A Case Study on the Use of Music in a Christian Kindergarten Classroom to Facilitate Worship, Enhance Learning and Broaden Classroom Management Techniques

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DEDICATION

There are two people who I have considered essential to my completion of this thesis and I would like to dedicate the final product to them. Firstly to my future husband, Morgan Smith, who has supported me, encouraged me, comforted me and eased my stress throughout the long process of writing, editing and smoothing. I can never thank him enough and I look forward to being his life-partner in the near future. Secondly, I would like to thank my supervisor, Cedric Greive, for his longsuffering, his endless hours of support, editing and assistance as I put my study together. I admire his tirelessness and the devotion with which he approaches his work.

Rachel Murray, 2007

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The work contained in this thesis has not been submitted previously for a degree or diploma at any other higher educational institution. To the best of my knowledge and belief, the thesis contains no material previously published or written by another person except where due reference is made.

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ABSTRACT

This study examines the case in which music was effectively employed in the learning and management of 20 students in a Seventh-day Adventist kindergarten classroom. Data was gathered by direct observation of classroom interactions, interviews with the teacher and with a composer of children's music, and through the use of a questionnaire to parents. The study found that the use of music in the classroom stemmed from the teacher's philosophy. It also significantly contributed to the achievement of the goals of Seventh-day Adventist Education. A variety of music was used in the classroom for enhancing religious education (through worship, chapel and Bible classes), and for the facilitation of learning (particularly in phonics and mathematics) and classroom management (directing students and setting class tone). In her interview, the teacher stated that she believed that music created an environment conducive to the learning and development of her kindergarten students. It was noted that the behaviour management in the classroom was conducted in a positive manner. The questionnaires revealed that parents believed the music employed in the classroom was beneficial and that songs learned at school were sung at home and taught to siblings and friends. The significance of this study lay particularly in the suggestions it created for further study.

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CHAPTER 1

INTRODUCTION

Background

Children are innately musical (Campbell, 2005) and enjoy participating in musical activities (Foley, 2006). It is no surprise, then, that music has traditionally played an important role in the education of young children. They enjoy the rhythm, rhyme, lyrics and singing involved with musical activities. Throughout history, music has also had a close association with religious activities (Kelstrom, 1998). In fact, it was religious schools that first realised the value of music education.

Religious organisations that operate educational facilities publish a philosophy, or set of values, and associated aims and objectives for their school. These are geared to promote the religious lifestyle and beliefs of the sponsoring organisations (Sydney Catholic Education Office, 2004; Christian Schools Australia, 2007; Adventist Schools Australia, 2007). Music is invariably a component of the religious activities of these organisations (religious studies, worships and chapels).

This study is set within the Seventh-day Adventist Education system of Australia. Their philosophies focus largely on creating an environment where children can be exposed to Christ-like behaviours and possibly make a decision to accept and believe in Jesus Christ as they mature (Adventist Schools Australia, 2007). The specific goals of Seventh-day Adventist schools include: teaching students about the creator God and how to have a personal relationship with Him; encouraging a desire to share the good news of

Christianity, encouraging the maintenance of physical, emotional and spiritual health; having a life that focuses on welfare for others and the environment; establishing a set of principles or values to live by; and using these principles to function effectively in everyday life experiences (Adventist Schools Australia, 2007).

Importance of the Study

There has been very little literature published that indicates that music actually contributes to the internalisation of the beliefs and values expressed in a school's aims and objectives. Further, it also appears that little has been done to investigate the use of music in classroom management. This study documents the musical activities of one teacher in a kindergarten classroom of a Seventh-day Adventist School.

Research Questions

The research questions to be addressed are:

1. Does music aid in facilitating worship in a kindergarten classroom to assist in the achievement of the goals of Seventh-day Adventist Education?

2. What is the nature of the influence that music has upon learning and classroom management techniques in a kindergarten classroom?

The findings of this case study may be such that it provokes additional, more detailed research to be undertaken.

Remaining Structure of the Thesis

Chapter 2 reviews the literature in relation to music and its use in various contexts. It examines music in society, including the religious sector and explores the impact of music on a child's developing brain. The chapter also examines possible uses for music in the educational and classroom management contexts.

Chapter 3 describes the research method employed. It notes that triangulation was achieved through the use of observation, interview and a questionnaire. It outlines the analysis employed following the execution of these tools. Finally, the chapter introduces the participants of the study: the children in the kindergarten classroom; the teacher of that kindergarten classroom; and the composer of much of the music employed inside the classroom.

Chapter 4 presents the results of the study, focusing on the contribution of music to religious education, learning (particularly language and mathematics) and classroom management. This chapter also outlines the responses of parents in the questionnaire which indicate the extent to which school music is being transferred into the home arena.

The final chapter, Chapter 5, discusses the above mentioned results and draws the study to a conclusion. It examines the limitations of the study and outlines the importance of the study in the context of further research which may be provoked.

CHAPTER 2

LITERATURE REVIEW

Introduction

Music is a universal entity that has an impact on humans at every stage of life (Brewer, 1995; Leonard, 1997; Wilcox, 2000). Jones defines it as ordered sound that elicits a response from human beings (2005). Kelstrom (1998, ¶ 28) describes it as "an art, a discipline, a language and a vehicle of instruction." These authors agree with White (1903) that the value of music as both a tool and strategy within education should not be underestimated. Stewart makes the point that the inherent value of music is immeasurable as it has the capacity to convey all human emotions with minimal limitations (2007). Music has also been commonly associated with religious education. Due to the potential of music to influence human emotion and behaviour, this literature review will examine the involvement of music in society; its association with religious education; the effect that it has on the human brain; its influence on learning and its contribution to classroom management.

Music in Society

Because music has the power to influence human emotions (Johnson, 2007) it has been an ubiquitous influence within human society throughout every era, including the present (Weinrauch, 2005) and has been found in various forms within all cultures from the beginning of time (Hoffman, 2003; McLennan, 2005; Pincock, 2006). Human

beings respond to music: soldiers march to it; lovers dance to it; children laugh with it; mourners cry with it and the pious bow with it. Thus, the human desire for music is not based solely on enjoyment, but on its ability to move the emotions and to help create community (McLennan, 2005).

Literature indicates that we currently live in a musically active environment where a wide assortment of music is blossoming (Jones, 2005). Yet despite this availability of music, "...fewer of us actually play music, sing music, or create our own music" (Machover, 2004, p. 171) than in previous generations. As the pace of society increases, it seems that children are being cheated out of simple musical behaviours, such as singing, due to distractions from other forms of leisure (Baney, 1999). The relatively new development of electronic music may be the source of some of these distractions. Before music could be recorded and replayed, it was "...bound by the limits of [it's] source" (Jones, 2005, p. 41). People could only hear music if they went to performances or created it themselves. Jones states:

> In liberating music from this limitation, recording technology has allowed for an amazing increase in the amount of music a person can hear, but the cost of this liberation is that most people no longer feel the need to actively make music together.
>
> (2005, p. 41)

Shockley feels that the attitude of passive involvement may be having an adverse affect on the future generations as it portrays an attitude of non-involvement (2005). Creating greater emphasis on music in schools may be one way of reversing this trend.

Music, Religious Education and Worship

One sector of society that has had, and continues to have, consistent association with music is religion. Throughout history, music has been most predominant in religious surroundings (Kelstrom, 1998). This may be due to its ability to create cohesion amongst members of various religious beliefs by providing common ground on which to focus (Jones, 2005). Religious literature indicates that music played a vital role in the worship that occurred in Biblical societies as it provided people with a way to express joy and love to God (Habenicht & Burton, 2004; Leonard, 1997). In the Bible, Moses himself used music and song to worship God and to teach the Israelites the sacred Ten Commandments that God gave on Mt. Sinai (White, 1904). In addition, the Psalms provide a collection of songs in which the authors pour out every imaginable human emotion to God (Stedman, 1965). They teach believers to be honest with God and school them in important principles of worship.

Although the goals of Seventh-day Adventist Education focus largely on the development of spiritual wellbeing, there has been little, if any, official study conducted in the area of children's worship in Christian schools. There are many reasons that music can be beneficial when considering the religious education of young children. The SDA Church believes that music is one of the most effective ways of imparting Christian values and religious beliefs to children (White, 1903). Specifically, music can help to: "express feelings, worship, learn Scripture, provide variety, release energy, provide personal involvement, build group identity [and] encourage commitment to Christ" (Habenicht & Burton, 2004, p. 202).

There are many benefits associated with children's participation in worship activities. Music has been seen to provide young children a way to respond to what they feel (Baney, 1999) and this is vital in the worship experience. White (1903) states that singing is as equally important to worship as prayer. Music is one way in which humans can express the joy and happiness they receive from God and it is, therefore, important to give children this medium of expression to God (Stankard, 2003, p. 44). If educators are to facilitate the spiritual growth of students, they must provide a variety of ways students can respond to God through music.

Music and the Brain

In order to fully understand the potential benefits that can be had by incorporating music into religious, or indeed any educational settings, one must be aware of how musical activities affect the human brain. Children possess natural traits such as: unlimited liveliness; innate expressiveness; a desire to convey feelings; and a tendency toward creative thinking that characterise them as instinctive music makers (Machover, 2006). Hence, they respond to music from the beginning of their lives (Campbell, 2005) and are keen to participate in musical play (Foley, 2006). At the time a young child's brain begins to focus on the language around him/her, his/her ears simultaneously attune to the music present in their native culture (Jones, 2005). It follows, then, that the style and prevalence of music in the developing years can greatly influence a person's response and familiarity with different music styles throughout life. Jones (2005) suggests that a brain's capacity for discerning a musical artwork is unequivocally associated with its familiarity with that style of music.

However, at these early stages, another mechanism is also active. At differing periods in their lives various components of a child's brain undergo synaptic proliferation followed by the pruning of unused pathways (Bee & Boyd, 2007). This process is termed brain plasticity and means that the child's brain is shaped by the repeated activities that it is engaged in (Foley, 2006). Imaging research has indicated that children exposed to music at an early age exhibit "enhanced brain auditory activity" (Weinberger, 2006, p. 41). Hence, musical stimulation at an early age could well mean the development of more profound musical skills later in life.

Weinberger (2006) reports research linking emotional responses to certain musical stimuli. Research respondents indicated that they experienced emotional reactions to hearing music including "thrills, laughter and tears" (p. 42). Additional research found that participants exhibited consistent physiological responses to music including changes to heart and respiratory rates and changes in blood pressure. Another study, also described by Weinberger, investigated people's reactions to consonant verses dissonant musical sounds. Imaging data collected whilst participants listened to these sounds displayed the regions of the brain that were activated when particular emotional responses occurred. It was found that consonant chords stimulated sections of the brain's reward system, causing the feeling of pleasure to come over the listener, while the dissonant sounds were processed in a different part of the brain which was not connected to the reward circuits.

It appears that music strongly influences the emotions of young children in a similar way to adults. In the studies reported by Weinberger (2006) above, it was found that the preference for consonant sounds, over dissonant ones, was also present in babies

between two and six months of age. Depending on the style and tone, music has been found to invigorate, calm and inspire children of every age and temperament (Campbell, 2005). Therefore, using enjoyable music to stimulate motivation and emotion in children may be a useful tool in enhancing the classroom tone (Pincock, 2006).

Wilcox argues that there is considerable evidence that musically trained brains can perform tasks involving coordination, rhythm and sequential activity more proficiently than non-musically trained brains (2000). Further, musical instruction promotes the ability to focus the brain, concentrate attention and to respond to patterns in order to make musical predictions (Kelstrom, 1998). As such, it nurtures mind discipline and may promote the development of higher order thinking and reasoning. Musical instruction also trains the memory for automatic motor activity and music itself provides strong cue of recall for lyrics (Brewer, 1995). For this reason, information set to music or rhythmically chanted is more likely to be remembered (Heywood, 2004; Molyneux, 2007).

Advantages of Listening to Music

Listening to music is a complex activity and has the potential to strengthen the attention capacity of the brain and, additionally, improve its ability to anticipate events (Medical Devices & Surgical Technology Week, 2007; Shockley, 2005). Processing music

requires considerable cognitive resource for, as Jones (2005) writes:

> Detecting sounds and analysing their frequencies, deciding which sounds are foreground and which background, determining which sounds go with which others, drawing pitch relationships (melodic and harmonic) between these sounds, drawing temporal (rhythmic) relationships, coming to an understanding of these diverse elements as a whole, and anticipating what will come next.
>
> (p. 42)

He further argues that listening to music helps to tutor the brain to regulate itself and to think spatially and sequentially. The processing of music is a complex activity that requires the orchestration of many brain components and distinct levels of cognition. Repeated engagement in musical activities can ultimately contribute to a healthy cognitive development among children (Foley, 2006; Jackson, 2004; Jones, 2005).

Advantages of Moving to Music

Children naturally feel the desire to move to music and express themselves openly in this way (Campbell, 2005). When music and movement are combined together in an activity, it has the potential to profoundly affect the child's developing brain as it links the auditory and emotional centres to the motor regions (Foley, 2006). Coordinating this movement with class members also encourages children to cooperate with others to achieve a common goal by responding to music through motion, thus enhancing physical coordination, balance, rhythm, and fine and gross motor skills (Kelstrom, 1998; Palmer, 2001).

