Creative group music teaching and the principles of Gestalt Play Therapy in the Foundation Phase in South African education

Elthea Coetzee

Thesis presented in fulfilment of the requirements for the degree of Master of Music at Stellenbosch University

Supervisor: Prof.   Caroline van Niekerk   December 2010

Co-supervisor: Izak Grové

DECLARATION

By submitting this thesis electronically, I declare that the entirety of the work contained therein is my own, original work, that I am the owner of the copyright thereof (unless to the extent explicitly otherwise stated) and that I have not previously in its entirety or in part submitted it for obtaining any qualification.

Signed:

Date: 30 August 2010

ABSTRACT

Creative group music teaching and the principles of Gestalt Play Therapy in the Foundation Phase in South African education

Key terms:

Creativity; developmental stages; Early Childhood Development (ECD); Foundation Phase; Gestalt Play Therapy; Music education; Outcomes based Education (OBE); South African legislation.

Music teaching in groups is an important aspect of the development of the child in Foundation Phase teaching. Early childhood has been described as the most critical period in the child's musical development. With the introduction of Outcomes based Education in South Africa, the curriculum regarding the presentation of music classes has changed. Similarities between music group classes and Gestalt Play Therapy were investigated, with the aim of incorporating concepts of Gestalt Play Therapy into music group classes.

Legislation was studied in order to determine the expectations of the South African government, and specifically the education departments, relating to music teaching. In the present curriculum, the weight allocation for music in the Foundation Phase was significantly reduced from what it was previously. Teachers must structure their own music programme into their curriculum. Investigation into the presentation of creative music group classes, with the incorporation of the principles of Gestalt Play Therapy, was undertaken in this research study.

Gestalt Play Therapy is a holistic approach that combines the principles of Gestalt theory with Play Therapy. Research was undertaken to investigate whether specific stages in Gestalt Play Therapy could be successfully combined with music group classes.

This research emphasizes that the developmental stages of the child, specifically physical, neurological, cognitive and language development, should be taken into account when presenting lessons, and that children may be guided towards a higher level of integration and balance in themselves. Research into OBE principles suggests that the way forward could be a continuation of the OBE model, but with certain amendments.

An inductive study of practical observation and presentation of creative group classes was undertaken. It was found that most teachers were not adequately qualified to present music classes, and creativity was not satisfactorily addressed in their lessons.

OPSOMMING

Kreatiewe musiekonderrig in groepe en die beginsels van Gestalt Spelterapie in die Grondslagfase van Suid-Afrikaanse onderrig

Sleutelwoorde

Gestalt Spelterapie; Grondslagfase; Kreatiwiteit; musiekopvoeding; ontwikkelingsstadia; vroeë kind ontwikkeling; Suid-Afrikaanse wetgewing; Uitkomsgebaseerde onderwys.

Musiekonderrig in groepe is 'n belangrike aspek rakende die ontwikkeling van die kind in Grondslagfase onderrig. Vroeë kinderjare word beskryf as die mees kritieke periode in die kind se musikale ontwikkeling. Met die inwerkingstelling van Uitkomsgebaseerde onderrig in Suid-Afrika, het die kurrikulum aangaande die aanbieding van musiekklasse verander. Ooreenkomste tussen musiekonderrig in groepe en Gestalt Spelterapie is ondersoek, met die doel om konsepte van Gestalt Spelterapie in musiekonderrig in groepe te inkorporeer.

Wetgewing is bestudeer om die verwagtinge, aangaande musiekonderrig, van die Suid Afrikaanse regering, en spesifiek die onderwysdepartemente, te bepaal. Binne die huidige kurrikulum is die gewig toegeken aan musiek, binne die Grondslagfase, aansienlik verminder van voorheen. Onderwysers moet self hul musiekprogramme binne hulle kurrikulum struktureer. 'n Ondersoek is geloods om die aanbieding van kreatiewe musiekonderrig in groepe te kombineer met die beginsels van Gestalt Spelterapie.

Gestalt Spelterapie is 'n holistiese benadering wat die beginsels van Gestalt teorie kombineer met Spelterapie. Navorsing is gedoen om te bepaal of spesifieke stadia in Gestalt Spelterapie suksesvol gekombineer kan word met musiekonderrig in groepe.

Hierdie navorsing benadruk dat die ontwikkelingsstadia van die kind, spesifiek fisiologies, neurologies, kognitief en taalontwikkeling, in ag geneem moet word wanneer lesse aangebied word, en dat kinders hierdeur gelei kan word na 'n hoër vlak van innerlike integrasie en balans.

Navorsing gedoen betreffende die beginsels van Uitkomsgebaseerde onderrig is aanduidend dat hierdie onderrigmodel wel voortgesit sou kon word, maar met bepaalde aanpassings.

'n Induktiewe studie van praktiese waarneming sowel as aanbieding van kreatiewe groepsklasse is onderneem. Daar is bevind dat die meeste onderwysers nie voldoende gekwalifiseerd is om musiekklasse aan te bied nie, en kreatiwiteit is ook nie bevredigend in hulle lesse aangespreek nie.

ACKNOWLEDGEMENTS

I would like to sincerely thank the following people, in the completion of this thesis:

- My supervisor, Prof. Caroline van Niekerk, who has been a constant source of inspiration and motivation.

- My parents, Jan and Letitia, who have always encouraged me to dream and reach for new heights.

- My children, Letitia and Abri, for their patience, love and understanding in the many hours that I have been unavailable to them.

- The headmasters and teachers at Laerskool Stellenbosch and Idas Valley Primary, for their support and willingness to cooperate with me, in this research.

- My Heavenly Father, for giving me the willpower to succeed.

DEDICATION

I would like to dedicate this research to my husband Braam, and thank him for years of encouragement, unwavering support, inspiring love and essential technical assistance. Thank you for believing in me.

"While science may lead us towards truth only the imagination can lead

you to meaning."

C.S. Lewis

Table of Contents

Appendixes

Tables

Figures

CHAPTER 1:

Introduction

1.1   General Overview

This study investigates the link between creative music teaching in groups and Gestalt Play Therapy. The "link" is understood to mean "connection, relationship, association or affiliation" (Crozier et al, 2008: 415). The word "creative" is defined as "imaginative, gifted, artistic, inventive, original and visionary", and "creativity" as "imagination, talent, inspiration, ingenuity and originality" (Crozier et al, 2008: 150). Furthermore the researcher agrees with Sternberg who describes creativity "as the ability to produce work that is both novel (such as original, unexpected) and appropriate (such as useful, adaptive concerning task restraints) (Sternberg, 2006b: 121).

South Africans were legislatively separated into categories, according to race, during the apartheid era, which lasted from 1948-1994. The Department of National Education, under the National party government, created separate departments of education for each of the four designated race groups. The four departments were: the Department for Education and Training (DET) for black schools, the Department of Education and Culture in the House of Representatives (HOR) for coloured schools, the Department of Education and Culture in the House of Delegates (HOD) for Indian schools and the Department of Education and Culture in the House of Assembly (HOA) for the Whites (SouthAfrica.info, 2006). In each of these departments the music education was greatly varied.

The introduction of Outcomes based Education (OBE) in South Africa has given rise to the fact that young children now have, officially according to Curriculum 2005, to develop creative thinking patterns and skills, to be able to comply with the OBE requirements in their later years of education (Republic of South Africa, 1998: 7).

OBE has been an important development in South Africa's education system, and the enhancement of the creativity of the child ties in with the national objectives of this system. OBE requires that children in the primary as well as in the secondary phases focus more than was necessarily previously the case on being able to practically apply specific learning objectives – i.e. to achieve outcomes in order to be declared competent. Although the new curriculum is focused on OBE, the child's direct environment, including the family, school and friends are still functioning mostly according to left-hemisphere principles, emphasising analytical, rational thinking patterns (Republic of South Africa, 1998: 11).

The traditional learning objectives as in previous South African curricula, before Curriculum 2005, had a strong concrete and theoretical basis, and expected learners to write examinations where they often regurgitated information without much interpretation. As opposed to the previous system, OBE requires that the learner must only interpret theoretical information but that a specific skill must be developed and demonstrated, in order to fulfil an outcome. The South African Qualifications Authority (SAQA) has also set a standard in the country requiring that the key to success in the future of the workforce will require competency to ensure that practical experience obtained, through years of occupational duty, is related to qualifications (in Republic of South Africa, 1995).

Early Childhood Development (ECD) is a comprehensive approach to programmes and policies for children from birth to nine years of age and its purpose is to protect the rights of children to develop their full cognitive, emotional and physical potential (Republic of South Africa, 2001: 19). The age group that the researcher focuses on is five to eight years, falling within this ECD age range. In the foundation phase, the research informant group ranges from Grade R to two, and these three grades fall within the Foundation Phase.

Within Curriculum 2005, teachers are expected to present music lessons in group context as a segment of the Arts and Culture learning area, not only within the Foundation phase, but also in the senior phases of OBE. According to the Western Cape Education Department (WCED, 2006: 2), Curriculum for Arts and Culture,

> 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". The WCED took part in a comprehensive study: WCED Literacy and Numeracy Strategy 2006-2016. "In the context, and initial summary, of this strategy, the programme aims at a holistic approach towards education in the future (2006: 2).

The WCED study further accentuates that the Department of Education has not trained teachers in the post-apartheid era, but only orientated them towards the aims and objectives of the policy in terms of the National Curriculum Statement (2002). In the theoretical substructure of the WCED study, it is stated that areas that relate to epistemology have previously been under-emphasized, as have conceptual tools that are essential to the correct interpretation and training towards the pedagogy of teaching (WCED, 2006: 2).

The WCED study also states that "the growth of knowledge in relation to the conceptual development, regeneration, creative thinking skills and imagination is accordingly impeded" (WCED, 2006: 5). Research in various countries has found that learners that only start with Grade 1 do not possess the required knowledge, skills and attitude to take part in formal education productively. This situation can be attributed to various factors, such as poverty, too much television, lack of movement or motor development, lack of opportunities to play, bad use of language by role models, drug and alcohol abuse by pregnant women, malnutrition, unsupported single parent families, illiterate parents, lack of parent participation in the lives of their children and lack of association with books before entering into a school system (WCED, 2006: 5).

The researcher agrees with Webster (1990: 28) that, with the help of music, an individual can move from one modality of thinking to another. Music facilitates moving from logical thinking to corporeal and pictorial configuration. Music helps in constructing different mental correlation structures between musical themes and different ideas, images or experiences, whereby the musical themes are transformed into another narrative form.

According to Blom, the German word "Gestalt" implies the structural entity that is both different and much more than the sum total of its parts. The best interpretation of the word in English is "totality". This theory emphasizes right-hemisphere of the brain, non-linear thought and is characterized by the use of metaphors, fantasy, figurative language, body posture and movement, and full expression of emotion by using the entire body in action (Blom, 2006: 17). The researcher is of the opinion that Webster's (1990: 28) research, noting that music facilitates moving from logical thinking to corporeal and pictorial configuration, may have similarities with the Gestalt Play Therapy approach, as set out by Blom (2006: 23); the theory of Gestalt Therapy emphasizes right-hemisphere, non-linear thought. She also agrees with Webster's research, implying that music moves from the logical to a more 'physical' area, which suggests there is a move from left-hemisphere to right-hemisphere activity. Bestbier (2005: 59) also proposes that Gestalt group work with music should be further researched and studied in order to create a possible model for teachers to follow in the classroom.

1. 2   Motivation for the research subject

I was actively involved in presenting "music appreciation" classes for children, aged five to eight years, over a period of eighteen years. The music appreciation classes included building a musical foundation for continuation in formal music tuition later on. A basic knowledge of notation, an appreciation for classical music and the playing of instruments formed the core of the lessons. I managed a travelling music school (Alpha Music Studio) which served different areas and schools on the West Coast of the Western Cape, South Africa. I strived to create a unique 'music package' that would give children a solid music foundation, for later individual music teaching, but more importantly an emotional connection to music, to be carried with

them as they matured. A further important purpose I strived for was the development of the child's creativity, by using methods such as fantasy costumes, hand puppets, playing instruments in a narrative sense (telling a story), adding rhythms, body movements and adding melody to poems. In lessons a combination of the above mentioned teaching aids were used to enhance the lesson, and often only one aid was selected, such as fantasy costumes. The hand puppet was a permanent part of every lesson, as it served the purpose to informally introduce the theme of the lesson and add a sense of fun to the lesson, at the same time relaxing the children.

I investigated methodologies of music classes, in an attempt to combine the main objectives I had set out to achieve. However, I became aware of a gradual change in young children's behaviour, regarding the world around them. I gave lessons in different environments: private schools, state-funded schools, nursery schools in privileged areas and state-funded schools and nursery schools in the previously disadvantage areas such as the so-called coloured areas of the West Coast (Vredenburg and Saldanha), during the period 1990-2008.

The gradual change in the behaviour of the children who attended the classes manifested in an increasing 'need' for children from all the population groups to attend the classes. The children seemed to have formed a 'bond' or friendship with me, and the classes, and affirmation of that 'bond', became increasingly important to them. I attempted to establish a 'relationship' with every child, and the relationship provided a safe environment or framework for the children to experience music (Craft, 2000: 8).

It also became evident that during the time 1990-2000 more children than previously were attending after-school centres, as both parents in the families were committed to work responsibilities. Children were looking forward to music classes, and appeared happy, relaxed and content during the classes. It appeared that children in most of these areas had an increasing need for the affirmation of the 'bond/relationship' established in the music class, and from an educational point of view, I found that musical and creative objectives were met more successfully, than other classes which I observed, as well as previous classes, which I presented, without introducing any attempts at creating a safe environment. It seemed that the

music classes supplied a form of 'emotional nourishment'. I investigated the approach of Gestalt Play Therapy, and the concepts coincided with teaching methods I used, for example the establishment of an "I-thou" relationship (Oaklander 1997: 280), as well as the concept of holism, according to Blom:

> …from the point of view of Gestalt Play Therapy, children can also be considered a holistic entity, which means that the sum total of their physical, emotional and spiritual aspects, language, thought and behaviours is more than its components. These components can be distinguished, but they cannot be separated. The experience of emotion will thus have an effect on the other components. During therapy the child should be guided to be aware of his or her experience in respect of all the components in order to survive not as a fragmented entity but rather as an integrated entity (Blom, 2006: 23).

I strived towards presenting a balanced music class that would include all the children, not only those who were talented, privileged, happy or contented. Although Gestalt Play Therapy is a form of therapy, and this specific specialist therapy could not be practised in the class, I had to find a way to include all the children in the class, and this form of 'therapy' seemed an extremely successful tool that worked in a group situation.

1.3   Research goals

The main goal of this study is to research the link between creative music group classes and Gestalt Play Therapy. The outcomes of these two development areas will be outlined, with the result presented as recommendations for both specialist and general music educators.

Further investigation was also undertaken in order to establish to what extent creativity is truly an inherent part of Curriculum 2005. The researcher also evaluated the curriculum, as well as other legislative documentation, in order to establish the presence of the creativity concept in the Foundation Phase of the South African Revised national curriculum statement.

Observation of teachers and learners, as well as Gestalt Play therapists, was done to determine whether a possible link exists. The researcher also herself presented practical creative group music classes, in an effort to effectively use the theoretical

principles of Gestalt Play Therapy to determine if such a link can be established, through the enhancement of creativity within a research group.

1.4   Research question and hypotheses

Blaikie (2002: 61) states that research questions can be divided into three categories, the what, how and why questions. Zaaiman (2003: 13) observes further that the researcher is inspired by his/her interest, ideas and/or research data from the literature. The what questions should provide descriptive, evaluating and exploratory answers for the study. The following research question is important for this study: "What is the effect of music group classes from a Gestalt Play Therapy perspective on the creative development of the 'normal' child, aged five to eight years within the context of the South African education system?"

Mouton and Marais describe (in Fouché and Delport, 2002: 113) the problem formulation as three components: the selection of the unit of analysis, the research purpose and objectives, as well as the specific research approach, qualitative or quantitative, that will be used. An important part of the research process is the formulation of the hypothesis. Kerlinger (in de Vos, 2009: 35) defines it as follows: "Hypothesis is a conjectural statement of the relation between two or more variables". The hypothesis formulated for this study is that **there are important similarities that may exist between the methodology of creative music classes, within groups, and Gestalt Play Therapy.** For that reason, a qualitative approach, which bears an interest in the reality which people construct in interaction with their social worlds (Merriam and Associates, 2002: 39), was used to conduct this research. Phenomenology and symbolic interactionism have informed the development of interpretative qualitative research.

A further hypothesis can be constituted; that **these similarities can be utilized successfully, with the aim of enhancing the principles in the establishment of the necessary skills required, to comply with the challenges of OBE teaching.**

1.5   Chapter outline

This study can be divided into five parts. The first part, a deductive investigation, is covered in chapter 2 and deals with the theoretical and legislative perspective of the research. The second part, chapter 3, is also a deductive investigation covering the structures of group music classes, as well as Gestalt Play Therapy in practice, within the principles of OBE. In the third part, chapter 4, theoretical perspectives of Music Education and Gestalt Play Therapy are investigated, and in the fourth part, an inductive study of practical observation and presentation of creative group classes are undertaken and then in the fifth part, chapter 6, the recommendations and conclusions are presented.

1.6   Methodology

This research is qualitative. The interpretative paradigm, within qualitative research design, offers a means of investigating complex social units consisting of multiple variables of potential importance in understanding the phenomenon. This type of study results in a rich and holistic account of the phenomenon of choice. Such accounts offer insights, illuminate meanings and can be construed as tentative hypotheses that help structure future research (Merriam and Associates, 2002: 32). The interpretative research method may, because of the strengths listed, be a successful research design, within education in the arts (De Vos, 2009: 44, Terre Blanche et al, 1999: 54).

1.7   Literature research

A comprehensive literature data basis for the study was established. The purpose of a thorough literature research, according to Babbie (in Fouché and Delport, 2002: 266), is to create a framework for the researcher by which existing findings and gaps can be further explored and described. In view of this intention, this research focuses on relevant studies done in this field. Other literature, including academic journal articles, books, legislative documents, computer database(s) and the World Wide Web, are consulted.

1.8   Empirical research

Under this aspect of the research outline an explanation is given of both the research group and area, and the methodology followed.

1.8.1   Demarcation of the research group and area

As mentioned previously, the study group, for the purpose of this study, was limited to the age group five to eight years, which falls into the ECD phase. The children in the study group are from White Western and Coloured Western backgrounds.

Observation is restricted to the Stellenbosch area of the Western Cape, South Africa. The schools that were used for the research were Laerskool Stellenbosch and Idas Valley Primary. The children aged five to six are part of the pre-primary phases of these schools, and children aged seven to eight are part of the Foundation Phase, Grades one and two.

1.8.2   Methodology of empirical research

The researcher did practical observation in the two schools mentioned above. Lessons presented by music education specialists as well as by teachers that are non-music specialists were observed.

The researcher systematically observed the content of the lessons, and attempted to establish what the content and intent of the teacher was with the presentation of the music classes. She also attended Gestalt Play Therapy sessions, presented by qualified therapists. The purpose of the observation was to establish to what degree Gestalt Play Therapy principles, with specific focus on music, can be incorporated in music group classes.

1.9   Literature overview

A literature overview is given, as this dissertation relies strongly on theory and research done in the selected fields of music education, creativity and Gestalt Play Therapy. Legislative documents, such as the Strategic Policy for the Western Cape Education Department, Statistics in the South African Curriculum, National Qualifications Framework for the Department of Education, South African Qualifications Authority 1995, Education White Paper on ECD 2001, and the Skills Development Act, 1998 have a common goal, in the sense that they all aim toward a balanced education and training programme in the specific learning area of Arts and Culture.

The above referred to, Strategic Policy for the Western Cape Education Department further states that the identification and definition of a learning area is very important, because certain assumptions are implied regarding the nature of the knowledge, the processes of learning and the nature and purpose of learning.

Music, as a key aspect of creativity, and as a facet of learning on the ECD level, is firmly entrenched in the Education White Paper 5 on ECD, under the section inter-sectoral efforts, where it is mentioned that in regard to all pre-school aged children, certain key areas shall be emphasized, and one area is "encouragement of creativity" (Republic of South Africa, 2001: 5.1.1). The Department of Education states in "South African Government Information" that it "is committed to ensuring learner participation in art, culture and music activities" (DoE, 2009: 20).

Observations regarding creativity are obvious from the literature, and the amount of research that has been done, in the field of specifically ECD creativity, and these observations are very valuable to the researcher. Researchers mention legendary names such as Carl Orff and Emile Jacques-Dalcroze; also the Contemporary Music Project and Manhattanville Music Curriculum Project are two well-known studies from as far back as the 1960s. The Ann Arbor Symposium III and the Suncoast Music Education Forum are examples of extremely professional initiatives that dealt specifically with creativity. Much of the work has contributed to the fact that the

complexity of creativity has been defined, but there is also consensus that many questions around the concept of creativity still remain (Webster, 1990: 25).

More recent studies on creativity focus mainly on brain processes associated with creative production. In educational terms, the more correct term to use would be creative thought, as the accent is then placed on the process and its function in music teaching and learning.

To date the researcher has done an intensive literature overview, specifically for the research proposal that has not been quoted within this proposal, but was included as additional sources, and was imperative for the writing of the thesis.

1.10   Defining of concepts

Five concepts that are important in this study are defined below. The five concepts are, creativity, music education, the Gestalt Play Therapy approach, Play Therapy and Gestalt Play Therapy as opposed to music-as-therapy. It is important to define these concepts, as there are similarities between them, but more importantly differences, and these need to be clarified.

1.10.1   Creativity

As early as the 1950s Jung classified creativity in his "*Psychological Factors Determining Human Behaviour*", as one of the five main groups of instinctive forces in humans (Purton, 1989: 1). Anna Craft noted ten years ago that "creativity is enjoying a renaissance of interest globally, in academic disciplines such as psychology, as well as applied domains such as education" (Craft, 2000: 14). Creativity has become viewed, since the late 1990s, as centrally relevant to education globally in a way it has not been previously. This approach to creativity can be seen as significantly distinct from the era of educational research, policy and practice that preceded it.

Torrance (1974: 34), a pioneer in the study of creativity, defined it as the process of sensing problems or gaps in information, forming ideas or hypotheses, and communicating the results. In viewing young children's creativity, ECD researchers and teachers have asked the question: which is more important, the process or the product? The worth is in the doing, according to Edwards (2001: 11), and this process is called 'experiential'. According to Schirrmacher (2009: 8), creativity can be explained as: attitude, process, product, skill, set of personality traits and set of environmental conditions. Schirrmacher explains creativity as a special and different way of viewing the world, in which there are no right or wrong answers, only possibilities: it is an attitude rather than an aptitude.

Beetlestone (1998: 19) expands on the above by noting that creativity as a form of learning can help to explain and interpret abstract concepts by involving skills such as curiosity, inventiveness, exploration, wonder and enthusiasm, which are all qualities young children have in abundance. In turn, these aspects can be channelled by giving children greater technical mastery and wider vision so that creativity can inform all other learning. In the Swedish school curriculum, as mentioned by Bjerstedt (1976: 5), the students are encouraged and trained to make their own combinations, to draw their own conclusions, to design and create, to experiment and make discoveries; also problem sensitivity, ability in innovative thinking and independent creation are important characteristics. Although this curriculum was designed in 1976 it relevancy to the South African education system is apparent, as the characteristics of this curriculum are concepts the South African OBE system aim at establishing presently in schools.

This attitude, rather than aptitude, should be, according to the researchers above, fostered in children of a young age, and noted as an important factor in the development of the child. The researcher agrees that creativity can be utilized in education as a form of learning and can assist children in innovative thinking. According to Neethling (2009), 98% of children from the ages of three to five have a superior level of creative behaviour. At the age of ten, only 32% are still at that level; by the age of fifteen, this figure drops to 10%. These statistics demonstrate that creativity decreases at an alarming rate if not fostered and developed.

The researcher is of the opinion that creativity can also influence future learning positively, and the positive development of creativity as well as the benefits to other learning areas can impact extremely positively on the child's future, as Neethling (2009: 4), a noted specialist and researcher on creativity worldwide, explains: "Creativity will be the strategic issue for the 21st Century".

In this research the researcher firstly evaluated the presence of creativity in practical music lessons in the Arts and Culture learning area of the Revised national curriculum statement, by using the following categorizations (Kubiszyn & Borich, 2007: 433):

- being curious and inquisitive
- giving uncommon or unusual responses
- showing imagination
- posing original solutions to problems
- seeing relationships among dissimilar objects
- applying abstract principles to the solutions of problems.

1.10.2   Music Education

Music teaching, in group classes, has diversified internationally into a wide variety of possibilities. Children of different ages, groups of different sizes and music of different genres are but a few of the diversifying concepts. Music educators have a variety of objectives in mind when designing these classes. Cognitive results are often foremost, for example teaching children specific rhythmic note values or names of instruments.

Le Roux (2005: 2) explains that:

- music shapes attitudes towards a lifetime appreciation of the arts
- music is fun (psychological research has found that this is a prime motivation in learning)
- music is a link to understanding humans in context of their culture.

Furthermore, research has found that music establishes patterns of brain development, provides tools essential for problem solving and imagination and fosters emotional bonding and self-esteem. The advantage of teaching in a group creates the possibility of social interaction for the child.

Music can act as a stimulant for the highly gifted as well as the child in remedial education. Both corrective teaching and re-teaching through music are applied for learning dysfunctions and handicaps. The gifted child, on the other hand, can benefit from more creative and deepened activities in music group work (Le Roux, 2005: 5).

According to Nel (2007: 2-6 to 2-7), music making " 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. The music programme could be seen as an ideal tool to develop many personal skills, as well as the emotional experience of young learners". However, this research focuses on the principles of Gestalt Play Therapy and its possible link to creative group music classes.

