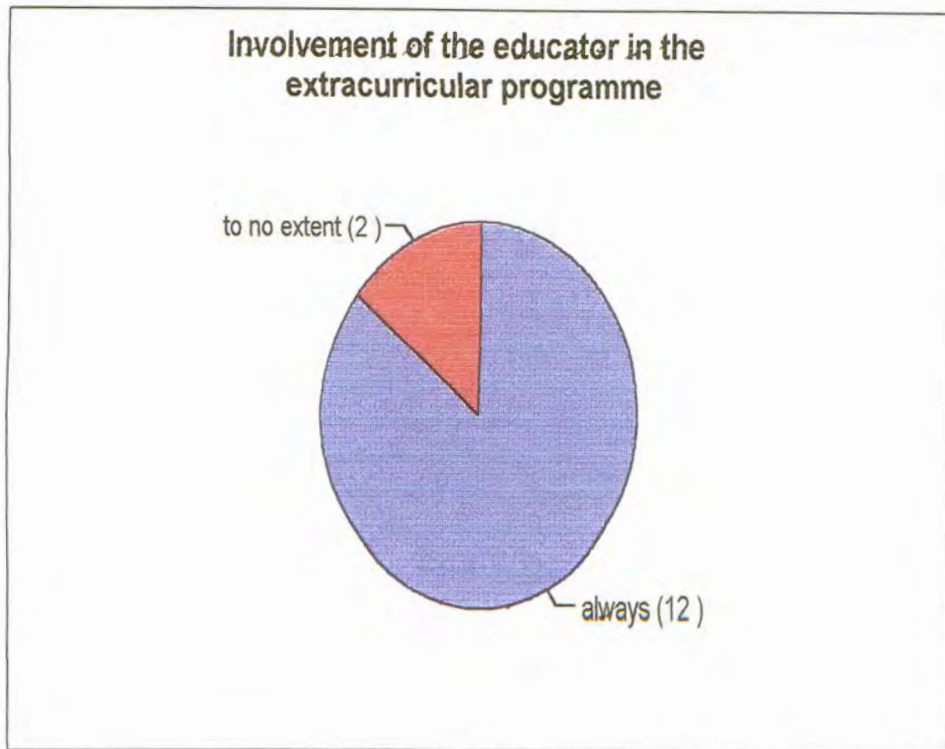
Discussion: It seemed as if the music educators were primarily involved with music activities at school. 12 (85.7%) respondents indicated that the music educator was involved with music only and 2 (14.3%) indicated that the music educator was not primarily involved with music activities.

Question 1.11   **The extracurricular activities of the Class Music educator includes the following:**
                     - **Sport activities.**
                     - *Cultural activities.*
                     - **Organizing functions.**
                     - **Music activities.**

Figure 5.12   Extracurricular activities of the Class Music educator

Extracurricular activities of the Class Music educator

- Sport activities (2)
- Music activities (13)
- Cultural activities (12)
- Organizing activities (6)
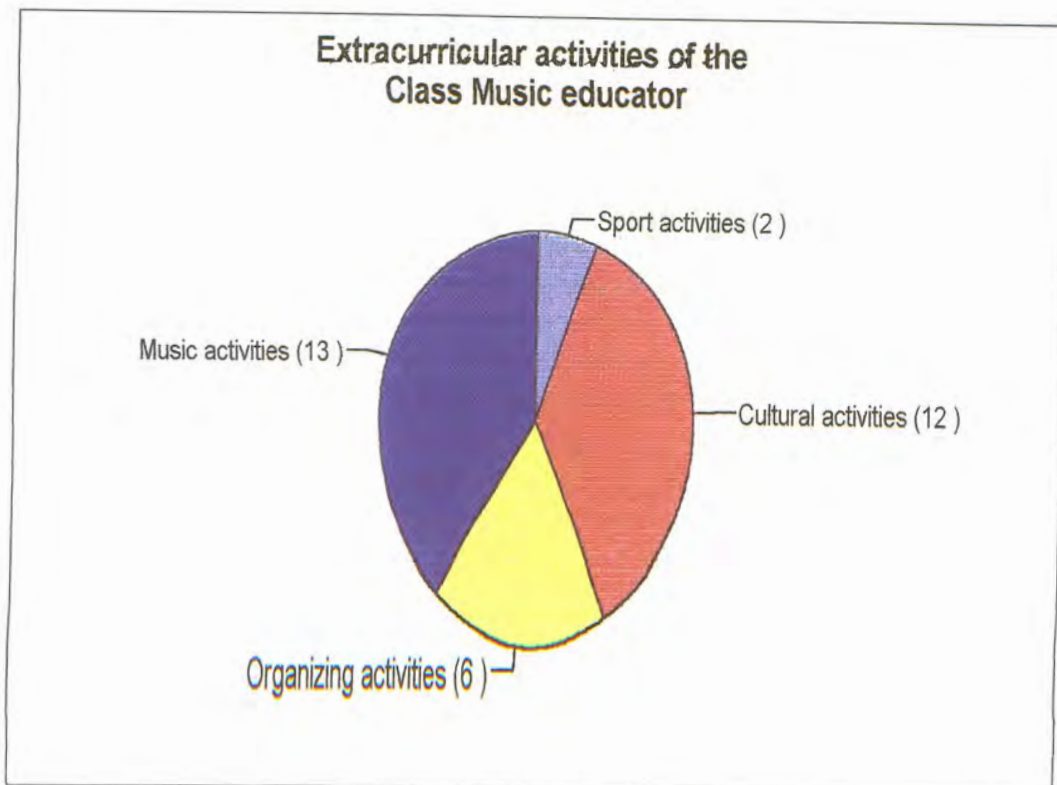
Discussion: Corresponding with the previous question the headmasters indicated that music educators were primarily involved in music activities. 2 (22.2%) indicated the involvement in sport, 12 (100,0%), showed involvement in cultural activities, 6 (75%) indicated involvement in organizing school activities and 13 (100.0%) involvement in music activities at the school.

2.2.1   SUMMARY ON FINDINGS CONCERNING AN EXTENDED USE OF MUSIC WITH A NON-TRADITIONAL APPROACH TO DEVELOP THE LEARNING POTENTIAL OF THE PRIMARY SCHOOL LEARNER AS PERCEIVED BY THE PRIMARY SCHOOL PRINCIPALS

A summary of this section will be given by means of a table.