Advantages of Making Music

Making music can involve either playing an instrument or singing, or both. According to Jones, "making music is one of the best workouts a brain can get" (2005, p. 42). Depending on the instrument played, it can involve a combination of the auditory regions, the frontal lobes and the centres of emotion. In addition it can involve one or more of the following: fine motor control of the fingers; vigorous use of the arms or breath control. Making music in concert with others means that the performer must listen and coordinate with the other members of the group. Further, it has been found that when a group of people create music together, their brains begin to operate in related ways (Jones, 2005). This is pertinent in the classroom context. If students are united, it will be less difficult to teach and coordinate class activities.

Music as a Component of Multiple Intelligence

In 1983, Howard Gardner developed an alternative theory to the earlier views of intelligence. Rather than a single entity that could be measured by intelligence tests and reported as an Intelligence Quotient (IQ), he argued that intelligence was multifaceted and involved seven distinct components that could be viewed as separate intelligences (Gardner, 1983; Rubado, 2002). By the mid 90's he had added an eighth intelligence to his theory of Multiple Intelligences (MI) (Gardner, 1995). Gardner's eight intelligences are: logical-mathematical; verbal-linguistic; visual-spatial; musical-rhythmic; bodily-kinaesthetic; naturalist; intrapersonal; and interpersonal.

Musical-rhythmic intelligence involves two aspects – creating and appreciating (Gardner, 1998). Creating music involves the comprehensive use of sound by manipulating pitch, rhythm, volume and tone (Nolen, 2003; Stankard, 2003). In order to appreciate music, the individual must be sensitive to the patterns of sound in the environment, the human voice and musical instruments (Stanford, 2003). Nolen (2003) argues that stimulating the musical/rhythmic intelligence in the classroom can have a flow on effect to skills involving other intelligences.

Even though the MI theory was not directly aimed at educators, it did encourage them to look at education from a different perspective and realise that all children have different learning profiles (Stanford, 2003). Gardner's theory has permitted teachers to employ music within the classroom to enrich, inform and personalise education (Gardner, 1995).

Music and Learning

In today's society, many renowned educators feel strongly that music must be a part of every child's education, so as to unlock the extrinsic and intrinsic benefits associated with it (Brewer, 1995; Wilcox, 2000). These benefits include: creating enjoyment and fun in association with learning (Brewer, 1995; Palmer, 2001); providing children with a sense of fulfilment from making their own music (Connors, 2006); enriching intellectual growth (Baney, 1999); enhancing student learning where music is utilised (Hoffman, 2003); and setting an atmosphere conducive to learning (Brewer, 1995). Wilcox (2000) clearly believes that these learning benefits derive from the participation in, and not the observation of, musical activities, such as: moving to music; playing instruments or singing; and experiencing sound.

Teachers can encourage this participation in music in numerous ways, limited only by their imagination and creativity. These include: learning musical instruments; using music as a learning tool for the brain; using music as entertainment in the classroom (Jones, 2005); using music to improve "attention, attitude and atmosphere" in the classroom; and helping students to express feelings through music (Brewer, 1995, ¶ 7). If educators expand their use of music to its ideal level, children can become so positively distracted by the use of music in a lesson that they learn without being aware of it (Prescott, 2005). It is important, though, to ensure that music is indeed supporting and accompanying learning and not acting as a negative distraction to set tasks (The New York Times Company, 2006).

Music is one means by which teachers can harness the innate desire of children to be involved in their own learning (Foley, 2006). The use of music has the potential to dynamically involve students in their learning tasks and as it encompasses every area of education, it can undoubtedly assist students in developing essential academic skills (Johnson & Edelson, 2003).

Because of the attitudes and practices in society (see p. 5) many children increasingly view music as something that they may listen to but that only the skilled minority can participate in: or that musical skills can only be obtained by attending structured music lessons by a specialist. Furthermore, using music in the classroom is most commonly seen in the younger grades and neglected as children get older, causing many older children to view musical activities increasingly insignificant as they travel through life (Jones, 2005). When used effectively, music can be seen as a "general tool for learning

and as a means of meeting broad educational goals" (Temmerman, 2003, p. 35) and can certainly benefit the educational experiences of students.

Music and Language

Research indicates that music and language have certain characteristics in common in that they both are forms of communication and both have a set structure (McGirr, 1994; Nolen, 2003; Weinberger, 2006). In fact, music is considered to be "a natural extension of young children's language" (McGirr, 1994). Because music often involves rhythm and rhyme, it has been known to facilitate specific areas of language learning such as reading, poetry, writing, phonetics and spelling. It can also benefit the development of an all-important ability to listen and listening is essential if a child is to succeed in their study of language (Baney, 1999). When researching the relationship between music and language in a particular kindergarten classroom, McGirr (1994) discovered that the class was easily able to make meaningful connections using these two mediums. He concluded that language and music, when given ample opportunity, are equally supportive to the learning and development of a child.

Reading and Speaking

It can be understood that learning to read is one of the most essential academic undertakings a child will attempt (Atwill, Blanchard, Gorin & Burstein, 2007). When learning to read, students need many and varying opportunities to expand their ability (Nichols, Rupley, Rickelman & Algozzine, 2004) and to master an array of skills, including: speaking; listening; and meta-linguistic skills, namely phonemic awareness (see Phonemic Awareness below) (Atwill et al., 2007). Kelstrom (1998) supplied several ways that music can be successfully incorporated in reading activities, including:

using stories with related songs; reading books with a musical or poetic theme; using percussion instruments to enhance poetical patterns and rhythms when reading; and playing background music to mirror the mood of the story when reading (Calogero, 2002). Further, Kelstrom (1998) argues that the acuity required for reading with comprehension and accuracy is assisted through music instruction as both music and reading have rhythms that complement each other and assist in necessary skill building.

Phonemic Awareness

Phonemic awareness is a significant skill that is essential if a child is to learn to read (Gromko, 2005; Nichols et al., 2004) yet the literature indicates that, on entry to school, kindergarten students normally lack this skill (Nichols et al., 2004). Phonemic awareness "involves the conscious ability to perceive and manipulate the smallest units of meaningful speech, namely phonemes" (Atwill et al., 2007, p. 336). Tasks involved in successful phonemic awareness include: phoneme isolation; phoneme identity; phoneme categorisation; phoneme blending; phoneme segmentation; and phoneme deletion. (Nichols et al., 2004).

The use of music in phonetic skill development creates an atmosphere of enjoyment and, while this is occurring, "musical elements are introduced and rhymes, rhythms, and repetition sensitise children to the sounds of language (phonemes)…" (Palmer, 2001, p. 4). Kelstrom adds that listening to music has many benefits in this area also, including facilitating the ability to distinguish between different auditory cues which, in turn, scaffold the enhancement of phonetic skills (1998). Gromko (2005) reported a study conducted concerning the effect of music instruction on phonemic awareness. It was concluded that kindergarten children who participated in music instruction demonstrated

noteworthy advances in their development of phonemic awareness when compared with children who did not participate in music instruction.

Writing and Vocabulary

Music has also been associated with improved writing skills (Kelstrom, 1998). Because it is such a powerful cue of recall (Brewer, 1995), using music to introduce an exercise encourages the pre-empting of necessary vocabulary and focuses thought patterns on the task at hand (The New York Times Company, 2006). Background music during spelling lessons has also been found to increase the retention of spelling words during a test (Carlson, Hoffman, Gray & Thompson, 2004). In addition, it has been reported that the motor skills and eye-hand coordination developed when playing a musical instrument may assist in the improvement of handwriting skills (Kelstrom, 1998).

Music and Mathematics

Many researchers indicate that there is a relationship between music and mathematics, although there is some debate as to the extent of this (Hoffman, 2003). There is, though, a general consensus that mathematical understanding and, consequently, enjoyment can be supported through the use of music (Johnson & Edelson, 2003; Kelstrom, 1998). Researchers agree that there are selected areas in mathematics that explicitly lend themselves to expansion through musical activities. These include: ratio and proportions; spatial/temporal reasoning; and patterns (Foley, 2006; Hoffman, 2003; Johnson & Edelson, 2003; Kelstrom, 1998: Nolen, 2003; Wilcox, 2000). Skills in pattern recognition are integral to both music and mathematics as they lead to prediction and codification in rules and are the basis of the skills of logic, analytic thinking and problem solving (Johnson & Edelson, 2003).

Music and Personal Development

Schools that have incorporated music into their education programs have discovered that there are personal benefits available to children that are separate from those of an academic nature (Kelstrom, 1998). When students are involved in creating music, particularly playing an instrument, certain attributes are cultivated that may assist their personal development. These include: the development of self-confidence and self-esteem; and the skill of self-discipline incorporating personal planning, time management, decision making, goal setting, and self-directed learning (Jones, 2004; Temmerman, 2003). There are also advantageous social benefits that may potentially develop as a result of creating music collectively with others. These include: a sensitivity to the environment and those around them; and social competence in the form of interpersonal skills, leadership skills and listening skills (Kelstrom, 1998; Temmerman, 2003; Wilcox, 2000). It also appears that children who make music with others exhibit these characteristics regardless of their level of conventional intelligence or their family's socio-economic status (Wilcox, 2000).

Music and Classroom Management

A positive atmosphere and regulated behaviour are required in a classroom if productive learning is to take place. Music has been successfully utilised in the area of classroom management with influences on atmosphere, mood and behaviour. The use of music also has strong association with creating and maintaining unity amongst class members.

Music, Atmosphere and Mood

Music can help establish a positive atmosphere in the classroom, one where a feeling of enjoyment, a positive learning condition and a sense of healthy expectancy pervade (Brewer, 1995). This positive atmosphere can also be maintained through the use of music. For example, "disagreements, arguments and tension can be diffused when young people make music together, even if it is just singing or clapping" (Jones, 2005, p. 45). When tensions are minimised, stress is also diminished and it is easier to maintain an affirmative and nurturing classroom environment (Brewer, 1995; Reissman, 1999).

The maintenance of this positive atmosphere is also aided by the use of music as a relaxant. The natural rhythms of music can match the natural rhythms of the body, meaning that music can be a key player in how relaxed a person feels (Carlson et al., 2004). Relaxation can also be seen as a vital part of effective brain function, and the use of music as a background stimulus can focus the brain and assist in many aspects of learning and recall (Carlson et al., 2004).

Music and Behaviour

When children participate in and respond to music, considerable transformations can take place in regards to behaviour and brain function (Machover, 2004). Research has found that students involved in music are less likely to have undesirable behaviour in the classroom (Foley, 2006; Wilcox, 2000). In fact, Prescott makes the claim that music in the school environment may even be the single motive that causes potentially troublesome students to continue to desire attending school (2005, para. 24). This may

be due to its enjoyable nature and its ability assist in the application of learning to real-life situations, including interactions in the classroom (Campbell, 2005).

Music and Social Unity

Music can help to accomplish the fulfilment of certain community needs (Temmerman, 2003). It promotes the development of social cohesion amongst participating members due to the collective achievement of a particular goal (Jones, 2005; White, 1903). Most educators agree that, in a classroom situation, unity is vital for order to be maintained. Literature indicates that music is a language that brings people together, uniting an assorted group of classmates into children that think, resolve conflicts and bond in a common way (Jones, 2005; Brewer, 1995). Thus, music can facilitate the development of a healthy rapport between class members, a necessary ingredient in the recipe of cohesion (Brewer, 1995). Jones supports this idea by stating that: "music is…a wonderful method for achieving social cohesion. Making music together links the brains of individuals by focusing them on the same tasks" (2005, p. 45).

Conclusion

This chapter has reviewed the contribution music makes to human society. It notes that music has a major impact on the brain and, particularly, on human emotions. For these reasons, music has the potential to make a significant contribution within the classroom. Firstly, within the Christian classroom it may contribute to religious education.

Secondly, there is the potential for it to have an impact on instruction and management.

This study will document the use of music in a kindergarten classroom. It will address

two questions:

1. Does music aid in facilitating worship in a kindergarten classroom to assist in the achievement of the goals of Seventh-day Adventist Education?
2. What is the nature of the influence that music has upon learning and classroom management techniques in a kindergarten classroom?

The following chapter will describe the research method followed in this study.

CHAPTER 3

RESEARCH METHOD

Introduction

In research, the nature of the question determines the method that is employed in gathering data (Stake, 1995). The question under investigation in this study relates to the way that Jenny Lachlan[1], the teacher of a kindergarten classroom at Atkinson Christian School[2], employed music to enhance religious education, to facilitate the class learning environment and smooth classroom management. The method employed in the study is multidimensional combining both qualitative and quantitative approaches.

This study has been approved by the Avondale College Human Research Ethics Committee.

Assumptions

The literature review (see Chapter 2) indicates that music plays a major part in human life because it has the potential to influence the human mind and emotions. Therefore it is expected that there is intention behind the creation of children's music and purpose in the manner in which a thoughtful teacher employs music in the classroom. It is also presupposed that students will have a response, whether conscious or subconscious to the music used in the classroom. Further, that, in general, parents will not be unaware of the use of music in the classroom.

---

[1] Jenny Lachlan is a fabricated name.
[2] Atkinson Christian School is a fabricated name.

Method

Three separate components to the method arose out of the above assumptions. These involved:

- Observations in the classroom.
- Interviews with the main players in the creation and use of children's music. These will include: the teacher, a composer of children's Christian music and an attempt to interview the children themselves.
- A questionnaire to parents about their observation of the degree of transfer of classroom music to the home.

These three separate components of method provided for triangulation in this study. Triangulation is "the process of corroborating evidence from different individuals, types of data, or methods of data collection in descriptions and themes in qualitative research" (Creswell, 2005, p. 600). The use of the tree components makes it more likely that the data gathered will provide a reliable and value view of the use of music in a kindergarten classroom.