1.10.3 The Gestalt Play Therapy approach

Aronstam (1989: 630) states that the Gestalt movement includes principles from various other theoretical approaches such as psychoanalysis, Gestalt psychology and humanist theories, and that it did not develop solely from new and revolutionary ideas. The way in which it is used and organized, however, gives it a unique character.

This theory emphasizes right-hemisphere, non-linear thought and is characterized by the use of metaphors, fantasy, figurative language, body posture and movement, and full expression of emotion by using the entire body in action (Blom, 2006: 17). Oaklander states that Gestalt Therapy (in Kaduson & Schaefer, 2000: 28) was developed by Fritz Perls, and Violet Oaklander in turn is regarded as the founder of Gestalt Play Therapy. Oaklander (1997: 280-300) states that the theoretical principles of Gestalt Therapy, the I-thou relationship, the here-and-now principle, organismic self-regulation, holism, awareness as well as an awareness of the self, has a direct connection with children.

According to Yontef and Jacobs (2000: 313), Gestalt Therapy is "a radical ecological theory that maintains there is no meaningful way to consider any living organism apart from interactions with its environment".

An important similarity that the researcher would like to establish between music and Gestalt Play Therapy is found in the concept of holism, which is rooted in the concept of "Gestalt" (Blom, 2006: 2). A disturbance in one part of the unity will have a direct influence on the other parts. An example of this would be a child that appears emotionally unstable because of unidentified, unvoiced, aggressive feelings and who will not function to his/her fullest potential, with scholastic performance or abilities being influenced as a direct result of this imbalance (Bestbier, 2005: 60).

Against the background of this relationship dimension, the child is given the opportunity to discover how he/she avoids responsibility from his/her own existence (Aronstam, 1989: 198). Gestalt Therapy is a process of development and maturation (Prochaska & Norcross, 2003: 198, 201).

1.10.4 Play Therapy

Play Therapy is a technique whereby the child's natural means of expression, namely play, is used as a therapeutic method to assist him/her in coping with emotional stress or trauma. This technique is practised by psychologists, counsellors and social workers, and has been used effectively with children who have an understanding level of a "normal" three to eight year old. Practitioners of Play

Therapy believe this method allows the child to manipulate the world on a small scale, something that cannot be done in the child's everyday environment. By playing with specially selected materials, and with the guidance of a person who reacts in a designated manner, the child plays out his/her feelings, bringing these hidden emotions to the surface where s/he can face them and cope with them (in Play Therapy International (PTI), 2009b). According to this source, Play Therapy is a well established discipline based upon a number of psychological theories.

Research, both qualitative and quantitative, shows that it is highly effective in many cases. A safe, confidential and caring environment is created which allows the child to play with as few limits as possible but as many as necessary. This allows healing to occur on many levels. Play and creativity operate on impulses from outside our awareness - the unconscious.

A variety of techniques – "the Play Therapy Toolkit" - is used according to the child's wishes and the skills of the therapist, and may include creative visualization, therapeutic storytelling, drama-role play, puppets and masks, sand tray/sand worlds, art-drawing, music, dance and movement and clay (in Play Therapy International, 2009b). Music Play Therapy, using music as a technique, involves providing musical toys or instruments for the exploration of children during play therapy (Carmichael, 2005: 302). This author continues by stating that the purpose of the musical instruments is much the same as that used in Music Therapy.

1.10.5   Gestalt Play Therapy and music-as-therapy

The researcher agrees with Biley (2001: 223) who states that there is a distinct difference between music therapy and music-as-therapy. Biley is also of the opinion that music therapy can only be performed by qualified music therapists, but music-as-therapy can be used formally or informally. Biley states further that music can be used formally in a therapeutic framework, by actively participating in and listening to music in a group situation (Biley, 2001: 223; Bunt & Pavlicevic, 2001: 182). In this research, music-as-therapy is investigated as a framework, where the emphasis is on the direct interaction between the child and the music, and the teacher in support

of this process. The music becomes the 'vehicle' to nurture/nourish the child with the help of an interpersonal relationship (Pavlicevic,1997: 1; Joseph, 2004: 28).

According to Pelham and Stacy (Bunt & Hoskyns, 2002: 35): "Relationships are the melting-pot for development of a sense of self and self in relationship to others". The word relationship also implies an evolving dynamic process bringing with it the idea of constant movement, growth and change. One of the main objectives of Gestalt Play Therapy is to support the child, and move from 'environment-support' towards 'self-support'.

Neethling (1999: 44) describes music as a bonding factor that can transmit emotions, and can accomplish unity or holism, from a Gestalt perspective, within the person's state of mind, and which can precipitate in behaviour and communication. From this viewpoint, music can, from a Gestalt perspective, serve a very important purpose in the enhancement of behavioural and communicative objectives.

1.11   Outcomes of the study

The outcomes of this study are related to the establishment of a system and process to enhance not only the creativity but also the creative thinking of the child in the ECD phase. Creative thinking is directly in line with the OBE system where the creative process is central in support of the child; where the child is forced to move away from a theoretical way of thinking to a practical competency declaration.

The results of this research are presented as guidelines, offered as a possible appendix for the area of music, within the Arts and Culture learning area. The guidelines are provided as specific formulated sample lessons for the child aged five to eight years. The lessons include the vital components of a music lesson in this age range: listening to music, singing, playing instruments, and moving to music. These lessons also include methodology of teaching, incorporating the concepts of Gestalt Play Therapy, as well as methods to stimulate the development of creativity in the child.

CHAPTER 2:
Legislation

2.1   Introduction

In the previous chapter the theoretical and conceptual framework for the research was defined. For this chapter the legislation in support of the research was investigated. The chapter begins with the context of national legislation in support of Arts and Culture, and follows with the development history of the Department of Education, now divided into the Department of Higher Education and Training and the Department of Basic Education. This work focuses on responsibilities related to the Department of Basic Education. Legislative mandates and related legislation are further discussed. Specific legislation with regards to the Learning Area Arts and Culture is also discussed. The researcher points to specific areas in the policy of Arts and Culture, such as a significantly reduced allocation for music, as well as a lack of accurate guidelines for teachers in the development of their own lesson structures.

Essentially, therefore, the prime role of the national and provincial governments of South Africa is to develop policy, which ensures the sustainability and promotion of all art forms and genres, cultural diversity with mutual respect and tolerance, heritage recognition and advancement, education in arts and culture, the promotion of literature and cultural industries (Republic of South Africa, 1996a).

2.2   Development of the Department of Basic Education in South Africa

The history of the South African education system in general was linked to "Afrikaner Nationalism" whereby teaching and learning were seen as a community-based hub. Teaching and learning were included part and parcel in the fibre of the "Afrikaner" society, the beliefs and practices of the people transpired directly into the schooling system, and were accepted as the correct way by children included in this system. Education and, more so, the children in White schools were indoctrinated by the apartheid-government of South Africa in accordance with the Afrikaner nationalism

ideology. In contrast to this, the then Black schools could be underpinned by the ideology of the need for freedom and equality propagated by the African National Congress.

The education at White schools was driven by an examination system in the home language of the learner. The South African department of education in the mid-1970s issued a decree that Afrikaans was to become a language of instruction at Black schools, disregarding their own mother tongue. Hence it was already an extremely volatile situation, and students were being taught in the language of their oppressor. Many teachers themselves could not speak Afrikaans, but were now required to teach their subject(s) in it. *The World* newspaper of March 5 1976 reported: "Although most of the school boards have capitulated to the medium of instruction directive from the Department of Bantu Education, the teachers and principals are very dissatisfied" (Davie, 2006). On 16 June 1976 15 000 students marched in a mass demonstration against Afrikaans, as language of tuition in schools. The march turned aggressive, with actions of firing, teargas and stone throwing between the police and participants of the mass demonstration. Violence spread to another volatile Johannesburg township, Alexandra, and from there, across South Africa. By 18 June, all schools in Soweto and Alexandra had been closed by the authorities (Davie, 2006).

Between 1976 and 1994 South Africa was wracked by social and economic crises, by intensified polarisation between race groups, and also by the rising levels of political violence that continued even after apartheid had collapsed. Improved skill levels for some Africans led to the emergence of a substantial property owning urban African class (Beinart, 2001). Nevertheless living standards for most Africans deteriorated. The deteriorating economic situation was due in part to the accumulating economic inefficiencies of apartheid. Apartheid education created a shortage of skilled labour on the one hand and an African population without marketable skills o the other. Many measures were taken at reducing hardships and humiliations experienced by Blacks generally. Expenditure on Black education was greatly increased. In February 1990 FW de Klerk released Mandela and some political prisoners and unbanned the African National Congress (ANC), South African

Communist Party (SACP) and the Pan African Congress (PAC) and other political organizations (Beinart, 2001: 79-85).

With the coming to power of the African National Congress and a new political dispensation in 1994, the South African Constitution Act 08 of 1996 was legislated into law by its parliament to govern a new democratic South Africa. Government focused on developing an education system with equal access and opportunities for all, with a curriculum to empower all learners. Against this background, the Outcomes based Education (OBE) of Curriculum 2005 was introduced, during the first half of 1997, not only to liberate learners and teachers, but also to respond to international trends in educational development. However, Basic Education Minister Angie Motshekga announced in July 2010 that the OBE system would be modified in order to improve the performance of school pupils (DoE, 2009: 34).

2.3   Legislative mandates

The legislative mandate, namely the Revised national curriculum statement for the functioning of education within South Africa sets the guidelines by which the national department of basic educational systems operates. Formal education in South Africa as found in the Revised national curriculum statement is categorized according to three levels – General Education and Training (GET), Further Education and Training (FET) and Higher Education and Training (HET). The GET band, with which this thesis is concerned, consists of the Reception Year (Grade R) and learners up to Grade 9, as well as an equivalent Adult Basic Education and Training (ABET) qualification. The FET band consists of grades 10 to 12 in schools and all education and training from the National Qualifications Framework (NQF) levels 2 to 4 (equivalent to grades 10 to 12 in schools), and the N1 to N6 in FET colleges (DoE, 2003a: 16).

Learners attend school for 13 years; however, the first year of education, Grade R, and the last three are not compulsory. Many primary schools offer Grade R, which can also be completed at an independent Grade R school (DOE, 2003a).

2.3.1   The Constitution

In South Africa, for the first time in its history, a democracy, inclusive of all population within the country, was ushered through the election vote of 1994. Together with this milestone, the new Constitution of 1996 was legislated to govern the future of the country.

The Bill of Rights, Chapter 2 of the new Constitution, is presently the cornerstone of the country's democracy, in other words it is the measuring instrument against which all human rights and legislation are measured. According to the Bill of Rights, each child has the right to education (Constitution (No 108 (28) (1)(f)(ii) of 1996) and a child's best interests are of paramount importance in every matter concerning the child (Constitution (No 108 (28)(2) of 1996). The Bill of Rights continues, in terms of education, to stipulate that everybody has the right to a basic education (Constitution (No 108 (29) (1)(a) of 1996). Eleven languages are legislated by the Constitution (No 108 (6)(1) of 1996) and Government must at all times use two of these official languages, whereby one must relate to the preference of that specific region (Constitution (No 108 (3)(a) of 1996) (Republic of South Africa, 1996a).

The Constitution guarantees access to basic education for all, with the provision that everyone has the right to basic education, including adult basic education. The fundamental policy framework of the Ministry of Education is stated in the Ministry's White Paper: Education and Training in a Democratic South Africa: First Steps to Develop a New System (February 1995). This document adopted as its point of departure the 1994 education policy framework of the African National Congress. After extensive consultation, negotiations and revision, it was approved by Cabinet and has served as a fundamental reference for subsequent policy and legislative development (Republic of South Africa, 1996a).

2.3.2   The Revised National Curriculum Statement

The National Curriculum Statement (NCS) was gazetted as policy on 31 May 2002 (DOE, 2003b). The NCS was successfully introduced in Grades 8 and 9 in 2006, whereby the National Policy on Assessment and Qualifications for Schools in the

General Education and Training Band was amended to be in line with the National Curriculum Statement (DOE, 2006/7: 21). In support of the above, a Teacher's Guide for the Development of Learning Programmes has been developed to support and facilitate the implementation of the curriculum.

The Foundation Phase document provides guidelines for each of the three Foundation Phase Learning Programmes: Literacy, Numeracy and Life Skills. The National Policy on Assessment and Qualifications for Schools in the GET Band (DOE, 2002) states: "Assessment of learner performance in Grades R – 3 in the three Learning Programmes should mainly focus on the Learning Outcomes and the Assessment Standards defined in the Languages, Mathematics and Life Orientation Learning Areas only".

The NCS states that there is no specific provision made for Arts and Culture; or music as a separate subject, however, the document states that the NCS should be read in conjunction with the following policies, which have been published in terms of the National Education Policy Act 27 (NEPA) of 1996 (Republic of South Africa, 1996b):

- National Curriculum Statements Grades R – 9 (NCS) (2002)
  - Languages Learning Area Statement
  - Mathematics Learning Area Statement
  - Life Orientation Learning Area Statement
  - Arts and Culture Area Statement
  - Natural Science Learning Area Statement
  - Economic and Management Sciences Learning Area Statement
  - Social Sciences Learning Area Statement
  - Technology Learning Area Statement
  - Foundation Phase Teacher's Guide for the Development of Learning Programmes (2003)
- National Policy on Assessment and Qualification for Schools in the General Education and Training (GET) Band (2007)

- Education White Paper 5 on Early Childhood Development (2001)
- Education White Paper 6 – Special Needs in Education: Building an Inclusive Education and Training System (2001)
- Language in Education Policy (1997)

The Intermediate and Senior Phase Guides provide guidelines for each of the eight learning areas. For the first time in this country, a baseline on learner performance in literacy and numeracy in Grade 3 has been established to monitor learner performance and to hold primary schools accountable for improving learner competencies in these learning areas.

The NCS is based on the philosophy and methodology of OBE. Thus assessment in the GET Band needs to conform to the principles of Outcomes Based Assessment (OBA). The National Policy further elaborates in Paragraph 36, page 12 that:

> The learner's level of competence in Natural Sciences, Technology, Social Sciences, Economic and Management, Sciences and Arts and Culture Learning Areas should be planned for, taught and assessed in an integrated manner within the three learning programmes offered in this phase (DoE, 2003b).

2.3.3 The South African National Schools Act (SASA)

The National Educational Policy Act (1996) (NEPA) legislated Heads of Education Department Committee (HEDCOM) to develop a new education system for the country. The National Department of Education is mandated by the National Schools Act No. 27 of 1996 (Section (3) (1)) to formulate national policy, setting norms and standards, and monitoring and evaluating all levels of education. This National Schools Act amended the National Policy for General Education Affairs Act, 1984. The South African Schools Act (1996) was furthermore established to promote access, quality and democratic governance in the schooling system (National Education Policy Act, 1996; Section (4)). This Act, which wills schooling without any

discrimination, is compulsory for all children between the ages of 7 and 14 years. It provides for two types of schools – independent schools and public schools. The provision in the Act for democratic school governance through school governing bodies is now in place in public schools countrywide. The National Schools Amendment Act was promulgated on 22 November 2000 (Republic of South Africa).

2.3.4 White Paper on Education

The Education White Paper No 1; Education and Training was developed during the last quarter of 1994 as baseline for The Education White Paper No 5; on Early Childhood Development (2000) and The Education White Paper No 6; Building an Inclusive Education and Training System (July 2001) (Education White Paper No 6, 2001). The Department of Education aims to remove all barriers in learning so that children with special needs, including the most vulnerable, are able to participate fully in the process of education (DoE, 2006: 16).

Learner access to Grade R is increasing, and the Department is targeting the implementation of Grade R in all public primary schools by 2010. By 2006 the national target of increasing the number of Grade R learners was reached and by March 2008 there were over 600 000 children attending Grade R classes nationally. However, there is still unevenness across the different provinces, with some provinces that are still far below the target as set for 2010. The quality of the programmes also remains a challenge, and providing guidelines to all Grade R teachers on how to improve the quality of provisioning will be the main focus for some time (DoE, 2006: 21).

2.3.5 White Paper on Arts, Culture and Heritage

The then Minister of Arts, Culture, Science and Technology, Dr. B.S. Ngubane, had the following message to South Africans:

> South African society has been undergoing fundamental transformation over the last two years. In accordance with the principles of justice, democracy, non-racism and non-sexism, every sector of our society is facing change. While this may be unsettling for some, for many, it brings hope that their needs, views and aspirations will now also become part of the mainstream. South Africa's first democratically elected Government has contributed to this process by creating our first Ministry of Arts, Culture, Science

and Technology. South Africa is indeed on the brink of experiencing a cultural Renaissance (Republic of South Africa, 1996c: 64).

The White Paper on Arts, Culture and Heritage (1996c) states that arts, culture and heritage cannot be an exception in the transformation process, as these areas were also affected by the maldistribution of skills, resources and infrastructure during the Apartheid era. Given that the arts are premised on freedom of expression and critical thought, transformation in this area is crucial to empowering creative voices throughout the country, and is thus integral to the success of the democratic project (Republic of South Africa, 1996c: 72).

The most significant contribution for this Draft White Paper was the Arts and Culture Task Group (ACTAG). This group included members from the arts and culture communities, including practitioners, educators and administrators. Then Deputy Minister of Arts, Culture, Science and Technology, Ms. B. Mabandla, made the following statement:

> This Renaissance in South Africa's arts will depend on a policy that ensures equity and is committed to promoting a consciousness that celebrates diversity. With this document we are laying a basis to reclaim our heritage. Now is our time to sing, to dance, to paint, and to create. This is our right as citizens of South Africa.

The policy document is based on the following values:

- Access to, participation in and enjoyment of the arts, cultural expression, and the preservation of one's heritage are basic human rights.

- The Bill of Rights of the Constitution states: "Everyone has the right to freedom of expression, which includes … freedom of artistic creativity … (paragraph 16) also: "Everyone has the right to use the language and to participate in the cultural life of their choice … (paragraph 30).

- It is the role of Government to facilitate the optimum conditions in which these rights may be enjoyed and practised.

- A fundamental prerequisite for democracy is the principle of freedom of expression. Rooted in freedom of expression and creative thought, the arts, culture and heritage have a vital role to play in development, nation building and sustaining our emerging democracy. They must be empowered to do so.

- According to the White Paper, humans are holistic beings, and they not only need improved material conditions in order to have a better quality of life;

individuals also have psychological, emotional, spiritual and intellectual expression. All of these qualities require nurturing and development, in order for them to realize their full potential, and act as responsible and creative citizens (Republic of South Africa, 1996c: 82).

Education is part of culture, and culture is in itself transmitted through education. The curriculum has been described as "a selection from culture". Previously education was used to deny the values of other cultures (Republic of South Africa, 1996c: 85).

2.3.6   The Education White Paper on Early Childhood Development

The Education White Paper on Early Childhood Development (2001) provides for the expansion and full participation of 5-year-olds in pre-school reception grade education by this year as well as for an improvement in the quality of programme, curricula and teacher development for 0 to 4-year-olds, and 6 to 9-year-olds (in Republic of South Africa, 2000).

2.3.7   National Policy on Assessment and Qualifications for Schools in the General Education and Training Band

This policy provides a framework for assessment and qualifications for all public and private schools with learners registered in the General Education and Training (GET) band. It consolidates assessment provisions contained in the National Curriculum Statement Grades R –9 (Schools) (NCS) and should therefore be read together with the NCS (DoE, 2002: 3).

The General Education and Training Band serves to provide learners with a broad foundation of knowledge, skills, values and attitudes that enables them to access Further Education and Training programmes that reflect their emerging areas of interests, take cognisance of learning towards broad career fields and allow them to participate in society through age-appropriate social, emotional, physical, ethical and cognitive behaviour (DoE, 2002: 1).

The NCS Grades R-9 (Schools), 2002, sets out the minimum knowledge, skills, values and attitudes that must be achieved in Grades R-9. The NCS for Grades R-9 consists of eight learning areas. These eight Learning Areas are compulsory for all learners who are in the schooling system, as this ensures a balanced curriculum and prevents the omission or neglect of any particular Learning Area by learners, teachers or schools. They are: Languages, Mathematics, Natural Sciences, Social Sciences, Arts and Culture, Life Orientation, Economic and Management Sciences and Technology.

Learners must offer at least one official language (including South African Sign Language) in Grades 1 and 2 and at least two official languages from Grade 3 onwards. At least one of these should be offered at the Home Language level. One of the two languages offered must be the Language of Learning and Teaching (LoLT), at least at First Additional Language level. A learner may choose further approved language(s) ('approved language' refers to a language that has been approved in the Curriculum Statement (NCS), either official or foreign, in addition to the compulsory official language offerings) (DoE, 2002: 21).

Within the General Education and Training band, learners are expected to progress on the basis of demonstrating competence in more than half of the specific outcomes, through an institution-based continuous assessment programme. The central focus is on the development of the skills, knowledge and values, which are captured in the assessment standards within each Learning Outcome (DoE, 2002: 1).

2.3.8 Curriculum 2005 (C2005)

Curriculum 2005 embodied the vision for general education to move away from a racist, apartheid, rote model of learning and teaching, to a liberating, nation building and learner-centered outcomes-based initiative. In line with training strategies, the reformulation of this new curriculum is intended to allow greater mobility between different levels and between institutional sites, and to promote the integration of knowledge and skills through learning pathways. Its assessment, qualifications,

competency and skills-based framework encourage the development of curriculum models, which are aligned to the NQF in theory and practice (in DoE, 2006).

2.4   Legislation regarding the Arts and Culture learning area of the Revised national curriculum statement

The Arts and Culture Learning Area covers a broad spectrum of South African art and cultural practices. Arts and Culture are an integral part of life, embracing the spiritual, material, intellectual and emotional aspects of human endeavour within society. Culture expresses itself through the arts and through lifestyles, behaviour patterns, heritage, and knowledge especially when in contact with other cultures.

2.4.1   Revised National Curriculum Statement Grades R-9: Arts and Culture (RNCS)

The RNCS built its Learning Outcomes for the General Education and Training Band for GradeR-9 (for schools) on the critical and developmental outcomes that were inspired by the Constitution and developed in a democratic process (DoE, 2003a: 2).

The RNCS adopts an inclusive approach by specifying the minimum requirements for all learners. All the Learning Area Statements try to create an awareness of the relationship between social justice, human rights, a healthy environment and inclusivity. Learners are also encouraged to develop knowledge and understanding of the rich diversity of this country, including the cultural, religious and ethnic components of this diversity (DoE, 2003a: 2).

2.4.1.1   Outcomes based Education

Outcomes based education forms the foundation of the curriculum in South Africa. It strives to enable all learners to achieve their maximum ability. This it DoEs by setting the outcomes to be achieved at the end of the process. The outcomes encourage a learner-centered and activity-based approach to education. Issues such as poverty, inequality, race, gender, age, disability and challenges such as HIV/AIDS all

influence the degree and way in which learners can participate in schooling (DoE, 2002: 1).

2.4.1.2   The Learning Area: Arts and Culture

The uniqueness of this Learning Area can best be seen in the opportunities that it provides to nurture and develop the creativity of people. The main purpose of the Learning Area in the GET band is to provide a general education in the arts, and culture, for all learners. In the past in South Africa, education in Arts and Culture was not available to a large majority of learners. In line with the transformation of education and the emphasis on human rights, learners are entitled to an Arts and Culture education as one of their rights of 'access to equal opportunities for all' and as part of redress (DoE, 2003a: 19).

To deal with the legacy of cultural intolerance and to prepare youth for the future, learners need to experience, understand and affirm the diversity of South African cultures. The effect of past imbalances is that there has been a strong influence of international cultures and weak local development and support of local arts and culture (DoE, 2003a: 19).

The approach towards culture in this Learning Area Statement encourages learners to:
- move from being passive inheritors of culture to being active participants in it;
- reflect creatively on art, performances and cultural events;
- identify the connections between artworks and culture;
- understand the geographical, economic, social and gendered contexts in which Arts and Culture emerge;
- identify the links between cultural practice, power and cultural dominance;
- analyse the effects of time on culture and the Arts; and
- understand how the Arts express, extend and challenge culture in unique ways (DoE, 2003a: 8).

The approach towards the Arts in this Learning Area Statement moves from a broad experience involving several art forms within diverse cultural contexts, towards increasing depth of knowledge and skill by Grades 8 and 9. There is recognition of both the integrity of discrete art forms and the value of integrated learning experiences. The Learning Area Statement strives toward creating a balance between developing generic knowledge about Arts and Culture, and developing specific knowledge and skills in each of the art forms (DoE, 2003a: 5). The main purpose of the Arts and Culture Learning Area is to:

- provide exposure and experiences for the learners in dance, drama, music, visual arts, craft, design, media and communication, arts management, arts technology and heritage
- develop creative, innovative, productive individuals as responsible citizens in line with the values of democracy according to the Constitution of South Africa
- provide access to Arts and Culture education for all learners as part of redressing historical imbalances
- develop an awareness of national culture to promote nation-building
- provide opportunities to develop usable skills, knowledge, attitudes and values in Arts and Culture that can prepare learners for life, living and lifelong learning
- develop understanding of the arts as symbolic language (DoE, 2003a: 5)

The Arts and Culture Learning Area Statement aims to cover equally:
- a variety of African and other classical Arts and Culture practices – this will expose learners to the integrity of existing traditions and conventions; and
- innovative, emergent Arts and Culture practices – this will open up avenues for learners to develop inclusive, original, contemporary, South African cultural expression, and to engage with trends from the rest of the world (DOE, 2003a: 6).

Arts and Culture contributes to a holistic education for all learners. This is achieved through the creation of opportunities for learners to:
- develop a healthy self-concept;
- work collaboratively and as individuals;

- acknowledge and develop an understanding of South Africa's rich and diverse cultures and heritage;

- develop practical skills within the various art forms;

- respect human value and dignity; and

- develop lifelong learning skills in preparation for further education and work (DoE, 2003a: 6).