Table 5.42   Summary of information on an extended use of music to develop the learning potential of the primary school learner as perceived by primary school principals

An extended use of music in the learning environment	Frequency results
Music had a role to play in the learning environment	13 (92.9%)
Music was used in an extended way to develop learning potential	9 (69.2%)
Music might help learners to study more effectively	7 (53.8%)
Music had therapeutic value	9 (64.3%)
An extended music programme might contribute to a positive image of the school	3 (21.4%)
Headmaster was positive about training the music educator to develop an extended music programme for the school	12 (92.3%)
Music educators were primarily involved with music activities	12 (85.7%)
Extracurricular activity of music educator	12 (100.0%)

2.3 DISCUSSION OF QUESTIONNAIRE RESULTS: QUESTIONNAIRE A AND QUESTIONNAIRE B

The study aimed at investigating a non-traditional approach to music in the learning environment to develop learning potential of the primary school learner. This was done by exploring a holistic approach to learning: whole person and whole brain development, as well as the multiple intelligence theory, against the background of the postmodern world.

✓ The literature study (chapter 2, section 2.1.2) pointed out that the modern paradigm had been replaced by the postmodern paradigm with implications for the learning environment and the needs of the learners. Postmodern elements were identified through the literature study and Questionnaire A confirmed, with the exception of discipline problems and aggressive behaviour, the presence of these identified postmodern elements in the learning environment. The literature study claimed that the postmodern world was a violent world which might lead to aggression and discipline problems in the learning environment. The response indicated that no serious discipline problem or aggressive behaviour was present in the learning environment. Two unexpected responses were that the music educators and learners shared, to some extent, the same music taste. It was an unexpected response, because according to the literature study, people are influenced by the paradigm they grow up in. The music educators were more mature and grew up and were influenced by the modern paradigm, while the learners are growing up in the postmodern paradigm. The second interesting response was that although learners had access to information by means of modern technology, such as the Internet and television, they were not, as expected, informed about international pop music trends.

✓ It was confirmed by Questionnaire A that the respondents implemented an integrated, holistic approach to Class Music. Intellectual, emotional, spiritual and psychomotor (whole person) development were implemented on varying levels of development. A few outstanding responses will be referred to in this section and conclusions to these responses offered in chapter 6.

According to Questionnaire A the music educators developed the intellectual side of the learners. 12(85.7%), offered the learners the opportunity to express their own opinions to provoke higher-order thinking. The open-ended question in this section of Questionnaire A was not completed by the respondents (chapter 6).

All music educators valued the emotional development of the learners. To explore the level of emotional development, a question was posed which referred to the way in which learners expressed their personal feelings. The researcher wanted to find out whether the more intrapersonal, in-depth methods like portfolio assessment and reflective writing were employed by the music educators. 7 respondents indicated that learners reflect verbally, 3 respondents indicated reflection by means of portfolio activities and 3 reflected through writing. It was apparent that music educators focused

mainly on a verbal reflection, and not the more in-depth assessment methods (chapter 6).

Chapter 3, section 4.1 pointed out that the spiritual world was mostly an unknown and often unaccepted world to educators. The responses of the music educators confirmed this perception and 6 (42.8%) indicated that they never or seldom included activities to develop the spiritual intelligence of the learners. This section of the questionnaire included an open-ended question, but no other activities were mentioned by the music educators. It seemed an undeveloped area in music education (chapter 6).

In the modern era, physical activities were often perceived as a diversion from academic study. Gradually music educators recognized the potential of using physical activities to enhance learning and to develop the learner holistically. Psychomotor development involves the intellect, emotions and body (chapter 3, section 5.1). All music educators included psychomotor activities in the music curriculum. Again the researcher was interested in the level of psychomotor development taking place in the music learning environment. Contrary to the open-ended question on emotional development, two responses were received in this section. It may be an indication that the music educators implemented a greater variety of psychomotor activities than activities to develop the emotional side of the learners. One respondent mentioned the use of revues to develop the psychomotor side of the learners and the other respondent mentioned the use of questionnaires to reflect on psychomotor activities.

Questionnaire A also investigated an integrated approach to Class Music - the development of both brain hemispheres (whole brain and multiple intelligence). Chapter 2 explored the integration of the two brain hemispheres to develop the learning potential of the learner. Lazanov's (1978) learning model was used as an example that an integrated approach, using music, can open up the reserves of the mind. A question was posed to explore whether this approach was employed in the classroom. An interesting response 8 (61.5%) confirmed that they almost always to always employed activities to develop both brain hemispheres.

✓ Questionnaire A and Questionnaire B explored a non-traditional approach to music to develop learning potential of the primary school learner. It might be deduced from the information received from the music educators and primary school principals, that music educators were primarily involved with music activities as part of their extracurricular

programme. 12 (92.3%) music educators indicated that they would like to be involved in an extended role to develop learning potential at the school. 13 (92.9%) music educators and 12 (92.3%) headmasters agreed that a non-traditional approach to music was beneficial to the learners. 13 (100.0%) music educators responded that the school already had a music centre and it may be used to house an extended or extracurricular music programme at the school.

The study will now describe the qualitative information collected by means of the interviews.

3. ANALYSIS AND INTERPRETATION OF INTERVIEWS

3.1 INTRODUCTION

The interviews collected descriptive data from the respondents in their own words and gained insight into the respondent's world. These interviews were recorded, transcribed and the data analyzed by searching and arranging the transcript to increase the researcher's understanding. A coding system was employed, similar to the main categories used for the questionnaires (chapter 4). The procedure followed was a discussion after each interview and after the completion of all the interviews, a general overview on results of the questionnaires and interviews. It was decided to deal with final conclusions and recommendation in chapter 6.

Pseudonyms were used to protect the respondent's identities. The first school's principal and music educator will be referred to as Mr and Ms Glockenspiel, the second school's principal and music educator as Mr and Ms Xylophone and the remaining individuals as Ms Triangle and Ms Tambourine.

3.2 INTERVIEW WITH MR GLOCKENSPIEL

✓ DEMOGRAPHIC DATA OF PRIMARY SCHOOL PRINCIPAL

The aim of the interview with the primary school principal was to attain the principal's views on music education and the extended use of music in education. It was also of interest to explore his perception on an extended use of music by means of an extracurricular programme.

An interview was conducted with Mr Glockenspiel during February 2001. Mr Glockenspiel is the headmaster of the school for the last four years. It had been a period in which the school had been remodelled - from a Model-C School (white advantaged learners) to a multicultural set-up. The interview provided rich data.

The interview started off on a very high note with Mr Glockenspiel sharing his positive view towards a non-traditional approach to music in the learning environment. Mr Glockenspiel remarked that this was an issue of such importance to him that he felt it should actually also be discussed with the governing body of the school. This was a matter that had been scheduled for development at the school for some time, but a lack of knowledge delayed exploring the matter.

Mr Glockenspiel referred to his personal life where he became aware of the powerful connection between his own mood and personal choice of music. He experienced that music could change your mood completely, which directed his thoughts to the influence music could have on the learners in the learning environment. He offered an example. He had a discussion with a minister from his church. The minister explained that he organized *get together* functions for the youth of his ministry twenty years ago. It was not received favourably in his church at that time, because in those days popular church music or gospel music was not tolerated by his church. He carried on with his mission and realized that if you want to influence the lives of the youth, music can be a very powerful tool. Music touches not only the brain, but also the emotions and spirit of people. The minister testified to the results of music and the emotional and spiritual side of the young people. This conversation had an influence on Mr Glockenspiel to develop an intense interest in this topic.

