

ENGLISH SECOND LANGUAGE LEARNERS: USING MUSIC TO  
ENHANCE THE LISTENING ABILITIES OF GRADE ONES

by

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## PREFACE

I have been fortunate in my teaching career to have taught young learners both in learner home language and in a second language in that order. This has led me to realize that home language learners have a great advantage over their second language counterparts in acquiring education in general. This phenomenon instilled in me the inspiration to seek a deeper understanding of the relationship between second language education and learning proficiency also using my background of music education to instill the use of music as a valuable communication medium.

One of the earliest written accounts of European encounters with African music may be found in *The Periplus of Hanno*, by C. Simonedes, which describes a naval expedition down the coast of West Africa by Hanno the Carthaginian in about 500 B.C.:

“Having taken in water, we sailed thence straight forwards, until we came to Freater Gulf, which the interpreter said, was called Hesperon Keras (the Horn of the West). By night we saw many fires burning, and heard the sound of flutes and cymbals, and the beating of drums, and an immense shouting” (Petersen,1981:1-2). Hearing this musical message, which Hanno interpreted as hostile, he ordered the fleet to avoid the island.

Many circumstances, in which music had and has been used as a tool of communication, have arisen since Hanno’s expedition. The essence of this form of communication is the stimulation of the hearing sense by a sound produced by an instrument specifically created for this purpose. Universal recognition of messages conveyed thus had become possible.



“Music is a moral law. It gives a soul to the universe, wings to the mind, flight to the imagination, a charm to sadness, and a life to everything.”

Plato

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## SUMMARY

Music is a form of language and uses tones and rhythm as its media of universal language. Language development and music development have many similarities. Both are communicative modes, aurally and orally transmitted, containing phonetic, syntactic, and semantic components, develop early in life and are socially interactive media.

The researcher has noted the important role that music plays in the teaching of English as a second language. To be able to learn, understand and experience music and language, the learner should have well-developed listening skills.

The aim of this research is to investigate the use of music and movement to develop the listening skills of the ESL learner. To provide activities to develop listening and concentration through music and movement, the researcher aims to prove that music and movement should be used to develop ESL learners' language.

Keywords: Grade one learner, home language, English second language, music, movement, hearing, listening skills.

# **ENGLISH SECOND LANGUAGE LEARNERS: USING MUSIC TO ENHANCE THE LISTENING ABILITIES OF GRADE ONES**

## **CHAPTER 1**

### **STATEMENT OF THE PROBLEM AND METHOD OF INVESTIGATION**

#### **1.1 Introduction**

The mastering of a home language is behaviour based on acquisition. Children are not born with language knowledge, but learn it through exposure to the language itself. Language, speech and communication can be described as consisting of "...a shared system of verbal symbols and rules, an oral expression of language and a sharing of thoughts, ideas and feelings respectively." Language is a crucial means of gaining access to important knowledge and skills (Le Roux 1993: 146).

Literacy in home language is not enough because it could be argued that multilingualism is a prerequisite for empowerment and recognition as a member in the global community (Mahabeer, 2003: 1). Because of rapidly advancing technology in international communication, it is thus also necessary that the people of the world should be literate in respect of a globally recognized language. Listening, speaking, reading and writing are central to all human's intellectual, social and emotional development (Rose, 2006:28).

Cummins (1996: 224) states that educators "...concerned with preparing students for life in the 21<sup>st</sup> century must educate the learners for global citizenship." He also is of the opinion, that it is the monolingual, monocultural graduate, who is "culturally illiterate" and therefore, ill-equipped to prosper in the global economy. Many African countries where English is not the home

language of the majority of the people but the language of education, commerce and economy, experience the same problems as most of the developed countries of the world where people and many learners use English as their second language.