2.4.1.3   Assessment Standards

Within each Learning Outcome there are a number of Assessment Standards that set the minimum requirement to be achieved by learners in each grade. They allow the teacher to:

- be creative in the way the Assessment Standards are interpreted; and

- extend the Assessment Standards to cater for the different needs in the class.

The Assessment standards are classified under the four discrete art forms – Visual Arts, Music, Dance and Drama. There is also another classification called 'Composite', which refers to Assessment Standards that cut across all art forms. Assessment Standards have been written per art form, but the focus is on Arts and Culture as a holistic Learning Area, not on the four discrete art forms (DoE, 2002: 7).

Equally important in this Learning Area Statement is the notion of spiral development in the Arts. The development and mastery of technique in the Arts is achieved through constant practice and repetition over a period of time. It is expected that basic and crucial skills in different art forms are identified and developed progressively over the grades and phases. For reasons of clarity and manageability, different skills or content components are assessed in specific grades. This is, however, not the only time that the learner should engage with that specific skill. Once a skill has been assessed, it can be further extended and built upon in subsequent grades, as the learner grows in competence and maturity (DoE, 2002: 11).

2.4.1.4   Arts and Culture Learning Outcomes

There are four Learning Outcomes (LOs) covering the following domains:

Learning Outcome 1: Creating, Interpreting and Presenting

The learner will be able to create, interpret and present work in each of the art forms.

Learning Outcome 2: Reflecting

The learner will be able to reflect critically on artistic and cultural processes, products and styles in past and present contexts.

Learning Outcome 3: Participating and Collaborating

The learner will be able to demonstrate personal and interpersonal skills through individual and group participation in Arts and Culture activities.

Learning Outcome 4: Expressing and Communicating

The learner will be able to analyse and use multiple forms of communication and expression in Arts and Culture (DoE, 2002: 13).

2.4.1.5   Learning Programme Integration

In the Foundation Phase, the Arts and Culture Learning Area should be integrated into all three Learning Programmes – Numeracy, Literacy and Life Skills. Suggestions for appropriate Assessment Standards, suitable for each of the Learning Programmes, are given in the document:

- Numeracy Learning Programme:

    Visual Arts – shape, form, pattern;

    Music – symbols, values, rhythm, time, duration;

    Dance – shape, counting, numbers, quantities, distance, size, levels,

direction.

- Literacy Learning Programme:

   Visual Arts – visual and spatial perception, patterning, fine motor coordination, shape, colour, contrast, form, texture;

   Music – listening, voice, aural perception;

   Dance – vocabulary, gross motor coordination;

   Drama – speech, sensory perception, oral skills, storytelling, characterization.

- Life Skills Programme:

   Visual Arts – visual-spatial perception, craft skills, fine motor coordination, expression, imagination;

   Music – gross and fine motor coordination, imagination, rhythm, music skills, aural perception;

   Dance – gross motor coordination, physical control, balance, stamina, strength, imagination, spatial perception, kinaesthetic perception;

   Drama – fantasy, imagination, role-play, concentration, focus, interpersonal and intrapersonal skills;

   Culture – religion, ceremonies, identity, familiar domestic routines.

2.4.1.6   Teaching and Learning in Arts and Culture

The approach to teaching in Arts and Culture should be explorative, experimental and encouraging. A safe and supportive environment should be created for learners to explore experience and express thoughts, ideas and concepts within an atmosphere of openness and acceptance. Learning programmes should create space for the new ideas that learners invariably bring. The teaching approach should be varied to accommodate learners with different learning styles (DOE, 2003b: 25). Learning by rote (imitative and repetitive) is also important in aspects of music and dance where performance skills are partly acquired by continuous practice and repetition (DoE, 2003a: 25).

2.4.1.7   Approaches in Arts and Culture

Learners should be assessed only on knowledge or skills that they have had an opportunity to learn.

Assessment should always:

- be an integral part of planning
- be constructive and encouraging
- motivate learners and stimulate individual expression
- cover a range of evidence
- provide an opportunity for the learner to create, perform and reflect in a variety of art forms, cultural processes and media
- take place in authentic situations whenever possible such as during performances and presentations (DoE, 2003a: 27).

Important key aspects to also take note of are:

- a safe, supportive and non-judgmental environment encourages learners to grow in confidence and build a positive self-image
- the emphasis is on the experience of the process as well as on the creation of a product
- teachers continually monitor learners' creative processes and provide clear formative verbal feedback
- tasks and activities should be placed within a broad context, ranging from individual exploration to group experiences ranging from the local to the global
- learners should be taught how to give constructive peer assessment (DoE, 2003a: 27).

2.4.2   Revised National Curriculum Statement Grades R-9 (Schools) – Teacher's Guide for the Development of Learning Programmes – Arts and Culture

These policy guidelines have been developed at national level (with provincial participation) to ensure that teaching, learning and assessment practices are developed effectively so that learners can achieve the Learning Outcomes as set out in the RNCS. The Guidelines are intended to be implemented in conjunction with other policies that promote and support education transformation so that the Critical and Developmental Outcomes, which underpin teaching and learning across the South African school curriculum, are attained.

2.4.2.1   Development of Learning Programmes

In the RNCS, policy guidelines were mentioned, and as stated in the RNCS, the curriculum is to be implemented in schools by means of Learning Programmes. Teachers are encouraged to develop and implement their own Learning Programmes, and this should happen within the policy framework provided in the RNCS. A Teacher's Guide for the Development of Learning Programmes has been developed to support teachers to do so (DoE, 2003a: 1).

The aim of a Learning Programme is to design and sequence teaching, learning and assessment activities that will result in meaningful and relevant learning.

2.4.2.2   Philosophy and Policy

The RNCS is an embodiment of the nation's social values, and its expectations of roles, rights and responsibilities of the democratic South African citizen as expressed in the Constitution. OBE within the Critical and Developmental Outcomes is the underlying educational philosophy, whilst other national and local policies also impact on effective delivery (DoE, 2003b: 5).

2.4.2.3   Principles underpinning the curriculum

The RNCS is underpinned by principles that are crucial for working towards the aims of the education system. These are, amongst others:

- Social Justice
- A Healthy Environment
- Human Rights
- Inclusivity.

National imperatives such as nation building, indigenous knowledge, human rights, social justice and a healthy environment are brought to the fore through the organizing principles. They are noticeably explicit in the Assessment Standards in the Senior Phase; however, teachers should begin to infuse these attitudes and values from Grade R onwards (DoE, 2003b: 23).

In the same way that national education policy will impact on Learning Programme design, so too will the policies of the school impact on both the design of the Lesson Plan and its execution.

Integrated learning is central to outcomes based education. According to the curriculum the historically fragmented nature of knowledge can be overcome if attention is paid to relevant integration both within and across Learning Areas.

2.5   Specific challenges

White Paper 6 on Special Needs Education focuses on an Inclusive Education and Training System. Inclusion addresses the constitutional imperatives of access, redress, and equity and quality education for all. This way of thinking makes it very clear that all learners need to be taught and assessed within the same curriculum and assessment framework. The Arts and Culture learning area is designed in such a way that all children can participate in Arts and Culture activities and achieve the Learning Outcomes. Inclusivity is an essential part of Arts and Culture (DoE, 2003a: 28).

The focus should be on the experience of the process rather than merely the creation of a product. It is important that teachers are aware of restrictions placed on learning. These barriers can stem from various factors:

- Systemic: lack of basic and appropriate learning support materials, assistive devices, inadequate facilities at schools, overcrowded classrooms and language
- Societal: severe poverty, late enrolment at school, violence, those affected by HIV/AIDS
- Intrinsic: (disabilities within the learner), a learner who is blind, has HIV/AIDS, is deaf or has other physical handicaps.

Barriers need to be identified and addressed in an appropriate manner. Learning activities must be inclusive (DoE, 2003b: 29).

At the other end of the scale, gifted learners should not be neglected and provision should be made for them to be extended and challenged in various ways. Giftedness can take a wide variety of forms, many of which can find expression in arts and culture activities, such as exceptional musicality, a high degree of physical coordination and movement quality (DoE, 2003b: 31).

2.6   Conclusion

The legislative mandate of any Government must be the driving force whereby civilized society ensures that an inheritance of intellectual thoughts, beliefs, ideas and understanding is passed on to succeeding generations. Children need to be given the opportunity to extend their knowledge as well as benefit from quality education.

Legislation relating to Arts and Culture has been amended and restructured, in order to include specific issues, including equity. The OBE model requires a specific interweaving of Learning Areas, thus rewarding the subject of Music a relatively small portion of teaching for children aged 5-9 years. Although Minister Motshega

has announced a change in the OBE system, there has, to date, been no provision made for a larger portion for Arts and Culture.

Specific requirements are now put on teachers, in order to structure their own curricula around the given outlines. Non-specialist music teachers can possibly face a daunting task to adhere to educational legislation, including specialist musical content into their lesson plans.

CHAPTER 3:

Theoretical perspectives of OBE, Creativity and ECD

3.1   Introduction

South African education has been widely fragmented, largely due to the former national policy of segregated education of the apartheid era. This fragmentation has impacted seriously on music education, and now, within the new government dispensation that has chosen to continue with a modified version of the Outcomes based Education model for South Africa, music education is not defined as a specific learning area in the GET phase, within the negative impact of fragmentation that occurred, as well as the largely unknown model of OBE. Basic Education Minister Angie Motshega said on 6 July 2010: "We now talk of a national curriculum and not OBE ... it can't be true that we are phasing it out; we want to ensure stability and not fatigue" (in Villa-Vincencio, 2008).

Post-1994, the new ANC government wanted to create an education system that was a complete transformation of the previous system. Research has consistently shown that South African learners lack substantial problem-solving and creative abilities. Curriculum 2005 and the OBE model were adopted by government to address, among other things, these shortcomings and consequently to improve the quality of South African education. After the OBE model was chosen, accepted and introduced, the emphasis in the new Curriculum 2005 is specifically on aspects such as problem-solving, creativity and, most importantly, the acquisition of skills and attitudes that will "aim at producing thinking, competent future citizens" (Botha, 2002: 10).

3.2   Deductive study on OBE principles

The research structure for this part of this dissertation is based on the elements of qualitative research, and design elements in qualitative research are usually derived from findings, during the course of the research (Mouton, 2008: 195). Further, the study uses deductive reasoning which, according to Mouton (2008: 117), refers to

drawing conclusions from other statements that inevitably follow from such arguments.

A literature study focusing on the theoretical perspectives of OBE principles, creative principles, Gestalt Play Therapy principles and Creative Music Group classes forms an important part of this study.

The forming of the OBE philosophy was mainly the work of Spady. Cretchley and Castle (2001) report that OBE was influenced by the behaviourist tradition in psychology, which focuses on external, observable behaviour. (Cretchley & Castle, 2001: 45) In South Africa, OBE is not limited to behaviourist concepts, but includes knowledge, skills, attitudes and values, which all underlie the performance arts. In OBE the quality of learning is measured by the outcome (success of learning) versus the input of the educator.

Simply put, the system requires that a clear picture is developed of what learners should ultimately be able to do successfully at the end of an educational experience, and the curriculum, instruction, assessment and reporting is based directly on that clear picture. Real world examples of these basic ends/means/elements of OBE are systems that include skill and technical training, for example, pilot and transportation licenses of all kinds, almost all military and athletic training, and most registered programmes in the practical arts (in Sarinjeve, 2010).

The essence of these examples is: firstly, a clear criteria of success or standard, guides both instructors and learners, and secondly, there is variability in the time and number of opportunities that learners might take to achieve the standard. Successful learning or performance is the constant, and the time required to attain it is flexible.

Spady (2009) described education systems in North America and elsewhere in the world as defined and structured by clock, schedule and calendar. He drew the conclusion that education was deeply entrenched in time, and benefited "fast learners" putting slow learners under enormous pressure. Spady envisages a system that can be both Time-Based and Outcome-Based, since Outcome-Based models

required flexible/expanded opportunity conditions, and Time Based systems inherently embody fixed/uniform conditions (Spady, 2009: 89).

Across the globe time has remained the given and the constant, although outcomes have increasingly been emphasized as the reason the time block exists. The outcomes are being forced into a curriculum, and some countries and states have adopted frameworks of outcomes that reach across or go beyond existing curriculum areas, frameworks that contain complex sets of performance abilities, which link to eventual career and life performances. The approach of OBE across the globe has been one of developing outcome frameworks for the major subject areas in the existing curriculum. These are called programme outcomes, specific outcomes, learning area outcomes, curricular outcomes, and standards. With this approach, the curriculum's content structures are the givens; the outcomes are derived from them (in Sarinjeve, 2010).

OBE was chosen in 1997 as the most likely model to address the discrepancies in South African education; the most likely system to function successfully at all educational levels and the most likely model to address the issue of quality and inequality in South African education (Botha, 2002: 5). This approach or model was chosen not only to emancipate learners and teachers from a content based mode of operation, but also to respond to international trends in educational development.

The OBE system has been proposed by governments in Scotland, South Africa and the United Kingdom, and by state or provincial bodies in Australia, Canada the United States and Malaysia. The Director of Education in Australia, Dr Kevin Donnelly, said that the authorities in Australia realised that the OBE system has failed, and the term OBE has disappeared from the education lexicon. OBE is also under attack both in the U.S. and Europe for promoting illiteracy and other scholastic deficiencies (in Schwarz & Cavener: 1994).
.
The South African version of OBE (as the underlying philosophy behind South Africa's Curriculum 2005) points to a variety of practices like contextualized learning, student-centred, collaborative and interactive learning, critical thinking skills and problem-solving, self-empowerment, integrated skills, reflexive competence and the

processes of learning. The underlying philosophy of Curriculum 2005 is an outcomes-based approach to education and learning which, in simple terms, means clearly focusing on and organizing everything in an educational system around what is essential for all learners to be able to do successfully at the end of their learning experiences. However, it is important to mention that the former vice-chancellor of the University of Cape Town Mamphela Ramphele has pointed out shortcomings of the OBE system, and argues in her book *Laying Ghosts to Rest: Dilemmas of the transformation in South Africa* that, despite the education department's attempt to put an equalizing system in place, the "patterns of achievement" among learners remain similar to those seen under apartheid (in Villa-Vincencio: 2008).

3.2.1   OBE - A learner centred approach

OBE is primarily concerned with focusing on what learners actually learn, and how well they learn it (measured academic results) and not on what they are supposed to learn (particularly learner performance as measured in a chronologically-oriented time frame against a normative standard). This concept represents a shift from the traditional paradigm ('when' learners are supposed to learn is most important) to the OBE paradigm ('whether' learners learn something well, rather than when they learn it, is most important). This idea challenges the decades-old conventional wisdom that gauges education quality by inputs and process, by professional intentions and efforts, the characteristics of physical institutions and services, and what levels of financial resources are devoted to the educational enterprise (in Schwarz & Cavener: 1994).

OBE is a learner-centered approach where the emphasis is not on what the teacher wants to achieve, but rather on what the learner should be able to know, to understand, to demonstrate and to become. Teachers and learners focus on certain predetermined results or outcomes which are to be achieved by the end of each learning process. The outcomes are determined by relevant real-life needs; they ensure an integration of knowledge, competencies and orientations needed by the learners to become thinking, competent and responsible future citizens.

Spady was among the most powerful in shaping the ideas around a possible relationship between OBE and quality in South African education. Spady produced schemata distinguishing between 'traditional OBE', 'transitional OBE' and 'transformational OBE'. Traditional OBE encompasses negative elements of education such as rote learning and content-based knowledge, while transformational OBE emphasizes the opposite: learning shaped by outcomes, integrated knowledge and an improvement in the quality of teaching and learning (in Schwarz & Cavener, 1994).

Spady (2009), however, interprets the impact of OBE in South Africa as an equal principle in unequal conditions. Whitman and Lai (in Botha, 2002: 361) agree with Spady when they say that "quality in the school may not be a universal trait and hence [teachers] must take into account the socio-cultural setting in which they teach". This factor is extremely important with regard to OBE and quality, specifically in respect to a culturally diverse nation such as South Africa.

According to Botha (2002: 369), with the introduction of Curriculum 2005 and the particular style of OBE being implemented in South Africa, the time has never been better to improve the mode and style of teaching in South African schools. The researcher is of the opinion that the quality of classroom music in the age group 5-8 years can be improved, using creative principles, combined with concepts of Gestalt Play Therapy. By making use of such a combination, the teacher is achieving the goals of OBE teaching, as this is a learner-centred approach. With this method, the teacher can achieve better results, based on direct outcomes, as the objectives of Gestalt Play Therapy focus on making the learner aware of them and accepting responsibility for themselves (in Aronstam, 1989). The processes of self-support include self-knowledge and self-acceptance (in Yontef, 1993). Children who have moved to the point of self-acceptance will perform better in all areas of their lives.

Botha further states that learners, left to their own devices, will often struggle to succeed if not assisted by a dedicated and competent teacher. Shavelson (in Botha, 2002: 368) noted: "what is taught and the way it is taught in the classroom influences the quality of education at school level".

Botha claims that one of the attractions of the OBE model is that it provides administrators with some level of control over the outcomes of education and, at the same time, provides teachers with a large degree of freedom to select content and methods through which they will have their learners achieve those outcomes. In order to implement OBE meaningfully in South Africa, a balance needs to be achieved between these two aspects, and this applies to music and Arts and Culture as much as to any other learning area.

3.3   Deductive study on creative principles

Creative principles were researched using deductive reasoning, in order to clarify and fully explain the concept of creativity.

3.3.1 Defining creativity

The word "creativity" in itself creates a wealth of different images. It has been used in so many different contexts that it has lost much of its meaning and power, especially in terms of music and children. Torrance (in Torrance, 1974), defines creativity as the process of sensing problems or gaps in information, forming ideas or hypotheses, and communicating the results. Gardner (1993a) sees the creative individual as a person who regularly solves problems, creates problems or defines new questions.

In Africa, none of the indigenous languages has a word equivalent in meaning to creativity. The word creativity is synonymous with: intelligent - seTswana, South Africa and Botswana, implying ability, creating, innovation, inventiveness, inspiration, knowledge, patience and originality. The descriptions mentioned above of creativity, indicates a variety of competencies, which shows that creativity is not a concept which is easily defined, and it might include all of the above descriptions.

3.3.2   The essence of creativity

The researcher agrees with the position paper by the National Association for Music Education (MENC) in the USA (1994) that music is a natural and important part of young children's growth and development. Early interaction with music positively affects the quality of children's lives. Successful experiences in music help children bond socially, emotionally and cognitively with others through creative expression in song, rhythmic movement and listening experiences. Music in early childhood builds a foundation upon which future music learning is built.

3.3.3   The influence of an African heritage on creativity

As the Republic of South Africa is situated in Africa, and automatically draws on and incorporates the richness and diversity of cultural heritage in Africa, the principle of creativity is also integrated in this heritage.

Africa has a rich heritage of creative endeavours: examples of African art and sculptures adorn museums all over the world (Silver, 1981). African creative expressiveness in music, dance, the design and use of clothing and human habitats is widely acknowledged (Olaniyan, 2004). This rich African heritage can be incorporated very effectively in creative music group classes, in South Africa, within the OBE system. According to Erikson (in Louw & Louw 2010), children in the play age, 4 to 8 years, use a great deal of dramatic ritualisation. Music, dance and clothing can thus be used very effectively in this stage of the child's development.

As colonialism spread into Africa, Europeans brought Christianity into the continent. The Christian religion did not pose any limitations on most forms of the creative arts, although the importance initially given to African dance forms declined. Europeans also introduced an educational system based on the curriculum of their home countries, and the Western models of art and music were included in the curriculum.

As South Africa is an African country, a survey done in African countries suggests that Africans consider creativity to derive from at least five components: thinking styles, personality, motivation environment and the combination of aforesaid

attributes. According to Mpofu (2002) Africans consider people who are creative to be innovative or adaptive in their thinking. Creative people are also perceived to have a personality orientation characterized by imaginativeness, unconventionality and openness to new experiences. From the viewpoint of research from Africa, being creative stems from decisions to express values important to individuals or their communities. Africans also consider the environment critical to the development, display and recognition of creativity in people (2002: 392).

The research on African conceptions of creativity showed that Africans conceptualize creativity as an everyday activity. The notion of everyday creativity is proposed by Runco (2001). He considers creativity to be a widely distributed or universal human experience and then specifically also mention children. Creativity in everyday domains does not require high levels of achievement or maximal solutions to problems. It involves original interpretations and actions from the individual's personal perspective, and achievements of personally satisfying outcomes (2001: 84).

3.3.4   South African perspective

The South African Creativity Foundation (SACF) and Global Creativity Network (GCN) provide a forum for researchers and practitioners of creativity from Africa and the international community to share perspectives on the development of creativity as a resource for human and national development (in Neethling, 2009). Music is an important aspect of the South African and wider African culture, and the successful and creative presentation of the subject should therefore be an important focus area within the OBE education system.

3.3.5   The study of creativity

The formal study of creativity in Africa is of recent origin and is associated with the history of the establishment of the arts or humanities and social science departments and the institutions of higher learning in the different countries. The specific ways in which the arts have influenced the study of creativity on the African continent differ

by region. Creative expression in Africa has long traditions in secular interests. Examples of these are potent medical remedies, magic and charms, which are stored in elaborately, carved and scripted ornaments from wood, stone or animal products (Mpofu, 2002: 394).

Specific questions regarding creativity arise: is creativity a product, or process, or, can it be measured, does it have anything to do with musical aptitude, is it an intelligence, can it be taught? Music educators and psychologists interested in artistic development have studied and researched the previous questions. In the educational context, it may be prudent to use the term "creative thinking". By focusing on creative thinking, the emphasis is placed on the process itself and on its role in music teaching and learning. The challenge arises to seek answers to how the mind functions with musical material in order to produce creative results, demystifying creativeness, placing it in context with other kinds of abilities and external influences.

There are four characteristics of recent literature on creative thinking that follow the "creative thinking" approach (Kiehn, 2007: 1):
- an emphasis on the role of musical imagination or musical imagery
- theoretical modelling of the creative process
- new approaches to the measurement of creative aptitude and
- systematic observation of creative behaviour, often in natural settings.

A fifth characteristic is now emerging: the use of computers and sound technology as tools for recording and stimulating creative thought.

An important point for music education is that creative thinking is part of the total curriculum effort, and should not be viewed as just a classroom activity. A further important implication for music teaching is that we must allow enough time for creative thinking to occur. Another major implication for music teaching is the idea that environments that encourage divergent thinking in music are just as important as environments that encourage convergence of thought.

Webster (1990: 29) describes factors such as risk-taking, spontaneity, openness, perspicacity, sense of humour and preference for complexity that seem to exist in many creative persons and that may hold some significance for enabling the creative process.

3.3.6   Approaches in the analysis of the concept of creativity

Creativity is a multi-layered concept, and the different approaches will be analysed in the following paragraphs.

3.3.6.1   IQ measurement and creativity

A revolution of psychological measurement, with particular reference to Alfred Binet in Paris and Lewis Terman in California, and the concept of "intelligence" as well as the presupposed "IQ" measurement, took place in the twentieth century. All individuals were thought to possess a certain amount of intelligence, and IQ tests were considered sufficient to indicate the individual's intelligence. Various intelligence tests were devised: they tended to incorporate the same items, for example the Stanford-Binet measure of intelligence and also the intelligence tests of David Wechsler (in Shaffer, 2002).

Following the specific interest in intelligence testing of Guilford, (1977) a leading psychologist, Joy P. Guilford, called for a scientific focus on creativity. Guilford asserted the need for an arsenal of measures designating which individuals had the potential to be creative. The key idea in this psychologist's conception of creativity has been divergent thinking. Prototypical tasks on a creativity test ask for as many uses for a brick as possible or a range of titles for a story, for example. A psychometrically creative individual can habitually issue a spectrum of divergent responses to such an item. Following Guilford's challenge, psychologists reached an important conclusion: creativity is not the same as intelligence - these two traits may be correlated. When these two traits are correlated, an individual may be far more creative than he or she is intelligent or far more intelligent than creative (Gardner, 1993a: 19, 20).

3.3.6.2   Psychoanalytic perspectives

Foucault (1998: 67) identifies three important themes in his discussion of the *Alcibiades* of Plato: the relation between the care for oneself and one's political life, the care for oneself and the shortcomings of one's education, and thirdly the care for oneself and self-knowledge. Where the psychoanalytic perspective focuses on the inner struggle, the critical perspective focuses on the struggle that is embedded in society. The psychoanalytic perspective draws on the theories of Freud and Jung and opens up the area of the unconscious.

The psychoanalytic perspective could be of great value in the South African milieu. People's confidence in the past has been injured because of inadequacies in social status and race. The psychoanalytic approach could open up and reconcile matters. The educator DoEs not take the role of the psychologist, but it can enable the educator to analyse situations. Becoming aware of obstructions in one's own teaching could become, according to Chappell et al (2003: 3), a way to free oneself from 'social situatedness'.

Fenwick (2004) also refers to Ellsworth (1997) who suggests that how something is said is more important than what is said. The tone of the educator's voice can affect communication negatively. Tennant (2006: 6) says: "A large component of the practitioner's skill consists of the ability to anticipate, recognize and compensate for a range of variables operating in a given context".

Within the psychoanalytic perspectives, the psychologists and researchers Freud (2003) and Gardner (1993a) have played a leading role within creativity. They have offered new perspectives on creativity, enlightening studies towards a better understanding of the concept of creativity (1993a: 45).

Freud's convictions about the importance of infant development coloured his view of creative activity. Freud took note of the parallels between the child at play, the adult daydreamer and the creative artist. As he phrased it: "might we not say that every child at play behaves like a creative writer, in that he creates a world of his own, or, rather, rearranges the things of his world in a new way which pleases him…? The

creative writer DoEs the same as the child at play. He creates a world of fantasy which he takes very seriously - that is, which he invests with large amounts of emotion - while separating it sharply from reality" (in Schafer 1976).

