

CHAPTER 4

THE INTEGRATION OF THE ARTS IN THE ECD LEARNING PROGRAMME

4.1 INTRODUCTION

An interdisciplinary approach between the various art forms such as dance, music, drama, visual arts, arts technology and communication is required in the Grade R-3 Arts and Culture curriculum in South Africa. According to the RNCS (DoE 1997b:5), this learning area offers unique ways of learning across the curriculum and provides a unique way to study concepts vibrantly and experientially. It is suggested in the document that the integration of various art forms across the different learning areas would lead to an enriched and dynamic curriculum. Whereas the learning area Arts and Culture (a combination of dance, music, drama and the visual arts) is a separate subject from Grades 4-9, with a specific time allotted for it on the weekly timetable, this is not the case in the Foundation Phase. The curriculum of this phase consists of a combination of three learning areas, namely Literacy, Numeracy and Life Skills. Arts and Culture, which falls under Life Skills, is therefore supposed to be integrated with Literacy and Numeracy.

Mrs Anda Smith, Head of ECD in the Dennilton Region of Greater Sekhukhune in Limpopo province, states in an e-mail (Smith 2006b) which the researcher received on 13 August 2006, that a national decision was taken by the DoE to rename the RNCS. It will be known from 2006 as the NCS (National Curriculum Statement). Smith says that a lot of people are still confusing the RNCS and the NCS. She adds that OBE is not a curriculum, but an approach. It is important to note that it is not this approach that has been revised, but the curriculum. Smith explains that the curriculum introduced to Grades R-9, the GET (General Education and Training) Band, and Grades 10-12, the FET (Further Education and Training) Band, is all found in the NCS (National Curriculum Statement), because the DoE did not have another one like *Curriculum 2005* before. Although Grades 8-9 are in the Secondary School, they fall within the GET Band. Legal processes which were endorsed by the DoE continued so that the term NCS could be used in line with the FET Band.

Learning through the arts, as it is visualized in the NCS, is usually very narrowly facilitated in the ECD learning programme. The closest ECD teachers usually come to Music Education is the singing of the occasional song that they have chosen to fit in with the particular theme of the week. It was pointed out in Chapter 3.2 that recorded music, with the aim of exposing children to a broader spectrum of music (including Western Classical music), is a weak spot in the ECD learning programme, because it is usually believed that young learners should not be exposed to “difficult” orchestral music which is not appropriate for the developmental age of the child.

This chapter outlines a detailed, though not prescriptive, approach to integrate the learning area Arts and Culture meaningfully in classroom education for the Foundation Phase through the implementation of the proposed music programme that was explained in Chapter 3. It will come to light in this chapter how the proposed programme, which makes use of Western Classical music, complements the ECD learning area and how it could be used to make the integration of the arts an enjoyable experience for ECD teachers and their learners. What makes this listening programme different from the many other existing music programmes for ECD is that it is a handy tool for musically untrained (as well as musically trained) classroom generalist teachers to expose young learners to Western Classical music in a fun-filled way.

Sponsors are particularly interested in identifying indicators that can measure success to use as a basis for making investment decisions. The *Carnegie Corporation of New York* (1994:4) states that policymakers and funding agencies are constantly eliminating programmes that do not significantly improve learning and teaching and putting existing funds towards programmes that work. The aim in this chapter was to define the factors that could determine the “success” of the programme when it is integrated within the ECD learning areas (Life Skills, Literacy and Numeracy), and to identify those aspects that make a difference in the development of young children through an intervention with the arts – especially in a situation where learning can take place through an integrated approach.

4.2 THE ECD LEARNING PROGRAMME

The holistic and integrated nature of the ECD model that the Department of Education envisages for South Africa was pointed out in Chapter 2.4.2. This

approach stresses that ECD programmes should be developmentally appropriate for this specific phase. The National Association for Young Children (NAEYC 1996) defines developmentally appropriate programmes in its position statement as “programs that contribute to children's development” and states that it is necessary to articulate goals for children's development. They base their principles of practice on a set of goals, namely what they want for children, both in their present lives and as they develop to adulthood, and what personal characteristics should be fostered that will contribute to a peaceful, prosperous, and democratic society.

The NAEYC (1996) recommends that beyond the shared goals in ECD, every programme for young children should establish its own goals. All early childhood programmes will therefore not have identical goals; but priorities may vary in some respects because programmes have to serve a diversity of children and families. The NAEYC states further that all high-quality, developmentally appropriate programmes for early childhood will have certain attributes in common. The body describes the holistic view of such programmes in their Position Statement as follows:

A high-quality early childhood program is one that provides a safe and nurturing environment that promotes the physical, social, emotional, aesthetic, intellectual, and language development of each child while being sensitive to the needs and preferences of families (NAEYC 1996:4).

The *ADEA Report* (2003:102) quotes Myers who says that a proven curriculum that takes such a holistic view of a child's development is seen as a guideline that provides a variety of relevant, stimulating, and enjoyable learning experiences for both “setting roots and learning to fly”. This means that children should not only be limited to learning about their own immediate culture (setting roots), but the curriculum should be flexible enough to expose the child also to the arts and culture of others (learning to fly).

The *Position Statement on Early Childhood Education* (MENC 1994) also advocates the DAP (Developmentally Appropriate Practice) approach as far as Music Education for ECD is concerned. It states that such a programme should include singing, listening, creating, playing instruments and responding to visual and verbal representations of sound. The proposed music programme caters for all of these musical components, except singing. It was pointed out in Chapter 1.8 that this specific music programme is a listening programme, with its main aim to expose

young learners to Western Classical music. Although songs and rhymes fall outside the scope of this research, they still have a prominent place in the ECD curriculum.

According to the NAEYC (1996:10), it is important that children should experience an organized environment and an orderly routine that will provide an overall structure in which learning can take place. Such an environment is seen as a dynamic and changing environment which is still predictable and comprehensible from a child's point of view. It is further suggested by the NAEYC that a variety of learning materials should provide opportunities for children to have firsthand, meaningful experiences in a specific learning environment. The structured, fun-filled nature of the proposed listening programme fits well into this vision of a learning environment for ECD. It makes use of an organized environment with the following predictable, orderly routine:

- Announcement of the name of the piece and its composer
- Storytelling
- Dramatization of the story, dressed up in fantasy outfits, whilst being exposed to Western Classical music
- Instrumental Play from graphic notation (the learners accompany the piece on percussion instruments)
- Closure of the lesson, worksheets are handed out.

Although this fixed, structured procedure, with one week dramatization, followed by instrumental play in the next week may sound boring for young children, experience has proved that this is not the case. Adding to the excitement is the fact that a different story is presented every alternative week with new and exciting costumes for the dramatization of the story.

A discussion of the three learning areas in the ECD learning programme, namely Life Skills, Literacy and Numeracy, will now follow. Constant reference will be made back to the music programme to make it clear how the integrated lessons that were used in the implementation of the programme (see Chapters 5 and 6) fit into the idea of the holistic development of the ECD learner.

4.2.1 Life Skills

The Life Skills learning area caters for a wide range of development possibilities, such as personality, social, physical and aesthetic development, group awareness and creativity.