✓ FINDINGS CONCERNING MUSIC AND A NON-TRADITIONAL APPROACH TO MUSIC TO DEVELOP THE LEARNING POTENTIAL OF THE PRIMARY SCHOOL LEARNER

There was no doubt in Mr Glockenspiel's mind that music had an important role to play in the learning environment. As the headmaster of the school his music experience mainly stems from own personal experience, hymn practice and assembly at school. He was involved with hymn practice and assembly at the school and had encountered the positive effect, such as happy relaxed learners after hymn practice.

The school offered the learning area Arts and Culture, had a school choir and offered school

concerts, revues and participation in eisteddfods to learners, but also offered music in an extended way postulated by this research. The extended use of music at this school was a special hymn practice, which was called *Lofprysinge (Praise and Song)*. The researcher had been invited to attend a hymn practice at the school. The hymn practice started with one of the educators playing popular or gospel hymns while the learners entered the school hall. A mood of anticipation could be perceived and the researcher could sense that the learners were looking forward to hymn practice. A sound system with tapes and CD's was used, but one of the educators also accompanied the song *Shout to the Lord* on the piano. The researcher realized that this performance was different form what was usually experienced at schools where learners sing with tapes and CD's. This performance was led by an educator who used *signing*. It is the American version of sign language for the deaf. The educator and learners signed while they sang the songs with tapes and CD's. The learners took part with enthusiasm and left the school hall after the session in a raucous and boisterous fashion.

The interview spontaneously (not scheduled for discussion) turned to the postmodern society and Mr Glockenspiel mentioned what he perceives as a lack of norms and values. The literature study pointed out that education should assist learners to construct diverse and personally useful values of their own cultures. Values are not true or right in any universal sense. In Mr Glockenspiel's opinion the hymn practice at his school was a powerful tool to install norms and values and should receive much more attention in the postmodern learning environment. He motivated the importance of values and norms in the learning environment by pointing out that in the past the basis of the values and norms in the Afrikaner community came from Afrikaans nationalism and the Bible. Times had changed and according to him, different ways were needed to establish these values in a postmodern world. Living in the postmodern era, new ways should be attained in teaching these truths. In his opinion the hymn practice at his school was a powerful tool to install some norms and values. To install norms and values in the postmodern learning environment was also mentioned by the music educator, Ms Glockenspiel, in the next section of the study.

The comment that related directly to the development of learning potential was when he said that it would be of great help if learners were taught how to study more effectively with the help of music. He was willing to send one or more staff members for training in this domain.

3.2.1 DISCUSSION: MR GLOCKENSPIEL'S INTERVIEW

✓ It was clear that Mr Glockenspiel encourages new ideas that benefit the school and learners. A non-traditional approach to music was a priority at the school and it was demonstrated when the researcher was invited to start an academy to develop learning potential through music at the school.

✓ Living in the postmodern era, new ways should be attained to teach new truths suitable for the twenty-first century. In Mr Glockenspiel's opinion the hymn practice at his school was a powerful tool to reinstall some norms and values. From this interview it could be said that Mr Glockenspiel tried to confront it with hymn practice, employing popular spiritual music and involving learners actively.

✓ A recommendation: The *Praise and Song* assemblies of the school might be utilized to extend the role of music in the learning environment. A holistic approach to develop learning potential by means of music, could be achieved. When analyzing the learning experience of the *Praise and Song* assembly, the learners had an intellectual experience (memorising the words of the songs and learning the signing), an emotional and spiritual experience and a psychomotor experience by doing the signing while singing. It was an integrated and holistic learning experience. It could be recommended to structure the session by starting with music to fit the mood of the learners, leading to the emotional and spiritual experience and ending with calm soothing songs to put the children into the correct frame of mind to continue their activities in class.

The next interview was conducted with a music educator who used to teach Class Music, but who was now involved with the learning area Language, Literacy and Communication at the school due to the phasing out of Class Music.

3.3 INTERVIEW WITH MS GLOCKENSPIEL

✓ DEMOGRAPHIC DATA OF THE MUSIC OR ARTS AND CULTURE EDUCATOR

An interview was completed with Ms Glockenspiel in February 2001. She was very helpful and various qualitative responses by her could be documented. The following is a summary of the main issues which arose from the interview.

Ms Glockenspiel was an experienced educator who had been involved with Class Music for seven years, grades 1 to standard 7 (grade 1 to grade 9), but also on tertiary level at the University of the North. At present she does not teach Class Music and is not involved in the learning area Arts and Culture.

✓ FINDINGS CONCERNING THE INFLUENCE OF A CHANGING SOCIETY ON THE SCHOOL AND THE NEEDS OF THE LEARNERS

The purpose of including this section of the interview was to establish whether the respondent experienced the effect of a changing society on the learning environment. It was also important to establish whether the music educator was aware of the needs of the learners in a changing postmodern society.

A multicultural learning environment was identified through the literature study as one of the postmodern elements investigated in this study. Ms Glockenspiel taught multicultural groups of learners. The current position at their school was 40% white learners and 60% learners of colour.

The school encountered discipline problems in a variety of ways. Disobedience and verbal disruption, even brutality, was a major concern at the school, but Ms Glockenspiel's personal concern was vandalism (damaging physical property of the school and other learners) in the learning environment. She felt that vandalism was part of the general attitude of not only breaking down of physical property, but it lead to the collapse of norms and values she treasured. She pointed out that the collapse of norms and values were clearly seen in the music environment where learners, school principals, parents and colleagues preferred the so called *light music* or popular music in favour of serious, intellectual or classical music. The strong emphasis on rhythm in popular music was destructive and more could be achieved through employing melody which involved both brain hemispheres. Ms Glockenspiel experienced the abandoning of a formal choir at school, as well as tapes and CD's of popular and gospel hymns being adopted at hymn practice to accompany the learners in place of the traditional piano accompaniment. The prolific exposure of popular music styles clearly had an influence on the school.

Ms Glockenspiel did not experience that learners need to verbalize own personal experiences and stories during Class Music, but added that she usually gave ample time at the beginning of Class Music periods to talk about their personal experiences.

The recognition of intellectual diversity (multiple intelligence) is a postmodern way of viewing intelligence. Music had the innate qualities to develop multiple intelligence (chapter 3). This postmodern belief was visible in the opinion of Ms Glockenspiel when she argued that being actively involved in own learning did not necessarily mean that all children wanted a *hands on* learning experience in the music learning environment. Ms Glockenspiel mentioned that some children preferred to be more passive. She felt that the child that was socially inclined enjoys being actively involved and the quiet and, according to her often the more intelligent children, with the intrapersonal personality, enjoyed working silently on her or his own. While teaching Class Music, she usually focused on developing both the interpersonal and intrapersonal intelligence.