Two areas of research which support the importance of music include the area of musical intelligence, as identified by Howard Gardner (1993a), as done in his research on brain development. According to Gardner, music facilitates brain growth and development. Multisensory musical behaviours that involve oral, visual and tactile movements are concurrent with critical growth spurts in the brain. Multisensory behaviours of singing, playing musical instruments and listening activate both hemispheres of the young child's brain and optimize learning.

3.3.6.3   Cognitive analysis of creativity

Only recently have attempts to actually measure creative aptitude in music begun. Much of this work has focused on young children aged six to ten and has sought to identify divergent and convergent thinking skills in music, using musical tasks in game-like contexts. Creative thinking can be taught by providing children with chances to explore musical images and by applying them in problem solving tasks. A child's potential for creative thinking is not so complex that it cannot be measured and should be considered as part of an expanded view of traditional musical aptitude. It is not the same as general intelligence or musical achievement skill.

3.4   Early Childhood Development (ECD)

According to the Department of Education (2006/7: 14) ECD can be defined as "a comprehensive approach to policies and programmes for children from birth to nine years of age with the active participation of their parents and caregivers. Its purpose is to protect the child's rights to develop his or her full cognitive, emotional, social and physical potential."

3.4.1   General development in ECD

Kohlberg (1969) describes various factors which affect a child's development and behaviours:

- family – culture, reinforcement of behaviours, habits and levels of support
- environment – the child's family, school, church, relatives, friends, media and caregivers
- thought patterns – the child's ability to make choices, cooperate, make decisions and recognize outcomes
- social interactions – the child's temperament, sense of self-control, self-esteem and motivation
- physical capabilities and traits of the child, including size and abilities
- moral maturity, indicated by the child's developing sense of values, knowing right from wrong, and attitudes toward people with different values.

Stages of development as described by Erikson (in Louw & Louw, 2010) are:

Table 1: Erikson's stages of development

Life phase	Stage
Early childhood	Taking initiative by starting activities or pretending during play vs. developing guilt for trying
School age	Being industrious by making things and wanting to do things together vs. developing feelings of being "put down" and inferior

3.4.2 Specific developmental stages in the ECD phase

Brain development and a concise table of developmental stages are included, as these developments impact directly on the structure of a music lesson being presented.

Brain development has attained about 95% of its peak volume at age 5, however wide the individual differences which still exist (in Louw & Louw, 2010). A gradual change occurs in the corpus callosum, which links the left and right hemispheres. Progressive myelination of fibres in the corpus callosum permits more rapid transmission of information and better integration between them (in Toga et al, 2006). This development improves such functions as coordination of the senses, memory processes, attention and arousal, and speech and hearing. From age 3 – 6 the most rapid growth occurs in the frontal areas that regulate the planning and organizing of actions. From ages 6 – 11 the most rapid growth is in an area that primarily supports associative thinking, language and spatial relations (in Thompson, 2000).

3.4.3 Play in ECD

Early childhood is the time when children learn about their world primarily through the process of play. Studies done by Piaget (1959) indicated that play allows children to practise and strengthen a range of competencies. Play provides a context for using language to communicate. It also allows a child to fantasise, plan strategies and solve problems. Children often show more advanced skills during pretend play than they do when performing other activities, suggesting that play fosters cognitive development (in Lillard & Currenton, 1999).

Piaget argued that children can learn to think through play. Children's play DoEs have a deeper meaning. Through play children learn to think because planning and playing a game require thinking. The following important benefits of play are listed:
- development of physical skills
- discovery of who am "I" and "not I"

- understanding relationships

- experiencing and identifying emotions

- practicing roles

- exploring situations

- learning, relaxing, having fun

- acting out troublesome issues

- achieving mastery (in Louw & Louw, 2010).

Axline (1994) is of the opinion that, to the majority of the White Western world, play is to most children what language is to most adults (1994: 49). Oaklander (1997: 160) describes playing as the action by which children try out and learn about their world. Play is therefore essential for healthy development through which they can develop mentally, physically and socially. Play is the child's personal form of self-therapy, whereby confusions, anxieties and conflicts are dealt with. As children experience much that they cannot yet express in language, play is used to formulate and assimilate what they experience.

According to Piaget, play DoEs not only contribute to cognitive development, but the child's cognitive development is reflected in the play. Play creates opportunities for the child to learn from others as well as from the environment, because he/she experiments with the environment. Music as an aid can be used to help the child experiment to create new thought patterns as well as solutions for problems (in Shaffer, 2002).

3.4.4   Cognitive development in the ECD phase

The psychologist Piaget called Early Childhood the preoperational stage of cognitive development, because children this age are not yet ready to engage in logical mental operations, as they will only be in the concrete operational stage in middle childhood. The preoperational stage is, however, characterized by a great expansion in the use of symbolic thought, or representational ability, which first emerges near the end of the sensorimotor stage. Advances in symbolic thought are accompanied by a growing understanding of causality, identities, categorization and number (Papalia et

al, 2009: 269). This development in symbolic thought opens an entirely new dimension to the child, and should be utilized in education. Creative musical exercises can be used very effectively during this stage.

3.5 Conclusion

The South African model of OBE poses specific challenges to teachers and learners. The OBE model is in the process of restructuring, and the specific changes to the model can prove to be critical for the education of learners.

The ECD phase is an important developmental age for the child, and the researcher is of the opinion that music education in this phase can contribute to the complete development of the child.

Creativity is a concept that is defined very broad, by different authors and researchers, however there is consensus that creativity is inherent to the child in the ECD phase, and should be included in the curriculum.

CHAPTER 4:
Theoretical perspectives of Music Education and
Gestalt Play Therapy

4.1   Introduction

Within the Arts and Culture learning area, teachers, including music specialists, can now use the model of OBE to structure creative and child-orientated lesson experiences. The policies and curricula that give direction to music education have managed to move the focus from an aesthetic based teaching model to a more practical and experiential learning model. However, it is clear that former teacher training did not fully equip music teachers with practical performance skills (Herbst et al, 2005: 273).

4.2   Musical development

Musical development is an area of research that is relatively young, and yet has proven to be an exceptionally important area. The development of musical ability in the child will be discussed from infancy to the ECD phase.

4.2.1   Musical development in infancy

Musical behaviour is a unique yet common human trait, one particular and distinctive form of intellectual functioning (Gardner, 1993b: 99). There is now a wealth of research data on the musical significance of the fetal sound environment and of how the fetus responds to musical stimuli. The auditory response of the fetus can give rise to learning that subsequently controls postnatal behaviour. After birth, the infant's musical intelligence continues to be shaped and fostered by interaction with its immediate sound environment. In particular, early vocalization influences both linguistic and musical development, with parents tending to utilize musical elements to support the acquisition of speech in infants (in Griffiths, 2001).

Research has indicated that children from birth to age six do not express music like adults. Early childhood, a period of rapid change and development, is the most critical period in the child's musical growth, and has been identified in the literature as the "music babble" stage or primary music development phase. The years from birth to six are critical for learning how to unscramble the aural images of music and to develop mental representations for organizing the music of the culture (in Levitin, 2006). This process is similar to that which unfolds for language during the "language babble" stage. The body of knowledge acquired through research thus far supports the notion that, like language development, young children develop musically through a predictable sequence to basic music competence, which includes singing in tune and marching to a beat. During primary music development, children create a mental representation to unscramble the aural images of music. This multifaceted, complex mental representation is known as "audiation". Audiation is paramount in importance because it is basic to all types of musical thinking. Without audiation, no musical growth can take place (in Gordon, 1967).

The substance of play in very young children is usually comprised of the environmental objects and experiences to which they have been exposed. If the music environment is sufficiently rich, there will be a continuous and ever richer spiral of exposure to new musical elements followed by the child's playful experimentation with these elements (in Gromko & Poorman, 1998).

Edwin Gordon (1967) has identified early childhood as the period of developmental musical aptitude. During these years, music potential or aptitude, which is based on the complex construct of audiation, is in a state of change. Because of this state of change the child's musical aptitude is vulnerable to positive or negative influences through both instruction and environment. Without sufficient stimulation and exposure, a child has little with which to experiment and learn through his or her musical play.

Gromko and Poorman (1998) describe all children as being born with the potential to speak and understand their native language, and so all children are born with the potential to learn and perform their culture's music. When a child has developed a mental representation of his or her culture's music, the inner reality (audiation)

should enable the outer performance to be more accurate. Gromko and Poorman further states that many children develop the ability to perform the music of their culture accurately by first grade.

Phylis Weikart (1987: 62), a pioneer in movement pedagogy, has noted that many school-age children cannot walk to the beat of music, perform simple motor patterns, or label how their bodies have moved. She suggests that children can gain this experience in naturally occurring situations during infancy and early childhood. Furthermore, other motor sensory theorists' research supports the importance of movement in early childhood. They have found that most fundamental motor patterns emerge before the age of five and are merely stabilized beyond that age.

As the child grows and develops, the actual musical behaviours and capabilities that emerge are the product of a complex interaction between general intellectual predisposition and potential, the species-wide capacity for musical behaviours, and particular environmental experiences that, to a greater or lesser extent, "match" and allow such potential to be realized. Subsequent success in the dominant cultural forms of musical performance can be seen in retrospect to embrace a developmental "route", unique to each individual, that involves a certain continuity and non-arbitrary progression of experiences. The concept of developmental "routes" actually taken by individuals in their journey towards formal musical competence complements the notion of societal "pathways" that provide a structure for the individual to experience and be inducted into the dominant musical traditions (in Howell et al, 1985).

It is important to take note of the aspects that impact on the development of the child's musical ability, as this will manifest when the child enters into the school system in the Arts and Culture learning area. It is also important for teachers in this learning area to be aware of aspects that might influence the musical development of certain children.

4.2.2   The importance of music education for children

According to Elliott (1995: 4), music education takes place when music is taught either formally or informally. Elliott also states that four basic meanings can be attached to the term music education.

- education *in* music refers to the tuition of and listening to music
- education *about* music refers to formal knowledge taught in relation to history of music, music theory, listening to music or performance of music
- education *for* music can be interpreted in two ways: tuition or study can serve as preparation to practice, or teach music, or tuition or study can serve as preparation for a career as performing musician, composer, historian, researcher or educationist
- education *by means of* music overlaps with the first three meanings, as each of the above mentioned can be applied, directly or indirectly, to other objectives, as the development of a person's physical and psychic mental health.

Musical experiences can also foster a positive attitude towards other tasks. Research has found that, in spite of studies showing that children who took part in music education showed better cognitive skills, the children with music education enjoyed it more to learn new cognitive skills, when the lesson was combined with musical experiences (Peery et al 1987: 18).

According to Gordon (1967) musical potential is influenced if a child is exposed to music education early in his/her life. The term "aptitude" is described by Gordon as a person's ability to be successful, and not as a talent, or an inborn ability. Musical aptitude can be advanced if children are exposed to a rich musical environment - at home, or in a musical education programme.

Elliott (1995:116, 121-122) is of the opinion that the acquisition of and listening to music are important ways for all children to help create order in the consciousness, and thus important for the development of self-growth, self-knowledge and self-image. The researcher agrees with Elliott, as informal evaluation over a period has

demonstrated positive development in the child's self-growth, self-knowledge and self-image. The researcher agrees with his emphasis that dynamic musical exercises create the ideal environment for optimal positive experiences and fun.

Research by Flohr, Hodges and Miller (2000) demonstrated that preschool children who received music education showed a significant increase in spatial intelligence. The importance of music instruction for music development during the early years of childhood has been widely investigated since World War II. The Pillsbury studies (1937-1958) provided an early glimpse into preschool children's musical lives and informed us about the nature of their spontaneous music behaviour. Characteristic music performances of young children provide a window through which psychologists and educators can understand the sequence of the child's developing music skills (in Peery et al, 1987).

Harris (in Nicol, 1996: 17) states the following: "Music appears to relate primarily to the imaginative, intuitive, holistic creativities of the mind." It would appear that music touches mostly on right-brain function. Music can stimulate creativity and high level thinking; music can be used as an aid for the child to create new thinking patterns and solutions. Eventually these new thinking patterns give the child the opportunity to function self-supportively and also as a holistic unit.

4.2.3   Music as communication

Music with its varying harmonies, melodies, tempo's and rhythms reflects an aspect of human existence (Pavlicevic, 1997: 58-59). Rosenfeld claims that (Nicol, 1996: 16) humans react to music with a mixture of psychological and physiological reactions which are stimulated by different aspects of the music itself. It would seem that music has an effect on the functioning of the human as an entity. In the ECD phase, the psychological and physiological reactions of children is obvious, as children often react emotional to certain music genres, and uses their bodies to react as well.

Because of these reasons, and also because rhythm and harmony are part of the child's everyday existence, the fact that music can be used as a form of play for the child, as well as its value as an aid, must be recognized as an important aspect in the research. Campbell observed that (2002: 48): "A child learns about rhythms from the early years of developing a pattern of a sleep-wake cycle, to later years of playing in repeated motions with a toy, to using their body in different patterns of movement."

4.3   Gestalt Play Therapy

Before discussing the theoretical concepts of the Gestalt theory, the three concepts, namely Gestalt, Gestalt Therapy and Gestalt Play Therapy, must be described in detail in order to give a clear idea of what is meant by each one.

4.3.1   Gestalt

The Gestalt concept is a German term that has no equivalent in English. Yontef and Jacobs (2000) regard the concept as the shape, the pattern, the whole form and the configuration. The concept is further described as a whole that has a certain degree of structure, that is more than the total of the parts and that is transposable, even if the component parts are substituted, as long as the relationship between them remains (2000: 211).

4.3.2   Gestalt Therapy

Gestalt Therapy emphasizes organismic self-regulation by promoting awareness. The concept of Gestalt Therapy states that describing an emotion does not suffice; it must also be experienced in order to achieve the Gestalt objectives. The existential nature of Gestalt Therapy focuses on the fact that people can choose their behaviour, thereby defining the significance of their life. By focusing on consciousness, the individual can choose and experience his or her own behaviour.

An image that is used to describe Gestalt Therapy is a puzzle. Without corners and sides, it cannot form a whole. The corners create borders, and in turn create the entire puzzle as organized entity. Without boundaries humans cannot function as social beings, as there would be no differentiation between right and wrong. Boundaries create direction and guidance. The boundaries created by specific direction and guidance are needed for a person to reach "gestalt" (in Enright, 1970).

Gestalt Therapy can be considered an existential, phenomenological and holistic approach, with the emphasis on awareness in the here and now and the interdependence between people and their environment. This improves organismic self-regulation in that people become aware of choices they can make in respect of their behaviour and they can thus define the significance of their life (in Enright, 1970).

4.3.3   Gestalt Play Therapy

Play therapy is, according to Schoeman (1996), defined as a psychotherapeutic technique whereby the therapist attempts to give the child the opportunity to express his or her feelings verbally and non-verbally. It is assumed that the child will play out his or her problems in a symbolic manner, will learn to know and will channel his or her emotions more effectively, will learn to enter into a relationship of trust with another person and that devious behaviour will consequently be normalized (1996: 154). Oaklander (1997) describes Gestalt Play Therapy by listing a number of its theoretical principles such as relationship, organismic self-regulation, contact boundary disturbances, awareness, experience and resistance which are directly related and have an effect during therapeutic work with children. Oaklander also mentions a therapeutic process when play therapy is used with children and adolescents according to the Gestalt approach.

It is important to note that play therapy is not a totally permissive relationship, as children do not feel safe, accepted or comfortable in a relationship where there are no boundaries or limits (in Landreth, 2002). One of the most important tasks of the play therapist is to give children accurate boundaries and limits, in order for focused and organized therapy to take place.

Oaklander (1997) compares the setting of boundaries by the therapist to boundaries which parents would set for their children. The boundaries should be age-appropriate, as well as known to the child, in order for the child to test the boundaries, and experiment with them. As with parents, the therapist should know when to expand or diminish these boundaries, in relation to the child's developmental stage. A good knowledge of child development is of utmost importance. Moustakas (1959) made the statement: "without limits there would be no therapy".

Various forms of play such as creative, expressive, projective and dramatized play can be used in Gestalt Play Therapy, for instance clay play, fantasies, story-telling, puppet-shows, sand play, body movement and sensory contact-making exercises. In this research the focus will be on music as a form of play.

4.3.3.1   Objectives of Gestalt Play Therapy

Blom (2006: 51) views Gestalt Therapy as a process therapy during which attention is paid to the 'what' and 'how', rather than the 'why', of behaviour. The aim of Gestalt Play Therapy with children is to make them aware of their own process(es). Oaklander (1997: 285) defines the child's process as 'who they are, what they feel, what they like and do not like, what they need, what they want, what they do and how they do it'. Awareness of their own process in the here and now leads to the discovery that choices with respect to emotional expression and needs satisfaction can be made and that they can explore with new behaviour (in Oaklander 1997). Gestalt Play Therapy thus focuses on enhancing children's awareness of their own process, rather than on analyzing why specific behaviour manifests in children.

The objective of enhancing children's awareness is focused on the outcome of promoting their ability to live in the here and now. Other objectives are to teach them to be self-supporting by accepting responsibility for themselves, and to facilitate the achievement of personal integration (in Blom, 2006). These aspects form the objectives of Gestalt Play Therapy and are addressed simultaneously during the therapeutic process.

4.3.3.2   Promoting self-supporting behaviour

As one of the therapeutic objectives of Gestalt Play Therapy is to teach children to accept more responsibility for themselves, the next step is to expect less support from the environment, in order to develop into adults. Becoming an adult is regarded as the transition from environmental support to self-support (in Aronstam, 1989). The Gestalt Play therapist will establish how children support themselves in solving problems and will facilitate problem solving by means of self-regulation and self-support. According to Yontef (1993), self-support includes both self-knowledge and self-acceptance.

4.3.3.3   Promoting awareness of their own process

Awareness of children's own process (what they do and how they do it) is considered a primary objective of Gestalt Therapy and Gestalt Play Therapy (in Oaklander, 1997). This includes: knowing the environment, taking responsibility for choices, self-knowledge, self-acceptance and the ability to make contact - in other words awareness on cognitive, sensory and affective levels (in Yontef 1993). Perls (1970) considers awareness as the capacity to be in touch with your own existence, to notice what is happening around or inside you, to connect with the environment and other people; to know what you are feeling or sensing or thinking and how you are reacting at this very moment.

As children become more aware of themselves in the therapeutic process they also become more aware of the fact that they can exercise choices regarding the expression of their own emotions, the ways in which they satisfy their needs and the exploration of new behaviour. Awareness can be obtained by a variety of experiences and experiments during the process of Gestalt Play Therapy (in Oaklander 1997).

4.3.3.4   Promoting integration

Gestalt Play Therapy is not concerned with symptoms and analysis, but rather with the organism's total existence and integration. Integration and maturity are continuous processes that are directly related to the individual's awareness in the here and now. Integration can be considered as the completion of an unfinished business to form a new entity. If children's functioning is integrated, their needs can be satisfied more easily. The aim of integration is to assist children to function more systemically and holistically, in order to pay their full attention to the relevant satisfaction of their needs (in Oaklander, 1997). Gestalt Play Therapy seeks to effect integration of body muscles, sensations, fantasies, thoughts and emotions. Oaklander further states that holism implies that the individual has the need and ability to achieve integration.

Integration as an objective of Gestalt Play Therapy requires that children, as a holistic entity, must be helped to integrate their cognition, emotions, body and senses in order to complete unfinished business in their foreground. All of these aspects of the child's holistic entity should be attended to during assistance-rendering. The Gestalt Play Therapy model of Oaklander focuses on all these aspects of the child's holistic self.

In view of the holistic approach, Perls considers the activities of the left and right hemispheres of the brain as important. Gestalt Therapy includes techniques and approaches that integrate synthesis of both the left hemisphere (the more rational and analytical part) and the right hemisphere (the more spontaneous and creative part). The left-hemisphere activities are often over-emphasized at the expense of the right hemisphere activities, in formal education, focusing on analytical and rational thought patterns (in Perls, 1970).

4.3.4   Building a (therapeutic) relationship with children

The therapeutic relationship is considered the most fundamental aspect of the Gestalt Play therapeutic process and therapy without it is worthless.

4.3.4.1   Development of an I-thou relationship

The process of emotional contact-making with children starts the moment the therapist comes into contact with the child's presence. The child asks him- or herself the following questions during the first contact: "am I safe, will I be able to handle this and will I be acceptable?" The I-thou relationship means a relationship where both the therapist and the client are equals, irrespective of aspects such as their age or education (in Aronstam, 1989).

An important aspect to take note of when building an I-thou relationship with children is multiculturalism. O'Connor (1983: 17-18) mentions the following:

> Play therapists must struggle to become competent with respect to all aspects of human culture and diversity. This is complicated by the present lack of diversity among mental health professionals, which may often mean that client and play therapist will be of different groups, making cultural diversity competence even more important in the conduct of good treatment. Failure to become competent with respect to diversity increases chances that the play therapist will not succeed in helping a client find ways to get his or her needs met only to ignore or override the needs of the cultural group of which he or she is a member (in Blom, 2006: 17).

Gestalt Play Therapy uses the cognitive and emotional totality of each person, each moment and during each event. This theory emphasizes right-hemisphere, non-linear thought and is characterized by the use of metaphors, fantasy, figurative language, body posture and movement, and full expression of emotion by using the entire body in action. A variation of play activities, within the Gestalt Play perspective framework, can be included to assist in the child's experiences and needs (Blom, 2006: 227-233).

4.3.4.2   Holism

The term holism is generally conceded to have been coined by the South African Jan Smuts in 1926. Smuts wrote *Holism and Evolution*, a philosophical work in which he offered an explanation of the unitary character of all things. There is considerable resemblance between Smuts's philosophical views and those of Henri Bergsen and C. Lloyd Morgan. All three philosophers stressed the creativity of evolution and its engendering of novelties whose presence invalidates mechanistic materialism (Freeman, 2005: 154).

Yontef and Jacobs (2000) believe that most humanistic theories of personality are holistic. The implication of this theory is that human beings are in themselves self-regulating, also growth-orientated and that people and their symptomatic behaviour cannot be understood apart from their environment. The concept of holism can be considered the most important theoretical concept of Gestalt Therapy. One of the objectives of Gestalt Therapy is to address intrinsic holistic harmony within the individual. This is referred to as integration (in Yontef & Jacobs, 2000). From a holistic point of view, the opinion is held that the individual is more than the sum total of his or her behaviour, perceptions and dynamics and that each individual moves towards an entity.

4.3.4.3   Music from a Gestalt perspective

Music may be the combining factor (Neethling, 1999: 44) where emotions may be directed in order to create holism with people's state of mind, and in turn find results in their behaviour and way of communication. The researcher is of the view that children, specifically in line with the aim of this research, may be guided towards a higher level of integration in themselves, and experience, according to Harris (Nicol, 1996: 18), balance or homeostasis.

From the point of view of Gestalt theory, children can also be considered holistic entities, which means that the sum total of their physical, emotional and spiritual aspects, language, thought and behaviour is more than its components. These components can be distinguished, but they cannot be separated. The experience of

emotion will thus have an effect on the other components. During therapy the child should be guided to be aware of his or her experience in respect of all the components in order to survive not as a fragmented entity but rather as an integrated entity. During Gestalt Play Therapy with children, the focus will thus be on approaching them as holistic individuals.

In view of the researcher's intent to include Gestalt Play Therapy objectives with creative music classes, it is important to attend to the sensory function of hearing. This function can be used by children to pay attention to that which they want to hear, while they can also use it to shut off sensorially from unpleasant aspects which they do not wish to hear. By promoting children's sensory function of hearing, they should find it easier to come into contact with their emotions. Various activities can be used to promote the child's sensory contact function in respect of hearing (Blom 2006: 94).

The use of the latter activities for promoting the child's function of hearing can thus also contribute to emotional contact-making and expression (in Blom, 2006). Thompson and Rudolph (1996) suggest the following techniques, activities and media to promote the function of listening:

- Ask the children to sit quietly with eyes closed and become aware of all the noises they hear. Ask them to be aware of their emotions when they hear each noise. These emotions are then discussed. The exercise can be done at various places, within or outside a room.
- Talk with the child about different sounds such as that water sounds are soft, loud, pleasant, calming and soothing.
- Help children to identify sounds that are similar. Different objects such as rice, beans and buttons can be placed in a bottle which is then closed. When the children pick up a bottle and shake it, they must try to find the other bottle containing the same sounds.
- Household articles can be arranged next to each other to promote the child's sensitivity to sound.
- Take the sounds of various musical instruments, such as a xylophone, where the therapist plays various notes to give the child the experience of how

some tones sound similar while others are higher or lower, or drums, where the child is asked to play emotions such as sadness or happiness on the drum, or where the child plays an emotion and the therapist must guess which emotion it is.

- One can listen to a melody, or it can be played on the piano. Talk about the sounds heard and ask children to draw their emotions or memories while they listen to the music or to write down how the music makes them feel, what they are thinking of when they hear it and whether they like it.

- Paint while listening to music.

- Ask children to draw shapes, lines and symbols while they listen to music or play music in the background while they paint with their finger or model clay.

- Help children to identify sounds by making noises behind their back, such as pouring water into a glass. They must guess where the noise comes from.

- Demonstrate to the child by means of body movements the expression of different emotions and talk about these.