4.2.1.1 Personality development

Dau (1991:109) notes that dramatization, with its co-operative nature, can involve children in different facets of building and maintaining personal relationships. The music programme, which is based on the dramatization of a fantasy story while learners are actively following the cues in a piece of music, can help with the development of many important personal skills, for example:

- Showing kindness to others
- Sharing space, ideas and resources generously
- Accepting compromise and adjusting to others' point of view
- Becoming trustworthy through being trusted
- Accepting leadership
- Acknowledging the value of others' contributions
- Learning self-control
- Understanding emotions
- Making a commitment to group work by organizing and managing oneself in a group
- Sustaining effort to seek a task completed
- Making decisions
- Functioning in a multicultural education system.

The activities (dramatization and instrumental play) and material (fantasy costumes, percussion instruments and graphic notation charts) that are used in the music programme enable the learners to accomplish success. According to Beaty (2000:210) it is very important that young children need to experience success to feel good about themselves. Beaty considers success as one of the most important factors that can influence the development of healthy self-confidence. Butler-Por (1987:27) accentuates this importance and stresses the fact that teachers should

therefore take care that each child's "trust in self" should be reinforced. In the case where the music programme is implemented, learning through the arts involves a succession of discoveries that could be linked to personal mastery. The music programme involves all the learners actively. The play-based methodology is simple, active and fun and affords all the learners in the class the opportunity to feel good about their achievements. This leads to a healthy self-awareness which builds self-confidence.

The Visual and Performing Arts Framework for Public Schools in California (California State Board of Education 1989:29) states that special needs students usually benefit from dance education because it assists them to reach their full potential. The same benefits mentioned in this framework are applicable for all children who are exposed to the proposed music programme. The particular ways that this programme can help learners to boost their self-image and sense of achievement, are as follows:

- Increase the self-esteem of an individual through success at doing and/or creating movement alone and in a group and performing it for others.
- Release psychophysical tension or academic stress by being part of an act/play.
- Appreciate and accept the uniqueness of individuals through the sharing of the dramatization of a story.
- Perceive and create movements leading to intrinsic aesthetic enjoyment.
- Develop and enhance body image and spatial concepts which support learning in other curriculum areas.
- Provide experiential learning for students whose learning styles are non-analytical and non-verbal, as essential to cognitive achievement.
- Provide for an individualized approach within a group setting.

Making music in a group, acting out a story in a group, improvement in the class and the praise of an encouraging teacher can give learners lots of self-confidence and help to build their pride. According to Mary Stouffer (2006:1), faculty member at the Royal Conservatory of Music in Toronto, the emotional development of young children is far too important to leave to chance. The music programme could

therefore be seen as an ideal tool to develop many personal skills, as well as the emotional experience of young learners.

4.2.1.2 Group awareness and social development

To be able to cooperate well with their peers, children have to be taught how to work in cooperative group situations. Socially, the use of group work improves interpersonal relations by increasing trust, friendliness and empathy. These skills that children learn by working in groups are very valuable and can be transferred to many other life situations. Many children have not had previous experiences with cooperative tasks; therefore, they may need support as they are busy improving their group skills. Group participation fosters sound relationships of the child with self, others and the environment.

The responsibility for this social learning must be shared by the teacher and the children, rather than being solely invested by the teacher. This could be achieved through the implementation of the proposed music programme which gives learners an excellent opportunity to experience group awareness and develop their social abilities. The learners participate actively individually and in small groups while they form part of a group dramatization effort during their attempt to retell the pre-told story. Although they are divided into smaller character groups for their dramatization act, they constantly have to remember that they must cooperate in a large group to act out the story as a whole. By acting out the story in groups, the group members have to use their communication skills (listening and non-verbal). With guidance from the teacher, the learners figure out their own movements for the different character groups in the story. Then they have to decide how their specific character group is going to move and interpret the story. The children soon realize, even if they make mistakes when they are busy with their “act” that they still have control over their work and remain accountable to the teacher and their classmates for the final product. Wright (2001:228) is of the opinion that active group participation will enable learners to become aware of their own competence, become more curious and spontaneous in their involvement and that they will develop a desire for both independent learning and collaborative decision-making. The researcher agrees with Wright because learning takes place through the interaction with, and support, from others in the group.

Responding to the needs of the group is a skill required for any kind of cooperative task. This skill is reinforced with this enjoyable group activity which affords the learners the opportunity to actively work together as a team. Group members usually respond to classmates' comments and suggestions. It was observed during the research that children enjoy helping each other and usually respond positively to help offered by group members. If a child sees, for instance, that another child is struggling to dress up in a fantasy outfit or has put a mask on upside down, they will kindly assist each other and offer their help.

It was also interesting to find, during field trips to multi-age classrooms at home- and community-based sites to observe Grade R learners, that cooperative grouping is well suited for use in this type of classrooms where there is a range of student skills. Groups were organized in such a way that all the learners in the class (of ages ranging between 3-7 years at these specific sites) could participate in the dramatization of the stories and the instrumental play. Younger learners adapt quickly to the music programme in these situations, because they are often helped by the older children in the groups.

Beaty (2000:219) is of the opinion that one of the most important life skills for children in ECD programmes is to be able to take turns and to be able to share. Beaty states that young children are extremely self-centred and therefore they have to be given the opportunity to develop into social beings as they grow older. The proposed music programme, which is entirely based on active group participation, gives the teacher an excellent opportunity to determine to what extent a child's ability to take turns and share has been developed. These skills can easily be observed when the children have to wait their turn before they can dress in the next set of fantasy clothes. From past experience with the music programme the researcher found that children who have not learnt to wait their turn often think that all the available fantasy clothes for the dramatization of the story are for them alone. If a king or queen is wearing a beautiful shiny outfit, some children will simply run first for these ones and try to grab them - by force if necessary, when they have to change the characters.

4.2.1.3 Physical development

It is primarily through movement and their senses that young children learn how to deal with time, gravity, to keep their balance, to move their body through space, and

to sequence events. This physical way of learning is reflected in the Arts and Culture Learning area document of the Western Cape Education Department (WCED 2006:1 home page) which states that active learning is the basis for Arts and Culture learning throughout the year. Although physical activity at any age is crucial, it is not just health and fitness that is important in the early years of a child's development. Young children spend most of their waking hours involved in play and physical activity, which develops their coordination and confidence. The California State Board of Education (CSBE 1989:12) states that children have an urge for expressive movement that must be satisfied if their proper development is to be achieved. The CSBE recommends that a student's kinesthetic awareness must be included with the development of the visual, aural and tactile senses. The use of movement as an external expression of an internal idea or intention of feeling could be regarded as "multi-sensory integration" (CSBE 1989:39).

The proposed music programme requires from the "actors" to respond rapidly and collaboratively with a physical action/movement to the changing stimuli that the learners hear in the music. It is expected of them to retell a story (the internal idea) non-verbally through a theatrical interpretation and performance (the external expression) of the music they are listening to. All the major elements that appear in the music are physically conceived and expressed through bodily movements. Seitz (2005:431) states that pedagogical practices like the Dalcroze, Orff, Kodály and Suzuki methods capitalize on the fact that the basic elements of music can be taught effectively through physical motion. During the listening process of the proposed music programme, the learners improvise their own movements in their attempt to bring the pre-told story to life through its expressive dramatization. The physical development of children is constantly reinforced through this learning-by-doing process where their gross⁸ and fine motor control and co-ordination are developed in a very spontaneous way.

⁸ *The MedlinePlus Medical Encyclopedia* (2005) defines the term "gross control" as the ability to make large, general movements (such as waving an arm or lifting a leg). It requires the proper integration of muscle, bones, and nerve function. Gross control is a milestone in the development of an infant. As infants' neurological system matures, they are able to refine unintentional, random, uncontrolled movements. Infants develop gross motor control before they develop fine motor control (mastery of small, precise movements).