The interview turned to the important concept of democracy in the postmodern learning environment. Ms Glockenspiel recalled the well-known response among learners:

Yes, but Mam, it's unfair. Why may he and I may not? (translated).

She interpreted the remark as the need of the learners to make choices and feel that they had the right to choose. Educators had to develop the openness and sensitivity to accept the opinions and choices of learners. She felt that openness and sensitivity concerning the opinions and choices of other people improve the relationship between the educator and the learners.

Learners were informed about international pop music trends and enjoyed the popularizing of classical music. This aspect might be turned to the music educator's advantage or as a positive influence by exposing the learners to classical music. Ms Glockenspiel pointed out that when learners mentioned popularized classical music melodies, she made an effort to introduce the original version to the learners which they normally enjoyed very much.

Although Ms Glockenspiel encountered vandalism (damaging property) in the learning environment, she would not describe it as aggressive behaviour. She did not experience aggressive behaviour, but did sometimes experience a lack of respect from the learners towards each other and teachers. She indicated that she recognizes a new development among the learners in the last few years where they verbalised and showed their dissatisfaction with educators.

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✓ FINDINGS CONCERNING THE MUSIC EDUCATOR AND AN INTEGRATED HOLISTIC APPROACH TO CLASS MUSIC

The aim of this section of the interview was to establish whether a non-traditional approach to develop learning potential by means of a holistic approach received the attention of music educators and how did they employ it in their music learning environment.

The intellectual dimension of the whole person in the music environment was discussed first. Ms Glockenspiel indicated that the learners were given the opportunity to express their own opinions in an unstructured way and were encouraged to think critically in the music learning environment. She illustrated her understanding of critical thinking in the music learning environment with the following example. She would provide the learners with music of a specific period, for example Baroque music, as well as the relevant background on the political, social and art scenes of the corresponding period. It was not necessarily the so called *cool music* which the learners prefer, but the educational value laid in the fact that learners experience intellectual or classical music. Afterwards learners responded with their own opinions of intellectual or classical music. The only restriction placed upon the learners was that their opinions had to be motivated and they had to adhere to the criteria laid down for the discussion. She would then respond by comparing the period music with popular music, discussing the lyrics, form and instruments. Very often the learners realized that classical music and popular music had corresponding elements, but the one element that differed was the rhythm of popular music. Ms Glockenspiel reacted very positively to the question whether thinking skills were transferable from Class Music to other learning areas.

Ms Glockenspiel mentioned that the emotional side of the holistic development of the learners were attended to in her music teaching. She believed in a balance between the intellect and the emotional side of the learner. She explained that she drew upon music from the Romantic period, such as music from the "*Peer Gynt Suites*" by Ipsen, Tshaikovsky's "*1820 Overture*" and even folk songs - music that conveys emotions such as love for the country, joy, hate etcetera. She made use of questionnaires to elicit the emotional responses from the learners.

It had been confirmed by Ms Glockenspiel that music had an effect on the spirit of the learners, because learners responded holistically to music - not only with mind and emotion, but also with the spirit and body. The spiritual side was discussed first. Ms Glockenspiel supplied an example of the value of music in creating a relaxed state of mind in the learners.

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After she once devoted a lesson to Baroque music, one of her colleagues later remarked:

The pupils were like angels. Don't you always want to play that music?
(translated).

She agreed that this was an undiscovered and underutilised field where the music learning environment had to play a far greater role.

For psychomotor development Ms Glockenspiel made use of body movements when teaching certain aspects of music. An example was the three part form, sonata form or the rondo form, where the learners had to show an understanding of the changing of the form with different body movements.

✓ FINDINGS CONCERNING A NON-TRADITIONAL APPROACH TO MUSIC TO DEVELOP THE LEARNING POTENTIAL OF THE LEARNER

The interview turned to the last section, which aimed at gaining information on a non-traditional approach to music to develop learning potential and to determine whether the music educator felt that the extended use of music should rather reside in an extracurricular programme. Ms Glockenspiel explained that the learner profile of the school changed dramatically over the past years. The school changed to a multicultural school which included previously disadvantaged learners. She felt that the learners, especially the disadvantaged learners may gain from extending the role of music to develop their learning potential more fully.

3.3.1 DISCUSSION: MS GLOCKENSPIEL'S INTERVIEW

✓ The following postmodern indicators had been identified during the interview, concerning the presence of a postmodern society and the different needs of the learners. The presence of a multicultural learning environment, discipline problems, collapse of norms and values, levelling of high art and popular art, influence of technology on the lives of people, diversity and democracy in the learning environment (chapter 2, section 3.2.2).

✓ Ms Glockenspiel felt that music had lost its dignified position in the learning environment. She noticed a superficial attitude towards Class Music and even the

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learners "*look down upon the subject*". She argues that "*music of the brain is dead*". Ms Glockenspiel argued that melody was the intellectual side of music and the over emphasis of rhythm in popular music stimulated the primitive side of the person and not the brain. Popular music had a role to play, but not as the overpowering role of the postmodern world.

✓ It is clear that Ms Glockenspiel had a holistic approach to learning in the music learning environment. She made the observation, after the concepts of the whole person, whole brain and multiple intelligence had been explored during the interview, that she discovered that it was the way she always taught Class Music, but was not aware of the fact.

3.4 INTERVIEW WITH MR XYLOPHONE

The second school's interviewee will be referred to as Mr and Ms Xylophone and followed in the next section of the chapter.

✓ DEMOGRAPHIC DATA OF THE PRIMARY SCHOOL PRINCIPAL

This interview was conducted in March 2001. Qualitative responses, relevant to the aim of the interview, had been documented. Some responses were surprising, but most were predictable, well-known opinions of many primary school principals. The researcher encountered examples of corresponding views from various headmasters while actively involved with the primary school learning environment.

The headmaster of the school had fourteen years experience as a primary school principal. In the past he had also been involved with secondary schools. Mr Xylophone had an exceptional love and involvement in music as he explained that music forms a considerable part of his daily life. He listened to a great variety of music styles - alternative to classical music - depending on the time of the day and his mood. He had seven years experience as a choir master and played an active role in all the music activities at the school.

✓ FINDINGS CONCERNING A NON-TRADITIONAL APPROACH TO MUSIC TO DEVELOP THE LEARNING POTENTIAL OF THE PRIMARY SCHOOL LEARNER

Class Music is included in the learning area Arts and Culture with an interdisciplinary

approach, which includes dance, drama, music, art technology, media and communication and the visual art forms. There are not specific outcomes for Class Music. Mr Xylophone reacted very strongly about the important role of music in the learning environment, and although he stated that he was an ardent believer in positive change, he felt that an interdisciplinary approach was not conducive to the special role of music in the learning environment. He described the new learning area, Arts and Culture, as "a watering down of everything" (translated) .