4.3.4.4   Summary of aspects that should be addressed during each stage of the Gestalt Play therapeutic process (Blom 2006: 237)

Table 2: Aspects to be addressed during Gestalt Play therapeutic process

Stage in the therapeutic process	Aspects that should be addressed
Building the therapeutic relationship	-establish the I-thou relationship -focus on the here and the now -responsibility of therapist and child -techniques and activities that focus on experience and discovery -manifestation and handling of resistance -setting boundaries and limitations -assessing children according to holistic gestalt assessment criteria -doing treatment planning with reference to objectives of gestalt play therapy

Contact-making and promoting self-support	-sensory contact making -bodily contact making -strengthening the self by: • defining the self • choices • mastery, authority and control • boundaries and limitations • playfulness, imagination and humour
Emotional expression	-expression of aggressive energy -expression of emotions by: • cognitive conversation on emotions • conversation on body's reaction to • different emotions • projecting and owning emotions • learning strategies and skills to handle emotions
Self-nurturing	-contact-making with unacceptable part in the self -gain skills to use nurtured parts in order to integrate and nurture unacceptable parts -gain skills to be good to the self
Handling persistent inappropriate process	-promote awareness of own process and behaviour -acquire skills to make choices and to take responsibility -learn handling strategies for problems
Termination	-thorough evaluation and preparation for this.

4.3.4.5   Horizontal and vertical development of Gestalt Play Therapy

In Figure 1 below, the Gestalt Play Therapy process is illustrated as a process that develops, whilst the key elements on the left are addressed, as well as specific aspects that should be addressed in each session. This figure is a further explanation of Table 2 above, viewed horizontally. It shows the same six elements, called the key elements, which should develop as the downwards arrows indicate whilst the rest of the session develops in the semi-circle shape, which includes the specific aspects, such as establishing I-thou contact and experiences of the here and now.
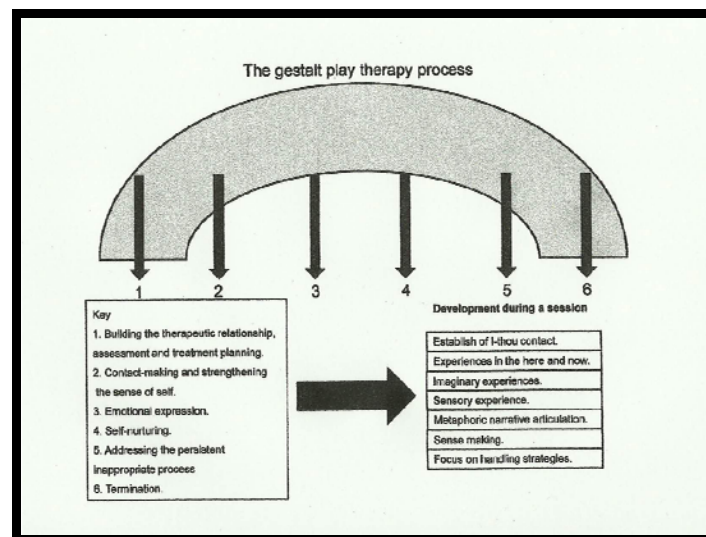
Figure 1: Horizontal and vertical development of Gestalt Play Therapy (Blom 2006:239)

4.3.4.6   Discussion of specific aspects in Gestalt Play Therapy

Gestalt Play Therapy is a very specific therapy, and the researcher respects and adheres to the fact that it is a 'therapy', requiring a specialist trained therapist to perform it. However, the aim of this study is not to equip music teachers with Gestalt Play Therapy methods, but rather to highlight the similarities that may exist between the two disciplines, in order to strengthen the experience of the child in the music lesson.

When reviewing the above aspects, it becomes obvious that there are certain aspects that are the exclusive domain of the therapist and client, such as focusing on handling strategies and empowering the child directly. However, other aspects such as the I-thou contact, imaginary experiences and sensory experiences are very applicable to creative music classes.

4.4   Conclusion

In the previous chapter the essentials of OBE were discussed, also where the child fits in this education model. As shown, the OBE model aims at placing the learner in the centre of education. Worldwide OBE specialist Spady, however, interprets the South African version of OBE as an equal principle in unequal conditions.
The researcher has experienced and witnessed that, in South Africa the majority of learners are excluded from the social and economic areas. A possible shift in the curriculum, specifically the social and cultural areas, could possibly improve the future of these underprivileged learners.

The research, within the theoretical framework included a study on creativity , and more directly, on its role in music teaching and learning. The historical influences, as well as African views on creativity, were taken into account. A different approach in the analysis of creativity was covered, such as IQ measurement and creativity, psychoanalytic perspectives and cognitive analysis of creativity. Important answers, in the researcher's opinion, which emerged from this research, were the following: creative thinking is a dynamic mental process that alternates between divergent and convergent thinking. It is further enabled by internal musical skills and outside conditions, and results in a final musical product. Also, a child's potential for creative thinking is not so complex that it cannot be measured and should be considered as part of an expanded view of traditional musical aptitude.

As the research was focused on the ECD phase, various aspects of this phase were discussed, concentrating on aspects of play in the phase.

Musical development was further studied, focusing on the importance of music education for children, music as communication and musical intelligence. Important aspects that emerged from this research were that music can stimulate creativity and high level thinking, which can in turn be used as an aid for the child to create new thinking patterns and solutions. These thinking patterns give the child the opportunity to function self-supportively, and also as a holistic unit, which is also one of the main aims of Gestalt Play Therapy.

Important concepts, which emerged from the study on Gestalt Play Therapy principles, included that in the process of therapy, one of the primary objectives is to lead the child to awareness of their own process. This process leads to awareness on cognitive, sensory and affective levels. Such awareness has the effect that children become more aware of the fact that they can exercise choices regarding the expression of their own emotions, ways in which to satisfy their needs, and the exploration of new behaviour. The researcher is of the opinion that these skills can be extremely valuable tools for children, specifically in the education system of South Africa. The process of achieving integration is another important objective, and the aim is towards integrating the cognition, emotions, body and senses. All these aspects are addressed in order to achieve integration, and eventually holism.

The development of an I-thou relationship is another objective, where both the therapist and the client are equals, irrespective of aspects such as age or education. Lastly, holism is considered the most important theoretical concept of Gestalt Play Therapy. Both the left and right hemispheres of the brain are important, and Gestalt Play Therapy includes techniques and approaches that integrate synthesis of both the left hemisphere and the right hemisphere. The view of Gestalt Play Therapy is that children are considered a holistic entity, implying that the total of their physical, emotional and spiritual aspects, language, thought and behaviour, is more than the components. An experience which affects the emotion will consequently have an effect on the other components.

CHAPTER 5:

Inductive study of practical observation and presentation of creative group classes

5.1   Introduction

The aim of the study was to give a theoretical perspective on the possible positive influence which the incorporation of the principles of Gestalt Play Therapy may have on group music classes.

This information is reflected both in the literature and the empirical study, described in the previous chapters. The data collected has led to a better understanding of the way in which the Arts and Culture learning area, within the OBE education system, can be successfully utilized, using a Gestalt Play Therapy approach, in order to optimize arts education for the child in the 5-8 year age group. The value of a Gestalt approach as theoretical framework for future use in practice is investigated and discussed.

For the purpose of this research, it is argued that, if the child's conscious emotional level is addressed, improved emotional competence develops. The child's self-supportive reaction and behaviour is influenced positively (Blom, 2006: 51-53).

In this chapter an explanation will be given of the observation sessions as well as the practical classes that were given. Observation of Gestalt Play Therapy sessions took place at the Hugenote Teachers' College. The observation of music classes was done at Laerskool Stellenbosch and Idas Valley Primary. The researcher also presented music classes, introducing concepts of Gestalt Play Therapy into the classes, and compared the outcome of the classes with the observation groups.

5.2   Initial planning for research and problem formulation

For the initial planning of the research and problem formulation, the researcher focused on the identification of the research subject (Fouché and Delport, 2002: 87). The research problem and hypothesis followed from this, as well as the purpose and objectives, and lastly the clarification to set out the aim of the study. Three aspects served as motivation for the researcher to decide upon her research subject. In the first instance she took notice of existing research; thereafter came her practical experience and consultation with specialists on an informal level. The course of this part of the research process is discussed in the following paragraph.

The basic interpretive design is that through which I obtained descriptive data for the purpose of this study. The data for the study was collected by means of methods which are congruent with a basic interpretive design: interviews, observations and document analysis. Once the data was obtained I analysed it by identifying recurrent patterns therein. The interpretation draws on the richly descriptive account of the findings and the literature which guided the study (Merriam and Associates, 2002: 6-7).

Merriam and Associates (2002) state that the literature review should guide data collection. In the initial stages of the research, key concepts and ideas were taken from the literature and compiled in an open-ended questionnaire style document. The questionnaire was compiled in an informal format, including themes taken from the literature review, allowing participants to give their own meaning to the concepts. The questionnaire was used more as an interview guide. The reasons for choosing to use an open-ended questionnaire style document were, among others, what Terre Blanche & Durheim (1999) refer to as effect of situation. This specific situation arises when the researcher has too much of an effect on the situation or participants and as a result the outcome may be negatively affected. Further, in order to maintain confidentiality and anonymity, this is a method to obtain meaning from all the participants.

This study was conducted using a qualitative methodology; the design used to collect data was not fixed or static as this would have restricted the exploratory and constructive nature of knowledge creation. The qualitative design of this study allowed for change during the research process, which is necessary when one works with multiple changing realities (Terre Blanche & Durheim, 1999).

The research purpose was to investigate creative group music classes and also Gestalt Play Therapy sessions. Merriam and Associates (2002) state that the literature review should guide data collection. Thus a literature study was undertaken, investigating:

- the child, aged 5 – 8 years, within the ECD phase
- OBE in South African education
- creativity
- music concepts
- Gestalt Play Therapy perspectives.

5.3   Research method

The researcher chose the qualitative approach to research, but an important aspect of this research is to further select an appropriate paradigm, which underpins the qualitative study. She further decided on a literature review, within the qualitative approach, which will also be discussed. The specific qualitative research design that was chosen, as well as the data and its interpretation, will also be analysed.

5.3.1   Research paradigm

Delport, (in de Vos 2009: 261) state that the first thing the researcher must outline is the paradigm that underpins the study: that may be the researcher's point of view, or frame of reference. Babbie & Mouton (2001: 42) describes a paradigm as the fundamental model or frame of reference we use to organize our observations and reasoning. Babbie further reasons that all qualitative researchers approach their studies with a certain paradigm or world-view, a basic set of beliefs or assumptions that guide their inquiries.

Lincoln and Guba (1985) identify three questions in the identification of a paradigm. In the first instance the ontological question is asked: "What is the nature of reality?" The next question is the epistemological question: "What is the nature of knowledge and the relationship between the knower and the would-be known?" Finally the methodological question is asked: "How can the knower go about obtaining the desired knowledge and understandings?"

The interpretative paradigm which is used in this study emphasizes the understanding of people and the role that people play as they engage in processes of making sense of their world (in Babbie and Mouton, 2001).

The researcher took an "interactional epistemological stance" and used qualitative methods such as interviews, observations and presentation (in Terre Blanche & Durheim, 1999). These methods link closely with the interpretative paradigm, as they rest on the basis that reality is constructed by interaction, which takes place in the relationship between the researcher and the respondent. This knowledge is not fixed, but constantly changes and evolves. The researcher used these methods to interpret research findings.

5.3.2   Literature review

 Mouton (2008:87), asserts that a literature review is a review of the existing scholarship or available body of language. The function of the literature review is thus familiarization with the current state of knowledge regarding the research problem, and how others have delineated similar problems. The researcher used a literature review in Chapter 3, in order to familiarize herself with scholarship, as well as identifying problems similar to those she wished to investigate.

5.3.3   Research design

Terre Blanche and Durheim (1999: 34) describe defines design in the qualitative context as "the entire process of research from conceptualizing a problem, to writing a narrative". Research design is further qualified as a "strategic framework for action that serves as a bridge between research questions and the execution or implementation of the research." In developing a research design the researcher must consider the purpose of the research; the nature of the research question, as well as the skills and resources available to the researcher (de Vos, 2009: 269). These considerations are all linked together to ensure a coherent research design which will ensure the study is valid and reliable.

The process of research consisted of a series of activities. The study started with a question – what would the benefits be for a child, aged five to eight years, if group music classes were presented within the Gestalt Play Therapy perspectives? I became aware of the fact that children showed a more positive attitude towards the classes, more children participated in activities, and their verbal responses were more frequent, than previous classes presented, which followed a structured lesson approach. The verbal responses also indicated a deeper understanding of the subject of music, for example: rhythms were clapped and melody patterns repeated more accurately, if they were presented with Gestalt Play Therapy principles as framework. The goal of the research was, therefore, to gain a better understanding of the methodology of creative music classes and Gestalt Play Therapy, and further investigate the similarities.

The phenomenological research design was chosen, as this approach aims to understand and interpret the meaning that subjects give to their everyday lives. A phenomenological study is one which describes the meaning of experiences of a phenomenon, topic or concept for various individuals. Eventually, the researcher utilizing this approach reduces the experiences to a central meaning or the essence of the experience (in Moustakas, 1959), and the product of the research is a description of the essence of the experience being studied.

The aim of a basic interpretive study is to understand how people make sense of their experiences. It was therefore an appropriate design for researching the effect and difference which the child experiences in a 'normal' music class versus a music class based on the principles of Gestalt Play Therapy (Merriam & Associates, 2002: 37-38).

Data was gathered in the form of observations, informal interviews and personal interpretation in practical presentations. The process of information collection was directed by the research question – what is the effect of group music classes from a Gestalt Play Therapy perspective on the creative development of the 'normal' child, aged five to eight years? The information collected eventually provided answers to the research question.

5.4   Information collection

The qualitative research design in this study determined the research methods used, which were participant observation, informal interviewing and document study and secondary analysis (de Vos, 2009: 274-325), to gain a deeper understanding of participants' experiences and perceptions.

5.4.1   Participant observation

De Vos (2009: 275) implies that participant observation is a typical qualitative approach to data which implies that data cannot really be reduced to figures. Tedlock (1991) suggests that one should speak of observation of participation rather than, of participant observation, and adds: "During participant observation ethnographers attempt to be both emotionally engaged participants and coolly dispassionate observers of the lives of others"(1991: 69).

It is generally assumed that the real world of the participants of a research project can only be understood if the words and expressions they use in specific situations are revealed. People's conceptions of reality are not directly accessible to outsiders and, therefore, methods are required to unravel and capture these viewpoints as

accurately as possible. In the observation of participation the emphasis is thus both on one's own participation and that of others (de Vos, 2009).

De Vos (2009: 275) suggests that the researcher becomes part of the situation but at the same time nothing should be changed in the situation. The researcher attempted, whilst observing the music classes, to remain as unnoticeable as possible, in order for the class to take place in the most normal and natural way possible. De Vos further states that the mere presence of the researcher will in itself alter the situation, meaning that the situation is no longer the original and natural set-up under observation.

5.4.2   Accessing the research site

A very important aspect is to gain permission to access the research site. Van der Burgh (1988: 67) states that while granting of permission by the relevant authority is important, it also indicates what the project seeks to accomplish. At the very least, all the people directly involved in the project should be consulted in the process of gaining access to the community. Community in this context includes the different school environments as well as the relevant therapists and parents in the Gestalt Play Therapy environment.

Gaining admission to a research field can be a task requiring exact planning and execution, and much depends on the imagination of the researcher, as well as his/her interpersonal and decision-making skills. A researcher who treats the community with tact and openness is likely to achieve more and obtain permission more readily (de Vos, 2009: 279).

5.4.3 Interviewing

Interviewing is the predominant mode of data or information collection in qualitative research (de Vos, 2009: 286). De Vos further continues that you interview because you are interested in other people's stories. Stories are a way of knowing. The root of the word story is the Greek word *history,* which means one who is wise and learned. Telling stories is essentially a meaning-making process. Every word that people use

in telling their stories is a microcosm of their consciousness. All interviews are interactional events and interviewers are deeply and unavoidably implicated in creating meanings that ostensibly reside within their participants (de Vos, 2009: 286).

Bergum (de Vos, 2009: 288) refers to conversation rather than interview, as conversation implies a discussion and captures the attitude of the interaction. The conversation, like the interview, has a central focus, but it is not one sided. Interviewing the participant involves description of the experience, but also involves reflection on the description. De Vos refers to qualitative interviews as: "Attempts to understand the world from the participant's point of view, to unfold the meaning of people's experiences, [and] to uncover their lived world prior to scientific explanations" (de Vos, 2009: 290).

Qualitative studies typically employ unstructured or semi-structured interviews. The dichotomy between "structured" and "unstructured" is misleading, as "unstructured" interviews are structured in a number of ways. The researcher, in the very act of initiating the interview, necessarily determines the nature of the event. As the interview progresses, an internal dynamic develops and a storyline emerges which becomes increasingly complex (de Vos, 2009: 292).

Since human interaction is based on culturally derived structure and meanings that are shared to some extent, it would be extremely difficult for the researcher to approach any interview as a completely neutral element, in other words to retain complete objectivity. Semi-structured interviews are defined as those organized areas of particular interest, while still allowing considerable flexibility in scope and depth. Morse refers to open-ended or guided interviews. In the first, new territory is explored with the participant. The second is used when the information required is about a certain topic, and while the structure of the topic is known, the answers cannot be anticipated (in Morse, 1997).

5.4.4   Data analysis and interpretation

The purpose of conducting a qualitative study is to produce findings, and qualitative analysis transforms data into findings. Data analysis is also the process of bringing order, structure and meaning to the mass of collected data. The process of data analysis and interpretation can at best be represented by a spiral image – a data analysis spiral. The researcher moves in analytical circles rather than using a fixed linear approach. One enters with data made up of text or images and exits with an account or narrative. In between this process, the researcher touches on several facets of analysis, circling around and 'upwards' towards completion of the processes (de Vos, 2009: 333).

De Vos (2009: 335) comment that data analysis in a qualitative study necessitates a twofold approach. The first involves data analysis at the research site during data collection. The second aspect involves data analysis away from the site, following a period of data collection. A qualitative study involves an inseparable relationship between data collection and data analysis (de Vos, 2009: 335). A supposition of the qualitative researcher is that the human instrument is capable of ongoing fine-tuning in order to generate the most fertile array of data. As data is gathered, it is analysed, data analysis frequently necessitates revisions in data collection procedures and strategies, and these revisions yield new data that is then subjected to new analysis. The result of this process is the effective collection of rich data that generates alternative hypotheses and provides the basis for shared constructions of reality (de Vos, 2009: 335).

Patton asks the question: "When DoEs analysis actually begin?" He points out, that in quantitative research, the lines between data collection and analysis are clear, but the fluid and emergent nature of qualitative inquiry makes the distinction between data gathering and analysis much less absolute. Patton answers his own question of when analysis begins by stating that ideas for making sense of the data, while still in the field, constitute the beginning of analysis (Patton, 2002: 21).

5.5   Selecting the research field

In the selection of the research informants, Terre Blanche and Durheim (1999) explain that it may be necessary to have enough material to begin to 'generalize' on the basis of specific instances that are studied. The choice that the researcher made in regard to which participants to use in the research was influenced by the specific topic. The research included teachers who were not necessarily music specialists, thus a true example of teachers in the ECD phase. As a qualitative researcher I made use of smaller and less randomly selected samples of the participants, who are an example of the object or phenomenon of study (Terre Blanche & Durheim, 1999: 288). The sample classification determined the participants. This was in line with an interpretative study, which aims to understand the meaning of the phenomenon from the perspective of the participants, and in this way gain a deeper understanding of it (Merriam & Associates, 2002:12).

Individually, the teachers differed from each other; however, the participants in this group were homogeneous, in so far as they were all teachers (in Terre Blanche & Durheim, 1999). Research was done in two areas, at Laerskool Stellenbosch, which is situated in a still predominantly White residential area, and Idas Valley Primary which is in a still predominantly Coloured area. The researcher will briefly compare these two areas, with the focus on the structure of the community, and where music education fits into this structure.

5.5.1   The area of study

The research was focused in the town of Stellenbosch. The researcher resides in Stellenbosch, and decided to use this area for the research field, specifically because the phenomenological process within the qualitative approach to research was chosen. The phenomenological study describes the meaning of experiences of a phenomenon, topic or concept for different individuals (de Vos, 2009: 44). Eventually the researcher utilizing this approach reduces the experiences to a central meaning or the essence of the experience (in Moustakas, 1959), and the product of the research is a description of the essence of the experience being

studied. De Vos et al argues that, in order to achieve this, the researcher should be able to enter the subject's "life world" or "life setting" (Sitz im Leben) and place him/herself in the shoes of the subject. A way of achieving this was that the researcher was actively involved in the schools, and thus able to place herself in the shoes of the subject(s), which in this case refers to the teachers.

The two schools chosen are situated within two kilometers of each other, but positioned in two different communities. Laerskool Stellenbosch is situated in a predominantly White middle class residential area. Idas Valley Primary is situated, literally, over the road, towards the outskirts of Stellenbosch, within a previously demarcated area for Coloured people, called Idas Valley.

The researcher will proceed to give a concise background study of the town, the community and the two schools that were chosen for the research.

5.5.2   Discussion of findings

In the next part of the study the researcher will document the findings. This study was conducted over a period of 22 months with various groups of children which were observed, single children observed in Gestalt Play Therapy, and two groups of 20 children, from the two communities, to which creative group music classes were presented.

5.5.3   Limitations

Over the past decade there have been tremendous changes in the education system of South Africa. Within the new Department of Basic Education (DOBE), there may be further changes for teachers ahead. Within this changing climate, it becomes increasingly difficult for the teacher to learn and execute a new teaching model. The researcher's opinion, however, is that within huge administrative changes, the child should still be the central focus, and all teaching should be designed with this objective in mind.

5.5.4   Community

According to the most recent census survey in 2007, the Stellenbosch population totals a number of 200 524, made up of 54,9% Coloured, 26,0% Black African, 18,6% White and 0,5% Indian or Asian. Languages spoken are Afrikaans, 74,3%, Xhosa 17,1% and English 6,8% (Republic of South Africa, 2007).

5.5.5   Laerskool Stellenbosch

The school is situated on the eastern side of the town, towards Franschoek. Many of the children attending the school reside on wine farms. The school was founded on 18 August 1967. It is an Afrikaans school, with 40 educators and 648 learners, thus with a teacher-learner ratio of 1:16, 2.

The researcher was a pupil in this school, and recalls specifically the music classes which were given in a classroom, only assigned for music. The headmaster at that time made it very clear to pupils that music and good quality singing was very important to him. Therefore, the music classes were mainly comprised of notation exercises from the *Notepret/Fun with Notes* book series, famous then in South African schools. Children were expected to sing in tonic solfa from the books. Rhythms were also clapped from the books, and the regular 30min lesson was taken up with these exercises. I do not recall that children enjoyed these classes; in fact, I remember some of the children fearing them, as the teacher sometimes chose one child to sing an exercise on tonic solfa by him/herself. There was an excellent school choir, orchestra, twice weekly communal singing in the hall and individual tuition in piano, recorder and violin.

Presently the researcher is a part-time music teacher at this school, and has had the opportunity to observe the system closely. Under the new OBE system, individual music classes have been replaced by the learning area Arts and Culture. In the ECD phase, the content of the Arts and Culture learning area has been incorporated in other fields - numeracy, literacy and life skills. There are, however, three permanent music specialist teachers at the school who give tuition in piano and recorder, and

two part-time music specialist teachers who give tuition in violin and guitar. Children from Grade one onwards are permitted to take part in these lessons, which are given during school hours.

An informal interview was held on 7 July 2009 at 08h00 with the present headmaster of Laerskool Stellenbosch, Mr. De Villiers. He is of the opinion that music studies in his school is of extreme importance, and the role of music education, according to him, is that it relaxes children, and it is an important balance for sport and the academic side of the school. He regards music as an important tool in the development of the child, as he explained that music stimulates the child and as a consequence creativity is developed. An important aspect of the music classes, according to the headmaster, is that children get an opportunity to socialize with other children in the music class, and in no other class, or even during break times are they given such an opportunity, within controlled circumstances.

The headmaster is of the opinion that improved music classes can have an extremely positive effect on the overall development of the child. He regards the training of teachers in the Western Cape as of a very high standard, but stresses that the musical training can be of a higher standard, and teachers often have difficulty interpreting the prescribed curriculum. He further stated that the curriculum, specifically for the Arts and Culture learning area, was not clear and explicit enough to assist the teacher who has to present music classes, but did not have any specific musical training.

The headmaster noted that there has been deterioration in the values which children consider important. He was of the opinion that music classes, combined with Gestalt Play Therapy, could assist in the gradual rebuilding of children's values and respect for themselves and others. He believes that a more effective curriculum can assist in adding value to the development of the child. As a last comment, he added that music is an exceptionally strong tool, which can be used more successfully than is currently the case. Mr de Villiers stated: "I really want music classes to be added to my school programme, as a separate entity, and not merely as a subcategory of the curriculum, to be used within other Learning Areas, such as Numeracy and Literacy".

5.5.6   Idas Valley Primary

As mentioned previously, Idas Valley Primary is situated in the previously demarcated area for Coloured people in Stellenbosch, Idas Valley. The area is still a predominantly Coloured residential area, with both Coloured and Black children attending the school. Afrikaans is the medium of instruction and there are 28 educators and 920 learners, with a teacher-learner ratio of 1: 32, 8.

Before the new OBE system was introduced, the school did have specific music classes where the children sang songs, learnt rhythms and possibly played percussion instruments. Presently, as the OBE system requires, music has been taken up into the Arts and Culture learning area, and is also presented in other subjects, as can be seen in the curriculum of Arts and Culture, below. There are no specialist music teachers at Idas Valley Primary, for tuition in any instrument.

An informal interview with the headmaster of Idas Valley Primary, Mr. Titas was held on 6 July 2009, at 10h00, which took the form of an unstructured interview. The headmaster is extremely passionate about the subject of music. He has been at the school for a number of years, and he spoke with emotion as he described how he witnessed the decline of music in his school. His account of how silent his school was now, in comparison to the sounds of piano, singing voices and children clapping, was very moving.