4.2.1.4 Aesthetic development and creativity

According to the Department of Education (DoE 2003:19) the Arts and Culture learning area offers unique opportunities to develop and nurture the creativity of people. The Western Cape Education Department (WCED) states on their home page for the Arts and Culture learning area (WCED 2006:1) that “every learner is innately creative”. The task of the Arts and Culture educator is to draw out and develop this creativity in diverse ways to ensure the development of innovative, resourceful, confident, self-disciplined, sensitive and literate citizens for the 21st century. Shafer & Blakeslee (2003:2) say that creativity has become a highly sought-after skill in the modern world. They quote Jim Bennett (Secretary and General Council, Maytag Corporation) who spells out the importance of creativity in the modern workplace as follows (Shafer & Blakeslee 2003:2):

To compete effectively in today’s rapidly changing business climate, a firm must have employees who can think creatively and work productively in a team environment. Arts education facilitates development of those skills more effectively than most classes in traditional “basic” subjects.

Although Davidson (2003:1) points out that one of the most exciting findings about creativity is that it may be picked up at almost any stage of the life cycle and developed, the common perception is that this skill should be developed in children from as young as possible. Davidson continues by saying that creative behaviours such as curiosity may actually be evident early during infancy and increase during the “magic years” of early childhood. There is unfortunately a decrease in creativity during middle and late childhood as children become more conforming and inhibited. Children of this age are also liable to fall into sex-role stereotypes. Davidson notes that, with care, creativity can be sustained throughout childhood and adulthood.

According to Wai Man Lam & Wright (2004:207) the importance of the development of creativity and critical thinking in education is constantly being explored by many educators who have approached this concern through the inclusion of activities and strategies which encourage creativity in non-verbal, symbolic domains (visual, spatial, kinesthetic and aural). These authors feel that the promotion of creativity via the integration of the arts is of particular importance in ECD. Susan Wright (2001:229) adds that it is also important that the creative skills of ECD student teachers should be developed. She points out that a strong characteristic of creative

people is their “child-like qualities” and says that these qualities of ECD students need to be developed. This could increase their knowledge, skills and desire to enhance the creative traits of young children. Wright sees the playful aspect of the arts as a link to a creative, imaginative dream world into which one (and that includes both children and adults) can escape from reality. It is precisely these “child-like” qualities that were taken into account when the skills development workshop for the implementation of the proposed music programme was compiled and implemented (see Chapter 5).

If teachers want their learners to be creative during the dramatization of the stories in the music lessons of the proposed programme, it is up to them to lead the way through their own demonstrations and actions. Beaty (2000:185) states that it is important that children should have adult role models in the creative arts because “children will do as we do, not as we say”. It is therefore important that the creative movements of the teacher should be as natural and spontaneous as possible. The music programme does not require a specially creative teacher to be able to implement the lessons effectively. The only requirement to facilitate the listening activity is that the teacher has to be a role model who will be able to develop the creativity of the learners. According to Wright (1985:80), the main requirements for such a teacher are a positive attitude, imagination and initiative.

The California State Board of Education (CSBE 1989:38) suggests that the teacher should provide the necessary stimuli to arouse the imagination of the learners. This will sharpen their sensory perception and generate engagement in expressive creative activity. In the case of the proposed music programme this stimulus is provided by means of the pre-told fantasy story that is used to create an imaginative response for active listening to a piece of Western Classical music. During this listening process the learners are guided by the teacher to follow the main points of the story while they are actively listening to a specific piece of Classical music. The story will conjure up images in the minds of the learners and will help to develop the imaginative world of those learners who have limited imaginations. When the learners act out the story, they are expected to improvise their own creative movements and elaborate on the ideas and suggestions given by the teacher. Improvising is an excellent creative way to help the learners who are acting out the characters in the story to use their imagination. According to Evans & Smith (1992:2), improvisation means to make up one’s own actions as you go along. This will enable

young learners to bring the pre-told story vividly to life while their aesthetic appreciation of Western Classical music is being developed simultaneously.

4.2.1.5 Intellectual development

Child psychologists have been emphasizing and acknowledging the value of movement for the enhancement of intellectual development for many years. Lindsay & Norman (1977:516) stated nearly 30 years ago that:

A pre-requisite of the ability to think is the construction of internal representations of external events. The processes involved in organizing and structuring perceptual information into sensorimotor schemas are invaluable aids to higher mental processes.

This statement is still applicable in the modern world of today. The stories that were narrated according to the musical elements and structural changes of the different themes that appear in each of the Classical music compositions that were used in the proposed music programme, demonstrate how concepts can all be integrated in the music lesson. Through this listening activity, children immerse themselves totally in the music and are actively involved in the retelling (dramatization) of the story. Whilst doing this, they are not only physically, but also mentally, involved in the exploration of the storyline and the dynamic and structural changes that appear in the music. To an onlooker or outsider who is not actively involved in such an active listening lesson, it may seem like fun and games with no learning taking place. The educational value, however, lies in the fact that to be able to improvise a physical movement that mimics the rhythmic idea of the music that is being listened to, is an intellectual and creative challenge in itself which develops the listening skills and the memory.

The previous discussion on the Life Skills learning area accentuated the importance of social, physical, aesthetic and personality development, group awareness and creativity in ECD. It was pointed out during the frequent referral to the music programme that all of these life skills are developed through the use of dramatization to enhance and stimulate the learners to utilize the full range of these developmental skills.

4.2.2 Literacy

The development of a child's language skills is of the utmost importance because it can be seen as a learner's master key to communication and interaction with his or her world. Communication, with its three main components of reading, writing and listening, can act as a vehicle that transports the learner into learning.

4.2.2.1 Reading and writing

Learning to read is perhaps the most important skill a learner will master at school. Reading requires more than just seeing words clearly, pronouncing words correctly and recognizing the meaning of isolated words: it requires learners to think, feel and imagine. Children, however, need to develop many pre-reading skills before formal learning can start (Maree & Ford 1998:3). These skills are vital for the intellectual development of the learner. According to Maree & Ford (1998:3), the following factors have an important influence on reading-readiness:

- Be able to hear and see well
- Have a wide vocabulary
- Be able to listen and concentrate well
- Be able to listen with understanding
- Be able to follow simple instructions
- Be able to remember what they have heard
- Be able to remember what they have seen
- Be able to remember what they have learnt.

All these required pre-reading and writing skills are well catered for in the proposed music programme. It is required from the learners to listen with concentration and understanding, firstly to the pre-told story and the teacher's instructions and secondly to the cues they have to follow in the music when they interpret the story. They are expected to hear well because they have to remember what they have heard during the storytelling to be able to interpret the changes in the music. The multi-dimensional visual representation of the story in colourful costumes will assist the learners to remember what they have seen and learnt during the listening activity. This explains why learners, as young as three years old, are able to retell the story (verbally and through drawings) at a later stage in the correct sequence and in most cases are able to recall the name of the music and the composer. A further advantage is that each time the learners are introduced to a new piece of music their

vocabulary is expanded through storytelling. The implementation of the music programme will therefore lead to the development of all the above-mentioned pre-reading skills, as stated by Maree & Ford (1998:3) and will give learners a good foundation and a head start in reading.