Learners, whose command of English is known as Limited English Proficiency (LEP), are learners who lack strong language skills in their mother-tongue and lack the Cognitive Academic Language Proficiency (CALP) required to carry out the higher cognitive operations in academic concepts and terminology. This study uses the term English Second Language (ESL), that explains the learner whose education is based on the premise that a learner still has to acquire a second language apart from the mother-tongue which becomes their medium of instruction.

According to Lemmer (1993: 146) and Ovando (1989: 208), learners who have LEP are the ones who are at most risk of school failure. The LEP learner and the ESL learner in the education system will be discussed in chapter two. The study of Lemmer and Ovando was substantiated by a conference in Gaboen, in April 2006, where research in English as second language in Africa was discussed, while outcomes show, that learners who do not receive education in their home language, are disadvantaged (Beeld, 2006: 19). This research showed, that learners will benefit more from education in the home language than in English, as a second language, as medium of instruction.

In an article in *The Namibian* of 23 April 1999, Shaun Whittaker, vice-president of the Namibian Psychology Council, writes that English as medium of instruction in Namibian schools should be replaced with multilingual education (Beeld, 1999: 9). It is recognized worldwide that it is the best for any young learner to learn through his home language. According to Whittaker, the high level of school failures, learners who drop out of school at an early age, the overcrowded special needs classes and the amount of remedial work that should be carried out at schools, is due to English being the only medium of instruction.



Bester and Cann (1996: 33) support these findings. In their research in Botswana, they came to the conclusion, that "...intelligence, age, the amount of English spoken at home and learners' perception of parental support, are indeed important factors in the acquisition of English as a second language". However, they support theorists' opinion, that well-developed home language acquisition should be the main aim of early childhood education.

Heugh (Beeld, 2001: 15) stipulates in her research findings, that ESL learners will not have a pass rate of more than 40% if their medium of instruction is English and they have not mastered their home language. According to Heugh, new research in this report indicates that home language education of two or three years is insufficient (Beeld, 2006: 7). According to a UNESCO report and the Association for the Development of Education in Africa (ADEA) released at the April 2006 Gaboen conference, it would be to the benefit of learners to have education in their home language for the first six years of school. Based on the research report of Heugh (Beeld, 2006: 7) learners who do not receive education in their home language for the first six years of school, may have language barriers as a result of second language and that the pass rate for language skills will probably not be higher than 50%. Because of poor home language skills, a lack of cognitive development is the reason for English second language barriers.

Many researchers have put pressure on the South African Government to change the language policy of English as its being the medium of instruction. Further, the Minister of Education, Ms N. Pandor announced proposed legislation which would implement home language education for the first six school years (Beeld, 2006: 6).

Many speakers of African languages do, however, attach high value to education in English. According to Moonsamy (1995: 4) the acquisition of English has become a status symbol among Black people in South Africa and the young urban Black people prefer to speak English instead of their home languages. The perception that quality education is associated with English is so strong, that parents enroll non-English speaking learners from two years of

age at schools where English is the medium of instruction (Volksblad: 2006: 1). Therefore, parents enroll their children at English schooling because of their own experience nationally and internationally. This is, however, often done at the expense of their own language.

In a multilingual society such as South Africa, language diversity exerts a powerful influence on the content, methods of instruction and outcome of schooling (Mahabeer 2003: 37 and Le Roux, 1993: 146). There is an increasing tendency for Black South Africans, particularly those living in the urban areas, to opt for English as the lingua franca in the political arena, broader community and the workplace and also as the medium of instruction at school. English is one of eleven languages in South Africa and the most often used language in most institutions in the country (Sharski, 1997: 52). Although recent research findings suggest that the home language as the medium of instruction in the initial years of schooling is the best for learners' cognitive development, the majority of Black South African parents associate home language with inferior education (Mncwabe, 1990: 14).

Policy-makers in the South African Department of Education (1997a: 23) promote the advancement of bi- or multilingualism as a major resource so that learners are afforded the opportunity to:

- develop and value their home languages, literacy and their culture;
- develop and respect other languages, literacy and cultures in a multicultural society, both locally and internationally and
- have a shared understanding of a South African culture that is common to each of its citizens.