There are no formal music education classes in this school, but, as prescribed in the new curriculum, music concepts, songs and rhythms are incorporated in other learning areas. The headmaster emphasized the importance of music in the life of the child, and regretted that it was not an area of importance in his school any longer, as teachers battled daily with the new challenges of mastering the OBE system. Furthermore, he held the opinion that improved music classes could be of tremendous benefit to the child, and the fact that children were not exposed to a more professional level of music education, was detrimental to their development.

His opinion was that teachers were not equipped adequately to present music in their classes. He further commented that the curriculum for Arts and Culture was not sufficient, and also not clear enough for teachers, who do not have a specialist music background, to use in practice. He thought that a more defined curriculum for Arts and Culture, that included lesson plans, would be of huge benefit for teachers, and ultimately for children. He was also of the opinion that the lack of music classes contributed to the fact that children's creativity was not developed further.

The headmaster emphasized that the behaviour of children in his school has deteriorated to a great extent, and music, specifically with a therapeutic framework, could assist in addressing some of the emotional trauma that children experienced. As a last comment, he added that music was an extremely important tool, in his view, of the development of the emotional part of the child, and lack of music education further weakened this specific aspect of development.

5.5.7   Comparison of school structures

In Table 3 below the structures of the two schools, Laerskool Stellenbosch and Idas Valley will be compared in terms of different aspects which the researcher views as important information for research purposes.

Table 3: Comparison of school structures

	Laerskool Stellenbosch	**Idas Valley Primary**
Class size	16 – 25	33 – 45
Teachers qualified in music	50%	5%
Music periods per week	1 per week of 30min	1 per week of 30min
Previously disadvantaged community	No	Yes
Adequate equipment (percussion instruments)	Yes	No

Support of headmaster to emphasize and develop music classes	Yes	Yes
Support of ECD phase to emphasize and develop music classes	Yes	Yes
Willingness of teachers to undergo additional musical training	Yes	Yes

5.5.8   Planning of observation and practical sessions

A systematic planning of the observation and practical lessons will be given. Observation of the music classes are important as the researcher had the opportunity to experience the teachers input directly, as well as the participation, or lack of it by the children. Aspects such as the interpretation of the learning areas by the teachers, the practical knowledge of certain musical concepts and the experience of the child could be observed directly.

5.5.8.1   Observation of music classes

1. Laerskool Stellenbosch pre-primary school: ages: 5-6 years: Observe 3 classes
2. Laerskool Stellenbosch: Grade 1: age 7 years: Observe 3 classes
3. Laerskool Stellenbosch: Grade 2: age 8 years: Observe 3 classes
4. Idas Valley Primary pre-primary: Observe 3 classes
5. Idas Valley Primary: Grade 1: Observe 3 classes
6. Idas Valley Primary: Grade 2: Observe 3 classes.

The researcher chose to observe 3 classes, as this would give the teachers and children an opportunity to relax and get used to the researchers presence, and reflect a more objective and natural overview of the lesson.

5.5.8.2   Observation of Gestalt Play Therapy sessions

Huguenot Teacher's College: Observation of 6 sessions.

5.5.8.3   Presentations of music classes

1. Laerskool Stellenbosch pre-primary school: present 3 classes
2. Laerskool Stellenbosch: Grade 1: present 3 classes
3. Laerskool Stellenbosch: Grade 1: present 3 classes
4. Idas Valley Primary pre-primary: present 3 classes
5. Idas Valley Primary pre-primary: present 3 classes
6. Idas Valley Primary pre-primary: present 3 classes.

5.5.8.4   Assessment Framework: Foundation Phase

The Foundation phase curriculum is divided into headings which stipulate four specific learning outcomes:

- **Learning outcome 1: Creation, Interpretation and Presentation**
- **Learning outcome 2: Reflection**
- **Learning outcome 3: Participation and Cooperation**
- **Learning outcome 4: Expression and Communication.**

Once the learning outcome is stated, the assessment standards are divided into different components, including music, which are:

1. **Visual Art**
2. **Music**
3. **Dance**
4. **Drama.**

Once the specific component, for example Dance, has been listed, the assessment standards are listed below the component, for example music:

- **Learning outcome 1: Creation, Interpretation and Presentation Grade R**

  Assessment standards:

  Music:

  a. Sing and move around creatively according to children's rhymes that occur in the child's own community.

In the ECD phase, the following assessment standards, under music, are listed:

Table 4: Assessment Framework for Foundation Phase:

Grade R: 5 – 6 year old	**Grade 1**: 6-7 year old	**Grade 2**: 7-8 year old
Learning outcome 1: Creation, Interpretation and Presentation		
a. Sing and move creatively according to children's rhymes that occur in the child's own community. b. Use movements to react to different rhythms and tempo changes in sounds, songs and stories.	a. Clap and stamp number rhythms and –rhymes on a set tempo. b. Keep a set metrum when songs are accompanied. c. Sing number and letter songs and rhymes. d. Sing tunes rhythmically and in varying tempos and tone volumes.	a. Demonstrate fundamental metrums and use body percussion, percussion instruments and movement to imitate rhythms from the immediate environment. b. Sing songs that occur in the immediate environment.

Learning outcome 2: Reflection		
a. Copy a variety of natural sounds in the own environment. b.Distinguish between talking and singing voice	a. Distinguish between high, low and long, short, loud and soft sounds.	a. Identify and sing songs from different situations and talk about them (for example songs to sing whilst busy working and playing games). b.Listen to and react by way of movement to running and skipping notes, from the immediate environment.
Learning outcome 3: Participation and Communication		
a.Bring songs from the home, and share with others.	a.Play rhythm, clap, skip and singing games with a friend.	a.Echo a rhythm by way of body percussion or play a percussion instrument as accompaniment for songs that are sung in a group.
Learning outcome 4: Expression and Communication		
a.Listen and move creatively to music, stories and sounds.	a.Use own imagination and fantasy stories to create sounds.	a. Use own imagination and fantasy stories to create sounds.

The above Assessment Framework for Foundation Phase can be found in Appendix A.

5.5.9   Practical observations and interviews

Practical observations as well as interviews with the relevant teachers will be discussed. From the researcher's point of view it was important to be aware of the teacher's vantage point, as an educator, for that specific Grade, within the new curriculum expectations, before the music lesson observation was discussed. The interviews with the teachers will be discussed, and the lesson observation will follow.

5.5.9.1   Grade R, 1 and 2: Laerskool Stellenbosch: Interviews

The teachers that were interviewed were a teacher from Gr. R, who had obtained a Unisa pre-primary teacher's qualification, a teacher from Gr. 1, who had obtained a teacher's diploma from Wellington and a teacher from Gr. 2, who obtained a teacher's diploma with specialization in school music, and also completed a year of specialist school music training with Prof. Philip McLachlan at Stellenbosch University. The Gr. R and the Gr. 2 teachers expressed that they had adequate training to present music, as required in the Arts and Culture learning area. Their previous training placed them in the position to present additional musical contributions to their lessons, apart from what was required of them in the curriculum. The Gr. 1 teacher was anxious about the presentation of music, as she experienced the curriculum as unclear, and not explanatory enough.

Most teachers reported that music was touched upon on most of their school days, largely in the form of a song. Music classes were presented in Gr. R, but in Grade one and two the music concepts were taken up into the other subjects. The Gr. 2 teacher, who specialized in school music, had an extensive repertoire of songs, including finger and action songs, which she uses daily. The music classes that were presented by the Gr. R teacher differed in length, but there was at least one lesson devoted specifically to music, once a week, approximately thirty minutes long. All teachers agreed that, in their opinion, music was extremely important for the development of the child. Teachers here had different opinions on the specific

development: some felt that it developed memory; others felt it developed creativity, and also that it balanced the child. The Gr. 2 teacher was of the opinion that music was responsible for the development of the entire brain, left and right, also for relaxation and fun.

The Gr. R teacher, as well as the Gr. 2 teacher, felt that they understood the curriculum and could present the concepts adequately, as was required. However, these teachers agreed with the Gr. 1 teacher that the curriculum was not clear enough, and they had trouble interpreting some, if not all, of the concepts. They felt that lesson plans, which indicated exactly what was required, would be of great help to them. Alternatively, training sessions, explaining the curriculum, would be very beneficial for their teaching.

Teachers were all of the opinion that there is an increase in behaviour problems in the children they encountered. This was one of the reasons teachers were of the opinion that therapeutic music classes could be of benefit to children, and possibly of benefit to their overall emotional wellbeing. Many teachers reported on children having difficulties in quiet activities, being soothed only with tranquil and calm music. The Gr. 2 teacher stated that she used Baroque music as background when the children were busy with written work, and she could definitely experience a calmness among the children, when this music was played.

The teachers were all of the opinion that the creativity of the child could be developed with music; examples such as body percussion exercises and singing games were given to illustrate this.

5.5.9.2   Grade R, 1 and 2: Laerskool Stellenbosch: Observation

In Gr. R the teachers still kept to a music class that took place once per week. There were 26 children in the class, and the teacher sat on a small chair in front of the class whilst presenting the lesson. The children were distributed in a random fashion on the carpet, in front of the teacher.

The music class normally took place after the outside playtime, and the children were still very excited and active once they sat down in the class. The teacher normally started with a verse, which was always repeated; the children were very familiar with it, they clapped hands and said the words of the rhyme, whilst they clapped and said the words slower and slower, until they sat down (Handjies klap). When they sat down, the teacher immediately started with songs that they also knew very well.

The next section of the lesson was spent on listening skills, and the children were asked to close their eyes while they listened to a series of sounds and had to identify the sounds in order. Rhythm patterns followed and the teacher clapped a variety of different patterns, ranging between quarter, eighth and semiquaver notes; the children had to copy them. Thereafter time was spent on the theme for the week, for example pets. A word from the theme was taken and children had to identify different sounds in the word. The lesson ended with another song.

In this school, there was still communal singing, once per week, where interesting songs were learnt, including finger- and action songs.

As mentioned previously, there was no formal music lesson in Gr. 1 and 2, and the music concepts were dealt with randomly, during other learning areas. In Gr. 1, the teachers sang a religious song after the religious lesson, in the morning. During the numeracy lesson, rhythms were sometimes clapped; whilst counting numbers finger songs were also used. Finger songs included separating the fingers one by one, holding them up, and singing a song that counted off numbers, and simultaneously counting the numbers of with the fingers. Teachers sometimes included a song, after a story was told.

Teachers did not do many activities which included movement to music, and played no musical instruments, although they did use body percussion from time to time. 'Dance' was a separate section in the curriculum, and teachers did include some dances into their daily schedule; this occurred, on average, once every three weeks.

5.5.9.3   Grade R, 1 and 2: Idas Valley Primary: Interviews

An informal questionnaire was used in the interviews (Appendix B) with the teachers. The teachers that were interviewed were the Gr. R teacher, who obtained a pre-primary qualification at Stellenbosch Teachers College, the Gr. 1 teacher, who did not have any teacher's qualification, and the Gr. 2 teacher, who obtained a teacher's diploma from Stellenbosch Teachers College. The Gr. R and Gr. 1 teachers took music as a subject at school, and could play the piano. The teachers all agreed that music was not presented as a separate subject at the teachers college, but only as part of other subjects. The Gr. 1 teacher said that music was previously presented as a separate subject, and she used this knowledge and material, which she obtained there, in her classes.

Teachers reported that they did not often do music as they had an average of 33 – 45 children in their classes, and to cope with the normal challenges of the new OBE curriculum was posing enough of a challenge for them. The Gr. R teacher presented music classes once a week, for approximately thirty minutes.

All teachers felt that music was extremely important, and the fact that music specialists were no longer part of their school was sad. An important fact, which the researcher noted, was that the absence of formal music tuition and class music was an extremely difficult and deplorable situation for these teachers, as also for the headmaster. They all related that musical evenings were held regularly at the school in the past, and formed an important part of the community. Music is a very important part of the Coloured and Black communities, and the disappearance of this important area of their communal lives is sorely missed.

The teachers all agreed that music was very important for the development of the child, and listed concepts such as creativity, voice development, overall balance in the life of the child, enjoyment and fun, as important aspects. Teachers were also all of the opinion that the curriculum was not clear enough, and they could not interpret the assessment standards effectively, in order to use it in their classes. These teachers were also of the opinion that lesson plans, or additional training sessions,

would be extremely beneficial to them, and if they had the opportunity, would make use of it in their classes.

Teachers reported that there was a definite increase in behaviour problems in children. They listed more children labeled as Attention Deficit Disorder (ADD), children who appeared tired, poorer language skills, an increase in aggressiveness and a decrease in the overall value system of the child. They were also of the opinion that therapeutic music classes could be extremely beneficial to these children. The Gr. 2 teacher reported that she played classical music as background in the class, and could definitely experience the children calming down with the music. The teachers were also of the opinion that creativity could be developed with music, but were not sure exactly how.

5.5.9.4   Grade R, 1 and 2: Idas Valley Primary: Observation

As with Laerskool Stellenbosch, the Gr. R class of Idas Valley still had a music class, once per week. There were 38 children in this class, the lesson was presented in their normal school class and they were seated on a carpet. The music class also took place after outside playtime; the children were very excited and it took them a while to calm down in the class. The teacher normally started with songs, and the children sang eagerly.

Rhythm patterns were introduced, which the children clapped after the teacher. The class all joined in a dance that was familiar to them, and ended with another two songs. It was obvious to the researcher that the children in this class enjoyed the music lesson tremendously.

The Gr. 1 and 2 teachers also sang religious songs, usually early in the morning, and perhaps one more song during the rest of the day. Rhythm patterns were also used in numeracy, where different numbers and number patterns were clapped. During reading, letters and words were also clapped. The teachers also included songs together with storytime. Dances were sometimes included in the sport period, but other movement activities, with music, were not done. The school did not have any percussion instruments to use during musical activities.

5.5.9.5   Observation of Gestalt Play Therapy

The researcher requested the director of the Institute for Child, Youth and Family Studies at the Huguenot College in Wellington, on 29 June 2009, to do observation of Gestalt Play Therapy sessions at the Department. She communicated that the matter would be discussed at their board meeting, as the confidentiality of the children and parents is very important. After the meeting, the director contacted the researcher and informed her of the board's decision not to grant the opportunity to observe the sessions, but that they would make the dvd's of recent sessions available. The dvd's were duly made available to the researcher who signed a confidentiality agreement with the Institute for Child, Youth and Family Studies, which implied certain rights and duties. It was made clear in the agreement that the observation material was to be used for academic purposes only, that the researcher was in the process of completing a Master's thesis, and the observations would be used in this study only. The researcher will accordingly not refer to any names in the observations. The Confidentiality Agreement is attached in Appendix C.

Play therapy always took place in a play therapy room, which was equipped with a variety of toys. The room had an atmosphere of happiness, the toys, furniture and other apparatus were not brand new, rather obviously played with, and enjoyed previously by other children. The room was filled with a variety of toys and the researcher noted musical instruments, such as a xylophone, cymbals and a drum. In the sessions that the researcher observed, the therapist walked into the play room, greeted the child and sat down on a small chair. In all the sessions which the researcher observed, this routine was always the same.

The child would normally look at the toys for a few minutes, often walking around and touching them, frequently naming the toys as he/she moved about. The therapist would watch the child, and not follow the child around, but repeat what the child said, for example: "I see that you touched the paints" or "That is indeed the sandpit". After a few minutes the child would choose something specific, such as the farm animals. The child would pack out the animals and verbalize what he/she was busy with, for example: "I am lining up the cows together, and now I am putting the sheep

together", etc. The therapist would acknowledge the actions, for example: "I see that you are dividing the animals into groups". It was obvious to the researcher that the therapist deliberately kept the verbal communication to the minimum.

In the various sessions which the researcher observed, it became obvious that not much was communicated during a one hour session, but as sessions built up, usually conversation by the child increased, and the therapist acknowledged this communication in the same manner as described above. Children would increasingly look forward to the play therapy sessions, and obviously become much more at ease with the therapist.

In the first few sessions children would normally choose one or two different toys to play with, but this increased in most of the cases. Children would experiment with a wider variety of toys, usually including water, sand and art materials. During the entire session the therapist would acknowledge what the child was doing or playing with, without criticizing, stopping or directing the child in any way, or asking unnecessary questions.

It is important to note that the therapist specifically informed the child if there was 10min left, and 5min left in the session. In most cases this created a problem initially, as the children wanted to continue playing, but as the sessions progressed, the children mostly adapted to this reminder, and acknowledged the therapist.

Gary Landreth very aptly described the basic instinct of children, to play, as a core function by stating: "Birds fly, fish swim, and children play" (Landreth, 2002: 27).

5.5.9.6   The relationship between the therapist and the child

The researcher is of the opinion that it is important to note that Landreth (2002: 204-205) refers to the development of the relationship with a child as facilitated by the therapist's subtle use of self in responding to the child's communication of self in the process of play, dependent on the therapist's sensitivity to and understanding of the dynamics of the child's world, as well as the child's emotional expression, communicated in the relationship. When the child experiences the freedom and

permissiveness of directing his/her own play in the context of an empathic and caring relationship, the child develops self-discipline and perseverance that comes from the sustained effort required to carry through or complete a self-selected activity or project. The process of independently choosing an activity, directing the action and relying on self for the outcome enhances self and develops self-reliance. The therapist's responsibility in the relationship can be summed up in the following four points, which the therapist works hard to communicate to the child at all times, not just in words, but in total person:

- I am here
- I hear you
- I care.

5.5.9.7   Ethics regarding the use of Gestalt Play Therapy

The researcher would like to state that in investigating the Gestalt Play Therapy principles, she has gained enormous respect for this specific academic discipline, and holds it in the highest regard. Furthermore she would like to emphasize that the principles and the intrinsic worth of Gestalt Play Therapy have been researched, but the suggestions offered do not qualify any educator, music educator or music specialist as a therapist making use of Gestalt Play Therapy principles. Such a therapist should have specialized in this field of training, and requires specific qualifications to act as a Gestalt Play Therapist.

5.5.10   Practical lessons

Practical lessons were given at Laerskool Stellenbosch, Gr. R, Gr. 1 and Gr. 2, and also at Idas Valley Primary, Gr. R, Gr. 1 and Gr.2.

The researcher structured a framework, combining the concepts of creative music classes with the perspectives of Gestalt Play Therapy. In order to do this, the lesson was divided into different sections, each section aiming to achieve a specific goal. This framework was kept the same for the three different age groups, but applicable musical material was inserted in the different sections.

As noted in the observation of the Gestalt Play Therapy sessions, the orientation of the therapist is very important, and the therapist's behaviour in the therapy session is very deliberate and controlled. During past experience the researcher discovered that control and reflection during the class may result in a very positive outcome.

Children in the ECD phase are particularly aware of adults' emotional state, and the correct emotional state can influence the music lesson very positively. From a Gestalt Play Therapy perspective, Blom also emphasizes the role of the therapist, "Therapists are responsible for the quality and quantity of their presence, for knowledge about themselves and their clients and for maintaining the awareness and contact processes of the clients, as well as for establishing and maintaining a therapeutic atmosphere" (2006: 58). Blom (2006: 57) also states that the most significant aspect which therapists can bring into therapy (the researcher proposes that the teacher can bring into the music class) is the dimension of them, implying that the therapist must be emotionally mature. She also emphasizes that those therapists who work with children must be in contact with the child in themselves. Axline (1994: 58) stated: "therapists who value their own creativity and ability to play will also be able to allow children to play creatively and spontaneously".

Practical session 1: Music class. Ages 5-6 years. Laerskool Stellenbosch – Grade R.

There were 22 children present in the lesson. The researcher decided to use the entire class of 22 pupils, and not selecting fewer children, as the children are familiar with each other, and regards their class as a unit.

The lesson is divided into 5 sections and each of these sections aims at creating a specific emotion within the child.

5.5.10.1   Framework of a music lesson

Themes: Examples: A. Wonders in Nature: Mountains, The Desert, Snow, Waterfalls.

B. Children's' fantasies: Toys, The Circus, The Merry-go-round.

C. Musical stories: The Nutcracker, Peer Gynt Suite, Carnival of the Animals.

D. Mystical creatures: Magicians, Gnomes, Fairies, Monsters.

E. Children's' stories: The lion, the witch and the wardrobe, Willy Wonka and the chocolate factory, Familiar fairy tales.

F. Poems: Cats, Wild animals, Interesting vehicles: trucks, trains and bulldozers.

The above themes were examples of themes previously used by the researcher, however only one theme per lesson, for the purpose of this study was selected.

5.5.10.2   Progression of music lesson

The music lesson is divided into 5 sections, progressing from:
1. relaxation to
2. concentration and focus to
3. specific cognitive development to
4. creative thought and
5. relaxation.

Within each section, specific **emotions** and **activities** are addressed, and an **expected response** is given. These expected responses are based on the experience of the researcher.

Table 5: Example plan of music lesson

Music lesson sections	Emotion	Activity	Expected Response
Section 1			
Aim: To assist the child in relaxing	Relaxation, creating a comfortable calm atmosphere where the child DoEs not feel anxious but accepted.	1. Sing a familiar greeting song. 2. Relaxation exercises such as the tortoise, the snowman, the marionette.	Child relaxes muscles, clears mind of previous activities, becomes more responsive towards music lesson.
Section 2			
Aim: To assist the child in concentration and focus	Concentration, retaining the sense of calmness within the child, building upon this emotion, in order to teach focus.	1. Introduce a familiar hand puppet, which is always used, and introduce the theme.	Child is able to practise focused attention in a relaxed atmosphere.
Section 3			
Aim: Cognitive development - Musical creativity	Enjoyment. Discover and experience a sense of self in the activities, develop self-concept.	1. Introduce a rhythm activity, use rhyme/poem. 2. Learn a new song, add sounds and/or instruments.	Child is able to function productively, and use memory processes, speech and hearing. Fine motor skills are developed. Practise social skills.

Section 4			
Aim: Develop creativity	Enjoyment. Build on self-concept.	1. Use learnt music-vocal/ instrumental add movements, dramatization, dance, dress-up, draw, paint, clay modelling.	Child experiences success and achievement, self – concept develops. Gross motor development. Develop sense of fantasy.
Section 5			
Aim: Relaxation, enjoyment, creativity	Relaxation. Sense of satisfaction.	1. Listens to music/story - draws/ paint/slow hand movements/ no activity-sit still/lie back/ close eyes.	Uses the relaxation as tool in order to synthesize, order, make sense and conserve learning experience.

In the application of the practical lesson, refer to the developmental stages in the ECD phase, below.