The following important visual and auditory perception skills are important for the development of pre-reading skills:

➤ Skills in visual perception

These skills can be described as the ability to draw meaning from visual information. To develop skills in visual perception, learners must be able to:

- Sort, match, and classify according to colour, shape, size, texture and position
- Recognize similarities and differences
- Sequence stories through visual interpretation (Maree & Ford, 1998:3).

Important language skills are practised when the learners retell the told story and write or draw pictures about the story they have heard. The next step is to move from the read or told story to its physical dramatization. Through the dramatization of stories, learners are afforded the opportunity to express themselves visually in the proposed music programme. The visual images during such a presentation are strengthened by the use of fantasy outfits, costumes, masks and props (see Chapter 3.6.2). The colourful accessories not only make the visual sequencing of the story exciting and a lot of fun, but they support the learning and develop both the short and long term memory skills. A story that is presented with these visual aids will usually be remembered for a longer period than a story that is only read from a book or told without visual support and drama. The fantasy clothes also play an important role in the development of the visual perception when the learners have to sort them according to colour, shape, size, texture, etc (see Numeracy, Chapter 4.2.3).

During the instrumental play, following the dramatization of the story, the learners accompany the piece of Western Classical music to which they were actively exposed in a previous lesson on percussion instruments. The graphic notation chart

that is used for this purpose (explained in Chapter 3.6.3) is a handy tool that helps the learners to focus their attention on small detail, to concentrate and to develop their visual perception skills. It enables them to recognize similarities and differences in the pictures they see in front of them. While following and playing the graphic (picture) instructions from the chart, they realize that a story has a beginning, middle and an end. With these notation charts, the learners learn to read the same way as they do in formal reading – from left to right and from top to bottom. They are constantly trained in a fun-filled way to control their eye movements, which are invaluable for their pre-reading and writing skills.

➤ Skills in auditory perception

Erwee (2006:1) defines auditory perception as “the ability of the brain to interpret and create a clear impression of sounds”. Good auditory skills enable children to distinguish between different pitches, volumes, rhythms, sources of sounds and words, which have, amongst others, significant benefits for learning to read. To develop skills in auditory perception, learners must be able to:

- recognize similarities and differences in sound: pitch, volume and speed
- recognize similarities and differences between similar and dissimilar sounds (Maree & Ford 1998:3)
- store and later recall the impression perceived by the ears: auditory memory
- store a series of information in the order it was heard and later recall it, to facilitate following instructions and memorization of rhymes, songs and musical pieces: auditory sequential memory (Erwee 2006:1).

The process of active listening to Western Classical music, where learners have to focus on the elements of the music when they retell the story non-verbally through movement/dramatization and accompany a piece of music through instrumental play, promotes and develops all the above-mentioned crucial skills in visual and auditory perception.

4.2.2.2 Listening

Learning language and learning to read starts with listening. According to Van Duzer (1997:1), recent studies reveal that listening is a very large part of school learning and is one of the primary means of interacting with other people on a personal basis. Schilling (1999:1) confirms this statement and adds that it is estimated that between 50 and 70 percent of students' classroom time is spent listening to the teacher, to other students or to audio media. Although these findings are clear indicators of the critical role listening plays in communication and language acquisition, it is not a school subject like reading or writing. The importance of listening skills is also clearly noticeable in the requirements for the Literacy learning areas (first and second language) in the NCS (DoE 2001d), but not much is being done in South African schools to develop them. Listening is a skill which does not come automatically, but should be learnt and practised like any other skill and should be constantly developed. It is the responsibility of each and every teacher to support his or her learners and help them gain good listening skills. It is therefore essential that teachers will go out of their way to develop and enhance their learners' listening abilities.

➤ Difference between hearing and listening

There is a big difference between hearing something and listening to something with concentration. It is explained in the online Student Handbook (2006) of the University of Minnesota that hearing is simply the act of perceiving sound by the ear. If you are not hearing-impaired, hearing simply happens. It states further that listening, however, is something you consciously choose to do. Listening requires concentration so that your brain processes meaning from words and sentences. Listening, therefore, leads to learning.

Dr Alfred Tomatis, well-known French Ear, Nose and Throat physician and researcher who has devoted over half a century of his life to researching the listening ability and the role it plays in life, confirms this difference between listening and hearing. According to Sacarin (1997:1), Dr Tomatis defines listening as an "active, voluntary and complex process". Where hearing is simply the act of perceiving sound by the ear, listening requires concentration so that the brain can deduce meaning from words and sentences. Through listening the listener can decide which

information he/she wants to take in and which he/she will reject or “filter out”. As an example, when talking to someone inside a building, we are able to hear a car passing in the street outside. We have the ability to keep on listening and communicating without being interrupted or distracted by the noise of the car. Although we heard the car, we are able to focus our attention on the conversation.

Sacarin (1997:1) explains that Dr Tomatis developed a series of techniques and technologies, called the Tomatis Method, to educate and strengthen listening abilities. Dr Tomatis discovered that a person’s listening abilities will affect his/her psychological development, as well as his/her expression and communication capabilities. The strong impact of neuro-psychological aspects of good and poor listening skills for learning and personality development was recognized by him.

➤ Improving the listening skills

According to research on listening skills, being a good listener means focussing the attention on a message/content and reviewing the important information. The message, in the case of the music programme, is the story. It is advisable that a variety of techniques are used to keep the children’s attention when the story is told. This could include body language, gestures, facial expressions, tone of voice and eye-contact. Making eye contact is part of being an active listener. It is therefore important that the teacher remind the learners to look him/her in the eye when the story is told. After the teacher has told the story, the information is reviewed during the dramatization process when the listeners/learners have to retell the story non-verbally through their own creative movements. The teacher finally recaps the story by asking the listeners relevant questions about it.

➤ Characteristics of listening

Van Duzer (1997:1) explains that listening is a complex and demanding process which is characterized by the listener, the speaker, the content of the message and any visual support that accompanies the message.

– The listener (the learners)

According to Van Duzer (1997:1), listeners' interest in a topic will increase their comprehension of it and he warns that the listener "may tune out of topics that are not of interest". The stories in the music programme were all written with the interest and developmental level of a child in the Foundation Phase in mind. The learning outcomes of the NCS should be used to provide a framework for the concepts and skills the teacher is planning to teach. The teacher should identify a theme, topic, or unit around which every aspect of the curriculum could be organized as far as possible. Teachers could use these themes to help students meet the learning goals in all the learning areas. Large blocks of time could be structured around what children need to know in these areas. After the theme is established, the teacher could choose one of the stories from the proposed resource material that relates to the theme or topic. For example, during a theme study on "bees", for instance, the teacher could choose *Hungarian Dance No 5* by Brahms which makes use of hunters, buck, trees and bees as characters in the pre-told fantasy story.

– The speakers (the teacher and the music)

The music programme requires two kinds of listening from the learners. The "speakers" that provide the auditory information are the teacher and the music. Firstly the learners have to listen very attentively to the voice of the speaker (the teacher) who gives the verbal cues by telling the initial story. Van Duzer (1997:1) advises that the speaker (teacher) should not make use of colloquial language, because this will make comprehension more difficult. The rate of the speaker's delivery of speech should also not be too fast or too slow, or have too many hesitations for a listener to follow. Secondly, the learners have to listen to the cues in a piece of music when they retell (dramatize) the story through non-verbal communication.