Observation

Observation is "the process of gathering firsthand information by observing people and places at a research site" (Creswell, 2005, p. 594). For the purposes of this study, observation provides a first-hand report of music being used in Jenny Lachlan's classroom. The researcher witnessed the manner in which music was utilised and the reactions of the children to its use over a period of ten school days. Data arising from observation were recorded in a note book reserved for field notes.

Interview

Interview in research occurs "when researchers ask one or more participants general, open-ended questions and record their answers" (Creswell, 2005, p. 593). For the purpose of this study, the interviews provided information that could not be obtained by observation. A semi-structured process was employed for these interviews. This meant key questions were prepared ahead of the interview but follow-up questions were asked incidentally to clarify and ascertain pertinent information at the point that the information was introduced. This allowed the interviews to have purpose and direction while maintaining flexibility.

Three separate parties were interviewed. Firstly, the teacher of the observed kindergarten class was interviewed about her philosophy and intentions in relation to her use of music. Secondly, the composer of much of the music used by the teacher was interviewed about her beliefs in relation to children, worship music and the effects that music has on children. Interviews with adults were taped and transcribed. Interviews with children were treated separately and are described below.

An attempt was made to interview children. This was done in the presence of the teacher in the classroom and followed a strategy of avoiding the asking of leading questions. For example, participating children were not asked if they liked the songs sung in class, rather they were asked what they liked about their class activities. A direct question could cue a response that may be in line with an expectation of the interviewer's desire rather than an open and free response from the participating child. Further, interviews with children were not taped, rather field notes were to be made. The policy with regard to questioning was strictly employed. The children were shy and

responded in monosyllables and very little of value to the study resulted from the interviews with the children. The protocols for the interviews complete with key questions are to be found in Appendix D.

Questionnaire

A questionnaire is a form completed by participants in surveys that provides basic personal and demographic information to the researcher (Creswell, 2005). The questionnaire employed in this study was directed to the caregivers of children and is to be found in Appendix C. The questionnaire was anonymous and sought information related to children's behaviour in and around the home that could in some way be related to the use of music at school. The questions included a combination of closed and open questions. A list of different behaviours was included and parents checked any boxes that applied to their child's behaviour at home in relation to school-generated music. There was then an open comments section that many parents completed and that permitted them to generate extensions to their previous checked responses.

Analysis

Observation

During the observation the researcher examined certain features of music as used in the classroom. A record was kept of the subjects in which music was used, when it was used and what kind of music was used. The researcher also analysed whether the music was for worship, educational or behavioural purposes. The reactions of students were foremost in evaluating the effectiveness of the music strategies employed.

The observation in the classroom was entirely direct. When conducting this observation, the researcher visited the classroom and took field notes that categorised the events into the above mentioned features. The field notes were then analysed thematically and, thus, categorised into common reoccurring themes relating to the features of music in education.

Interview

The study included two interviews with adults. These were taped and transcribed before being analysed thematically into the themes being discovered throughout the study. The interviews conducted with children were not recorded but field notes were kept. Due to the lack of response from children, no further analysis was required.

Questionnaire

The descriptive statistics gathered in the questionnaire have been used to substantiate and qualify the data gathered through other means. Because 15 of 20 possible questionnaires (75% completion rate) were completed and returned, the information gathered was organised into tables by hand.

Participants

Students

The major participants in this study include Jenny Lachlan, the classroom teacher, and the 20 members of a kindergarten class at Atkinson Christian School. Table 3.1 provides a description of the students by age and sex.

Table 3.1: Description of students by sex and age.

		Age				
		5y – 5y 6m	**5y 6m – 6y**	**6y – 6y 6m**	**6y 6m – 7y**	**Total**
Sex	**Male**	2	6	3	2	13
	Female	0	3	4	0	7
	Total	2	9	7	2	20

As can be seen, there were nearly twice as many males than females in the class and the ages in the classroom ranged from five years to seven years.

Teacher

Reason for teacher choice

Jenny Lachlan is one of three kindergarten teachers who work at Atkinson Christian School. Although all three teachers use music to some degree in the classroom, Jenny was chosen because she has a particularly strong propensity to use music in the classroom regularly and for a variety of purposes.

Education and Teaching Career

Mrs. Jenny Lachlan graduated from the Institute of Early Childhood (now a part of Macquarie University) in 1986 and has been a teacher for more than half of the following 21 years. For the first two years of her career, she taught at a pre-school and the third year, worked as the director of the pre-school. She then taught a K-2 class for a year, as well as doing some support work, before moving to Atkinson Christian School

and teaching kindergarten for three and a half years. Jenny then took time off to have her family before returning to teach at the same school for the last two and a half years.

Musical Experience

Jenny Lachlan came from a musical family. As a child, she learnt violin and piano, though as an adult she does not consider herself a competent music reader. Most of her classroom playing is, therefore, performed by ear.

Family

Jenny is married with four children; two girls and two boys, aged 14, 12, 10 and 8. Her husband is musical and plays the guitar competently. Their children have all had and are continuing to have opportunity to be involved in music of various kinds. All have learned piano, one of the boys is involved with playing the guitar and the other, the drums. They often get together for a family music session, playing instruments and swapping them around as they desire.

Composer of Children's Music

Background

The researcher utilised the expertise of a composer of children's Christian music, Janet Mark[3]. Her experience with writing music began when she was just 15 years old. She didn't feel interested in sharing her music until she had her own children and wanted them to be involved in music. She began writing silly tunes for her children to sing. Janet took an opportunity to write songs for a children's church program and this led to the preparation and sale of a CD. Her music soon became known in Australia and New

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[3] Janet Mark is a fabricated name.

Zealand. To date, Janet has produced five albums, all with different themes and focused at specific age groups. The first three albums were distributed by the Chapel Music Company in America and were used by the General Conference of Seventh-day Adventists in their Gracelinks program. Her music is now in use in various locations around the world.

Reasons for Writing Children's Music

Janet's passion for writing music came from her desire to have her children understand that God loved them and had made them. She wanted to write something memorable that would stick in children's heads and stay with them for life. She also wanted to give children a way to respond to God.

Musical Background

Though she did study classical piano through to Grade 7, Janet Mark has had no professional singing training or background. Her parents were missionaries and, thus, she grew up in the Pacific Islands. The culture of the people in these regions meant that she was surrounded by music and harmony as a child and grew up loving music. Her parents were both musical and liked to sing, though no one in the family performed professionally.

The following chapter presents the results of this study.

CHAPTER 4

RESULTS

Introduction

This chapter will incorporate results from direct observation by the researcher, interviews with the teacher and a children's music composer, and questionnaires completed by caregivers of the participating class members. The chapter will firstly examine the role of music in religious education. It will focus on the use of music in such aspects of traditional education as phonics, mathematics and classroom management. Finally the chapter will review evidence that music from school is transferred to the home life.

The Teacher's Philosophy

Music comprised a considerable portion of Jenny Lachlan's personal teaching philosophy. The development of her philosophy is likely to have been influenced by her upbringing in a musical family and by her training in Early Childhood Education, which placed a significant focus on music in teaching. She indicated a belief that music made the classroom environment a less stressful place for herself. She stated: "I think it [music] has a calming influence on me, to make me a calmer person…"

Many times during the interview, Jenny mentioned the uniting power of music in a classroom situation and her belief that it was important to learning, behaviour management and the overall classroom tone. She said, "It gives the children that opportunity to be involved in the process and I can't stress how much that means to me…that 20 people are participating rather than one. That, you know, really makes

a difference to me." She indicated that employing music in the classroom, moreover, added a sense of fun while assisting with class control. Jenny felt that the fun factor was one of the major advantages music had to offer her classroom. She stated: "...I just love teaching with music cause its fun!...It's for enjoyment, and that's what music is about. Music's enjoyable!" She commented that: "Music appeals to everyone. I'm yet to see a kid who goes, 'Nope, don't do music, stop I don't want to sing!' No I haven't actually seen a kindy like that."

It can be seen that Jenny Lachlan had a philosophy for the learning, management and climate of her classroom and that this philosophy transferred over to her plan in employing music in the classroom.

The Contribution of Music to Religious Education

This section describes observations made during class worship, school chapel exercises and Bible classes. Class worship refers to a small worship segment on Monday through Thursday mornings coordinated by the classroom teacher exclusively for his/her class. School chapel refers to the Friday worship session, where all infant classes come together to share a combined worship. Bible classes are allocated lessons in which students learn stories and principles from the Bible and how to apply these in their own lives.

Observation of Worship

The researcher observed four worship sessions during the course of the study. One observation, which involved a typical worship session, began when Jenny used the piano to lead the students in singing. They enthusiastically participated and after the first song, Jenny directed the students to stand up by playing an upwards scale on the

piano. They knew what this musical signal meant, and stood in readiness for the next song. The second song was one written by a colleague kindergarten teacher especially for the Value being studied in the classroom at the time. This value was "integrity," a difficult concept for kindergarten children to grasp. The song involved energetic actions and movement to the music, which the students enjoyed immensely. The lyrics were:

Integ, integ, integrity,
Such a big word for a kid like me
As I'm growing up I will be
Someone with integrity!

You can trust me, you can trust me
Wherever I am.
You can trust me, you can trust me
To do the best I can.

Integ, integ, integrity,
Such a big word for a kid like me
As I'm growing up I will be
Someone with integrity!

After singing that song, a down scale, played on the piano, indicated that it was time for students to sit down. They sat without hesitation and listened to the teacher read a story about a music maker, where many mentions of music were made. Jenny discussed the concepts in the story with the students.

Worship was then brought to a close by first singing the Prayer song. During the time the researcher was in the classroom, two different prayer songs were employed. The first, below, began with reminders concerning the physical norms of how to pray. It also focused on developing a personal relationship between each child and their Saviour. The lyrics of this first prayer song are below:

When I kneel down to pray, I will fold my hands tight
Close my eyes and be very quiet
Cause I'm talking to Jesus, He's my best friend
And I want Him to know that I love Him.

These words first give students direction as to how to physically pray. They are to kneel, fold their hands, close their eyes and remain quiet. As these instructions were sung, the students also carried them out, providing a strong link between the prayer song and the activity of prayer. The researcher, when observing this prayer song in action, found that each child was very precise in following the directives in the song and responded by putting them immediately into action. Following these physical instructions in the song lyrics, the reason for prayer is given; that they are talking to their Best Friend.

The second prayer song centred more on the relationship between the children and Jesus and how they could apply this to their interactions with other students on a day to day basis. The lyrics follow:

Dear Jesus it's a new day
Before we start we come to pray
To ask You to be in our classroom today
To teach us how to work and how to play
In the way that You would
If You were our play mate today
Amen, Amen

The lyrics in this second song point to being with Jesus from the very start of the day. They apply the principles of Christianity to the children's classroom and learning, and their interactions with other students in the playground.

After singing the prayer songs, the class listened intently and with reverence as several volunteers and the teacher prayed to God to begin the school day. The researcher noticed that the class, as a whole, remained focused without distraction during the prayer. This may well be due to the tone the prayer song had evoked prior to the prayer being offered.

Variations in the Worship Period

When interviewed later, Jenny Lachlan stated that the worship period varied, depending on the day. Sometimes students chose the songs; other times she did. She stated that on Tuesday mornings, the class has a 'Praise Day' where students were given instruments and they concentrated exclusively on singing and playing various songs, with no worship story included.

Janet Mark, the composer of many songs used by Jenny, believed that variety was a key element in creating effective children's worship through music. She felt that children responded well to an array of musical styles. She stated: "obviously they love action, they love anything a bit funky, anything with a bit of rhythm..." She believed that the integration of body and soul was essential when attempting to internalise Christian principles through music in children's worship. Later in the interview she also expressed her feelings about quiet, meditative music. "Children do respond really well to beautiful, meditative music...I have seen them...prayerfully singing quiet songs that just...break your heart, raising their heart to God and they love that..." She indicated that it depended on what the situation called for, as to what type of music was best suited. She added that, when putting together a children's music program, teachers must look at how each song made *them* feel when *they* heard it, as this will be similar to how children feel. The tone of the program can change appropriately as it moves along, depending on the songs used and their associated feelings.

Observation from Chapel

The researcher observed a typical Chapel service that occurs on Friday mornings each week. In these services, the infant school gets together to worship God with

music, drama and speaking. During the service observed, the major impression made on the researcher was the high level of student involvement. The service began with older students performing with puppets to music. This was followed by the enthusiastic singing of six songs focusing on Jesus as Creator and His love and care for all. One of the songs was written by Janet Mark. The students sang with fervour and enthusiasm and executed actions appropriately. It had the appearance of an act of worship. A prayer song was sung to lead into the prayer, before a speaker addressed the students. Jenny described her personal reaction to the students singing, particularly in the prayer song, in Chapel.

> [The prayer song]'s just so uniting and almost every week that they do it over in big assembly (chapel) you end up with this lump in your throat because you're hearing these 200 kids just pouring their heart out to God and it's just beautiful, really special.

Observation of Bible Lessons

Bible and worship share many common elements. The philosophy of the Seventh-day Adventist Education system assumes that worship is one way of expressing our love for God and that the Bible contains stories that express God's love for us. In the Bible lessons that the researcher observed, music was a major feature. Jenny indicated that, to her, music was an important ingredient in the Bible class and gave two major reasons for this. Firstly, she stated that "with Bible, I like to teach them their memory gems as a song." Janet Mark, the composer of children's music, reinforced this strategy by stating her own familiarity with using music to teach Bible texts. She said, "I love putting [Bible] texts to music because children learn so much quicker!" Jenny's second reason for using music in Bible was "for retelling

Bible stories…if there's a suitable song." Classroom observation indicated that Jenny used songs to accomplish these objectives.