Ms Pandor agrees, that home languages should be encouraged at primary school level. She also states, that the previously disadvantaged language learner should receive attention. Pandor states that, learners should be educated in English and one other language, and maybe a third indigenous language (Beeld, 2005: 3). Her opinion is, that the Language Policy (1997) encourages home language education, and that the aim must be that learners

must be able to communicate in English and another indigenous language. According to Pandor, the parents of Black learners in South Africa insist on English as the medium of instruction and as such there may be resistance to implementing English as the medium of instruction in all schools. According to researchers in South Africa, home language education in South Africa is of the utmost importance to allow all learners success through equal rights of learning.

### **1.1.1 The role of home language proficiency in second language acquisition**

If learners are introduced to English at a young age into school, it would mean that they will not be allowed enough time to reach proficiency in their home language. This will lead to semi-lingualism and the loss of their home language (Roux, 1993: 154).

Learners that have broad and fluent home language skills, make better progress in schools, regardless of the medium of instruction. The teacher in a multicultural classroom should always accommodate the diversity of the learners' cultures with appropriate teaching methods (Roux, 1993: 150). The researcher's experience indicates, that learners are not on the same level of development and that they often represent more than four of the indigenous languages of South Africa. She also finds, that very few are proficient in their home language, thus causing barriers in acquiring a second language.

Second language acquisition builds on first language skills. In the opinion of Krashen, (1997: 1) "...literacy developed in the primary language, transfers to the second language". This is because all languages share a basic form, called language universals, such as subject-verb sentence structure. Often learners are not exposed to elaborated models of speech in their home language. This means that language transfer does play an important role in second language acquisition. The results are, that second language (L2)

learners suffer adverse results if they do not continue to develop their first language alongside the second language.

According to various theorists, the teaching of English as a second language in the primary school forms the basis of further instruction and learning and, if the basis is not sound, problems will multiply (Brand, 1991: 374). Since meaningful learning may only occur if new concepts are linked to existing relevant ones in the cognitive structure, a sufficient understanding of the medium of instruction is a prerequisite for conceptualization. Therefore, a learner's cognitive development is directly related to his language development (Brand, 1991: 363). For many L2 learners in South Africa, it is very difficult when English is not only a subject, but the language of instruction and learning as well. Added to this is, that L2 learners generally come from home environments where English is seldom heard.

Knowledge of the home language can help the ESL learner to understand that English is just another language with different words and pronunciation. The opinion of Skutnabb-Kangas (2000: 53) about home language development is, that if " education in a foreign language poses a threat to the development of the mother tongue, or leads to its neglect, then the roots of the mother tongue will not be sufficiently nourished..."as such the learners suffer the negative effects of semi-lingualism which further impedes mastery of a second language, in this case English.

Learners who attend multicultural schools have difficulty in learning as a result of cultural differences and some of these learners begin their schooling with a backlog, due to the fact that they have a limited understanding of English as the language of instruction. As a result, ESL learners in multicultural schools may develop communication difficulties that are exacerbated when the learner is confronted with a foreign culture. Shatz (1992: 152) points out, that parents communicate to their children the cultural values that underlie language. These values are markedly different from one culture to another. This will be discussed in chapter 2.

The researcher finds that although certain learners on the playground communicate well in their home language, they experience difficulties with the formal language (English) used in the classroom. The frustration of the learners in the classroom impacts negatively on the teacher as learning cannot take place under such circumstances.

There is a difference between the level of language competence in English as a school subject and English as a medium of instruction for other subjects. An important aspect of proficiency is the socio-linguistic ability to interact and to perceive non-verbal messages (Viljoen and Molefe, 2001: 121).