- The content (the story)

Van Duzer (1997:1) feels that content that is familiar to the listener will be easier to comprehend than content with unfamiliar vocabulary or for which the listener has insufficient background knowledge. The stories that were compiled for the music programme took the natural aspects of children's lives into consideration (Nel 1995a:5-11). Although they were not initially compiled to be used in an integrated curriculum, it was exciting to find that they fitted perfectly into the outcomes and assessment standards for the Foundation Phase in the NCS (see Chapter 6).

Effective listening requires feedback. Schilling (1999:2) states that an effective listener has to respond with verbal and non-verbal cues to inform the speaker -actually to prove - that he or she is listening and understanding. In the case of the music programme the learners can verbally reflect on the story by retelling it directly after it was told by the teacher, or it could take place after the dramatization activity. The most important feedback, however, is during the non-verbal, active, and physical interpretation of the story. It is an ideal way through which the teacher can observe the learners' listening skills. Through movement and dramatization the learners reflect on what they have heard (the pre-told story) while they are simultaneously following the cues and acting out the story according to the music. To be able to give accurate feedback (interpretation of the story), the learners have to be actively and consciously engaged in the listening process. Their actions will affirm the speaker's (teacher's) communicating skills as well as their own listening skills.

- The visual support

Van Duzer (1997:2) notes that comprehension could be increased by the use of visual support such as pictures, diagrams, gestures, facial expressions and body language. This will motivate the learners to listen attentively and keep them focused. Schilling (1999:3) is of the opinion that the listeners create a mental model during active listening through which they vicariously experience what the speaker is describing. It is therefore essential that

teachers will make use of any of these suggested visual methods when the story is told, to help support the mental memory of the listener.

The proposed music programme does not only teach learners how to listen, but it teaches them to listen with understanding and concentration and to react to what they hear in a joyful and appealing manner. They will show the teacher through dramatization and bodily movement that they understood the short story that was told, because they are able to follow the simple instructions and cues in the music. Focus is in this case not placed only on a single concept, but on multiple musical aspects that are heard and experienced simultaneously when the learners act out the music. Listening, movement and dramatization take place at the same time during this activity. This all-inclusive observation of sound leads to an increase in the quality of the listening activity.

Language is also needed for learning mathematical concepts and skills. After this detailed explanation of the Life Skills and Literacy learning areas in the ECD curriculum, a discussion of the third learning area, namely Numeracy, will now follow.

4.2.3 Numeracy

The development of numeracy skills is an important component of the NCS. The underlying assumption of manipulative mathematics that “children learn by doing” could easily be achieved through the hands-on, interactive learning through the arts that is proposed in the music programme. In this way an assortment of important numeracy skills could be enhanced and developed in the Foundation Phase.

The availability of a wide selection of concrete visual aids, including fantasy clothes and props for the dramatization of the story, will not only develop language skills, but will also foster mathematical concepts. Children who can talk about, illustrate and dramatize story problems that represent mathematical thinking and those who can explain to others how they solved a problem, demonstrate their thorough understanding of mathematics. Children who are regularly introduced to the active listening programme through which they have to interpret and dramatize a story will

be able to apply these skills with confidence when they have to dramatize mathematical story problems or any other part of the curriculum.

The music programme affords teachers the opportunity to incorporate actively and vibrantly mathematical concepts like grouping, colour, shapes, direction, order, sequencing and sorting. This active way of developing the learner's numeracy skills makes the learning process much more fun and enjoyable. Teachers can ask frequent questions and guide the children's thinking instead of merely giving directions to be followed, as is the case when textbooks and worksheets are used. Shapes and colour play an important role in the music programme. Learners have to think carefully when they have to swap the fantasy clothes and dress up for their next character role. The groups move from the one colour outfit to the next, e.g. the trees have to move from the green squares that they were wearing, to the bees who are wearing yellow and black striped squares. This method makes them aware of shapes, colour and sorting. When the activity is finished, each group has to put their specific costumes in a bundle on the floor according to colours.

Numeracy skills that involve measuring, form, sequence, order, colour, sorting, etc. can be incorporated by the teacher during the preparation of the learning programme. The learners are furthermore constantly confronted with grouping, addition and subtraction. After the story has been told, the learners have to sort themselves into character groups. They quickly learn how to add and subtract in order to get the required number of children in each group, for example, to make five groups of four children in each group. At the end of the piece of music the groups change places to become new characters in the story, or play on a different instrument. The learners count the total number of children in their group and look for the missing one if anyone landed in the wrong group while they were busy changing places and putting on their "new" outfits.

Mathematics can be linked to the music programme in many interesting ways such as the following:

- Measure the size of the blue squares/yellow rectangles.
- Weigh the bundle of blue costumes in the corner.
- Weigh one blue costume.

- Weigh every learner in the group.
- Weigh every learner in the group with his blue costume on.

Another important numeracy concept that is stressed and developed in the music programme is timing. Learners have to do their actions and the playing of instruments in time to the music.

As mentioned at the beginning of this chapter, the Foundation Phase curriculum consists of a combination of the above-mentioned learning areas, namely Literacy, Numeracy and Life Skills. Arts and Culture, which resorts under the Life Skills learning area, is therefore supposed to be integrated with Literacy and Numeracy. Unfortunately it is often found that ECD teachers shy away from the integration of the arts (especially music) in the ECD curriculum. They will often use some of the reasons, described in the following section, why they are not integrating the arts in the learning programme.

4.3 POSSIBLE REASONS WHY THE ARTS ARE NOT ALWAYS PROMOTED IN TEACHING

Addo et al (2003:236), who feel strongly about the importance of the arts in the ECD curriculum, state that Arts Education is unfortunately not always prominent in ECD teacher training, especially in South Africa. These authors are of the opinion that the arts should be at the centre of learning if meaningful education is to take place. Although Arts educators like these authors are convinced that music education helps children in early childhood to learn, there has been little training to date available for early childhood music educators in this field. Wai Man Lam & Wright (2004:207) speculate that the following points could be accepted as reasons why Music Education is not commonly promoted in teaching:

4.3.1 Teachers experience a lack of expertise and musical background

There are many teachers who prefer not to teach music because they find it beyond their powers. This could be the reason why music is frequently taught by someone else who has the necessary skills and knowledge to present it with more confidence to young children. Levinowitz (1999:17) states that the majority of preschool children are probably not reached through music in a significant way. Levinowitz (1999:18)

says further that early childhood teachers often lack the expertise and direction for nurturing and guiding music development in their students. Although some teacher training programmes offer several music courses to students majoring in education, these courses only provide the students with basic knowledge and skills they will require to teach music education. In other cases students have to learn the subject matter of music and gain appropriate teaching skills in a single short course or module. It is clear that the efficient use of time is of the utmost importance when it comes to the development of appreciation, skills, knowledge and training methods in an unfamiliar area and where students are frequently unfamiliar with the teaching area and have little formal background or training in Music Education.

Flowers (1988:20) suggests one common goal that should be aimed for with all music education students and that is to develop awareness and enjoyment of various music styles. Although the importance of this goal is demonstrated in the many listening lessons and examples which are available in music resources from pre-primary school education right through all the levels of education up to adult music education, a general love for and appreciation of a music style like Western Classical music can still not generally be seen amongst learners of different cultures. The current research found that the majority of participants that were involved in the study, both nationally and internationally, confessed that Western Classical music was not a music style that they used in the classroom because they were unfamiliar with it. They stated that they did not like this musical style, did not know how to listen to it and found it very complex and confusing. If this common goal which Flowers has in mind for ECD teachers is to be reached, an acceptable method should be found that will enable and equip ECD teachers to include Western Classical music in their learning programmes. It is advised that the method should be understandable, acceptable and enjoyable to both teachers and their learners.