Research indicates that, because music provides multiple cues of recall, words set to a tune are more easily remembered (Brewer, 1995). Janet Mark, the children's music composer, agreed that music made it easier for children to grasp religious concepts. She stated:

> I think that one of the brilliant things about songs is that they are nutshells…Because if you think about it, who can repeat the last sermon they heard word for word? …Barely anyone would be able to repeat the outline of the last sermon they heard. You might be able to remember one thing…but generally you wouldn't. But if you'd heard a song that was catchy and memorable a couple of times you'd probably know it…and…its there for the rest of your life.

In one observation of a Bible lesson, the teacher began with several general songs, before moving into the memory gem part of the lesson. Jenny had previously chosen a text that was applicable to the story being studied and put the words to a tune. She introduced the verse to the class by firstly talking about it, then subsequently bolstering the discussion by adding music. The teacher sang them a short a Capella song she had created about the verse. The verse for this particular lesson was Psalms 57:10: "For Your mercy reaches unto the heavens, and Your truth unto the clouds" (New King James Version). After a relatively short listening time, the students began to join in. The researcher was impressed with the speed by which the students picked up the verse when it was set to music. The whole class sang with gusto, easily recalling the words of the verse.

The researcher also observed a Bible lesson in which the chosen story was introduced, retold and reinforced by different songs. The story told how Jesus'

disciples tried to discourage children from coming to Jesus. Jesus gently rebuked the disciples by saying, in Matthew 19:14, "Let the little children come to Me, and do not forbid them; for of such is the kingdom of heaven" (New King James Version). The introductory song for the Bible lesson was "Jesus Loves the Little Ones like You." Following the story, the teacher used the song, "Run to Jesus" (by Janet Mark) to retell the story. The reinforcing song was "Jesus Loves the Little Children." The accompaniment of this song was arranged to many different music styles. The researcher observed that the songs were expanded through the use of actions performed by the children and noted that the children requested that the final song be repeated a second time.

Values in the Classroom

The Commonwealth of Australia endorsed nine values in their National Framework for Values Education in Australian Schools (NFVEAS) in 2005 (p.4). These included: care and compassion; doing your best; fair go; freedom; honesty and trustworthiness; integrity; respect; responsibility; and understanding, tolerance and inclusion. Atkinson Christian School has created its own set of values that incorporate and expand these nine values. The teachers instruct and demonstrate these to students throughout the school year. In Term 1, the values focus on courtesy and respect, self control, perseverance, truthfulness and honesty, and obedience. In Term 2, the values include compassion and kindness, service and helpfulness, tolerance, generosity and discernment. In Term 3, the values explore co-operation, excellence, enthusiasm, purposefulness and dependability. In the final term, students learn about prayerfulness, thankfulness, forgiveness and patience.

These values follow particular themes. In Term One, the values pointed toward students' interactions with the teacher and factors related to their personal growth. Term Two focused on positive interactions with fellow students and emphasised acceptable treatment of other people. In Term 3, the values involved team work and successful interactions with others. In the final term, the values had a strong spiritual theme, focusing on the relationship between each student and God.

The worship period often incorporated a song about the Value being studied at the time, as can be seen in the above section "Observation of Worship" (p. 31). In her interview with the researcher, Jenny gave an example of how music aided the internalisation of these values.

> When we had the Value of Persevering, we were doing the Huff and Puff Track (cross-country track) and the kids would be going around the Huff and Puff Track going 'Keep persevering, keep persevering, never give up…' (singing) while they ran their kilometre!

She indicated her satisfaction that the children applied the song they had learnt to what was happening in their world. It showed that they understood what the song was saying and had internalised the concept of Perseverance.

Thankfulness

Thankfulness was not directly mentioned within the nine Values endorsed by the NFVEAS (2005, p. 4). It is, though, an attitude that is related to several of these Values and that can assist students in developing these. Specifically it is related to the Values of care and compassion, understanding, tolerance and inclusion, and respect. The Value of Thankfulness is scheduled for promotion during fourth term. However, during the observations in the Second Term, the teacher encouraged an attitude of thankfulness amongst the students. For example, parents were utilised to

assist in reading classes, and at the end of those classes, or any other time when a visitor was helping out, students sang their "Thank You Song" to show their gratitude. It followed the traditional tune of "Happy Birthday" and the lyrics were like so:

We say thank you to you,
We say thank you to you,
We say thank you to our reading mums,
We say thank you to you.

This was observed a total of eight times while the researcher was present and although the lyrics were simple, they did not detract from what the song was teaching the students; to be thankful and appreciative.

In the Christian kindergarten classroom observed in the study, thankfulness was extended into grace before lunch, which was either sung or rapped. The researcher observed two different graces. In the first, a well known grace, the students clicked their fingers along to the rhythm.

God is great, God is good,
Let us thank Him for our food.
Amen.

The second was a fun, light hearted grace:

Thank you for the world so sweet, hum, hum.
Thank you for the food we eat, yum, yum.
Thank you for the birds that sing-a-ling-a-ling
Thank you for everything. Amen.

Jenny felt that singing a collective grace was important. "If one kid stands up out the front and says grace, you've got 19 who are not actively involved." She found that singing grace assisted in achieving maximum involvement, which was, as mentioned earlier (p. 30), important to her as a teacher. Jenny uses a different grace every term for her kindergarten classes; "they learn a new one at the beginning of every term. The next one's a superman grace! 'Thank you God for giving us food!' (singing

with hand out like Superman) (laughter)." The practice of having grace is another activity that helps students to develop their relationship with God, in that they are thankful for what He has provided.

Perceptions of Music and Worship

Janet Mark, the children's Christian music composer, believed that "one of the reasons [music]'s so important in worship is that it is our most emotive language…it goes beyond words." She also stated that she believed "worship…is what we offer to God" and "because music is such a part of our lives…we should offer it to God." Janet added that "When [music]'s used in children's worship, it is different because it's got a…purpose. It's got…real purpose and I think a purpose of glorifying God and communicating with Him makes it different." Janet Mark also stated that worship "is an internal thing. It can be external and it can be loud and boisterous, it can be quiet and meditative, but it doesn't have to be any of those things…" Jenny described worship as "between us and God. It doesn't have to be big and flowery. It's heartfelt, and that's what counts."

The SDA Church believes that "music is one of the most effective means of impressing the heart with spiritual truth" (White, 1903). Janet Mark agreed that music gives children a means of expressing what they feel to God. While little children may not be mature enough to understand how they can communicate with God, music gives them a way of doing just that. Music can, therefore, enhance the growth of their spiritual lives.

Benefits of Music in Worship and the Classroom Environment

In her interview, Jenny stated that there were many benefits to using music during class worship as it was, in her view, invaluable in setting the tone of the classroom

for the whole day. When asked how worship affected the atmosphere in her classroom, Jenny responded that, without it, she found "the kids [weren't] as settled." On Friday mornings when there was no class worship, due to school Chapel, their routine was disturbed and Jenny said: "the kindy teachers have decided we're going to do a 15 minute singing block there and that's when we're going to start introducing our kindy concert songs." She also elaborated specifically on the importance of the music component in worship:

> Even doing worship without music, even if you only sit down and read them a story, its worship, but its not as settling as music because worship we're listening, we're sitting still, its taking it in…when you sing they've all got to be part of the classroom for the start of their day!

Once again, the teacher emphasised the uniting power of music in worship as it helps to create a cooperative feel within the classroom.

As outlined above, music was found to enrich the religious educational exercises in Jenny Lachlan's classroom. Music was also observed in a general education settings and the following section describes the findings in these domains.

Music and Learning

Music in Education

Jenny believed that music made learning enjoyable and encouraged students to want to learn. "Music's enjoyable!" she exclaimed during her interview. It seemed to make her increasingly excited about teaching. Janet Mark, the children's music composer, also shared Jenny's belief in music as a learning tool by stating: "…obviously, if learning is the goal, then music is an extremely good way." Janet went even further and stated that music is so effective "…just simply for the fact that

information sticks, and not only does it stick, it actually becomes internalised, attached to emotion, you know? I mean how powerful is that!"

The Music Curriculum

Formal School Program

Atkinson Christian School has a formal music program in which the students move from their home classroom to the music room and participate in music related activities. The researcher observed one of these lessons to draw broad comparisons between the formal program and the informal one organised by the classroom teacher. The formal program for the kindergarten classes was scheduled on Thursday afternoons and Mrs. Tanner[4], the school music teacher, brought the students in. The class started by taking the role. The teacher sang "Good afternoon, [student name]," requiring them to imitate her and respond "Good afternoon, Mrs. Tanner." The teacher then reviewed a technical music term; pentatonic scale and demonstrated this to the students. The students participated in a song called "Marmite and Cheese" in which they had to sing and clap the rhythm simultaneously. Mrs. Tanner continued with this song, adding different lyrics and giving students the opportunity to compose their own lyrics and sing them with the class. Next, the teacher brought out a glockenspiel for each student and gave them the opportunity to play them and get practical experience in the musical elements being taught. The researcher felt that the musical elements and technical terms, though prevalent throughout the lesson, appeared to be learnt almost incidentally and unconsciously by the students. The learning was masked by fun and students played and sang very responsively.

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[4] Mrs. Tanner is a fabricated name.

Informal Classroom Program

There were many occasions where the informal classroom music generated by Jenny, the classroom teacher, directly and indirectly addressed outcomes from the Music curriculum. "The Arts" syllabus, produced by Adventist Schools Australia (2005), highlights three main outcomes that need to be achieved at the kindergarten level.

The first of these outcomes is related to making music; "MU1.4 Draws upon play and imagination to explore basic elements in music" (Adventist Schools Australia, 2005). The researcher noted occasions when activities associated with this outcome were indirectly practiced and assessed in the classroom. One such occasion included role call in the mornings. It became obvious to the researcher that Jenny used a particular strategy during role call time and that she utilised it to informally assess students' ability to imitate sounds in a call and response activity. Jenny would call the name, singing in a particular way, depending on whether she wanted to test the down scale, varying notes, up scale or different tunes. The students were then required to answer in this same tune. Students also had much opportunity to sing along to songs, change voice to create different moods (see p. 50) and sing loud and soft.

"The Arts" syllabus provides a second outcome: "MU1.5 Shares music with others"(Adventist Schools Australia, 2005). There were many activities related to this outcome that were incorporated into conventional class routines. The children had the opportunity to accompany familiar songs with percussion. Jenny mentioned, in her interview: "Tuesday's usually our praise day and we get out our instruments and we just do songs, we don't have a story. We just do songs and a prayer." Although this wasn't directly observed, Jenny also stated that, in the class,

composition usually emerged sometime during the year. The syllabus encouraged students at this stage to compose their own tunes and write different words for familiar songs. This in-class experience helps them to informally work towards music outcomes.

> Yeah, and another thing that I've done in the past with this class at this stage, is getting kids to write their own songs and accepting that. And you know I've made posters up and for worship we will actually sing a song that one of the kids has written in the worship. They've come up with the words and you know, they might only be two or three lines long but still...they feel really proud of themselves and they wrote this song! It just depends on your kids and when it comes out. It's not something that I push, "Write me a song!" Its more a "Listen Mrs. Lawrence, I thought of this," and then go, "OK! Let's teach it to the others! Would you like to teach that to the others?" and you know, we may write together as a class at some stages. I'll go and say "alright, lets see if we can make a song up about that" which these little ones are, but more on a worship level probably. You know, what do I want to say to God, and lets, and then that would become ... and that would be a stepping stone for other kids to want to have a go at writing one of their own...Doing it as a group can sometimes lead to it. You know, we haven't had anything really marvellous come out of our composition! (Laughter) But it's our, its still ours!

There are also many indicators in this outcome that relate to presenting music to the class or others, including visitors and parents. There were many instances involved where sharing music through this method was encouraged. One of these included the customary "Thank You song" that was sung to the mothers who helped with reading of a morning. Students would sing *to* them and do conducting movements with their hands as they sang (see "Thankfulness" p. 39). The researcher also observed one occasion where a class concert was informally staged. Jenny had access to many backing tracks, mostly by the composer, Janet Mark, and students came up the front individually and sang to the backing tracks, performing to the class. All who desired to perform were given the opportunity. The class was also in the process of practicing songs for the School Concert, which was several months away at the time

of the observations. Jenny mentioned the concert briefly in the interview, stating that they would practice their kindy concert songs in a 15 minute block on Friday mornings. This meant that students would be involved in performing for many people. This also involved participation in a variety of songs and music. Jenny stated, when asked about what kinds of music were used in her classroom:

> Well, a lot of it is a Capella signing because that's easy to do, you don't need to take it with you, take anything with you to do it. But we do use lots of CDs, we use the iTune[s], that's only new this year…And the piano, the percussion, stuff that you can do with your hands is always really good, or body percussion. Yeah I try to use familiar stuff. There's a variety over there on the CD player, there's some orchestral, there's the relaxation type stuff, there's kids music, a lot of Christy's[5] [another kindy teacher] songs because she's just so talented and you can get it to meet the specific need that you want it to teach…So yeah, so as far as what kinds of music, I think its sort of a variety.