The school's approach to music was to include all the learners in group music (Arts and Culture) and to offer all learners the opportunity to perform on stage hosting school productions such as school concerts, revues, Christmas plays, etcetera. Mr Xylophone strongly believed that all learners had to participate and enjoy music. It was the reason why he was not in favour of special facilities to accommodate only certain members of the school. He used the traditional music centres as an example to prove his point and argued that an effort had been made to extend the role of music in the learning environment with music centres, but claimed that it proved to be a poor effort:

> A solution, but a bad solution like a school hostel that does not replace home (translated).

He maintained that it was not the role of the primary school to specialize, but to provide *tools* and to *open doors* to the future of all learners. The *tools* were the opportunity to mass participation at primary school level. At this stage the interview turned to the extended role of music to develop learning potential. The scene had by then already been set by previous remarks from the school principal.

The school did not employ music in any specific extended way. Mr Xylophone explained that each educator held their own views concerning music and had the privilege to employ it as they wish. Calm and soothing music was not played when learners entered the school hall for assembly, but piano accompaniment was used when leading out. Mr Xylophone claimed that they did not make use of background music, because it lead to chaos with one thousand four hundred learners in the school. He was also cautious to the manipulative and indoctrinative qualities of music. The educators had experienced the results of these qualities in music at sport and other school activities such as field trips and leader champs. Mr Xylophone compared the manipulative qualities of music with a hidden curriculum, which did not lead to a holistic approach to teaching and learning. Although no special effort was

made to employ music in an extended way, he agreed that music might enhance learning and had therapeutic qualities. Mr Xylophone maintained that he encouraged new innovative ideas at the school, but did not feel that an extended music programme, as part of the extracurricular activities of the school, was a good idea. He maintained that music as an extended extracurricular activity was against his quest to involve all learners.

3.4.1   DISCUSSION: MR XYLOPHONE'S INTERVIEW

✓   Mr Xylophone claimed that Class Music had been robbed of its meaningful role with the introduction of the learning area Arts and Culture.

✓   He believed in group involvement of all learners by means of traditional extracurricular activities, such as revues and musical activities. Mr Xylophone did not agree with a non-traditional approach to music to develop the learning potential of the learner by extending the role of music with the intention of introduction of a music programme as an extracurricular activity.

3.5   INTERVIEW WITH MS XYLOPHONE

✓   DEMOGRAPHIC DATA OF CLASS MUSIC OR ARTS AND CULTURE EDUCATOR

Ms Xylophone's interview had been conducted straight after the interview with the school principal and some interesting comparisons could be made. She was trained as instrumental and Class Music educator at the Pretoria College of Education. She had eleven years experience, mainly as Class Music educator and for the last year as Arts and Culture educator. Her field of experience was largely primary schools.

✓   FINDINGS CONCERNING THE INFLUENCE OF A CHANGING SOCIETY ON THE SCHOOL AND THE NEEDS OF THE LEARNERS

It is true of most societies that the learning environment reflects the general society. South Africa bears testimony of a learning environment which did not in the past, reflect the social reality of the country. After the change of government, a multicultural society and learning environment had been put in place. The interviews with the music educator and school principal of the first school, undoubtedly indicated the changing society and its influence on the learning environment. Surprisingly the opposite was true of this school.

The first very interesting discovery was the absence of a multicultural learning environment. The school enrolls very few learners of colour and most learners come from an Afrikaans background. Ms Xylophone pointed out that there were many classes in the school with white learners only.

The school did not experience discipline problems. She emphasised that the principal and top managing team of the school insisted on good behaviour, which they believed, lead to positive learning results. The learners were encouraged to greet other people, to walk in rows and no back chatting was allowed. The educators were encouraged to plan, organize and manage their classes well. The learners were asked to leave the room and re-enter if they entered in a noisy fashion. The learners were task oriented and a lack of discipline was not tolerated.

It had been discussed in chapter 2, section 3.2.1 that knowledge in the postmodern paradigm was not about universally valid knowledge, but rather a broader view which includes own practical experience or the subjective understanding of knowledge. Surprisingly, Ms Xylophone did not find that learners had a need to discuss their own experiences to establish an understanding of the world they live in. She felt that these learners came from stable backgrounds where they communicated their own experiences and knowledge to their parents. The divorce rate at the school was low in comparison to figures released for the average South African household. She estimated the divorce figure not higher than approximately 3%, with a relatively small percentage of 18% to 19% comprising single parents.

Parents at the school valued competitiveness, which lead to a competitive atmosphere in the learning environment. It had an influence on the learners, which sometimes lead to a lack of perseverance when learners learnt that they could not live up to set standards. These learners had to go to one of the demanding, competitive high schools in the area and Ms Xylophone offered it as a possible reason for the competitive atmosphere at the school. The motto *"only the fittest survives"* forms part of their learning environment.

The postmodern learning paradigm proposes to change the learner into an active agent who creates own knowledge. Learners have to be taught to think for themselves by being problem solvers - either in a group or individually. The question on the active involvement of learners had been met with an answer from Ms Xylophone that the learners enjoyed being actively involved, because it was something new in education. She experienced problems

with group work. Only the hardworking learners were actively involved in creating knowledge, while the rest of the group remained passive. This was a concern to Ms Xylophone.

The postmodern learning environment is a democratic environment based on own choice and Ms Xylophone experienced that learners liked to choose their own activities. The learners were well informed when it came to international pop music trends. She was not in favour of the popularizing of classical music. She made an effort to introduce learners to more popular classical music such as *The Great March"* from Aïda by Verdi and others, because she believed that if learners were exposed to original versions, it would breed a love for classical music which she valued.

✓ FINDINGS CONCERNING THE MUSIC EDUCATOR AND AN INTEGRATED HOLISTIC APPROACH TO CLASS MUSIC

The interview turned to a discussion regarding an integrated holistic approach to Class Music. She had not really considered the fact that music was a way of enhancing intellectual development of the learner. She confirmed that the learners completed listening exercises and questionnaires where they had to express opinions and reflect on melody, rhythm and other elements of music. Ms Xylophone had never considered developing the left brain hemisphere in Class Music or Art and Culture. After discussing the intellectual development of learners, she agreed that thinking skills could very easily be taught through Arts and Culture.

The next question covered the emotional development of the learner in a holistic approach to education and learning. Music was closely linked to the emotional qualities in a person and it was an important task of the music educator to develop the affective range of the learners' experiences to the highest level of internalizing behaviour that reflected a set of values and a philosophy of life. Ms Xylophone confirmed that she discussed the emotional content of music with the learners, but not in an intensive planned manner.