Although the *Report of the National Commission on Music Education* (1991:30) states that music should be taught by certified music teachers, this is usually not the case in ECD. The generalist class teacher is usually responsible for the teaching of music to his or her own class. Mills (1993:3) feels that music should be taught by all teachers and says that with the many CDs and tapes that are currently for sale (some for even less than R10.00) and also available free of charge from public libraries, there should be no reason for music to have a low priority in pre- and primary schools. She feels that with all the many instruments, books, and broadcasts

available on the market which can assist the class teacher with the preparation of music lessons, there should be no excuse for teachers (generalists) with little musical knowledge and no ability to play the piano not to give young learners the beginnings of a solid music foundation. Although I agree with Mills's statement on the abundance of available soundtracks and music books that inexperienced teachers could use to teach music, I personally feel that this will not solve the problem. Even if teachers do have access to these resources, they will not necessarily be able to devise good lessons by merely playing a CD or cassette during their learning programme.

4.3.2 Problems with the implementation of a music curriculum

Inexperienced teachers need sufficient guidelines and example lessons, with a step-by-step, simple and practical method that will assist them to integrate music, in combination with drama, dance and the visual Arts effectively into the curriculum. Annerine Röscher (2001:7-5) suggests that the same and relevant material which teachers required for the teaching of music in schools should be used in the training of generalist teachers to provide them with sufficient and applicable knowledge and the necessary guidelines to do so.

4.3.3 Teachers experience various limitations in their teaching

Many teachers who shy away from the teaching of music use excuses like the following to escape from their responsibility to teach music:

- lack of musical equipment
- physically small facilities, and
- the large number of children in each class.

Ana Lucia Frega (1998:47) feels that teachers should not put the emphasis on material means as the only reason for success in education. She stresses that although a lack of equipment may discourage and confuse teachers, it is the responsibility of the educator to even it out and find, search for, or fabricate resources that cannot be easily afforded. It was found during the course of this research that Frega is absolutely correct with her statement. Schools in Mauritius (see Chapter 5) as well as schools from underprivileged areas in South Africa (see

Chapter 6) that were observed during the research to see if they were able to implement the music programme effectively, came up with their own home-made resources and creative ideas for inexpensive fantasy outfits.

4.3.4 The arts still have a low status in the curriculum

According to Burrige (2002:1), Senior Lecturer of the Faculty of Performing Arts at Lasalle-Sia College of the arts in Singapore, many arts educators seem to have a problem with education systems which place “core” learning areas, for example English, Mathematics, Science and Social Studies, above arts subjects. The same is true in South Africa where the arts (including music) are also not placed prominently in the core learning areas, but are usually presented as electives for ECD qualifications that fall under the ETDP-SETA (see Chapter 2.5.1). In these electives, the main focus are on songs, rhymes and stories. According to Dr Christopher Klopper who was the First Education Specialist for the Tshwane South District in the Gauteng province in South Africa up to 2004, the arts, which form part of the learning area Arts and Culture, have not yet found a definite place in the South African curriculum. Klopper states in a letter that appeared in *The South African Music Teacher* (2004:8) that he faced Arts and Culture lessons on a daily basis and was disturbed and worried by the lack of the “arts” being taught in South African schools. He states that “too much emphasis and activity is placed on culture[,] and the ‘arts’ appear to be a by-product, if at all, of this process”. He feels that the integrity and survival of the arts disciplines and music in particular is being threatened in South African schools.

The impression is given that the arts have a low status and are often seen as enrichment or “rainy day” programmes. The reason for this could be because the arts are often considered to be fun, enjoyable and entertaining and do therefore not seem to have the same importance as key learning areas. Arts educators have long argued the importance of the visual and performing arts in the development of students in a myriad of ways that have intellectual, physical, emotional, spiritual and social implications. Fortunately, according to Burrige (2002:3), it is clear that many people are starting to believe that the arts have a significant role to play in humanizing the world through the development of citizenship and social consciousness by fostering tolerance, recognizing difference, developing diverse ways of thinking and creating a supportive social environment for learning.

Phillips et al (2005:2) state in the University of Hawaii's Early Childhood's *Concept of the Visual Arts* that indigenous languages, legends, story-telling, music and visual arts play a significant role in elementary education of Pacific cultures, especially where English is taught as second language. This could be very valuable information for teachers at largely black schools in South Africa where English is also taught as second language.

Although there is a new urgency to raise the status of the arts in education with the favourable position that the learning area Arts and Culture has now taken in the NCS in South Africa, the creative processes associated with education through the arts are still left to the imagination and resources of individual teachers. It is stated in the *Revised NCS* (DoE 2003:16) that it is the teacher's own responsibility to develop and detail learning programmes of activities because the NCS does not spell out *what* teachers must teach or *how* they must teach it. The NCS notes further that how the outcomes and assessment standards will be taught, "is your responsibility as a teacher in the classroom" (DoE 2001d:8). Annerine Röscher is of the opinion that it is clear that "the future of South Africa's education strongly depends on the teachers and their abilities to teach, inspire and assess (2001:6-2). She feels strongly about the fact that it cannot be expected of a generalist class teacher to live up to these demands and expectations without the necessary training. Although music is essential for a child's development, not every teacher feels this way. Snyder (1997:165) states that teachers who don't have a musical background may not perceive the value of early music experiences, or may feel awkward and inadequate to engage in musical activities.

Early childhood professionals need to be well aware of the importance of the arts and should know why it is essential that teachers should overcome their reluctance to teach the arts. Teachers who feel inadequate to teach music should consider improving their personal skills and knowledge in Music Education, as well as their general attitude towards the importance of music in the classroom when they take note of recent brain research which points out the advantages of Music Education for young children.

4.4 BRAIN RESEARCH REGARDING MUSIC EDUCATION IN ECD

According to Jordan-Decarbo & Nelson (2002:210) there has been a veritable explosion of information on brain development over the last two decades. The question if music can make a child “smarter” often arises amongst parents and researchers. Demorist & Morrison (2000:33) confidently answer this question by saying: “Yes, music, or at least music education does make you smarter.” These authors explain that children experience the unique integration of body and mind that music provides when they are learning a song, a musical instrument, or a dance step. Liz Moore (2003:3), of the Post Middle School of Arlington, Texas, is of the opinion that when dramatization activities and music are combined, the body and mind are connected and true learning takes place. Demorist & Morrison (2000:33) point out that this sensory integration (integration of the arts) is a crucial factor in children's learning readiness for school subjects such as reading, writing, and mathematics.

John Brierley (1986:67), who undertook thorough research in brain studies and on the way children learn, found that a child needs a balance of experiences to develop the full potential of both hemispheres of the brain. He stresses the importance of the inclusion of the arts and says that a child's basic reading, writing and mathematics skills should be strengthened through a broad programme of work which includes arts, crafts and music. The development of the right hemisphere of the brain, which includes the arts, is often neglected in schools. Lu (2005:3) recommends that teachers should keep the importance of the development of both hemispheres of the brain in mind when they obtain or compile resource material for the implementation of their ECD programmes.