The teacher felt that variety was important, not only for exposure, but also to prevent boredom for the teacher and students. Janet, the composer of children's Christian music, stated that, in each music program she created, she wanted to "have a variety of styles of music, a balance of active, fast, contemporary style with something quiet and meditative." She felt that children appreciated both styles and acted on that in her composition.

The third outcome relating to music in "The Arts" syllabus focused on the response of children to music. The requisite outcome is: "MU1.6 Responds to music in a personal way and shows an awareness of it in everyday life" (Adventist Schools Australia, 2005). There were many opportunities for students to respond to the music that surrounded them. Jenny felt they responded positively to the music and this was obvious to the researcher, as she observed that children threw themselves

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[5] Christy is a fabricated name.

wholeheartedly into songs and music activities to the point where they didn't realise they were learning. Janet took response to a different level, and felt that it provided a way for children to respond to their God.

> ...An element that you need to include in music programs for children, [is] a chance for them to respond to what they see and to that idea of God. There are lots of different kinds of responses. They can be behavioural, like, you know, I'm gonna share with my friends, I'm gonna love my friends or my parents because, you know. Or it can be, say, a love response to God, you know. A song on here, You Set the Stars, its called 'I Love You' actually, when I wrote that...This is one of the first examples with my writing that I really felt God take over half way through. I had this kind of habit of...having a real predictable sort of writing pattern. And with this one I just wrote "You set the stars up in the sky, the moon to shine at night" and I was about to go da da da da da da da da da da da da da da da. And I couldn't think of the words and just suddenly at that point there was a response that came into that, you know, just "I love you." So that was an emotional moment because it wasn't something I would ordinarily have done. So I think you've got to leave room for that and then it also leaves room for the child to do the same thing, you know.

Overall, the informal music program organised by the classroom teacher, assisted substantially as students worked towards their music outcomes dictated by the syllabus.

Music and Phonics

It can be argued that certain songs can promote and accelerate an awareness of the sounds of language as the rhythm and rhyme of song accentuates certain sounds. When exposed to song, kindergarten students listen and unconsciously internalise these patterns of sound in order that they might comprehend the way in which these sounds come together to make words. Thus songs may well contribute to phonemic awareness in these students and in this way promote skills of literacy.

From observation in Jenny's classroom it was apparent that the lyrics of song were used to emphasise the sounds that comprise speech. As the students process the sounds and begin to understand the conventions of phonics, repetition becomes the key to grasping and being able to apply these rules (Jones, 2005). Music provides a stimulating alternative to traditional verbal repetition. Jenny supported this role of music by stating: "It [music] means you can do repetitive stuff and get away with it...It means you can give heaps and heaps of practice at the same skill and get away with it, whereas if it was spoken, you don't tend to. When it's to music, you do." Jenny also believed that "...if you keep saying 'A is for a, A is for a'... it's so boring! Whereas, when you go 'Ants on the Apple, a, a, a' (singing), it's so much more fun! If it's to a tune ... they're happy to do it and bop away to it..." When observing, the researcher not only noticed that music was used to repeat concepts within a lesson, but also throughout a series of lessons. The tunes themselves were also repeated to provide students with a familiar component in their learning.

When teaching students new concepts, it is important to link what they are learning with prior knowledge and understanding, and the classroom teacher felt that "music gives you that opening in a lot of cases." She believed that "[music] is something...that takes [children] from the familiar to the unknown" and this is particularly the case in phonics. Jenny stated that she customarily used songs that the children were familiar with from pre-school or the radio. "Instead of just throwing them in the deep end, we're taking something we know and applying it to something we don't know." She stated that, in phonics, she was constantly striving to start with the familiar, through the use of the tune, and use that familiarity to encourage further thought development as the lyrics were altered to incorporate different sounds.

During observations, the researcher witnessed many instances where music was used during phonics to reinforce the rules that were being taught. In observed phonics lessons, the researcher noticed that music would usually be the major component of the lesson.

One typical phonics lesson began with a rap/rhythm that reviewed many different phonics sounds. There were actions and the children became deeply involved in the activity, to the point where they didn't realise they were learning. After this general recapitulation of concepts, Jenny began concentrating on the sound of the week, which, in this case, was the "ch" sound. The students were soon enthusiastically involved in an action song about trains going "ch, ch, ch." With the teacher leading, they chugged around in a circle, bringing natural movement to music to further reinforce the concept and make the learning activity memorable. This new concept was linked with a familiar experience, in that the song was to the tune of "Ants on an Apple, a, a, a."

The lesson continued, after the "chugging train" activity, to include a final use of music. Still to the same tune, various students created lyrics relating to the sound. For example; "Chocolate and cheesecake, ch, ch, ch!" or "Chimps doing the Cha Cha, ch, ch, ch." So not only did the children obtain further experience with this particular sound, they were also given some measure of control over their own learning as they composed alternate lyrics for the song and sang these with the class.

When talking about music in phonics during the interview, Jenny again affirmed the connecting quality of music in education which was very important to her; "It means we can all have a go at the same time..." The researcher observed this concept to be present in the classroom. The learning environment in phonics and the experience of

each individual student appeared to be significantly enhanced when whole-class participation was made possible through music.

Music and Mathematics

Most educators believe there is some form of relationship between music and mathematics (see p. 16). There were multiple occasions during the observations, where the researcher noted the use of music during mathematics lessons. Jenny described her maths lessons as follows:

> Every maths lesson I basically break it down into three parts. We do our counting practice, we have a song that reinforces either plus or takeaway and it's a build up or a build down song, so it's a song or a finger play in there every day. We dramatise, we sing, we do puppets, we do felts, we do it however each day and plus the even number component or space, measurement or that sort of thing, but each day there is some…

In Jenny's classroom there was not a particularly extended time period allocated to mathematics. Due to the level of this classroom, namely kindergarten, the teacher spent more time reinforcing fundamental concepts, such as; counting in order from 1-20, adding one, subtracting one and the repeating of these activities. As discussed earlier in the "Music and Phonics" section (p. 46), repetition is particularly important for children this age.

In a typical mathematics lesson, then, the teacher started by practicing counting, either through speaking or to a song. One particular song observed involved singing the numbers to a simple up-scale but in different voices. The students imitated the teacher as she led firstly in an opera voice, then a deep voice, followed by a robot voice. The students immensely enjoyed this activity and were fully engaged in the

counting. Counting was also practiced in various lessons by the use of another song:

1, 2, 3, 4, 5;
Once I caught a fish alive.
6, 7, 8, 9, 10;
Then I threw him back again.

There were others, such as "one, two, buckle my shoe" etcetera, and the teacher aimed to vary these as much as possible.

Following the counting practice they would sing a song about either addition or subtraction, depending on the focus of the day. One major song that was used in the subtraction category was called "Apples on a tree." The song started with 5 or 10 apples, and work down to zero as each one fell off the tree. The teacher used a visual element in this activity as well, on her small whiteboard so that the students' subtractions skills could be triggered by the visual falling of apples off the tree. The children were answering subtraction questions without realising they were being informally assessed. Another example of a subtraction activity was the "Little Ducks" song:

(Five) little ducks went out one day,
Over the hills and far away.
Mother duck said, 'Quack, quack, quack,
quack"
But only (four) little ducks came back, back,
back.

To further enhance the effect of the song, Jenny used varying visual features. During one rendition of this song, the teacher had a stuffed toy duck, with little ducklings which the children would hide when the song indicated. Another activity she used was to allocate certain students to play the role of ducklings. They would waddle "over the hills and far away" and then one wouldn't come back each time. This strategy also incorporated the added element of kinaesthetic movement – an activity

enjoyed by a certain percentage of students. The acting of the "ducks" was also very entertaining and provided an added level of enjoyment to the learning.

On another occasion, when the class was studying the circle shape, the researcher observed as the teacher sang a song about getting into a circle (to the tune of "Everybody Do This"). As she sang the students got into a circle and sat down and then sang along with her as the second verse talked about putting fingers in a circle. They then stood up and moved to the song around the circle to further internalise the concept.

Overall, mathematics is an area that calls for teachers to use music. It is ideal for infant classes, in that repetition is so important and music recreates repetition in an exciting and engaging way. Jenny used it successfully in her classroom to reinforce and teach the fundamental mathematical concepts necessary for education. It provided a higher level of enjoyment and understanding, whilst still teaching the content required at the kindergarten level.

Music and Other Subjects

Literacy

The researcher observed, during her time in the classroom, that music was intermittently used to assist in writing education. On one occasion it was observed that the teacher used a song to assist students in learning how to form letters. In the particular situation observed, the students were learning about the letter "D." The teacher used a song to practice how to write a lower case "d." The teacher demonstrated the "d" by drawing it in the air, and singing the song along with it. The students then imitated her actions and sang the song with her. The music, in this

case, was used to further reinforce the foundation writing techniques. Students then went back to their desks and practiced writing "Dd" on paper.

Another area it which music was particularly helpful included instructing students about the physical requirements of handwriting correctly. There was a specific song that the teacher employed to coach students on these specific physical writing techniques. The lyrics were:

1, 2, 3, 4
Are your feet on the floor?
5, 6, 7, 8
Is your back nice and straight?
9, 10, 11, 12
Is your pencil correctly held?

As she sang these words to the students, the teacher walked around the tables and straightened backs, moved feet, moulded pencil grips and ensured students had the correct carriage for handwriting. The researcher noticed that some students attempted to rectify defective posture unaided in response to the reminders in the song. This meant that the teacher's work was reduced, as a portion of students responded to lyrics without physical aid.

Music and reading do not seem a likely combination and in many ways this was true of the observations in this study. There were, though, instances of importance where music was included in a reading session. These uses of music occurred when the teacher read a story to the children. In one instance, Jenny started off the reading lesson by referring to a song used in mathematics that morning (see "Music and Mathematics" p. 49). It was about apples on a tree that kept falling down. The students practiced their subtraction by having one fall down each verse. After referring to this song, the teacher opened the Big Book she was to read to them. It was about an old man farmer with an apple tree, and every morning he came out to

check that all his apples were still on the tree. But each night a mouse would climb up and knock one down. Each morning the farmer was confused as to where his apples were going. He finally discovered that the little mouse was taking them. The book went through each day, taking away one apple at a time. At the completion of the story, the teacher and students actually sang the subtraction song from the mathematics lesson to enhance the story. She used the pictures in the book as a visual element.

In other situations, Jenny also used songs to introduce the story being told. One reading lesson, the teacher read "The Very Hungry Caterpillar" by Eric Carle (1969). She started off by singing a song about the days of the week. In the story, the caterpillar eats different things each day, so revising the days of the week helped to provide students with information they would need to comprehend the following story. At the end the class sang a song about "The Fuzzy Wuzzy Caterpillar" to conclude the story effectively.

Jenny believed that the very nature of music helped to enhance listening skills in the classroom. She stated that: "the other thing it [music] does develop is listening skills and to all of life listening skills are important. Whether it's listening to other people, or whether it's listening to the question properly. Yeah, music helps us learn to listen as well."

Visual Arts

The researcher observed two main areas in which music can be used to positively influence Visual Arts lessons. Firstly, music was used as inspiration for Visual artworks and secondly, music was employed to enhance the classroom environment during Visual Arts. Jenny mentioned, in her interview, that she liked to use

relaxation music in art. She also commented: "I thought it [music] was interesting in art. It makes a difference when there's music playing to the environment."

There were two occasions when the researcher observed Visual Arts lessons and in both lessons, music was employed. On one occasion, Jenny used music firstly as inspiration for the Visual Arts activity. She played relaxation music with the theme of forest sounds. The students were lying down on cushions and were instructed to close their eyes and imagine a location and scenery, as prompted by the forest sounds in the music. Jenny then instructed the children to go to their tables, where she had already set up water colour paints and brushes, and paint what they had imagined from the music. Students enthusiastically participated in the artwork and, during the activity time, the teacher continued to play relaxing music to enhance the atmosphere and keep the children focused.

The second art lesson followed a similar sequence, though it evolved slightly differently. The students firstly sang a fun song called "Shake Your Sillies Out" and students partook unreservedly in the actions that accompanied this song. The teacher then played some background music in which students followed her lead to walk, swim and run on the spot to the music. After repeating the first fun song again, the teacher sat down with the students and they discussed how they felt during the songs. Jenny then sent students to their tables to create a fun and vibrant painting. Once again, Jenny played background music. The researcher noted that not only did the students sing along to this music but six boys in the class specifically got up so they could move to the music, before returning to their painting. It was obvious to the researcher that music had played a major role, not only in the environment of the art lessons, but also in the development of these lessons.

Human Society and Its Environment

In Human Society and Its Environment (HSIE), it depends largely on what is being studied as to whether or not music can be used. There were several occasions observed where music enhanced a concept being taught in this subject. One particular instance involved a lesson that was continuing students' development in Aboriginal history. They were learning about the didgeridoo and the teacher had the students view a DVD about how to make and play a didgeridoo. Following this, the teacher talked about the animals in Australia and then played a song called "Wombat Wobble" from a CD. This song involved many different kinds of music, including fast, slow, jazz, rock, slow rock and others. The students were given directions as to their actions at certain points in the song and the teacher and all the students participated in this song for over 20 minutes. The next day, a student incidentally brought in an Aboriginal drum and the teacher used this to further enhance the learning they had done the day before. During the next week, another student brought a didgeridoo from home and the class experienced much enjoyment as the student tried to play it for them. Jenny then brought out the drum from the previous week, and they played them both, talking about the music in Aboriginal culture.