When it came to the spiritual development of the learners, Ms Xylophone agreed that Baroque music had a definite influence on the behaviour of the learners. She used Baroque music in her classroom to create a relaxed atmosphere and while performing creative tasks

Ms Xylophone involved the body when teaching music concepts, but mentioned that although she was fully aware of psychomotor development of learners, she did not include

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it in the music curriculum as a conscious effort to an integrated, holistic approach to teaching and learning to develop learning potential. The next example sufficed as an example of a psychomotor activity that she employed. The learners were presented with information on African music, whereafter they were encouraged to create own African music instruments and then performed in groups by dancing, singing and playing their own instruments.

✓ **FINDINGS CONCERNING A NON-TRADITIONAL APPROACH TO MUSIC TO DEVELOP THE LEARNING POTENTIAL OF THE PRIMARY SCHOOL LEARNER**

Ms Xylophone's extracurricular involvement included music activities, such as revues, Christmas plays and school concerts, but also wherever she was needed. She would enjoy being primarily involved with music activities as part of her extracurricular activities at school. She certainly would enjoy extending her role as music educator to develop the learning potential of learners. Ms Xylophone reiterated the opinion of other people interviewed for this study that information was needed on the aspect of employing music to developing learning potential in the learning environment. She even proposed several ideas on the topic.

3.5.1 DISCUSSION: MS XYLOPHONE'S INTERVIEW

✓ The school did not reflect the general multicultural society of South Africa, but there were indications that postmodern elements were present at the school. Increased competitiveness, enjoyment of being actively involved in learning, a democratic learning environment and the *global village* syndrome were reflected through learners who were well informed on international pop music trends.

✓ Both the music educator and the headmaster agreed that Class Music had been robbed of its meaningful role, but the headmaster failed to understand that music could develop learning potential that music was a way to increase the meaningful role of music in the learning environment.

✓ Contrary to expectations it was also indicated by this music educator that aggression was not evident in the learning environment. The reason for the response might be that music educators had not given this issue enough thought. It had been discussed in chapter 3, section 3.5 that the response to noise pollution, such as hammering rock music and television sounds etcetera were sometimes unnoticed, but might lead to discipline problems and verbal aggression. Ms Xylophone did not experience physical

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aggressive behaviour, but rather verbal aggression among the learners.

✓ Group work was mentioned in the interview as a concern to Ms Xylophone as she experienced that all learners did not pull their weight. It could be recommended that Ms Xylophone could structure the assignment in such a way that each individual learner had a task and responsibility to complete the assignment successfully.

✓ When analyzing the information on this section of the interview, the conclusion was that the potential of this dedicated educator could be enhanced by presenting the music educator and school with a conceptual framework to develop learning potential through music.

✓ When analyzing the information offered by the school principal and the music educator similarities, as well as differences, were detected. They were both committed to education, but failed to appreciate the important postmodern concept of an *open mind*. The headmaster used the word *tools* to explain that the role of the primary school was to provide the *tools* (such as mass participation in music events at the school) for the high school to specialize in concepts such as development of learning potential. Yet the postmodern thinkers had a different view on the *tools* that the learners need. Postmodern experts on education believed that a transformational curriculum that lead to real understanding was what the learners needed. Real understanding was achieved through a flexible approach and learners *becoming* by means of extended opportunities.

The following interview had been conducted with Ms Triangle, an aid class educator.

3.6 INTERVIEW WITH MS TRIANGLE

✓ DEMOGRAPHIC INFORMATION OF THE AID CLASS EDUCATOR

Ms Triangle was an experienced educator with thirty-nine years experience, of which twenty-one years were in an aid class. Although she was not a music educator, she experienced the influence of music on the learners in her class.

✓ FINDINGS CONCERNING THE INFLUENCE OF A CHANGING SOCIETY ON THE SCHOOL AND THE NEEDS OF THE LEARNERS

Ms Triangle taught at a multicultural school. It had been one of the first schools to transform completely to a multicultural learning environment. Ms Triangle explained that the most dramatic event of her teaching career had been the transformation of the South African education system from an exclusive to an inclusive education system.

Ms Triangle did not experience severe discipline problems in her class, but explained the reason as having fifteen learners only. She was aware of discipline problems in the general learning environment. What she experienced was verbal disruption, fiddling and to some extent a lack of concentration among learners. Ms Triangle also pointed out that an unhealthy competitive character was visible in the way parents pressurize learners to do but better than their friends. This lead to negative character traits among the learners such as jealousy, negative comments and even spitefulness.

✓ FINDINGS CONCERNING THE INFLUENCE OF A NON-TRADITIONAL APPROACH TO MUSIC TO DEVELOP THE LEARNING POTENTIAL OF THE PRIMARY SCHOOL LEARNER

This section of the interview had to be adapted, seeing that Ms Triangle was not a music educator. Only questions relevant to the situation were included. Ms Triangle was always of the opinion that the role of music in the learning environment was underestimated. She always incorporated music in almost all the learning activities in her class.

Ms Triangle explained that effective learning takes place when the whole brain was involved in learning. The left brain hemisphere dealt with the logical, rational and linguistic activities, while the right brain hemisphere was stimulated by the use of music. Ms Triangle presented the learners with a learning environment that stimulated the whole brain. She played structured slow Baroque music in the background when the learners memorized English and Afrikaans poems and according to her the learners accomplished the task in considerable less time with the help of music. The music also captured the interest of the learners more effectively. Music was also being employed while learners did Mathematics. She used soothing, relaxed music while they were busy with written work. The aid class usually accommodated a fair amount of hyperactive learners. Ms Triangle discovered years ago that *Vivaldi-music* (her own term) had a calming effect on the learners. She experimented with

popular Afrikaans songs, but it did not deliver the same response. The learners listened to the words being sung and failed to focus on their activities. Ms Triangle also discovered that playing music while occupied with art activities had a very noisy response. She started using music from Mozart this year with positive results - task oriented learners.

The interview took an interesting turn when Ms Triangle mentioned an incident the previous year, where the "*Vivaldi - music*" failed to accomplish a positive effect on the group of learners. In desperation she one day discovered that Gheorghe Zamphir's pan flute (Classical Zamfir) music had a relaxing effect on the learners. It confirmed what had been discussed in chapter 3, section 3.5 that no hard and fast rules existed to the type of music to be employed. The response and reaction of the learners were the measuring instrument. Gheorghe Zamphir's music was classified as New Age Music which is an emerging genre used for relaxation and meditation. The music is cosmic, global, simple with little direction or a distinct melody line. The sound quality of the pan flute may also contribute to the relaxing response.

3.6.1 DISCUSSION: MS TRIANGLE'S INTERVIEW

✓ Postmodern elements were identified which had an influence on the learner. Multicultural learning environment, verbal disruption, discipline problems, fiddling, lack of concentration and competitive demands from parents. Ms Triangle's interview supported the view of a changing society with its influence on the learning environment. She felt that learners needed security to grow intellectually and emotionally.