5.5.11 Comparison of practical music lesson and developmental stages in the ECD phase

The music lesson and the developmental stages in the ECD phase are compared, in order to determine correspondence of content of the lesson through appropriate developmental stage. If lessons correspond with the developmental stage, the child is treated appropriately and the child relaxes, learning and memory patterns are established more effectively and creative potential is generated. According to Blom (2006: 240), the child's developmental phase must be taken into account when doing

assessment and treatment planning, specifically referring to cognitive, affective, social and moral development.
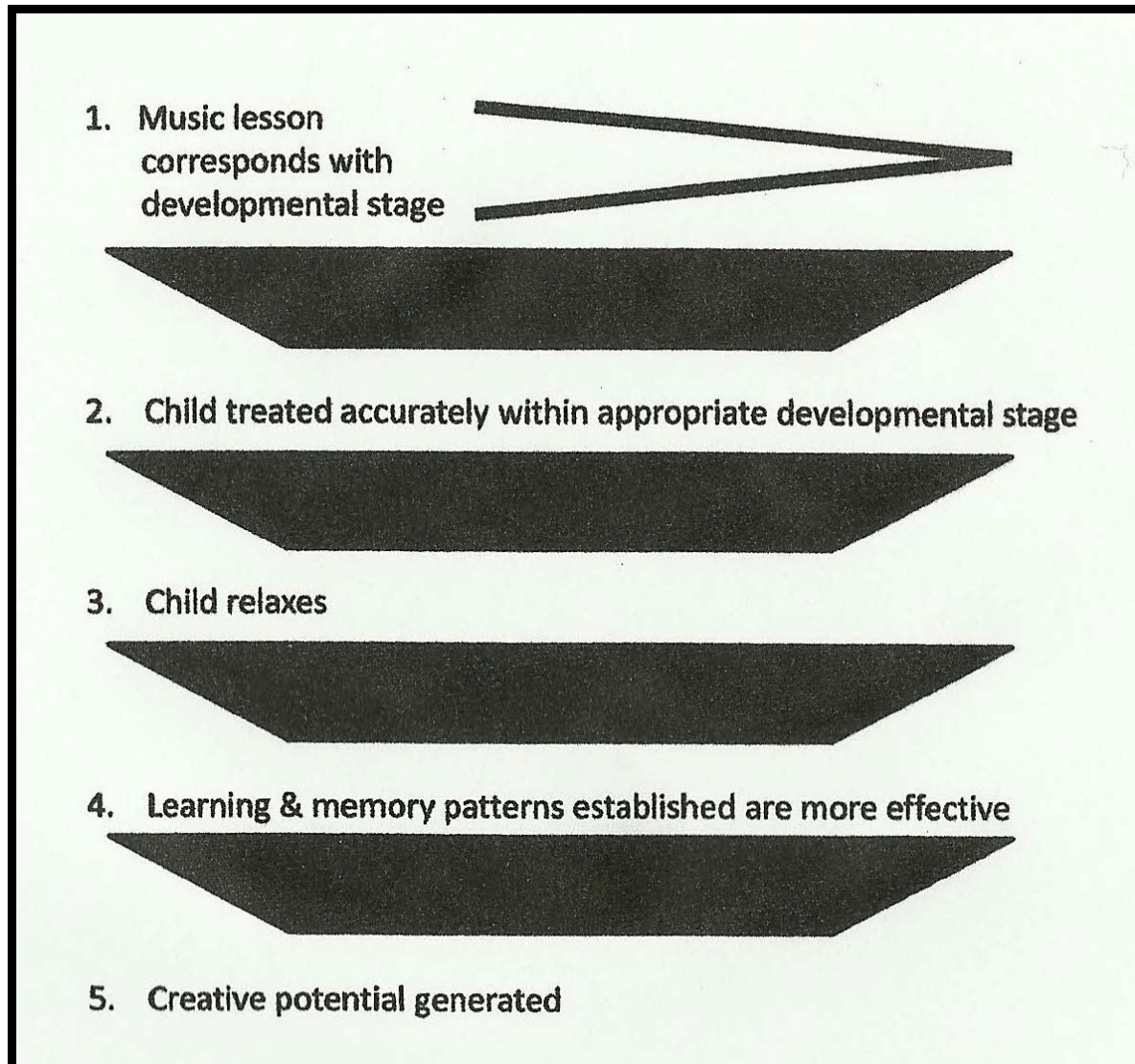
Figure 2: Potential of creativity generated

Table 6: Alignment of music lesson and developmental stages in the ECD phase

5-6 years	Emotion	Activity	Expected Response	Developmental stage
Section 1				
Aim: To assist the child in relaxing	Relaxation, creating a comfortable calm atmosphere where the child DoEs not feel anxious but accepted.	1. Sing a familiar greeting song. 2.1 Relaxation exercises such as the tortoise, the snowman, the marionette.	Child relaxes muscles, clears mind of previous activities, and becomes more responsive towards music lesson.	**Physical** – Hop, skip, and change directions. Motor development – progresses rapidly in gross and fine motor skills and eye-hand coordination. **Neurological** – cortical regions connected with language matures. **Cognitive** – distinguish between appearance of fantasy/reality. Development of memory strategies. Automatization, encoding, generalization

				more efficient. **Language** – Vocabulary develops rapidly. Appreciate pragmatic aspect of language.
Section 2				
Aim: To assist the child in concentration and focus	Concentration, retaining the sense of calmness within the child, building upon this emotion, in order to teach focus.	1. Introduce a familiar hand puppet, which is always used, and introduce the theme.	Child is able to practice focused attention in a relaxed atmosphere.	**Neurological** – Cortical regions connected with language mature. **Cognitive** – Distinguish between appearance of fantasy/reality. Development of memory strategies. Automatization, encoding, generalization more efficient. **Language** – Vocabulary develops rapidly. Appreciate pragmatic

				aspect of language. **Emotional** – recognizes pride and shame in others, but not in self. **Moral** – moral reasoning becomes less inflexible.
Section 3				
Aim: Cognitive development - musical creativity.	Enjoyment. Discover and experience a sense of self in the activities, develop self-concept.	1. Introduce a rhythm activity, use rhyme/poem. 2. Learn a new song, add sounds and/or instruments.	Child is able to function productively, and use memory processes, speech and hearing. Fine motor skills are developed. Practise social skills.	**Physical** – Hop, skip, and change directions. Motor development – progresses rapidly in gross and fine motor skills and eye-hand coordination. **Neurological** – cortical regions connected with language matures. **Cognitive** – distinguish between

				appearances of fantasy/reality. Development of memory strategies. Automatization, encoding, generalization more efficient. **Language** – Vocabulary develops rapidly. Appreciate pragmatic aspect of language. **Moral** – moral reasoning becomes less inflexible.
Section 4				
Aim: Develop creativity.	Enjoyment. Build on self-concept.	1. Use learnt music - vocal/ instrumental add movements, dramatization, dance, dress-up, draw, paint, clay modeling.	Child experiences success and achievement, self–concept develops. Gross motor development. Develop sense of fantasy.	**Physical** – Hop, skip, and change directions. Motor development – progresses rapidly in gross and fine motor skills and eye-hand

				coordination.
				Neurological – cortical regions connected with language matures.
				Cognitive – distinguish between appearance of fantasy/reality. Development of memory strategies. Automatization, encoding, generalization more efficient.
				Emotional – recognizes pride and shame in others, but not in self.
				Gender Identity – Sense of competence develops self-concept links various aspects of self, gender constancy

				achieved.
Section 5				
Aim: Relaxation, enjoyment, creativity.	Relaxation. Sense of satisfaction.	1. Listens to music/story - draws/ paint/slow hand movements/no activity - sit still/lie back/ close eyes.	Uses the relaxation as tool in order to synthesize, order, make sense and conserve learning experience.	**Neurological** – cortical regions connected with language matures. **Cognitive** – distinguish between appearance of fantasy/reality. Development of memory strategies. Automatization, encoding, generalization more efficient. **Language** – Vocabulary develops rapidly. Appreciate pragmatic aspect of language. **Emotional** – recognizes pride and shame in others, but not in self.

|				**Gender Identity** – Sense of competence develops self-concept links various aspects of self, gender constancy achieved.

The above table is based on theory of the developmental stages of the child, combined with the theory of musical development of the appropriate age. The researcher is of the opinion that the music lessons, and objectives associated with the lessons, such as creativity, can be achieved with greater success if the principles of Gestalt Play Therapy and the aforementioned developmental stages in the ECD phase are addressed correctly. As set out in Figure 3 below, specific Gestalt Play Therapy objectives correspond with certain sections of the music lesson, as constructed by the researcher. These corresponding areas have been linked with arrows, in order to illustrate the Gestalt Play Therapy objectives that could be incorporated into the appropriate section of the music lesson. The music lesson has also been linked to the developmental stages in the ECD phase.

The researcher wishes to accentuate the importance of the teachers' awareness of the specific developmental level of the child, when addressing a certain issue in the music lesson, in order to be completely accurate in the aims, objectives and execution of certain tasks, whilst presenting the music lesson against the 'backdrop' of the Gestalt Play Therapy principles.
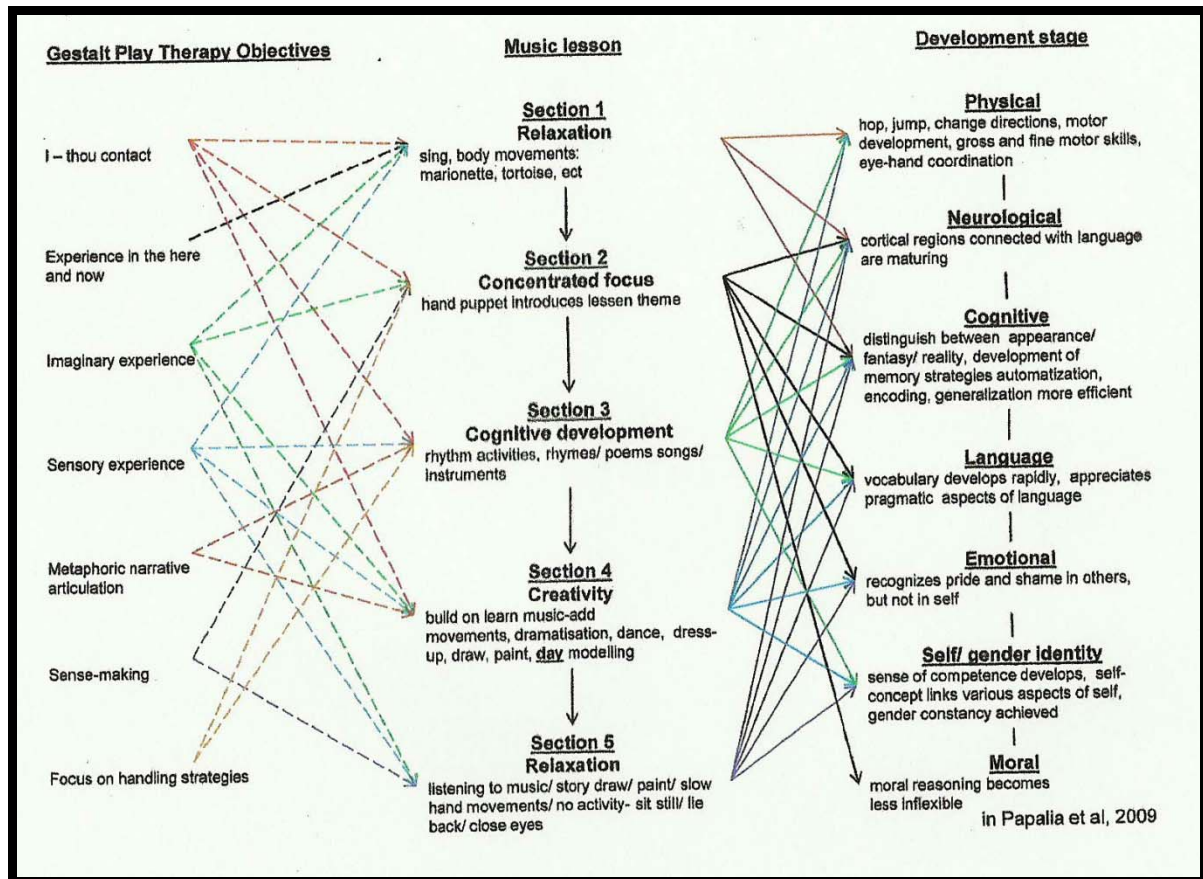
Figure 3: Comparison of Gestalt Play Therapy objectives, music lesson and developmental stages in the ECD phase

5.6 Conclusion

A large portion of this chapter is devoted to a discussion of the research data-gathering and findings. It was clear from interviews with headmasters from both schools that the music is very important to both of them; they are, however, aware that music classes have changed distinctly, due to various factors. Most importantly, the fact that music is now only a segment of the Learning Area Arts and Culture inhibits teachers to a great extent in the presentation of music in their classes. Although teachers include some form of music in their classes on most days, it was evident from the interviews that it was impossible for all teachers, with the exception of one specialist music teacher, to include aspects of music such as various rhythms, changes in tempo or sounds, a variety of songs and instrumental play into their daily programmes.

The development of the child in the ECD phase is of tremendous importance for future developmental stages to successfully follow. It is the researcher's opinion that teachers should be aware of or be made aware of how the adherence to these developmental stages can impact on the learning that takes place in lessons. Typical lessons that the researcher witnessed demonstrated that teachers are very eager to convey their lesson content and often disregard the stage of the child.

Referring to the developmental stages in the ECD phase, specifically physical, neurological, cognitive and language development, it is the researcher's opinion that the use of Gestalt Play Therapy principles in the creative music classes can be very beneficial to the development of the child. The researcher is of the view that children, specifically in line with the aim of this research, may be guided towards a higher level of integration in themselves, and experience, according to Harris (Nicol, 1996: 18), balance or homeostasis.

Practical observation of Gestalt Play Therapy sessions as well as music classes reinforced the researcher's view that there are links between creative music classes and Gestalt Play Therapy, and further possibilities of incorporating aspects of the one into the other. As shown in the Figure 3 the researcher's example of the lesson structure divided the music lesson into five sections, linking specific Gestalt Play Therapy objectives, with sections of the music lesson and comparing each section to a specific developmental stage in the ECD phase.

Chapter 6
Conclusions and recommendations

6.1   Introduction

In this thesis the researcher made use of qualitative research, which offers a means of investigating complex social units consisting of multiple variables of potential importance in understanding the phenomenon (Merriam and Associates, 2002: 32). This research method has proved to be a successful research design, within education in the arts. The researcher further aimed at establishing a comprehensive literature data basis for the study, as this creates a framework in which existing findings and gaps can be further explored and described.

This chapter summarizes the most important aspects of each chapter completed. As stated in chapter one the aim of this study was to investigate the link between creative music teaching in groups and Gestalt Play Therapy, and to illustrate how music classes can be used from a Gestalt Play Therapy perspective, with the goal being to illustrate that music which moves from logical thinking to corporeal configuration (Webster, 1990: 28) has similarities with the Gestalt Play Therapy approach, as the theory of Gestalt Therapy emphasizes the use of right hemisphere, non-linear thought of the brain (Blom, 2006: 2).

6.2   Evaluating the hypotheses for the study

The first hypothesis for this study was that there are important similarities that may exist between the methodology of creative music classes, within groups, and Gestalt Play Therapy. The researcher found that there were such important similarities. A vital objective of Gestalt Play Therapy is to assist the child to function in an integrated way. By assisting the child with integration, he/she can function more systemically and holistically. Gestalt Play Therapy aims to include integration of body muscles, sensations, fantasies, thoughts and emotions. Observation as well as presentation of creative music classes demonstrated that these classes could also

assist the child with integration, by including all the different aspects, such as body muscles, etc. into the creative music lesson.

A further similarity was the development of an I-thou relationship between the child and the therapist in Gestalt Play Therapy, and this relationship also manifested in creative music classes.

The Gestalt Play Therapy approach uses the cognitive and emotional totality of each person, each moment and during each event. The emphasis is on right-hemisphere, non-linear thought, and is characterized by the use of metaphors, fantasy, figurative language, body posture and movement. The aim is full expression of emotion by using the entire body in action (Blom, 2006: 227-233). It was evident from the research that creative music classes also emphasized right-hemisphere, non-linear thought, and used metaphors, fantasy, figurative language, body posture and movement. The researcher observed that in some instances of a creative music class, the child was also permitted to express emotion by using the entire body in action.

The second hypothesis stated that these similarities between Gestalt Play Therapy and creative music classes can be utilized successfully, with the aim of enhancing the principles in the establishment of the necessary skills required, to comply with the challenges of OBE teaching. Requirements of OBE include a learner-centered approach, and the similarities found between Gestalt Play Therapy and creative music classes include making the learners aware of themselves, and accepting responsibility for themselves (in Aronstam, 1989). The processes of self-support include self-knowledge and self-acceptance (in Yontef, 1993). Children who have moved to the point of self-acceptance will perform better in all areas of their lives, and this includes complying with the requirements of OBE.

6.3   Evaluating the objectives for the study

The objectives included evaluating certain aspects of legislation as the theory in the literature explored and discussed in the different chapters of this dissertation.

6.3.1   Legislative perspectives

In chapter 2 the researcher analysed thoroughly existing legislation. She is of the opinion that it was important to investigate specifically what the DOBE expects of teachers, regarding the presentation of music classes. Further it was also important to determine where music fits into the curriculum. The ECD phase is an important phase in the development of the child, underpinning all future development of the child. Therefore accurate evaluation of legislation regarding teaching in this phase is all the more important.

The study was structured to include a deductive investigation in chapter 2 of the theoretical and legislative perspectives of the research. Legislation regarding the Arts and Culture Learning Area was examined. The ANC Government has amended and restructured the curriculum as well as made significant changes in the Arts and Culture Learning Area. The Learning Area has been enlarged to include a wide variety of art experiences for the child. The approach from the DOBE is to move from a broad experience involving several art forms within diverse cultural contexts, towards increasing depth of knowledge and skill by Grades 8 and 9.

According to existing legislation, children are very well protected in terms of the right to basic education (Constitution (No 108 (29) (1)(a) of 1996); further, the General Education and Training Band serves to provide learners with a broad foundation of knowledge, skills, values and attitudes.

The OBE system forms the foundation of the curriculum in South Africa. It is modelled on the principle of setting outcomes to be achieved at the end of the process. The Minister of Education stated, however, in July 2010 that certain amendments to the present OBE model will be further announced later in 2010.

The approach towards Arts and Culture is to move from a broad experience involving several art forms within diverse cultural contexts, towards increasing depth of knowledge and skill by Grades 8 and 9. The Learning Area Statement strives toward creating a balance between developing generic knowledge about Arts and Culture,

and developing specific knowledge and skills in each of the art forms (DOE, 2002: 5).

6.3.2 Theoretical perspective of OBE, creativity and ECD

The ECD phase is very important in the development of the child, and this includes musical development. For the purpose of this study it was important to research the theoretical perspective of OBE, the essence of creativity and the specific developmental markers of the ECD phase. In teaching, and specifically music teaching, these three aspects impact on the child directly, and the researcher wanted to emphasize these.

6.3.2.1   OBE principles

In chapter 3, a study of the OBE principles was undertaken, also investigating the underlying philosophy of Curriculum 2005. OBE in the South African context was found to be transformational OBE, emphasizing concepts such as learning shaped by outcomes and integrated knowledge. The researcher agrees with Botha (2002: 369) that the way forward could be the continuation of the OBE model, but with restructuring of certain aspects. Botha suggests the following amendments:

- shift the attention from outcomes to learner-centered education,
- focus on the knowledge of the learners,
- re-evaluate methods of teaching,
- improve on classroom management and
- focus on the training of teachers.

The psychoanalytic perspective could be of great value in the South African milieu. The researcher points out that people's confidence in the past has been injured because of inadequacies in social status and race. Important aspects which could assist educators in future teaching are that:

- the educator DoEs not take the role of the psychologist, but tries to analyse certain situations, becoming aware of his/her own obstructions in teaching,

and in a way freeing themselves from "social situatedness" (Chappell et al, 2003: 3)

- the educator should be aware of the tone of his/her voice (how something is said is more important than what is said) (in Ellsworth,1997).

6.3.2.2   Analysis of creativity

In the analysis of creativity, it was found that, within the educational context, it may be more prudent to use the term 'creative thinking'. By focusing on creative thinking, the emphasis is placed on the process itself and on its role in music teaching and learning. Another important implication for music teaching is the fact that environments that encourage divergent thinking in music are just as important as environments that encourage convergence of thought.

The researcher found that it was important, specifically in the defining of creativity, to take the African heritage into account. Research on African conceptions of creativity showed that Africans conceptualize creativity as an everyday activity. Africans further also consider the environment critical to the development, display and recognition of creativity (Mpofu, 2002).

6.3.2.3   Analysis of ECD

Many authors emphasize the importance of play in the ECD phase. Research found:
- children's play DoEs have deeper meaning (in Papalia et al, 2009)
- through play, children learn to think (in Papalia et al, 2009)
- play is the child's personal form of self-therapy, whereby confusions, anxieties and conflicts are dealt with (Oaklander, 1997: 160)
- play is used to formulate and assimilate the experiences of the child (Oaklander, 1997: 161)
- play creates opportunities for the child to learn from others as well as from the environment (in Shaffer, 2002: 231).

Piaget (in Louw & Louw, 2010) states that an important aspect is that play DoEs not only contribute to cognitive development, but the child's cognitive development is reflected in the play.

6.3.2.4   Musical development

Musical development was an important area of study and the researcher found the following important:

- musical experiences can foster positive attitude towards other tasks. In spite of the fact that studies demonstrated that children who took part in music education showed better cognitive skills, children with music education enjoyed it more to learn new cognitive skills, when the lesson was combined with musical experiences (Peery et al, 1987: 18)

- Elliott (1995: 116,121-122) pointed out that the acquisition of musical skills is an important way for children to help create order in the consciousness, and is thus also important for the development of self-growth, self-knowledge and self-image

- research by Flohr,et al (2000: 42) proved that preschool children who received music education showed significant increase in spatial intelligence

- Harris (Nicol, 1996: 17) states that music has the ability to stimulate creativity and high level thinking, which can contribute to the fact that music can be used as an aid for the child to create new thinking patterns and solutions. Eventually these new thinking patterns give the child the opportunity to function self-supportively, and also as a holistic unit.

6.3.2.5   Gestalt Play Therapy

In the research conducted on Gestalt Play Therapy, the researcher found that the concept of holism is the most important theoretical foundation of Gestalt Therapy. Yontef and Jacobs (2000) believe that most humanistic theories of personalities are holistic. The implication of the theory of holism is that human beings are in themselves self-regulating, also growth-orientated and that people and their

symptomatic behaviour cannot be understood apart from their environment. In the evaluation of Gestalt Play Therapy, the researcher found the following principles important:

- to redress intrinsic holistic harmony within the individual; this is referred to as integration
- in view of the holistic approach, the activities of both the left and right hemispheres of the brain are important, and Gestalt Play Therapy includes techniques and approaches that integrate synthesis of both the left and right hemisphere
- the sensory function of hearing can be utilized very successfully in Creative Music Classes, whilst applying certain Gestalt Play Therapy objectives.

6.3.3   Inductive study of practical observation and presentation of creative group classes

Observation of music lessons and Gestalt Play Therapy were done. Presentation of music lessons by the researcher was also executed, resulting in the development of a creative music lesson, incorporating Gestalt Play Therapy principles.

The researcher developed a sample of a music lesson, dividing it into different sections and correlating the sections to specific emotions, activities and also an expected response. The researcher demonstrated in Figure 2 that, if the sections of the music lesson correspond with the appropriate developmental stage, learning and memory patterns are established more effectively. In Figure 3, the researcher also compared the Gestalt Play Therapy objectives with the different sections of the music lesson and the developmental stage of the child.

It is the opinion of the researcher that a music lesson that develops within the framework of the Gestalt Play Therapy Objectives, and within the boundaries of the developmental stage of the child, will be successful, specifically to enhance the objective of creativity, within the child.

6.4   Results of the study

After researching existing legislation, the researcher is of the opinion that the legislative mandate of the Government must be the driving force whereby successful education functions in all the ages.

Research on the legislation regarding Arts and Culture yielded the following:

- the subject of music is awarded a relatively small portion of teaching for children aged 5-9 years
- the OBE teaching model creates specific requirements for teachers, in order to structure their own curricula around given outlines.

In chapter 4 an inductive study of practical observation and presentation of creative group classes was conducted. Observations yielded the following results:

- 50% of teachers understood what was expected of them in the curriculum
- 10% of the lessons made use of creative principles
- 50% of the teachers included more musical material than just a song in their daily lesson plans
- 30% of teachers have a qualification that equips them to present music
- behavioural problems of children are on the increase, and this complicated the presentation of music in the classes
- the developmental stage of the child is often not accurately taken into account when structuring or executing the lesson.

6.5   Conclusions

The following conclusions can be drawn from the above results:

- at least 50% of teachers are not adequately qualified to present music, as set out and expected from teachers in the Arts and Culture Learning Area
- creativity is not adequately addressed; there is a gap of at least 90% in most lessons where creativity is not addressed at all
- a wide variety of musical material is absent from the music segment in the Arts and Culture Learning Area

- at least 70% of teachers are not qualified music specialists, or have limited music qualifications

- the increase of behavioural problems in classes severely complicated the expansion of lessons to include musical and/or creative principles in the classroom.

6.6   Recommendations for future research

Learners have their chances in life largely determined by their ability to 'cope' at school. The majority of South African learners, however, are excluded from the mainstream of social and economic life. If a change in the curriculum, specifically in the social and cultural fibre of it, can improve the quality of education and thus improve the chances of these under-privileged learners, South Africans should be brave enough to embrace this change which can possibly transform education and therefore their chances for academic success.

Botha (2002: 370) suggests that the way forward for Curriculum 2005 should be to continue with the implementation of the OBE model, but to shift the attention from outcomes to learner-centred education, focusing on the knowledge of learners, methods of teaching and classroom management, as well as the training of teachers to implement the new curriculum.

Jansen and Christie (1999: 71) refer to the implementation of the new curriculum as follows: "This is a bold experiment indeed: nothing of its kind has ever been tried, on anywhere near this kind of scale, anywhere in the world". Botha (2002:12) is of the opinion that despite this challenge, an educational system that focuses on a more holistic, context-appropriate set of outcomes is likely the cure for what ails South Africa's education system and is possibly the right thing at the right time to improve the quality of South African education.

The concept of creativity is interpreted and analysed in different ways by different researchers. This study aims to expand on the studies done in this field. Musical creativity, however, should be further explored.

The use of Gestalt Play Therapy in Music classes has been researched to a very limited extent: the researcher is of the opinion that further research can be done, exploring the possibilities of combining Gestalt and other forms of therapeutic mechanisms with music.

A recommendation which could contribute to a better overall quality of teacher in the Foundation phase, could be that tertiary institutions include music into the courses of the Foundation phase teacher as a core subject, therefore making it compulsory, and not an elective subject, as is currently the case. Further the principles of Gestalt Play Therapy could also be incorporated into such a core subject.

Currently worldwide information technology is of utmost importance, and this move towards technology influences the child profoundly. Changes in education models internationally are occurring, and children are increasingly being accommodated in a more technologically advanced environment. The researcher encountered many incidents in the fieldwork, this includes the observation and practical lessons given, where children gave examples and described incidents correlating with television, and other forms of technological entertainment. Further, the researcher also based the conclusion that children are profoundly influenced by the technologically advanced society on experience in the music class. Children are playing less, and the overall development of the child is affected by this change of environment. Studies investigating the child in a technologically advanced society should be done, focusing on the experience of creativity by the child.

REFERENCES

Armstrong, T. 1998. *Awakening Genius in the classroom.* Virginia: Association for Supervision and Curriculum Development.

Aronstam, M. 1989**.** Gestalt Therapy*.* In Louw, D.A. 1989. *South African Handbook of Abnormal Behaviour*. Johannesburg: Southern.

Axline, V.M. 1994. *Play Therapy.* Edinburgh: Churchill.

Babbie, E. & Mouton, J. 2001. *The Practice of Social Research.* London: Oxford University Press.

Beetlestone, F. 1998. *Creative children, imaginative teaching.* Buckingham, UK: Open University Press.

Beinart, W. 2001. *Twentieth-century South Africa.* London: Oxford University Press.

Bestbier, A.M. 2005. *Die effek van musiek op die agressiewe laerskoolkind vanuit 'n Gestaltspelterapeutiese raamwerk.* M-Thesis. University of South Africa. Pretoria.

Biley, F.C. 2001. Music as Therapy. In Rankin-Box, D. 2001. *The Nurse's Handbook of Complementary Therapies.* Baillierre Tindall: Harcourt.

Bjerstedt, A. 1976. Explorations in creativity. *Didakopmetry Sociometry,* 8(20): 3-19.

Blaikie, N. 2002. *Designing Social Research.* Cambridge: Polity Press.

Blom, R. 2006. *The Handbook of Gestalt Play Therapy.* London: Jessica Kingsley Publishers.

Botha, R.J. 2002. Outcomes-based education and educational reform in South Africa. *International Journal of Leadership in Education,* 5(4), 361-371.

Brock, L.R. & Salerno, M.A. 1994. *The Change Cycle.* Virginia: Bridge Builder Media.