Technology

In Technology, the teacher incorporated cooking experiences for the students. In the particular incident observed, students were involved in cooking damper in groups around the kitchen. As they were cooking, Jenny and some of the assistants began singing as they mixed and poured: "This is how you mix the dough, mix the dough, mix the dough. This is how you mix the dough, when you're cooking damper." They would alter the words as they followed different aspects of the recipe method. From the observation, the researcher felt that the use of music had two main

advantages. Firstly, it reinforced the steps taken in the recipe and secondly, more importantly, it involved unoccupied students and gave them a reason to concentrate and listen.

Learning, particularly in a kindergarten classroom, must be supported by healthy and practical classroom management strategies. Without these in place, learning may be less productive and, possibly, counter-productive.

Music and Classroom Management

At the Kindergarten age level, children typically possess an ego-centric mindset (Sternberg & Williams, 2002; Bee & Boyd, 2007) and this can sometimes make it difficult for them to settle down and conform to classroom rules and norms. The primary role of kindergarten, therefore, is to convey to students: appropriate social skills; the ability to communicate; consideration for and cooperation with others; the ability to follow directions; the flexibility to adapt to different routines; and the capacity to survive extended separation from their caregivers (Cornell, 2006).

Management Undertones

In the classroom, it was observed that music played a fundamental role in the behaviour management program. Jenny Lachlan felt that she used music primarily in the behaviour setting due to its ability to unite: "Music in that behaviour setting; it unites. It really brings kids together." Furthermore, the teacher maintained that one's voice is a lot softer and calmer when one sings, so children are more likely to want to listen to it. From observations and answers to interview questions, it was

also evident that Jenny hardly ever raised her voice.

> Its not that it never happens, they do get in trouble and what not, but yeah, it tends to be easier. And it works both ways. It sounds nicer but it's also more calming for me! If I'm going crook, then, you know, that's me getting agitated. If I'm singing something, it's a lot easier to just be chilled and, you know, treat it like it should be treated rather than get into it personally, just let it go and deal with it in as nice a way as possible. And that's usually musically. Or a lot of times it can be that way.

Overall the researcher found that behaviour management ran smoothly and calmly in the classroom observed and this appeared to be largely due to the high quantity of music used throughout.

Role Marking

The record of attendance occurred at the beginning of the day. Unity was particularly important during this mandatory activity, and music occupied the students, which lessened their chance of distraction and disruption and ensured they listened and focused satisfactorily. There were a number of strategies used during role call, most of which integrated musical concepts and instruction (see "Informal Classroom Program" p. 43). The teacher called a child's name using a particular tune which varied at the teacher's discretion. The child was then required to sing back to her in the same tune, indicating whether or not they were present in class. Due to the nature of the call-response strategy utilised, attention was maintained and there was little opportunity for misbehaviour amongst the students.

Creating a Productive Working Atmosphere

During the interview, Jenny stated that one of the reasons she used music was "for lesson breaks." These breaks provide an opportunity for the brain to disengage and re-focus so as to be ready for the next topic. During one observation, the children

were acting in a rowdy manner and, in order to settle them down and prevent further interruptions, she used the song "Shake your sillies out" with its appropriate actions. After this song, the students and teacher had a long session of the "Hokey Pokey" song. The students gave every appearance of enjoying this activity and threw themselves into the song. Another song used as a lesson break, was the "Dingle Dangle Scarecrow" song. Jenny was observed using this particular song as a lesson break between Phonics and Mathematics in the morning classes. It was full of actions and children participated fully in these.

Jenny often used music to re-focus students' attention when they were overexcited or unsettled. Jenny often called students to the floor, using the song; "Everybody, everybody, over here, over here, cross your legs, cross your legs, hands in lap, hands in lap." Occasionally students were still restless, so Jenny altered the lyrics to assist her, depending on what movement was required. On one occasion, at the end of a handwriting lesson, students were being noisy and fidgety after being called to the floor using the "Over Here" song, so the teacher's instructions in the same song became; "Everybody, everybody, hands on head, hands on head." This too, was highly effective in restoring order to the class.

Jenny also stated, in her interview: "basically, I use music a lot as an attention getter." She felt that singing drew attention to her as the teacher. "...As soon as I put a tune in my voice, they listen better. You can say something and it's just not as effective as if you sing it." The researcher observed an example of music as an attention-getter at the end of a phonics activity lesson, where students were in stations around the room doing different activities. The teacher desired to stop the general chatter in the classroom so began to sing: "Kindy are you listening?" The

students answered in the same tune: "Yes we are listening!" and focused their attention on the teacher. Once the required attention was gained, further instructions were given regarding the next lesson. This song was also used at the end of play time when students were required to line up outside the classroom. They were talking and generally distracted and the teacher sang: "Kindy are you listening?" Straight away students scooted into line and answer back: "Yes we are listening!" She also altered the lyrics depending on the behaviour of students and on one occasion added, "Kindy can you stand up straight?" The response was an instantaneous and exaggerated stiffening of their bodies.

During the school day, there were inevitably students that finished faster than others and whose attention had to be occupied while the slower ones finished. Jenny used singing to occupy those who had finished. For example, at the end of a Bible lesson, students had been working on an activity sheet. Over half the students were finished, so Jenny indicated for them to come to the floor and they began singing an action song called "Roll up high, fall down low." As students finished their Bible activities, they moved over and joined in. This song kept finished students' attention and acted as a time filler but also provided motivation for unfinished students to work faster so they could participate in the enjoyment of song. When most of the students were finished, the class sang "Everybody, everybody, over here…" This collective encouragement ensured the slower students were finished and had moved to the floor efficiently.

Moving Students

In the interview Jenny stated: "A lot of times I [use] [music] for moving children from one area to the next…" There were numerous occasions in which the

researcher witnessed the successful use of music in moving students both inside and outside the classroom. Throughout a typical teaching day, Jenny often needed to ask students to either stand up to participate in an activity, sit down when one was completed or perform other changes in position. These commands were often given using musical cues, either on the piano, or by voice. The day began in morning worship, where, on one occasion, Jenny used an up and down scale on the piano to direct students to stand and then return to the seated position between singing particular songs.

Reading was the first lesson of the day and as students were working at their tables, it came time to pack up. Jenny sat at the piano and started quietly playing to indicate to the students that it was time to pack up their reading activities and move to the floor. They did this efficiently, without question and with minimal talking. When the reading lesson was over, and the reading mums had departed, Jenny sang "Everybody do this, do this, do this, everybody do this, just like me" with actions for the students to follow in order to focus the attention back to her. She prepared them for listening by finishing off the song with putting hands in laps. The class soon settled and the teacher was able to begin her Phonics lesson.

Jenny believed in running the classroom in such a way as to prevent congestion around the tables, locker area or cupboards, and used music effectively to achieve this. A particular song was employed in these situations and was to the tune of "If you're happy and you know it." The lyrics went like this and were variable to different situations: "If your name begins with [insert letter] go to [insert location or action], if your name begins with [insert letter] go to [insert location or action]. If your name begins with [insert letter], if your name begins with [insert letter], if your

name begins with [insert letter] go to [insert location or action]." The choice of letters was not alphabetical so the students were unable to predict who would move next, thus they maintained attention on the teacher. Jenny would assess the situation to know when to change the letter to a different one as students moved to follow instructions.

During one observed phonics lesson students participated in various activities relating to the sound of the week, "ch," on the floor. When it came time to do their "ch" group activities, they needed to move to the tables. The teacher used the "If your name begins with..." song to move children to the tables and avoid mobbing. "If your name begins with [insert letter] go to the tables." Students sat and listened for their name and the instruction that would come with it. This song provided for a smooth and productive transition between activities. The teacher used this song for many other situations in the classroom, such as: moving students from the floor to their lockers to get books, and then to desks; obtaining their small whiteboard for mathematics activities; getting a piece of paper each; lining up for library class; when they were encouraged to get a drink of water; or even to moving out to recess or lunch.

Jenny also used another song to a lesser degree that ensured congestion was minimised. It was to the tune of "London Bridge is Falling Down" and was observed in a Mathematics lesson when it was time for students to put away the mini whiteboards they had been using. "[Insert name/s] put your board away, board away, board away. [Insert name/s] put your board away, thank you [Insert name]." As in the song before, students listened attentively for their name and followed the instructions given. At the end of a lesson, when the teacher wanted to move students

back to the floor, she sang: "Everybody, everybody, over here, over here. Cross your legs, cross your legs, hands in lap, hands in lap" (to the tune of "Frère Jacques"). This was another song that was applicable to many different situations and subjects including phonics, handwriting and reading. Jenny used it numerous times for calling students in different lessons to the floor when an activity was finished.

It was noted that Jenny Lachlan's classroom management was centred around the use of music. It was used to regulate classroom tone, facilitate a productive working atmosphere and to move and direct students smoothly but in an un-stated manner.

School Music at Home

This chapter has shown that music has been strongly integrated into Jenny Lachlan's class routine for both learning and management. Due to the high level of music used at school, it follows that the degree of transfer of school music into the home should be examined. Questionnaires were supplied to the 20 homes of the kindergarten students (see Appendix C). Of these, 15 were completed and returned (75% return rate).

Table 4.1 indicates that all respondents agreed that their child gave evidence of enjoying music in general. In addition, every parent witnessed their child talking about songs or music heard at school. Fourteen out of the 15 stated that their child sang school songs at home. Of these 14, 12 indicated their child taught school songs to siblings, pets or toys. Eight out of the 15 indicated that their child sang school songs with visiting school friends and 5 stated that their child taught school songs to visiting friends. Twelve parents stated that their child had recognised and identified music or songs heard or sung at school, while 4 parents indicated that their child had

Table 4.1: Parental Responses to Questionnaire

Topic on Questionnaire	*Frequency of Parental Responses*
Indicated an enjoyment of music.	15
Sang songs taught at school, at home.	14
Sang songs taught at school with visiting friends.	8
Taught songs learned at school to siblings, pets, or toys.	12
Taught songs to visiting friends.	5
Tapped rhythms learned at school.	8
Talked about songs or music heard at school.	15
Requested to listen to music of a nature played at school.	4
Used rhythm to commit material to memory.	8
Recognised and identified music or songs heard or sung at school.	12
Creates songs for special occasions.	10
Any other indicator that suggests the music program from school is being brought home.	2

requested to listen to music of a nature played at school. Eight parents said that their child tapped rhythms learned at school, and the same number stated that their child used rhythm to commit material to memory. Ten families stated that their child created songs for special occasions at home and 2 parents indicated other signs of school-based music being brought to the home environment.

Twelve out of the 15 respondents took the opportunity to share written comments on the questionnaire. Many parents commented on their child's enjoyment of music and

each comment was in relation to a different capacity, some meaning enjoyment in general and others enjoyment of classroom music. They also commented on how the classroom music was having an effect on their child's musical experience. One parent stated that their daughter "enjoy[ed] singing and [sang] songs from school at home…" A parent revealed that: "I have personally noticed [child's name] attempts at singing with beauty in her voice rather than just belting out a tune…She is appreciating that quality in herself and what she can do to allow the song to be beautiful." Another remarked: "My son often sings school songs at home, always with the actions that were taught. He very much enjoys music/song time." This comment suggested that the child spoke of music at home. Several other parents also expressed their belief in their child's enjoyment of music in the classroom and, indeed, music in general. One parent stated: "I know [student's name] enjoys it [music] at school." Another parent wrote: "She loves music…It seems to me that her demonstrated love of music has really blossomed this year, and it may be related to the music in her classroom." One particular parent was quite specific, stating that their child "…has enjoyed clapping to music since beginning school." That comment suggested to the researcher that the child was less inclined to respond to music before being exposed in the classroom situation. This parent also went on to say that "she loves singing and movement to music." One parent wrote that his or her son "would like songs to learn for homework." This indicates that the child enjoys the music and craves more in his home life.

It must be acknowledged that some students come from musically rich homes. For

example, one parent wrote that:

> We have a musical environment that our kids have experienced since birth – not that we have music on much at home, but [husband's name] has been in a quartet/choir since before they came along. We sometimes sing silly songs for getting their attention. They both learn Suzuki Piano (for 2 years now), and dance (1½ years). So…it's a bit hard to know where the musical happenings are inspired from.

A significant portion of parents mentioned their child singing songs learnt at school, outside the school environment. One parent mentioned, that though her child doesn't talk or share many school happenings, there have been occasional references to the music: "Our daughter tends not to talk much about anything – including school – but has occasionally mentioned/tapped/sung…a school song at home (once or twice)." Others indicated a high level of integration between the music at school and that displayed at home. One parent particularly stated that her daughter "sings songs from school constantly" and another: "[Child's name] sings many songs from school…" A third parent shared that: "[Child's name] is always willing and eager to…sing the songs that she learns at school." Another parent also stated "In the car is a great place where [Child's name] does sing songs from school." Interestingly a second parent who had a boy in the class also commented that: "[Child's name] loves to sing as he plays or in the car or with his friends."

Several parents commented specifically about incidents where their child had performed songs from school at home. One parent recounted:

> "Last weekend we had friends over, they have a daughter in kindy also. Both our kids did a little sing and dance (actions) for us. We were all surprised in the performances, as some songs we hadn't heard. They really enjoyed themselves and so did we."

Another stated: "[Child's name]'s whole family appreciate and listen to [child's name]'s new passion for trying to make the most of a song." One parent wrote a list

of behaviours their daughter had exhibited in relation to music. One of these was: "Performs musical shows with songs learnt from school both by herself and with classmates that come over to play."