✓ Ms Triangle confirmed, as an experienced educator, that serious consideration should be paid to music in developing learning potential, not only in the music environment, but also in the general learning environment.

The final respondent, Ms Tambourine, had been chosen to participate in this study because it made sense to conclude this section of chapter four with a music educator with an imaginative, integrated, holistic approach to teaching and learning. The interview was conducted in her classroom.

3.7 INTERVIEW WITH MS TAMBOURINE

✓ DEMOGRAPHIC DATA OF THE CLASS MUSIC OR ARTS AND CULTURE EDUCATOR

Ms Tambourine was a veteran educator who started her teaching career in 1966. She had always been involved with music education, but preferred combining it with teaching other subjects such as English. She received her training at the Pretoria College of Education, completed a teacher's licentiate and also underwent further training in Japan where she studied the methodology of individual piano tuition in a group context. Ms Tambourine had taught at primary schools, secondary schools and tertiary institutions.

✓ FINDINGS CONCERNING THE INFLUENCE OF A CHANGING SOCIETY ON THE SCHOOL AND THE NEEDS OF THE LEARNERS

This section of the study needed to establish whether postmodern elements were evident in this learning environment. Ms Tambourine described the school as a multicultural school. Discipline problems were one of the problems the school faced. She experienced severe discipline problems at the school. Surprisingly the discipline problems were not part of the music learning environment, but according to her, was only to be found in the general learning environment. She found a complete lack of respect for educators with a high degree of verbal aggression directed towards the educators.

Ms Tambourine responded to the question on the need of learners to select own learning activities. She did not compromise when it came to the choice of music in the learning programme. She commented that she was very strict and the learners did not have a choice in learning activities or music preferences. She firmly believed that they will learn to like, as she called it, *good* music if it was often repeated. *"Repetition breeds' love"* was her motto. Pop music was not used in her learning programmes and she explained that she told the learners that *"pop music is like popcorn. It pops up in the air and is gone, while classical music lasts forever"*.

✓ FINDINGS CONCERNING THE MUSIC EDUCATOR AND AN INTEGRATED HOLISTIC APPROACH TO CLASS MUSIC

Ms Tambourine believed that the current Arts and Culture curriculum placed too much

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emphasis on the African culture and ignored, to a great extent, the richness of other cultures. Through the years she found that learners were fascinated by different cultures and the learning experience should include the African culture as well as all other cultures. She acknowledged the interrelated character of the Arts and Culture curriculum as a very positive development in music education and added that she had always integrated the different disciplines of art, dancing and drama in her learning programmes. She illustrated the point by taking the researcher to her *dress- up cupboard* and explained that the learners call it "*Mam's magic cupboard*". Ms Tambourine explained that she travelled extensively. Travelling was to her an endless process of finding new material across the world to change her classroom into " *fantasy experiences with an element of surprise in each lesson*". Her view of teaching corresponded with Dewey (1900-1902) who championed the idea that schooling need not be tedious and boring. This concept of teaching implies the need for educators' use of their own imaginative and intuition capacities to interact with learners to engage them in truly enjoyable, relevant learning (Jagla 1994:4). An example of the integrated approach was the following: Ms Tambourine chose a programme organizer such as Spain. She welcomed the learners at the door, dressed-up in a costume representing Spain, with music playing. Each learner received a simple costume, sometimes only a hat or scarf, changed into the costume and entered the class dancing with the music. This learning programme was then explored by means of songs, instrumental work, creative and written work, dances and drama. Integration across different learning areas also took place. The Human and Social Sciences learning area were explored by discussing the country, the people, the history and geography of the country and often the food of the country was incorporated in the lesson. She mentioned that the learning area Language, Literacy and Communication were covered by means of questionnaires, worksheets and reflective writing.

The interview turned to the intellectual development of the learners. Ms Tambourine stated that she did not allow the learners to contribute to the learning situation by expressing own opinions. Ms Tambourine did not employ strategies such as open and free discussions or even structured debates. She developed the intellectual side of the learners with an imaginative approach to learning. Her learning programmes were based on intuition and imagination. Jagla (1994:32-33) claims that there is a strong link between imagination and intelligence although there are many *intelligent* people who are not extremely imaginative. Creative thinkers throughout the ages had been thought of as intelligent.

The emotional development received attention through discussions of emotions, drawings and questionnaires such as "*What are you feeling?*". Ms Tambourine mentioned that a very

successful learning programme to explore and develop emotional qualities in learners was the song *"Another day in paradise"* by Phil Collins. Ms Tambourine related the lyrics of the song to a personal level through questions about street children, beggars and children from divorced homes. She referred to the emotional experiences of the learners and explored the imaginative capacities of the learners by asking questions such as *"How would you react"* or *"Imagine if you were ......".*

The spiritual side of the learners was developed by capturing the imaginative capacities of the learners by reading stories of different composers' childhood experiences to the learners. Webster's Ninth New Collegiate Dictionary (1987:600) describes imagination as the act or power to form a mental image of something not present. She explained that the learners had to form mental images of the childhood experiences of the composers. They also identified with these composers and acquired a love for classical music for the rest of their lives.

The psychomotor development was illustrated by the next example. Ms Tambourine made use of the full spectrum of instruments, from self-made to sophisticated instruments. She explained that she also employed a drum-set, and while one learner played the drum the other learners did body percussion. The psychomotor development was extended through the use of the recorder. She plays *Symphony no. 6 in F majeur ("Pastoral Symphony")* by Ludwig von Beethoven and while they walk outside in the garden they used the back part of the recorder to create own bird-like sounds and creative bird-like movements (own creative dances).

✓ FINDINGS CONCERNING A NON-TRADITIONAL APPROACH TO MUSIC TO DEVELOP THE LEARNING POTENTIAL OF THE PRIMARY SCHOOL LEARNER

Ms Tambourine was primarily involved with music activities at the school, but also enjoyed other activities. The school had a music centre where she was a recorder tutor and she agreed that the music centre could be extended to house a music programme to develop the learning potential of learners.

Ms Tambourine extended the use of music by devising a certain project to each grade each year. Examples are learners' projects on Biblical instruments, the symphony orchestra and the African instruments. These projects needed research and careful planning and are normally executed by two learners working together on their project. The learners received prizes for their projects which were handed out at assembly. These projects were exhibited

at public institutions where outside people got the opportunity to view the projects.

To the question whether she, as other music educators, sometimes felt unappreciated she answered that she experiences it very intensively at parents evenings when parents passed the music teacher by, because the Arts and Culture learning area was not "*important to their children*". It would be a very positive development in the education field of South Africa if the role of the music educator could be extended to develop learning potential.