Don Campbell (1997) delved into the connection between music, body and soul in his definitive study on *The Mozart Effect*. He states case after case of real-life situations in which physical and mental health improved with measured and planned exposure to Classical music. Research done by the late Dr Gordon Shaw (2000:xv) of the M.I.N.D. (Music Intelligence Neural Development) Institute at the University of California proved that listening to the music of Mozart improves spatial-temporal reasoning, a neurological process needed to understand mathematics. Shaw has found that there is a definite link between the study of music and improved academic achievement. According to Shaw (2000:xv), learners should be exposed to music

lessons from as young an age as possible for the best results. It is recommended by Fox (2000:26) that early childhood music development should form the foundation of ECD teacher training. The researcher, who fully agrees with Fox, feels strongly that such an early intervention with Music Education should make provision for the inclusion of Western Classical music. It is therefore important that ECD teachers should be trained how they could expose young learners to this musical style.

Both brain research and current childhood education indicate, according to Fox (2000:25), that *active* engagement, not passive response, lead to changes in brain development. Passive listening is not considered to be a significant pedagogy for enhancing the learning experience. Anderson et al (1999:18) from the LIND Institute (named after one Lind) in San Francisco point out that the brain is intensely active when one is engaged in physical activities. According to these authors this state of pure doing is often called kinesthetic activity (meaning touch, physical sensations, feelings, movements and so forth). They see this kind of activity as critical for the development of conceptual and spatial skills and say that the more you enjoy, relax and can become totally involved in play, the better you will learn. They believe that if one can get a child to the stage where there is no anxiety, fear, boredom, worry or feeling of insecurity, optimal learning will take place and the child will be able to absorb vast amounts of information in a relatively short period of time. Flohr et al (2003:43) believe that although the human brain has a remarkable capacity to change, timing is crucial to achieve this goal. These authors see early childhood as a “significant window of opportunity” for music learning to take place to enable the child to absorb these large amounts of information. This makes it even more important that ECD teachers should be aware of current brain research on young children and especially take note of the power of kinesthetic activity and the influence it has on learning development when they do their planning for the integration of the arts into the learning programme. It is also important that ECD teachers must take the different learning styles of young children into consideration during the planning stage.

4.5 DIFFERENT STYLES OF LEARNING

Young children have many different ways of learning. Teachers need to be aware of barriers to learning and ensure that their teaching methods reflect awareness of multiple intelligences and different ways of learning and knowing. A description of

each of these learning styles will be given in the next few paragraphs to give the reader a better understanding of how the proposed music programme caters for these different ways of learning.

The Arts and Culture *Teacher's Guide for the Development of Learning Programmes* (DoE 2003:28) states that the Arts and Culture learning area is designed in such a way that all children can participate in its activities and achieve the Learning Outcomes. This includes special needs students (especially poor and marginalized learners). According to Susan Wright (1997:3), it is possible to process information and become aware of one's self and the environment in ways that do not always involve words. Wright (2001: 227) states that it is commonplace to hear that the arts are being described as "languages". Through artistic languages, people use not only words, but also signs, sounds, space images and gestures as forms of symbolic communication. Learners can therefore "say" something to each other and their teacher about the story they are interpreting and the music they are listening to, that they could not express in any other way. Wright (2001:227) sees the arts as "supraverbal" in that they involve symbolic modes of thinking, understanding and knowing. She refers to the ideas of Howard Gardner (1983) who pointed out that the arts allow perception, awareness, judgment and the expression of ideas to occur in ways that are not purely linguistic or mathematical, as in reading, writing, science and technology study. These alternative ways of knowing are the most visible in young children, who are not always able to clearly express themselves verbally.

Although Howard Gardner found eight different ways through which intellectual ability (learning) could be demonstrated, only seven of these learning styles are described on Chapman's website on Multiple Intelligences (Chapman 2000). By "intelligence" Gardner means something like a "distinguishable ability to solve and create different kinds of problems" (*National Commission on Music Education* 2003:106). All of these different styles through which learners can learn and perceive the world around them are stressed in the proposed music programme and are therefore briefly described:

4.5.1 The linguistic learner

- likes to: read, write and tell stories
- is good at: memorizing names, places, dates and trivia

- learns best by: saying, hearing and seeing words.

4.5.2 The logical/mathematical learner

- likes to: do experiments, figure things out, work with numbers, ask questions and explore patterns and relationships
- is good at: math, reasoning, logic and problem solving
- learns best by: categorizing, classifying and working with abstract patterns/relationships.

4.5.3 The spatial learner

- likes to: draw, build, design and create things, daydream, look at pictures/slides, watch movies and play with machines
- is good at: imagining things, sensing changes, mazes/puzzles and reading maps, charts
- learns best by: visualizing, dreaming, using the mind's eye and working with colours/pictures.

4.5.4 The musical learner

- likes to: sing, hum tunes, listen to music, play an instrument and respond to music
- is good at: picking up sounds, remembering melodies, noticing pitches/rhythms and keeping time
- learns best by: rhythm, melody and music.

4.5.5 The bodily/kinesthetic learner

- likes to: move around, touch and talk and use body language
- is good at: physical activities (sports/dance/acting) and crafts
- learns best by: touching, moving, interacting with space and processing knowledge through bodily sensations.

4.5.6 The interpersonal learner

- likes to: have lots of friends, talk to people and join groups
- is good at: understanding people, leading others, organizing, communicating, manipulating and mediating conflicts
- learns best by: sharing, comparing, relating, cooperating and interviewing.

4.5.7 The intrapersonal learner

- likes to: work alone and pursue own interests
- is good at: understanding self, focusing inward on feelings/dreams, following instincts, pursuing interests/goals and being original
- learns best by: working alone, individualized projects, self-paced instruction and having own space.

The *National Commission on Music Education* (2003:107) notes that although most people have the ability to develop skills in each of the different intelligences and to learn through them, only two of "the ways of learning", namely the logical/mathematical and verbal/linguistic, are most often emphasized in education. The other five are left to fend for themselves. Schools are, according to this Commission, unfortunately doing a good job with only 10 percent of the students.

As a music educator with a keen interest in the integration of the arts through music, storytelling, dramatization, creative dance and the visual arts into the curriculum, it is reassuring and seen as a breakthrough to find that "bodily-kinesthetic" and "music" are two of Gardner's ways through which children can learn or "perceive their world". Learning through music opens, according to the *National Commission on Music Education* (2003:105), avenues through which learners with problems in other areas of the curriculum can achieve success and opens approaches to learning that can be applied in other contexts. The Commission advocates that "since music is for some learners a *powerful way of knowing*, it can become, for teachers, a *way of teaching*". According to Steele (2002:16), learning becomes even more valuable if music is taught in combination with the other art forms. Steele notes that the strengths of holistic and kinesthetic learners are brought out when music, drama, dance, and visual arts are integrated into the teaching of other subjects. In addition, this method

of teaching stretches the learning possibilities of students who may have difficulty learning collaboratively while moving physically, a method of learning which is required in most workplaces. It demands respect for learning styles that are frequently not honoured in a school setting.

If this background information about the different learning styles of people is taken into consideration, it is predicted that the proposed music programme has the potential to tap into many underdeveloped abilities of young children.