A few parents commented on their child's desire to teach school songs at home. As mentioned above, a significant proportion of parents indicated in the first section of the questionnaire that this was occurring. One parent stated that their child was "...always willing and eager to...teach...the songs that she learns at school." This same parent added that: "[Child's name] younger brother is also enjoying learning the songs that she very proudly is teaching him." Another parent stated that "[Child's name] has come home from school and taught the whole family some of her songs." A third parent commented that their daughter "teaches [school songs] to her sisters."

Finally, a number of parents indicated that songs were a topic of discussion at home. One parent, who contributed largely to the comments in this study, wrote that her daughter was "always willing and eager to discuss...the songs that she learns at school." Another parent said that their son "discusses the songs that he is taught in Chapel to the ones older sister learns in primary chapel." The researcher believed this sort of discussion amongst 5 and 6 year olds to be partial evidence for higher order thinking in relation to the music at school.

None of the parents commented negatively about the use of music at school. In fact the total effect of the responses on the questionnaire indicated that the parents were happy with the way Jenny Lachlan used music and felt that music was relevant in a classroom setting. Parents, in general, were happy with the musical developments of their children and weren't afraid to share these with the researcher. Overall, they

were supportive of the researcher's work. For example, one parent wrote: "Encouraging music in the classroom is a fantastic idea!!" Another parent openly thanked the researcher for her time spent with the children.

Conclusion

This chapter has shown that the manner with which Jenny Lachlan employs music in her classroom is both unique and innovative. The program itself stems from her philosophy and her desire to execute that philosophy in her classroom. The following chapter discusses these results in finer detail, presents the significance of the study and draws it to a conclusion.

CHAPTER 5

DISCUSSION AND CONCLUSION

This study documents the use of music in Jenny Lachlan's classroom at the Atkinson Christian School. It argues that music brought many and varied benefits to the classroom program – in particular it enhanced religious education, learning and behaviour management. In the course of the following discussion, it must be remembered that the students of Jenny Lachlan's classroom are infants who are only being introduced (socialised) to the nature of the classroom.

The Contribution of Music in Religious Education

The philosophy of the Seventh-day Adventist Education system includes the following certain objectives for religious education within its schools. These involve the creation of an atmosphere where children can be exposed to an understanding of Christ and to possibly follow and accept Him as their personal Saviour in future years. Flowing from this are other goals such as: to know the Creator God; to maintain physical, emotional and spiritual health; and establish Christian principles the developing students can use to live successfully in society (see p. 1). The question to be answered here is that, in the case of Jenny Lachlan's kindergarten class in the Atkinson Christian School, did the use of music contribute to the attainment of these objectives?

The previous chapter (pp. 31-41) documents that music was an integral and important component of religious education. Music and song were evident in class worships at the

beginning of the day; they were a part of Bible classes and an important part of Chapel services. Music and song also featured in Values education. In particular music and song were used to:

- draw individuals into a cohesive group;
- teach cooperation;
- set an enjoyable tone for the activity, message or lesson to follow;
- gently and appropriately manage student responses, movement and behaviour during the activities of religious education;
- encode religious beliefs (e.g. God's love for His children);
- reinforce the essence of stories, lessons or messages;
- teach a love response to God;
- teach aspects of prayer;
- teach appropriate prayer behaviour;
- amplify Christian values;
- provide a quiet and appropriate background to class activities.

The above list outlines music's applications to religious education in Jenny Lachlan's classroom. It indicates that the intention was to utilise the effect of music to aid the achievement of the objectives of the philosophy of the Seventh-day Adventist Education system in Australia. Observation of classroom activities indicated that students enthusiastically participated in the program and associated activities. There were indicators that students were internalising the content and spirit of the songs. The children gave evidence of enjoying singing together; without the teacher's directions they followed instructions coded into the lyrics; and their body language and attitude

followed the implications of the music and lyrics (they were reverent and quiet when appropriate and joyful and loud when appropriate). Further, without prompting, students appropriately adapted the Value of Perseverance song to their long run around the school property. Finally the questionnaire to parents reveals that music sung at school was taken home, performed at home and taught to siblings, friends, pets and toys. All these actions provided evidence of internalisation and transference.

Therefore, there is a prima facie case that, in Jenny Lachlan's classroom, music contributed to the attainment of the values and objectives of the Seventh-day Adventist Education system in Australia. Involvement in worship, prayer and Bible classes is believed to have a great influence in the development of a child's relationship with God (White, 1903). The lyrics of songs utilised in the classroom were reflective and meant to help reinforce a foundation for children's faith development. Within the view of the integration of faith and learning literature (White, 1903) music has the potential to unite faith with learning and this may lead children to a greater understanding of spiritual things and the development of a personal faith. Music was used in the classroom to promote and reinforce Christian values and their integration into the development of children's personal life philosophy. Music also allowed children a comprehensive medium for response to God. Under the umbrella of music, children can express their love, thankfulness and appreciation for what God has done, is doing and will do for them throughout their lives.

Facilitating Learning and Recall

Observations revealed that music helped to provide a climate that was supportive of the working and learning of students. The use of song and music did this by:

- encouraging fun and enjoyment as part of learning;
- causing mandatory tasks to be meaningful and enjoyable;
- creating a pleasant environment for learning to take place and thus increasing productivity;
- permitting repetition without monotony;
- providing a variety of ways to introduce new content and revise previously learnt concepts.

Music provided a variety of methods for the teacher to instruct students in learning. Once they had learnt a concept, the teacher could then repeat it using different musical activities. The teacher commented on music's ability to provide the necessary repetitions yet still be enjoyable and applicable. She also felt that music provided a vehicle for the internalisation and subsequent recall of information learnt.

Phonics Education and Phonemic Awareness

An argument can be made that the use of music may well promote sensitivity to the sounds of language production. That is, songs could well be a factor in the development of phonemic awareness in children. Phonemic awareness is essential for developing skills in literacy, and in particular for learning to read. It is involved in recognising representations of the smallest units of sound – the phoneme.

The teacher was observed to use music to help facilitate:

- the learning of sounds in the English language;
- the joining of particular phonemes to create digraphs;
- the blending of phonemes to create beginning and ending sounds;
- an understanding of the conventions of the English language:
- the application of sounds as they appear in words.

These activities are all crucial in the development of phonemic awareness. Music as an enhancer of phonemic awareness may successfully promote literacy in general among students.

Music in Classroom Management

Observations revealed that not only was music a major contributor to the classroom tone in religious and general education, but also in the general management of classroom routines. During the period of research, music and songs were observed to be used by Jenny Lachlan to:

- direct student movement and posture;
- create smooth transitions between lessons;
- remind students of routines;
- call students to attention;
- encourage cooperation and unity.

The tone created by the manner in which music was used complied with the philosophy of Seventh-day Adventist Education in that it can be construed as being Christ-like. The tone was pleasant, gentle, unifying and insistent without being degrading, and therefore

worked toward the goal of portraying Christ to the students. The use of music softened the potentially abrasive task of classroom discipline. Singing instructions or reprimands replaced the need to raise one's voice, again contributing to the acquisition of a pleasant environment. Jenny Lachlan frequently mentioned the uniting power of music in the classroom and the subsequent cooperation it promoted. It brought children together with a common goal and method of achievement. This section argues that the teacher's routines were supported by the use of music, to which children quickly responded, and as a result, more learning time was made available in this music-rich classroom.

Accelerated Socialisation

During the observations at Atkinson Christian School, the researcher noted that there was:

- an advanced degree of order and routine established in the classroom;
- a willing compliance to class rules;
- a degree of self-discipline that was unexpected.

The literature indicates that the purpose of kindergarten is to socialise children into a collective class situation and prepare them for the self-control and discipline that is required for formal learning to begin (Cornell, 2006). The descriptions already given of the behaviour of the children in Jenny Lachlan's classroom indicate that by the beginning of second term, routines and habits have been established that appear to be ahead of normal development. While it is acknowledged that these children may have the advantage of an effective and supportive home life, it is possible that the use of music, as described above, may have accelerated children's socialisation into the modes

of behaviour required for learning to take place in later grades. Whether or not music has the ability to advance the socialisation of little children into the patterns of behaviour required by schools, it is worthy of further study.

Limitations

There are some limitations to this study. Firstly, it is a case study of one classroom in one school. It is not a comparative study allowing a music-rich classroom to be compared with one that uses less music. Secondly, because of the nature of this case study, the conclusions are subjective and, while the study will give rise to further research, the results themselves cannot be extended to other schools and classrooms. Also, due to the researcher's lack of experience in Interview technique, leading questions may have been unintentionally asked and interjections made in the course of the interviews. Further, it is possible that, due to the direct nature of the observation in the classroom, the actions of the teacher and/or children may have been altered.

Importance of the Study

This study was important for several reasons. It:

- documents the use of music in a kindergarten classroom;
- provides surface evidence that music does facilitate the achievement of the goals of Seventh-day Adventist Education in this particular case;
- opens up new considerations for the value of music e.g. music and songs used to develop phonemic awareness, music and song used in management.

The most important aspect of the study is the range of questions that it raises for further research. Firstly, a comparative/causal study would be useful in determining the extent to which the use of music aids in the achievement of the goals of Seventh-day Adventist Education. Secondly, this study raises several questions that, in themselves, could be topics for separate studies.

- Does the use of music in worship facilitate the integration of faith and learning?
- Does the use of music in the classroom facilitate the development of phonemic awareness?
- Does the use of music in the classroom music facilitate classroom management?
- Does the use of music advance the rate of socialisation in kindergarten students?

The most interesting question raised is the issue of music and its potential assistance in phonemic awareness. A search of the literature found only one study relating to the effects of music *instruction* on the development of phonemic awareness. It would be even more interesting to examine the general use of music and songs in phonics to help develop this essential skill.

Personal Reflection

As the researcher, I went into this study with a keen interest in music in general. Because of my passion for music I knew I wanted to research the manner in which it might enhance my other passion – teaching. This study has opened my eyes to the many

and varied approaches for using music in the classroom. I was personally astounded as I saw the responses of children to the promptings of musical elements in their learning, behaviour management and especially in the religious instruction. I believe very strongly in developing a faith in and love for God in young children and this study thoroughly convinced me that music is a highly effective way to do this.

Although this study was conducted in a kindergarten classroom, there were many principles that I feel could be effectively applied to my personal teaching preference; middle primary. Music as a management tool is universal if teachers are willing to risk acting outside conventional behaviours. Singing instead of raising one's voice is a wonderful way to keep a cool head and respond appropriately to situations. I am excited about my future teaching and the possibility of integrating some of the principles learnt through this study into my own classroom.

I hope that the findings of this study can encourage other teachers to use music in their classrooms. I hope it gives them confidence to try something new in order to enhance their teaching and classroom management. I believe this study shows that music in the classroom need not be grand or to performance level, but that any attempt made by the teacher can benefit the classroom. There are many strategies for both teaching and classroom management that can be learnt from reading and modifying the ideas found through this study. The results of this study can be used to awaken creative desires within teachers to use music in more areas than the Creative Arts. I believe there are endless possibilities if creativity and encouragement are drawn together to enhance the school experience of children.

Conclusion

This study has shown that the frequent use of music in a particular kindergarten classroom has the potential to enhance the environment, management and learning of students. This information may imply that music used in other classrooms with similar aims and methods could quite possibly be of similar benefit to the students and teacher of that classroom. In the area of religious education, it was evident in this case that the music-rich program contributed to the advancement of spiritual development. The students in the observed classroom were surrounded by an environment that was conducive not only to secular learning, but also to learning of a spiritual nature. This study, therefore, suggests that the use of music in Jenny Lachlan's classroom enhanced the spiritual environment, contributed to the atmosphere and management, and may have also enhanced the students' learning and readiness for learning.

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APPENDIX A

An example of Jenny Lachlan's Transcript

These two pages were selected out of the interview as an example of the transcript with the classroom teacher, Jenny Lachlan.

Jenny Lachlan – Kindergarten Teacher

Example of Interview Transcript

Jenny	Its for enjoyment, and that's what music's about. Music's enjoyable! So yeah, within KLA's and within Maths. Every Maths lesson I basically break it down into three parts. We do our counting practice, we have a song that reinforces either plus or takeaway and it's a build up or a build down song, so it's a song or a finger play in there every day. We dramatise, we sing, we do puppets, we do felts, we do it however each day and plus the even number component or space measurement or that sort of thing but each day there is some…
Researcher	I've noticed that!
Jenny	You've noticed that! That's just the way it is!
Researcher	Yeah it's good! So anything else educational?
Jenny	I thought it was interesting in art. It makes a difference when there's music playing to the environment. Just when there's music, they seem so much more settled.
Researcher	So now onto the behaviour management sort of thing. As you were saying before, the main reason you use it is to get attention and to…
Jenny	Yeah.
Researcher	So the classroom environment and behaviour management…what kind of things? You sort of said some of these already.
Jenny	Yeah. A lot of times I use it for moving children from one area to the next so that you don't have everybody at their lockers at once. And you can keep saying it and you can have different ways of moving them and I use a variety. Its not always sung. It could be a what they're wearing thing. It can be sung a lot of the time because its just… your voice is softer when you sing rather than...
Researcher	Screeching at them! (Laughter)
Jenny	Yeah! You know just be feeling like you're constantly shouting and… I

find as soon as you put a tune in your voice, they listen better. So you can say something and its just not as effective as if you sing it.