Bunt, L. & Hoskyns, S. 2002. Practicalities and Basic Principles of Music Therapy. In Bunt, L. & Hoskyns, S. 2002. *The Handbook of Music Therapy.* USA: Brunner-Routledge.

Bunt, L. & Pavlicevic, M. 2001. Music and Emotion: Perspectives from Music Therapy. In Juslin, P.N. 7 Sloboda, J.A. 2001. *Music and Emotion: Theory and Research.* New York: Oxford University Press.

Campbell, D. 2002. *The Mozart Effect for Children.* London: Hodder and Stoughton.

Carmichael, C.D. 2005. *Play Therapy. An Introduction.* London: Prentice-Hall.

Chappell, C.S., Rhodes, C.H., Solomon, N.V., Tennant, M.C., Yates, L.S. 2003. *Reconstructing the lifelong learner: Pedagogy and identity in individual, organizational and social change.* London: Routledge Farmer.

Craft, A. 2000. *Creativity across the primary curriculum.* London: Routledge.

Craft, A. 2005. *Creativity in schools.* London: Routledge.

Cretchley, G. & Castle, J. 2001. OBE, RPL and adult education. *International Journal of Lifelong Education.* 20(6), 487-501.

Crozier, J., Gilmour, L. & Hucker, H. (Ed.) 2008. *Thesaurus.* Glasgow: HarperCollins.

Davie, L. 2006. *16 June 1976: 'This is our day'.* Available at: http://www.southafrica.info/about/history/soweto-150606.htm. Accessed: 09/11/2009.

Department of Education (DoE). 1996. *National Qualification Framework: Discussion Document.* Pretoria: Department of Education.

Department of Education (DoE). 2002. *National Policy on Assessment and Qualifications for Schools in the General Education and Training Band.* Pretoria: Government Press.

Department of Education (DoE). 2003a. *National Curriculum Statement for General Education and Training: Arts and Culture.* Pretoria: Government Press. Available at: (http://www.info.gov.za/aboutsa/education.htm). Accessed: 09/12/2009.

Department of Education (DoE). 2003b. *Revised National Curriculum Statement Grades R-9 (Schools).* Pretoria: Government Press.

Department of Education (DoE). 2006/7. *Annual Report.* Pretoria: Government Press.

Department of Education (DoE). 2009. *South African Government Information.* Available at: http://www.info.gov.za/aboutsa/education.htm. Accessed: 13/06/09.

De Vos, A.S. 2009. *Research at Grass roots.* Pretoria: Van Schaik Publishers.

Edwards, B. 2001. *The New Drawing on the Right Side of the Brain.* London: Basic Books.

Elliott, D.J. 1995. *Music Matters: A new Philosophy of Music Education.* New York: Oxford University Press.

Ellsworth, E. 1997. *Teaching positions: difference, pedagogy and the power of address.* New York: Teachers College Press.

Enright, J.B. 1970. *Gestalt Therapy Now: Theory, Techniques, Applications.* California: Science and Behaviour Books.

Fenwick, T. 2004. *Learning in the knots: knowledge construction in inter-organisational collaboration.* Paper presented to the Working Life Learning conference. Copenhagen, Denmark.

Flohr, J.W., Hodges, D. & Miller, D.C. 2000. Current research on music and the brain. *Proceedings of the International Society for Music Education,* 127-133.

Fouché, C.B. & Delport, C.S.L. 2002. In–depth Review of Literature. In De Vos, A.S., Strydom, H., Delport, C.S.I. *Research at Grass Roots for the Social Sciences and Human Science Professions.* Pretoria: Van Schaik.

Foucoult, M. 1998. *The History of sexuality: The Will to Knowledge.* London: Penguin.

Freeman, J. 2005. Towards a definition of holism. *The British Journal of General Practice.* February 1; 55(511): 154-155.

Freud, S. 2003. *The Psychopathology of everyday life*. New York: The Macmillan Company. .

Gardner, H. 1993a. *Art, Mind & Brain: A Cognitive Approach to Creativity*. New York: Basic Books.

Gardner, H. 1993b. *Creating Minds.* New York: Basic Books.

Gordon, E.E. 1967. *How children learn when they learn music.* Iowa: University of Iowa.

Griffiths, T.D. 2001. The neural processing of complex sounds. In R.J. Zatorre & I. Peretz (Reds.). *The Biological Foundations of Music*, 26(2):209-209.

Gromko, J.E. & Poorman, A.S. 1998. The effect of music training on preschoolers spatial-temporal task performance. *Journal of Research in Music,* 46(2):173-181.

Guilford, J.P., 1977. *Way beyond the IQ.* Buffalo, NY: The Creative Education Foundation.

Herbst, A. 2005. A Survey of Music Education in the Primary Schools of South Africa's Cape Peninsula*. Journal of Research in Music Education* (JRME) 53(3), 260-283.

Howell, P., Cross, I. & West, R. 1985. *Musical Structure and Cognition.* London: Academic Press. Available at: http://www.southafrica.info/ess glance/demographics/language.htm. Accessed: 20/08/2009.

Jansen, J. & Christie, P. 1999. *Changing curriculum: Studies in Outcomes Based Education in South Africa.* Cape Town: Juta.

Joseph, R.Y. 2004. *A Gestalt Approach in Using Music with the Emotionally Traumatized Child.* Unpublished M.Diac in Play Therapy. Pretoria: Unisa.

Kaduson, H.G. & Schaefer, C.E. 2000. *Short-Term Play Therapy for Children.* New York: The Guilford Press.

Kiehn, T. 2007. Creative thinking: Music Improvisational Skills Development among Elementary School Students. *Education and Human Development.* 1(2): 201-211.

Koenig, W.1986. *Public Policy.* Englewood Cliffs, New Jersey: Prentice Hall.

Kohlberg, L. 1969. *Stage and sequence: The cognitive approach to socialization.* In D.A. Goslin (Ed.) Handbook of Socialization Theory and Research. Chicago: Rand McNally.

Kubiszyn, T. & Borich, G. 2007. *Educational Testing and Measurement.* Hoboken: John Wiley & Sons.

Landreth, G. 2002. *Play Therapy: The Art of the Relationship.* New York: Routledge.

Le Roux, A. 2005. *Music in Early Childhood Development and the Foundation Phase. (0-9 Years).* Pretoria: Le Roux.

Levitin, D.J. 2006. *This is Your Brain on Music: The Science of a Human Obsession.* New York: Dutton.

Lillard, A., & Currenton, S. 1999. Do young children understand what others feel, want and know? *Young children,* 54(5), 52-57.

Lincoln, Y.S. & Guba, E.G. 1985. *Naturalistic inquiry.* California: Sage.

Louw, D.A. 1990. *Menslike ontwikkeling.* 2nd Edition. Pretoria: HAUM.

Louw, D. & Louw, A. 2010. *Child and Adolescent Development.* Bloemfontein: University of the Free State.

Merriam, S.B. & Associates. 2002. *Qualitative research in practice: Examples for discussion and analysis.* San Francisco: Jossey-Bass.

Morse, J.M. 1997. *Completing a qualitative project: details and dialogue.* London: Sage.

Moustakas, C.E. 1959. *Psychotherapy with Children: The Living Relationship.* New York: Ballantine Books.

Mouton, J. 2008. *How to succeed in your Master's & Doctoral Studies.* Pretoria: Van Schaik.

Mpofu, E. 2002. Indigenization of the psychology of human intelligence in Sub-Saharan Africa. In W. Lorner, D.L. Dinnel, S.A. Hayes & D.N.Sattler. *Online Readings in Psychology and Culture.* Unit 5, Chapter 2. Available at: http://www.edu/-culture. Accessed: 22/08/2009.

Music Educators National Conference (MENC). 1994. National Association for Music Education. *Position Statement on Early Childhood Education.* Available at: http://www.uncoe.unomaha.edu/multiage.htm. Accessed: 24/06/09.

Neethling, K. 1999. *Oopkop Ouers: Skep 'n Opwindende Toekoms vir Voorskolers.* Vanderbijlpark: Carpe Diem Boeke.

Neethling, K. 2009. *Creativity in South Africa.* Available at: http://www.kobusneethling.com/index.php/articles-a-quotes. Accessed: 25/08/2009.

Nel, Z. 2007. *Implementing a Western Classical music programme for teacher training through integrated arts in Early Childhood Development.* D-Thesis, Pretoria: University of Pretoria.

Nicol, A. 1996. *Musiek as Deel van 'n Ko-kreatiewe Terapeutiese Proses.* Unpublished Masters Thesis. Pretoria: Unisa.

Oaklander, V. 1997. The therapeutic process with children and adolescents. *Gestalt Review*: 4: 55-62.

Oaklander, V. 2007. *Windows to our children.* Maine: The Gestalt Journal Press.

O'Connor, K.J. 1983. The colour-life technique. In Schaefer, C.E. and O'Connor, K.J. (eds). *Handbook of Play Therapy Thechniques.* London- Jason Aronson.

Olaniyan, O. 2004. *The determinants of child schooling among poor and non-poor families in Nigeria.* Paper presented at the African Econometric Society's annual conference, UCT, June 30-July 3, 2004, South Africa.

Papalia, D.E., Wendkos Olds, S., Feldman, R.D. 2009. *A Child's World.* Singapore-McGraw-Hill.

Patton, M.Q. 2002. *Qualitative research and evaluative methods.* 3rd Edition. California: Sage.

Pavlicevic, M. 1997. *Music Therapy in Context: Music, Meaning and Relationship.* London: Jessica Kingsley.

Peery, J.C., Peery, I.C. & Draper, T.W. 1987. *Music and Child Development.* New York: Springer-Verlag.

Perls, F.S. 1970. *Four Lectures.* Gestalt Therapy Now: Theory, Techniques, Applications. In Fagan, J. & Shepherd, I.L. California: Science and Behaviour Books.

Play Therapy International (PTI). 2009a. Play Therapy. Available at: http://www.playtherapy.org/play.html. Accessed: 03/04/09.

Play Therapy International (PTI). 2009b. Play Therapy. Available at: http://www.behaviouradvisor.com/PlayTherapy.html. Accessed: 22/02/09.

Prochaska, J.O. & Norcross, J.C. 2003. *Systems of Psychotherapy: A Transtheoretical Analysis.* 5th Edition. California: Thomson Brooks/Cole.

Purton, C. 1989. Person-Centered Jungian. *Person-Centered Review,* 4(4): 403-419.

Republic of South Africa. 1995. *South African Qualifications Authority, 1995 (Act No 85 of 1995).* Pretoria: Government Printers.

Republic of South Africa. 1996a. *The Constitution of the Republic of South Africa, 1996 (Act No 108 of 1996).* Pretoria: Government Printers.

Republic of South Africa. 1996b. *National Education Policy Act. (Act No 27 of 1997).* Pretoria: Government Printers.

Republic of South Africa. 1996c. *White Paper on Arts Culture and Heritage.* Available at: http://www.dac.gov.za/white_paper.htm Accessed: 13/06/09.

Republic of South Africa. 1998. *Skills Development, 1998 (Act No 97 of 1998).* 20 October. Pretoria: Government Printers.

Republic of South Africa. 2000. *South African National Schools Amendment Act. (Act No 53 of 2000).* Pretoria: Government Printers.

Republic of South Africa. 2001. *Education White Paper on Early Childhood Education.* Pretoria: Government Printers.

Republic of South Africa. 2006. *Government Gazette. (Act No 24 of 2005: Education Laws Amendment Act).* Available at: http://www.info.gov.za/aboutsa/education.htm. Accessed: 19/08/2009.

Republic of South Africa. 2007. *Census survey.* (http://www.statssa.gov.za/Publications/PO3011/PO30112007) Accessed: 11/11/2009.

Runco, M.A. 1996.*Creativity from childhood through adulthood.* California: Jossey-Bass.

Runco, M.A. 2000-2001. Introduction to the special issue: Commemorating Guilford's 1950 presidential address. *Creativity Research Journal,* 13(3&4), 245.

SAPA. 2010. *OBE to be changed, not scrapped.* Available at: http://www.iol.co.za/index.php. Accessed: 11/12/2010.

Sarinjeve, D. 2010. *Why OBE feels like the sword of Damocles in the Humanities and English studies.* Unisa Press. Available at: http://www.unisa.ac.za. Accessed: 15/08/2010.

Schafer, R. 1976. *A new language for psychoanalysis.* Yale:Yale University Press.

Schaefer, C.E. 2003. *Play Therapy.* New Jersey: John Wiley & Sons.

Schirrmacher, R. 2009. *Art & Creative Development for young children.* Belmont: Delmar, Cengage Learning.

Schoeman, J.P. 1996. The art of the relationship with children – a gestalt approach. In J.P. Schoeman and M. van der Merwe (eds) *Entering the Child's World: A Play Therapy Approach*. Pretoria- Kagiso.

Schwarz, G. & Cavener, L.A. 1994. Outcomes-based education and curriculum change: advocacy, practice and critique. *Journal of Curriculum & Supervision* 9(4): 326-339.

Shaffer, D.R. 2002. *Developmental Psychology: Childhood and Adolescence*. California. Wadsworth Group.

Silver, H.R. 1981. Calculating risks: The socioeconomic foundations of aesthetic innovation in an Ashanti carving community. *Ethnology*, 20, 101-114.

SouthAfrica.info. 2006. Education in South Africa. Available at: http://www.southafrica.info/about/education/education.htm. Accessed: 10/11/2009.

South African Qualifications Authority (SAQA). 2008. *NQF Alignment of learning Programmes*. Johannesburg: SAQA.

Spady, W. 2009. *It's time to end the decade of confusion about OBE in South Africa.* Edulibpretoria.Available at: http://www.edulibpretoria.wordpress.com.

Sternberg, R.J. 2006b. *International Handbook of Creativity.* Cambridge: Cambridge University Press.

Swartz, L. 2008. *Psychology an Introduction.* Goodwood: Oxford University Press.

Tedlock, B. 1991. From participant observation to the observation of participation: the emergence of narrative ethnography. *Journal of Anthropological Research*, 47: 69-94.

Tennant, M.C. 2006. *Psychology and adult learning.* Oxford: Routledge Taylor.

Terre Blanche, M. & Durheim, K. 1999. *Research in Practice: Applied Methods for Social Sciences.* Cape Town: University of Cape Town Press.

Thompson, C.L. & Rudolph, L.B. 1996. *Counselling Children.* California: Brooks/Cole.

Thompson, R.F. 2000. *The Brain: A neuroscience Primer.* New York: Worth.

Toga, A.W., Thompson, P.M. & Sowell, E.R. 2006. *Mapping Brain Maturation.* Focus 4: 378-390.

Torrance, E.P. 1974. *Torrance Tests of Creative Thinking: norms and technical manual.* Bensenville, I.L.: Scholastic Testing Services.

Van der Burgh, C. 1988.The methodology of participant observation. In Ferreira, M. et al. *Introduction to qualitative research methods.* Pretoria: Human Sciences Research Council.

Villa-Vincencio, C. 2008. *On being South African, Identity, Religion and Culture.* UJDigispace. The University of Johannesburg. Available at: http://hdl.handle.net/10210/1038. Accessed: 15/08/2010.

Webster, P.R. 1990. Special Focus. Creative Thinking in Music; Creativity as Creative Thinking. *Music Educators Journal*, May. 76(9), 22-26.

Weikart, P. 1987. *Round The Circle: Key Experiences in Movement for Children.* Ypsil and Michigan: The High/Scope Press.

Western Cape Education Department (WCED). 2006. *Literacy and Numeracy Strategy 2006-2016.* Cape Town. Available at: http://wced.wcape.gov.za/documents/literacy-numeracy-strategy/e-LitNumStrat.pdf. Accessed: 02/05/09.

Yontef, G.M. 1993. *Awareness, Dialogue and Process: Essays on Gestalt Therapy.* New York: Gestalt Journal Press.

Yontef, G.M. & Jacobs, L. 2000. Gestalt Therapy. In Corsini, R.J., Wedding, D. (ed) *Current Psychotherapies.* Illinois: F.E. Peacock.

Zaaiman, S.J. 2003. *Social Research Reviewing Sessions.* Unpublished study guide for students of Huguenot College, Wellington: Wellington Drukpers. .

Additional sources used for the thesis:

Bak, N. 2008. *Completing your thesis*. Pretoria: Van Schaik.

Berger, P.L. & Godsell, B. 1988. *A Future South Africa*. Cape Town: Tafelberg.

Birkenshaw, L. 1982. *Music for fun. Music for learning.* Ontario: Holt, Rinehart and Winston.

Bondesio, M.J. & Berkhout, S.J. 1987. *Onderwys-Stelselkunde*. Pretoria: Universiteit van Pretoria.

Britz, A.M.E. 2002. *South African Unit Standards for Culture and Arts Education and music as an elective sub-field.* M-Thesis, Pretoria: University of Pretoria.

Brock, L.R. & Salerno, M.A. 1994. *The Change Cycle*. Virginia: Bridge Builder Media.

Bütter, H.D. 1980. *Kennis: Die Eerste Afrikaanse Ensiklopedie in kleur*. Derde druk. Pretoria: Kennis.

Campbell, P.S. & Scott-Kassner, C. 1995. *Music in childhood.* London: Schirmer Books.

Coetzee, C. 2000. Skole in die tegno-era*. Nuwe Horisonne*. 6(1).

Darnley-Smith, R. & Patey, H.M. 2005. *Music Therapy.* London: Sage Publications.

De Witt, M.W. & Booysen, M.I. 2007. *Die klein kind in fokus.* Cape Town: Acacia.

Engelbrecht, P. 2008. *Promoting Learner Development.* Pretoria- Van Schaik.

Fuller, B. 1998. *Growing up modern: The Western State Builds Third-world Schools: Understanding Outcomes- based Education: Teaching and Assessment in South Africa.* Cape Town: Oxford University Press.

Goleman, D. 1996. *Emotional Intelligence: Why it can matter more than IQ.* London: Bloomsbury.

Green, L. 1988. *Music on deaf ears: Musical Meaning, Ideology, Education.* New York: Manchester University Press.

Hallahan, D.P. 2006. *Exceptional Learners.* Boston: Pearson Education.

HAT. 1994. *Verklarende handboek van die Afrkaanse Taal.* Midrand: Perskor.

Jarvis, P. 1996. *Adult & Continuing Education: Theory and practice.* London: Routledge.

Jennings, S. 1993. *Play therapy with children. A practitioner's guide.* Oxford: Blackwell scientific publications.

Jorgensen, E.R. 2003. *Transforming Music Education.* Indiana: Indiana University Press.

Kirchner, M. 2000. Gestalt Therapy Theory: An Overview. *Gestalt!* 4(3), Autumn: 1-15.

Kleynscheldt, R.J. 1990. *Koöperatiewe Onderwys: 'n Fundamenteelopvoedkundige Perspektief.* Desember. Ongepubliseerde Magister in die Opvoedkunde. Stellenbosch: Universiteit van Stellenbosch.

Knowles, M.S. Holton III, E.F. & Swanson, R.A. 1998. *The Adult Learner.* Texas: Gulf Publishing Company.

Lecanuet, J.P., Granier-Deferre, C., & Busnel, M.C. 1995. Human fetal auditory perception. In Lecanuet, J.P., Fifer, W.P., Krasnegor, N.A., Smotherman, W.P. (Eds.), *Fetal development: A psychobiological perspective.* Hillsdale. NJ: Erlbaum.

Mackworth-Young, L. 2002. *Tuning In.* Norfolk: MMM Publications.

Madsen, P. 1987. *Applications of Research in Music Behaviour.* Tuscaloosa: The University of Alabama Press.

McPherson, G.E. 2007. *The child as musician.* Oxford*:* Oxford University Press.

Meier, C. & Marais, P. 2008. *Education Management in Early Childhood Development.* Pretoria: Van Schaik.

Meyer, J.H. 1997. *Kriteria vir die ontwikkeling van onderrigvaardighese en -tegnieke vir 'n interaktiewe afstandsonderrigprogram.* Ongepubliseerde Magister-tesis. Randse Afrikaanse Universiteit.

Nel, B.F., Sonnekus, M.C.H. & Garbers, J.G. 1965. *Grondslae van die Psigologie.* Stellenbosch: Universiteitsuitgewers.

North West University, South Africa. 2006. *Statistics in the South African Curriculum: Content, Assessment and Teacher Training.* Potchefstroom: North West University Printing.

Piirto, J. 2004. *Understanding creativity.* London: Great Potential Press.

Reader's Digest. 1987. *Afrikaans-Engelse Woordeboek; English-Afrikaans Dictionary.* Cape Town: Reader's Digest.

Short, E. 1971. *Education in a changing world.* Johannesburg: Pitman.

Starr, W. & Starr, C. 1983. *To learn with love.* Miami: Summy-Birchard.

Sternberg, R.J. 2006a. *Cognitive Psychology.* London: Thomas Wadsworth.

Subotsky. G. 2003. Inhea. Available at:
http://www.bc.edu/bc_org/arp/soe/cihe/inhea/profiles/South_Africa.htm. Accessed:
11/12/2009.

Uszler, M. & Machover, W. 1996. *Sound choices.* Oxford: Oxford University Press.

Van Dyk, S. 2000. *Interdisciplinary and Intradisciplinary music education for the foundation phase of curriculum 2005.* M-Thesis, Stellenbosch: University of Stellenbosch.

Venter, C. 2008. *Spady: OBE in SA: Time to end the Confusion.* Available at:
http://edulibpretoria.wordpress.com. Accessed: 06/08/2009.

Appendix A

Questionnaire for Headmasters

Interview with headmaster of Stellenbosch Primary School (Laerskool Stellenbosch), Mr. H. de Villiers and Mr. P. Titas, headmaster of Idas Valley Primary.

1. What is the role that music plays in your school?

   _____

   _____

   _____

2. How important, do you think, is music for the overall development of the child?

   _____

   _____

   _____

   If yes, to previous question, answer question 3, otherwise continue to question 4.

3. In your opinion, can improved music classes have a positive impact on the overall development of the child?

   _____

   _____

   _____

4. In your opinion, do you think music should be completely discontinued at primary school level?

   _____

   _____

   _____

5. Do you think teachers are adequately equipped to present music classes successfully?

_____

_____

_____

6. Do you think music classes can contribute to the overall development of the child's creativity?

_____

_____

_____

7. Do you think music-in-therapy can contribute positively in schools?

_____

_____

_____

8. Is there an increase in behavioural problems/trauma in children, in Primary schools, and specifically in your school? If yes, to what do you think can this be attributed?

_____

_____

_____

9. Do you think there is room for improvement in the training of teachers, in order to possibly implement 'therapeutic music classes'.

_____

_____

_____

10. Do you think the curriculum for Arts and Culture, specifically for the child aged 5 – 8 years, is adequate?

_____

_____

_____

If no to question 10, please answer question 11.

11. Can value be added to the development of the child if a more defined curriculum in terms of music is developed?

_____

_____

_____

12. Can you supply any additional information that could, in your opinion, be influential in the Learning Area of Arts and Culture?

_____

_____

_____

Appendix B

Informal questionnaire for teachers

School: _____

Teacher for Grade: _____

Years of experience: _____

Training/Qualifications: _____

                                 _____

                                 _____

1. How often is music presented in your class?

   _____

   _____

   _____

2. Which form DoEs the 'music class' that you present, take in your class?

   _____

   _____

   _____

3. How important is music, in your opinion, for the child?

   _____

   _____

   _____

4. What specific value would you estimate do music classes in your specific grade have for the child?

   _____

   _____

   _____

5. Do you agree with the claim that music contributes to the overall development of the child?

_____

_____

_____

6. Do you think music classes that are specifically structured to develop the creativity of the child, within a therapeutic framework, can be beneficial to the child? If yes, to what extent?

_____

_____

_____

7. Is the Arts and Culture curriculum easily understandable to you?

_____

_____

_____

8. Do you follow the Arts and Culture curriculum?

_____

_____

_____

9. In your opinion, is the Arts and Culture curriculum explanatory enough for a teacher who is not a music specialist?

_____

_____

_____

10. Would it benefit you to be able to present the music section of the Arts and Culture curriculum with lesson plans that are clearly worked out?

_____

_____

_____

11. Was your training, with specific reference to music, adequate to present the music required of you, in the curriculum?

_____

_____

_____

12. In your opinion, can music classes contribute to the development of the child's creativity? If Yes, to what extent?

_____

_____

_____

13. Would you be interested in training sessions for teachers, in order to present music classes that are aimed at developing the child's creativity?

_____

_____

_____

14. Do you think there is value in music classes that are presented in a therapeutic manner?

_____

_____

_____

15. Is there, in your opinion, an improvement/deterioration/no difference in the behaviour of the children, in the specific Grade that you teach? If yes, to what factors do you attribute this?

_____

_____

_____

16. Do you think music classes can be beneficial for the emotional wellbeing of the child, and eventually contribute to the improvement of some behavioural problems in children?

_____

_____

_____

Appendix C

8 February 2009

The Principal

Dear Sir

RESEARCH PROJECT: MMus Degree: US, Mrs. T. Coetzee

I am currently busy with the practical research of my MMus degree that I will be completing at the University of Stellenbosch. As a part of the music classes I must observe music classes, presented by teachers in your school.

This research includes children from the age groups 5-8 years. The grades in which I will need to do observation will be pre-primary school, Gr. R, Gr. 1, and Gr. 2. The aim of this specific area of the research will be to observe three classes from each group.

 The subject of the research study is: **The link between creative music teaching in groups and Gestalt Play Therapy.** The main objective of the study is to determine whether the principles of Gestalt Play Therapy can be successfully incorporated into Creative Music Classes. The observation of the classes will thus be focused primarily on the experiences of the child, and the teacher's classes will not be evaluated as such.

A further section of the research will be that I will present classes, as the researcher, which will include the principles of Gestalt Play Therapy, and the outcomes of those classes will also be evaluated. These classes will be presented for the age groups mentioned above.

Sincere regards

Thea Coetzee