Linda Bellon-Fisher (2003:1), Arts in Education Program Manager of the Washington State Arts Commission, says that Michael Silvers, School District Superintendent, reported in an on-line interview that the arts provide students with a way to achieve on a personal level, often within the context of achieving as a group. This coincides with Howard Gardner's interpersonal and intrapersonal learning styles. The proposed music programme may therefore help children learn more, and more readily, beyond the limited contexts in which their musical intelligence is generally put to use. In this case the intra-personal learners for instance, who prefer to work on their own, will be afforded the opportunity to still come forward with their own personal ideas for improvisation, but they will be part of a fun-filled group activity through which many other personal, social, intellectual, emotional and aesthetic skills will be developed.

4.6 THE INTEGRATION OF THE ARTS IN THE ECD LEARNING PROGRAMME

According to a document on the *Learning Area Statement* of Arts & Culture in the Western Cape Education Department (WCED 2006:1), the arts will be integrated in the Foundation Phase and used to introduce learners to general arts concepts and skills. It is suggested in this document that these skills and concepts should be used in the learning areas of Literacy, Numeracy and Life Skills where it is essential that the different learning styles (as mentioned in Chapter 4.5) need to be acknowledged in order to provide learners with every opportunity to improve and enrich their understanding.

Early artistic experiences in ECD can be an ideal vehicle to nurture and support a child's or student's growing mind and body. In the overall development of young children, the creative arts can be as important as the more academic skills that are often associated with school, such as science and mathematics. As pointed out in

Chapter 4.2.1, music is an art form that encompasses all areas of child development. Propst (2003:327) feels that teachers could therefore make a valuable contribution to a child's musical development, both through their attitude and through their direct involvement in the arts. If the teacher has a positive attitude towards Music Education and is motivated to integrate the proposed music programme in the ECD programme, his or her active involvement in the presentation of the programme can play an important role in the physical, intellectual, social and emotional (holistic) development of the ECD learner. The programme can be used as a guide for ECD teachers to expose their learners to Western Classical music and afford them the opportunity to become familiar with basic, simple theatrical concepts like acting, characterization, setting, utilization of space, props, costumes and colour. This will allow them to experience from a very young age how music, drama, theatre, creative dance movements and the visual arts could all be integrated into the curriculum to make the learning process fun and an enjoyable experience. Encounters with the arts have, according to Green (1995:27), a unique power to release the imagination. Stories, poems, dance performances, concerts, paintings, films, plays - all have the potential to provide remarkable pleasure for those willing to move out toward them and engage with them. June Hinckley (1999:4), the then President of the Music Educators National Conference (MENC) in the USA, states that music programmes can make the school a more humane learning environment because they invite cooperation rather than confrontation. Music connects students to schools in a wonderfully positive way. Hinckley feels that this connection is needed more today than ever before and should be made in every school. Unfortunately, those children that would most benefit from instruction in music and the arts often have:

- low academic achievement
- no access to the arts
- no personal benefits of Music Education; and
- musically untrained teachers (in most cases) for Music Education.

This positive connection through music that should, according to Hinkley, exist between students and their schools, is much needed in South African schools.

4.7 ASSESSMENT IN THE ARTS

SAQA (1998:par.9) states that assessment in OBE should be part of an on-going and continuous developmental process with special emphasis on personal growth and social skills. The evidence to be assessed in the learning area Arts and Culture focuses on the experience of the process and not on a product as such. With the integration of the arts in the ECD learning programme, as it is suggested in the proposed music programme, assessment could be a fun-filled experience in itself. Wright (2004:28) notes that assessment should be based on the knowledge of how young children learn, develop and express themselves. Wright states further that although most early childhood educators undertake an in-depth study of child development, only a few of them are aware of what aspects of learning, development, or expression to assess, or how to assess them. Wright recommends that early childhood teachers must have knowledge of young children's artistic development and processes, such as discovery, perception, communication, or analysis. Another requirement that Wright highlights, is an understanding of the elements, concepts, principles and modes of expression within the specific arts domains of music, the visual Arts, dance and drama/play. According to Wright qualitative, observation-based assessment about individual and group activities can provide a means through which feedback could be given to children, parents and administrators. The researcher agrees with Wright, because she has found, through many field trips where she made use of qualitative, observation-based assessment, that it is indeed the case. In the arts the learning process revolves around acting-out: using the body to imagine and to represent meaning through the integration of thoughts, sensations and symbol systems.

As pointed out in the discussion of the Life Skills learning area, the learners have to make use of their full range of emotional, creative and personal skills when they are exposed to Classical music through dramatization. Drama can, in this case, be used as a powerful educational tool for assessment. This "doing in action" affords the teacher an excellent opportunity to observe and evaluate many different skills. According to Etkin & Taub (1996:63) children, as social beings, reveal much more about themselves when they are involved in dramatization than in most other educational situations. Student qualities which are difficult to measure conventionally, such as creativity, perseverance, and personal motivation, could be assessed uniquely through the arts. Brenda Berger (1994:44) accentuates this viewpoint and

says that the role of play/drama in the ECD curriculum cannot be over-emphasized and should be seen as the key to successful planning, intercultural exchange and evaluation.

4.8 SUMMARY

An extensive literature study was done in this chapter on the three ECD learning areas (Literacy, Numeracy and Life Skills) and the possible integration of the arts into this area to substantiate and validate the appropriateness of the methodology that was used for the proposed music programme. It was found throughout the chapter that the holistic development of the young child is the main priority in ECD. The Arts and Culture learning area follows an integrated “minds on - hearts on - hands on” approach (WCED 2006:1), and therefore integrates the cognitive, affective and the practical experiential aspects of learning. The discussion of the literature made it clear that the proposed listening programme can be used as a tool to enhance the holistic development of young learners. The development of the child’s sensory and emotional awareness, rhythmic and creative movement abilities, non-verbal communication, improvisation, acting skills and listening abilities are important areas that are focused on during dramatization and instrumental play. Indicators were found in the literature that inclusion of the music programme could play a significant role in the enhancement of the ECD learning programme in an effort to integrate the arts in the curriculum and expose young learners to Western Classical music. The importance for ECD teachers to take note of the different learning styles of young children, when they do their planning and assessment for this phase, was stressed in this chapter.

Although there will still be a few references to the literature in the next chapters, this chapter brings the main literature review to a close. After the completion of the literature research that was done in Chapter 2 on ECD in South Africa, the researcher could orientate herself more towards a better understanding of where Grade R fits into the ECD picture, and what the NCS required for the Arts and Culture learning area from Grades R-3. It was clear that the NCS supported the idea that South African children should not only be exposed to the music of their own culture, but to those of other cultures as well. Western Classical music, as a music style that should also be promoted and studied in South African schools, was placed under the spotlight in Chapter 3. It was found that although this musical style seems

to have lost its popularity since the 1700s and 1800s, it was still a valued musical style that deserves a place in the school curriculum. It appears that teachers do not know how to expose young learners to Western Classical music, because they do not have an easy and workable methodology to make this music style fun and exciting for ECD learners. A well-tried listening programme was explained in the second half of Chapter 3 that could be used to integrate the arts in a fun way in the ECD learning programme. This learning area (Life Skills, Numeracy and Literacy) was described in detail in Chapter 4 while the researcher tried to guide the reader towards a better understanding of how the proposed programme could be integrated into the ECD learning area.

The literature review in Chapters 2, 3 and 4 was offered in order to lead the reader towards a better understanding of the pilot project (Chapter 5) and the main research (Chapter 6). Chapters 5 and 6 will contain a description of the implementation of the programme with musically untrained ECD practitioners as it happened in practice at practical workshops that were presented by the researcher to equip these teachers with skills, knowledge and guidelines on how to implement the music programme at their schools.