Researcher — Yeah I'm going to try it on this prac with my year fours and see how they respond to "are you listening, are you listening"

Jenny — Yeah! With older kids, repeating back rhythms, that does work.

Researcher — So yeah, for the worship aspect, because this is actually…oh are you finished?

Jenny — Just…for things like… I don't know if this is where it fits or… For grace, role, all those things. When the whole class is involved in singing, everyone's a participant and to me that's really important. If one kid stands up out the front and says grace, you've got 19 who are not actively involved.

Researcher — Probably looking out the window!

Jenny — Yeah and so for music in that behaviour setting it unites. It really brings kids together. And with the role, with our role, you know, you've seen what we're doing now, next term we do the role rap. "Once upon a time in a nursery rhyme there were 20 kids, 20 kids! Seven girls and 13 boys, 20 kids, 20 kids. I wonder who is here today!" and they get into this little thing where they go "Lisa Craige – I am here" So its sort of a movement with the music. So just – graces we have a different grace every term. They learn a new one at the beginning of every term. The next one's a superman grace! "Thank you God for giving us food!" (hand out like Superman) (laughter)

Researcher — That's hilarious! (more laughter) I've never heard that one before!

Jenny — Haven't you?

Researcher — No!

Jenny — Its really cute!

Researcher — Yeah, I'm sure they get involved in that one!

Jenny — Yeah so you just have to keep changing. While you give them long enough to learn it, you don't want them to get bored! You don't want to actually ooooover use it! So yeah! Moving right along.

Researcher — Ok with the worship one, cause this is sort of where this particular study is different to any that's ever been done before is cause its never been done in a Christian school where worship songs and stuff are a factor.

Um so what about especially, um, oh two sort of areas of this. What do you use for worship, and also I was wondering how do you think having worship, and music in worship affects the environment of the whole day? Like if you were to miss it?

Jenny You know the difference for the Friday morning, we don't do worship, because at 10 o'clock we go down to have chapel. Normally we would get straight into reading or something like that, but I just find the kids aren't as settled and so the kindy teachers have decided we're going to do a 15 minute singing block there and that's when we're going to start introducing our kindy concert songs.

Researcher So at least they can settle down. Because I noticed on the doctor day, the whole day was…

Jenny Different? Yeah!

Researcher And I'm thinking I wonder if you've noticed that music makes such a difference.

Jenny Exactly! It does! That just settles down. And even doing worship without music, even if you only sit down and read them a story its worship, but its not as settling as music because worship we're listening, we're sitting still, its taking it in… when you sing they've all got to be part of this classroom for the start of their day!

Researcher And they're worshiping themselves too.

Jenny Exactly and you know, they're the ones inviting Jesus in and when they're saying prayer, the prayer belongs to them because we've all sung together.

Researcher I totally agree! So how do you use it for worship, now that we've talked about the effects of it?

Jenny Um, each morning we start with a song, some days, Tuesday's usually our praise day and we get out our instruments and we just do songs, we don't have a story. We just do songs and a prayer. Every other morning it's usually some songs and then the prayer song as well. I tend to always use the piano for worship and then if I'm doing songs at Bible time I use the CD player just purely for movement type things. Um, I'll just include Bible and worship together…

APPENDIX B

An example of Janet Mark's Transcript

These three pages were selected out of the interview as an example of the transcript with the composer of Christian children's music, Janet Mark.

Janet Mark – Composer of Children's Christian Music

Example of Interview Transcript

Researcher So did you do music at college? Did you study music at all?

Janet Well I guess this gets back to how God chooses weak people. I've always loved music, particularly, I guess because of where I grew up and you know, the churches out there, everyone just sings in full-on harmony the whole time so it was really part of my cultural beginning. As well as the fact that my parents were both musical, though they were never really proficient in any particular instrument, they both liked to sing. So we all sang all the time and everyone sang in harmony in our family. But none of us were ever professional singers, ever.

Researcher You don't need to be professional to have a love of music, though.

Janet No, well that's true! It wasn't something we professionally did. I did study piano but it was really just classical piano and exam pieces through to grade 7 and then I just didn't go any further cause I was doing my HSC at the time and thought I'll be studying and then I … didn't! In retrospect I think "oh man I had so much time!" but anyway! Actually in some ways its kinda good that I left that behind because I don't think I would have written music had I been a better classical pianist because it's a totally different way of… yeah. And I don't even think that if I had been a professional singer or had some really amazing solo voice that I would have done this either, you know? I think God gives you, and I wish I could tell every teenager this, don't look at somebody else's gift and wish you had it because you've got one or two or more, probably and God's given everything that you actually need right down to, I just think, the whole way you're constructed. Even the limps, you know? Even the disabilities, they are there and can be used.

Researcher What elements are involved in your music programs?

Janet From the beginning, my biggest passion, I guess, when I had babies, little toddlers, was I just wanted them to know they were loved and that God had made them. I think the most powerful song in the world is Jesus Loves Me and I used to think 'if I could ever aspire to write something that was that memorable…' everyone everywhere knows that song, then I might have done something good for the world. So I was just really passionate about children knowing that so in putting the creation program together I wanted to include elements of that all the way through it. So I guess if you look at the entirety of the five albums that have come out so far, each one of them is thematic. It has a definite theme which I wanted to explore every aspect of. So when I was

planning each album I tried to think of all the aspects of that. Obviously with creation you've already got a bit of structure there cause you've got seven days and so you work with that. The other thing that I wanted to do with each of the programs was have a variety of styles of music, a balance of active, fast, contemporary style with something quiet and meditative. Children, I think, really appreciate both. I also wanted to include actions…

Researcher So you have included actions with these?

Janet Yeah. Pretty much all of… Not every song has actions or needs to be presented with actions. However, my theory on action is that it's a very good way to express the message and often children will remember an action before they'll remember the words.

Researcher And then they'll remember the word when they've got the action.

Janet That's right! It purely is a way of helping children remember but I think we're going to cover this in a later question. So the elements that I like to include… When I put together the workshop on choosing music for children the five main areas that I think are important are number 1, its got to have a message. So you've got to be saying something. There is a place for fun silly songs and obviously if you think of say, Vegetales, they've got some silly songs. Larry's Silly Songs, you know, they're just fun! Kids, I think, need to just have fun. I've kind of relaxed a bit on that but when I first started doing this I was pretty fired up about having a message in every song and I felt that everything should be Biblical, should be real and true because children like to know if something's true. They often ask, "is that true mum?" And I felt that it needed to be not just something that was tradition but that could be proven biblically and that was real and something they could count on.

Researcher When I was looking at your website I liked what you said the real aspect because it leads to their beliefs later on in life too and real truths with something to base it on.

Janet Yes, that's right. You've got to have that message but then again the message has to be meaningful, so its got to be in their language and its got to be at their level. I mean, you can include words that they're not going to understand, but only one or two in each song because that way you're giving them an opportunity to learn new words but at the same time its something that they understand and has meaning to them, meaning to their lives. And also when you're writing for preschool children and younger children you can't just introduce an abstract idea without something concrete to relate it to. So, for instance, it wasn't my song but there's a song that just says "Here's a flower, God made it."

"Here's a flower" is the concrete thing, you know they can touch it, smell it, probably even taste it! You know, feel it, its right there in front of them.. And you're relating that concrete thing to an abstract idea which is "God made it"…

Researcher …from nothing!

Janet Yeah, that's right! That's right! So a lot of those songs in the first…particularly in God Made Me, employ those kind of techniques, not really because I was actually thinking to myself "what's my abstract idea" etc, but just because that is the way you speak to that age child. And the other thing was that I wanted to include a response to God. Yeah and I would have to say definitely in answer to the first question, that's an element that you need to include in music programs for children, a chance for them to respond to what they see and to that idea of God. There are lots of different kinds of responses. They can be behavioural, like, you know, I'm gonna share with my friends, I'm gonna love my friends or my parents because, you know. Or it can be, say, a love response to God, you know. A song on here, You Set the Stars, its called I Love you actually, when I wrote that… This is one of the first examples with my writing that I really felt God take over half way through. I had this kind of habit of doing ta da da da da da, ta da da da da da, ta da da da da da da da da da da da da da. You know, and just having a real predictable sort of writing pattern. And with this one I just wrote "You set the stars up in the sky, the moon to shine at night" and I was about to go da da da da da da da da da da da da da. And I couldn't think of the words and just suddenly at that point there was a response that came into that, you know, just "I love you." So that…yeah…

Researcher Its simple but very profound if you know what I mean.

Janet It is, it is. And that was an emotional moment because it wasn't something I would ordinarily have done. So I think you've got to leave room for that and then it also leaves room for the child to do the same thing, you know. So yeah, gotta have a message, got to be meaningful, but then its also got to be memorable. There's no point writing a song if people don't remember it after they've heard it a couple of times. Its got to stick. So you've got to employ those jingle techniques that ad writers do, you know, for children's songs. That's actually a really key thing because if its not easy to learn, then… and look children are pretty good at picking up songs, but generally if they've got that kind of element, they kinda stick in your head, really annoying element! then, parents will go insane! But it'll stick in their head for life.

APPENDIX C

Questionnaire to Parents

The Use of Music in Early Schooling

Dear Parent/Caregiver,

As you may recall, I have been conducting a study about the use and effect of music in your child's classroom over Term 2. I now need ***your*** help to further gather data about the effects of using music in the classroom. I would be truly grateful if you would take the time to complete this open-ended questionnaire.

I wish to discover whether or not the music used at school is also present in your child's behaviour at home. This behaviour could include, but is not limited to: singing songs learned in the classroom; beating rhythms; humming; teaching songs to parents, siblings, pets or toys; sharing musical experiences with parents; wishing to be further involved in music because of its use in the classroom.

Thank you for your willingness to help.

Rachel Murray

Questionnaire

Has your child done any of the following? Tick the box to indicate actions or behaviours.

- ☐ Indicated an enjoyment of music.
- ☐ Sung songs taught at school, at home.
- ☐ Sung songs taught at school with visiting school friends.
- ☐ Taught songs learned at school to siblings, pets or toys.
- ☐ Taught songs to visiting friends.
- ☐ Tapped rhythms learned at school.
- ☐ Talked about songs or music heard at school.
- ☐ Requested to listen to music of a nature played at school.
- ☐ Used rhythm to commit material to memory.
- ☐ Recognised and identified music or songs heard or sung at school.

- ☐ Creates songs for special occasions.
- ☐ Any other indicator that suggests that the music program from school is being bought home.

If you have ticked any of the boxes above, would you please take a moment to ***expand*** on your observations on the lines below. You may also like to include other relevant comments that will help.

Interview Protocol Sheet (Jenny Lachlan)

Setting

The interview with Jenny Lachlan will be unstructured and will be based upon the existing relationship.

Researcher will reiterate the givens: Mrs. Jenny Lachlan is in charge of responses and can redirect questions or refrain from answering if she/he so desires.

Questions will be directed toward the program and general student responses and will not seek information about specific students.

Questions

Questions for Interview

Personal Questions – Participant information Details of teacher

1. How long have you been a teacher?
2. What were you trained in?
3. How long have you been at this school?
4. What is your personal music experience?
5. For what proportion of your teaching time have you used music in the classroom?
6. Do you have any children of your own? If so, have you involved them in music?

Classroom questions

7. Briefly share about your use of music in the classroom.
    a. Educational
    b. Behaviour management/ classroom environment
    c. Worship
    d. Music Instruction
    e. Other
8. What is your rationale for using music in the classroom?
9. What kinds of music do you use?
10. How frequently do you use music on an average day?

11. Do you feel it is possible to use music too much?

12. Are there any KLA's that lend themselves to the use of music more than others?

13. Do you feel the different aspects of music cater for all student learning preferences and styles?

14. Do you have special music on special occasions?

15. Do you use a special type of music in worship periods?

16. Do you have quiet time music?

17. Do you encourage children to move to music?

18. How do you find that children respond to music?

19. What benefits do you feel the use of music brings to your teaching and classroom?

Interview Protocol Sheet (Janet Mark)

Setting

The interview with Mrs. Mark will be unstructured and will focus on her experiences with students in the worship setting.

Researcher will reiterate the givens: Mrs. Mark is in charge of responses and can redirect questions or refrain from answering if she/he so desires.

Questions will be directed toward the program and will not be specific towards any children in Mrs. Mark's experience.

Possible Questions

1. What is involved in your music programs?
2. From your experience, what types of music do children best respond to?
3. How do you feel children enjoy music?
4. From your experience, what do children like most about music involvement?
5. How have you found children show their responses towards music?
6. How is music different when it involves children's worship?
7. What is the importance of music in children's worship?
8. What would you feel is the importance of music in children's school lives?
9. Do you believe music has a powerful influence on children's minds? Why/why not?

Interview Protocol Sheet (Children's interviews)

Interviews with specific children will only take place when explicit permission has been gained from the child's parent/carer. Interviews will take place in the classroom with the teacher present.

Interview will avoid leading the child. The interviewer will not ask directly about music, but will press to see if the child will initiate talk about music. Once music has been mentioned by the child, further questions will be directed toward their enjoyment of it.

Interview will only last for 10 to 15 minutes at most.

Child will be made to feel at ease.

Typical Questions

1. What is your name?
2. Are you in Mrs. Lachlan's class?
3. What do you enjoy about school?
4. What do you really enjoy most?
5. Is there anything else that is fun?
6. What do you like doing with the other children?

Once the child mentions music:

7. Do you enjoy singing?
8. Do you like listening to music as well?
9. Do you sing songs at home?
10. What songs to you sing at home?

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