3.7.1   DISCUSSION: MS TAMBOURINE'S INTERVIEW

✓ This study investigated the notion that the developing of learning potential of the primary school learner involved the whole person (intellectual, emotional, psychomotor and spiritual, whole brain and multiple intelligence, through the construction of own knowledge. The final interview illustrated the holistic, integrated approach postulated by this study. The interview was also an example of the integration of the right brain hemisphere and the left brain hemisphere. The right brain hemisphere with its imaginary and intuition abilities motivates the left brain hemisphere to activate these higher levels of thinking.

✓ Although Ms Tambourine had in some ways a more modernistic approach to teaching by not allowing the learners to choose activities or music they preferred and not allowing the learners to raise their own opinions, her teaching was never boring. Her teaching embraced elements of fantasy and surprise, which created interesting and relevant teaching.

✓ Ms Tambourine approved of the integrated approach of the learning area Arts and Culture, but found that the African culture was overemphasised in the new curriculum.

4.   GENERAL OVERVIEW ON RESULTS OF QUESTIONNAIRES AND INTERVIEWS

What is left to explore at this stage of chapter 5, is the similarities and dissimilarities of the quantitative inquiry, the questionnaires and the qualitative inquiry, the interviews and open-ended questions in the questionnaires.

4.1 FINDINGS CONCERNING A POSTMODERN SOCIETY, POSTMODERN LEARNING ENVIRONMENT AND THE CHANGING NEEDS OF THE LEARNERS

✓ The interviews and questionnaires confirmed, in varying degrees, that the modern paradigm had been replaced by the postmodern paradigm. It was confirmed that the postmodern learners had different learning and emotional needs. With the exception of one interview, it seemed as if music educators were teaching in a multicultural learning environment. The music educators (questionnaires and interviews) experienced the learning environment as democratic in the sense that learners preferred and were allowed to select their own activities. The interviews and questionnaires, mostly confirmed, except in one case, that learners desired to be actively (physically and mentally) involved in their own learning process.

✓ The interviewed music educators agreed that the learners were well informed about international pop music trends, which could be an indication of the *global village* and the technological world with its access to information. Surprisingly, the questionnaires did not support this opinion. Only 6 (42.9%) confirmed that learners were informed about international pop music trends. It may be speculated that the educators might not be as fully aware and informed about the music knowledge of their learners as expected.

✓ The literature study chapter 2, section 1, revealed that although the postmodern paradigm is becoming a reality the modern paradigm is still part of the mind set of most South African educators: It was showed that this was the case with the music educators interviewed, but not those completing the questionnaires. The music educators interviewed felt that their music taste differed from that of the learners, while the questionnaires, 9(64%), indicated almost similar music taste.

✓ Another contradiction between the questionnaires and the interviews were the perception of discipline problems. According to the literature study (chapter 2, section 3.4), discipline problems were supposed to be part of the postmodern era. The music educators interviewed verbalised discipline problems as verbal disruption, brutality and vandalism. It was experienced by the educators as the collapse of norms they valued. The questionnaires indicated that discipline problems did exist, 13 (92.9%), but it was not viewed as serious.

✓ Contrary to information from the literature study (chapter 2, section 3.4) questionnaires,

3 (2.4%), and interviews indicated that aggressive behaviour was not part of the learning environment.

The aim of the mixed methodology approach was to elicit the personal opinions of the music educators and the primary school principals. The above-mentioned information shows clearly that the interviews captured perceptions that the questionnaires did not.

4.2 FINDINGS CONCERNING THE MUSIC EDUCATOR AND AN INTEGRATED HOLISTIC APPROACH TO CLASS MUSIC

✓ According to Questionnaire A the educators implemented an integrated holistic approach in the music learning environment (chapter 5, table 5.25). However, a different picture emerged when the information was analyzed to determine whether activities were included to develop the whole person, and more important to this study, the level of implementation of these activities. It must be mentioned that the questions on the integrated holistic development of the learners were structured to enable the respondents to supply their own activities by means of open-ended questions as evidence of their own integrated holistic approach in the classroom. It also gave an indication of the level of implementation that took place. Questionnaire A delivered low response rates. It stands to argue that the open-ended questions were not completed because all aspects of the whole person, whole brain and multiple intelligence were not fully implemented in the classroom (chapter 5 and 6). According to Questionnaire A, intellectual development, 12 (85,7%), was offered on levels to provoke higher-order thinking. Although, the emotional development of learners were valued by the music educators, in-depth or higher level activities did not realise in the classroom. The spiritual development of the learners seemed to be an undeveloped area in music education, while psychomotor development was implemented with higher levels of development. Contrary to apparent indications, when analyzed, an integrated holistic approach was not altogether apparent in the music learning environment.

The interviews delivered more direct responses. One music educator admitted to the implementation of an integrated holistic approach to music education, but confirmed that she was not aware of it. It may be argued that the level of development could be influenced by the lack of knowledge. Another music educator was not aware of a holistic approach to music education and additionally the conclusion may again be reached that the level of development may be at stake. The last music educator

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interviewed did not mention an integrated holistic approach in the music learning environment, but it was clear from the observations by the researcher that an integrated holistic approach was taking place on higher levels of implementation - imagination and intuition - than the previous two candidates.

4.3 FINDINGS CONCERNING A NON-TRADITIONAL APPROACH TO MUSIC TO DEVELOP THE LEARNING POTENTIAL OF THE PRIMARY SCHOOL LEARNER

✓ The primary school principals and music educators (Questionnaire A and Questionnaire B) formed part of this section. The questionnaires had a twofold aim: to establish what were the music educators' and school principals' opinions on a non-traditional role of music to develop learning potential at their schools and whether there was an interest in extending the use of music with an extracurricular programme. Questionnaire B indicated that 7 (53.8%) school principals felt that music might help learners to study more effectively, but interestingly enough only 3 (21.4%) believed that an extended music programme will benefit the image of the school. The music educators responded with 13 (92.9%) who would enjoy being involved in an extended programme to develop learning potential at school. The interviews indicated that all the music educators felt that an integrated holistic approach to music might develop learning potential. They also agreed that they would like to be involved in an extended extracurricular programme at school. Although the school principals responded that music might enhance the learning process, they had opposite views on an extended programme at school. While one of the headmasters was very positive towards such a programme as part of the extracurricular activities at the school, the other headmaster had doubts about an extended music programme at the school.

✓ Questionnaire A and Questionnaire B indicated that the music educators were primarily involved with music activities as part of their extracurricular programme. The interview with one of the headmasters delivered an interesting response when the headmaster announced that he used his staff wherever he needed them and did not employ the music educator for music activities only.

5. OVERVIEW

Chapter 4 collected, analyzed and interpreted the data from the questionnaires and interviews. It may be concluded that definite signs of a postmodern learning environment

was evident in the learning environment. Secondly, music educators were aware of the holistic development, but doubts arose to the level of implementation and will be discussed in detail in chapter 6. Lastly the conclusion had been reached that a non-traditional role to music was feasible, but the music educators and primary school principals needed guidance on implementing such a programme at their schools.