As far as English or any other home language is concerned, Cummins (1996: 58) makes a distinction between colloquial language usage and academic English. Firstly, Basic Interpersonal Communication Skills (BICS) consists of the visible aspects of language such as pronunciation, basic vocabulary and grammar that allows learners to converse in everyday situations. However, BICS is not sufficient for academic success. Therefore, in contrast, CALP is needed to understand academic concepts and to perform higher cognitive operations. A learner who uses ESL as the language of teaching and learning, should preferably have reached a CALP proficiency in English (Norris and Hoffman, 2002: 3).

Research shows, that quite often the ESL learners lack the childhood heritage of fables, nursery rhymes, proverbs, metaphors, songs and games which form part of the English-speaking learners' cultural world and to which reference is often made throughout the classroom situation. It cannot be underestimated how important this kind of heritage is at all levels of schooling (Piazza, 1999: 63).

Various teaching methods are used to teach ESL to learners and, according to research, music is the most important method to enhance the learning of ESL. Krouse (1988: 79) points out, that the value of singing and making music while learning English as a second language, cannot be overestimated.

Young learners enjoy music activities. Music activities help the learners to relax and are beneficial in learning a second language.

Music stimulates communication, especially when the emphasis is on developing a second language (Perinparaja, 1997: 96-97). The importance of music and ESL will be explained in the next section.

### **1.1.2 Music to enhance the learning of a second language**

It should be mentioned that the researcher had difficulty in finding recent studies on music for the ESL learner in the South African context. Most of the music references rely on American, European and Far Eastern research studies and music programs.

Music is a form of language and uses tones and rhythm as its media of universal language. Language development and music development have many similarities. Both are communicative modes, aurally and orally transmitted, containing phonetic, syntactic, and semantic components, develop early in life and are socially interactive media, according to Gordon (1993: 3).

According to Grobler (1990: 13), learners develop in total through music because of their sensual awareness through experimentation, selection and interpretation of sound. With active singing, the learner discovers language structures and vocabulary incidentally and spontaneously which carry over to conversation situations (Krouse, 1988: 79).

Valuable creative thinking such as melodic and rhythmical features can be used to reinforce ESL. Researchers both nationally, De Kock (1989: 123), Fiveash, (1995: 58), Krouse (1988: 79) and internationally, James (2000: 36-37) and many other, suggest the use of music to enhance creativity in L2 acquisition and other forms of literacy. Madaule states, that “ creative listening is using what you hear to construct novel ideas and meanings”.

Speech rhythm experienced by taking part in activities such as tapping the word using body movements (clapping, stamping) and transferring this rhythm to percussion instruments is a helpful aid to developing the ESL learner's second language acquisition. It is most important for a learner to feel and experience the rhythm when words are spoken, by using repeating rhymes and chanting, e.g. children's names, as well as taking part in musical games (Fiveash, 1995: vii). To be able to learn, understand and experience music and language, the learner should have well-developed listening skills.

According to the Revised National Curriculum Statement of the Department of Education (C2005), listening is one of the learning outcomes for the home language learner, as well as for the first additional language learner. It states, that the learner will be able to listen for information and enjoyment and in the foundation phase, the arts and culture should be integrated into all three learning programs – Numeracy, Literacy and Life Skills.

Through personal experience in classroom activities, the researcher has noted the important role that music plays in the teaching of English as a second language by developing the learners' listening skills. Music is especially valuable to develop listening skills which are necessary for the acquisition of ESL.

Chapter 4 and Chapter 5 deal with the concept of music as a means to develop listening skills.

## **1.2 Motivation of the research**

The Education Policy in South Africa states, that learners are required to enter school in the year they turn seven. All learners that enroll for Grade one are not necessarily on the same level of development, for various reasons such as the following.

- No pre-school experience. Many learners do not have the opportunity to attend pre-school. It should be noted, that although

this is not a prerequisite, it is known to develop social skills prior to the learner's entering primary school.

- Socio-economic background. Learners come from homes where there is no electricity, and/or running water; sometimes they share one room with more than one family. Books and educational items are most likely non-existent (Mahabeer, 2003: 55) and parents may be illiterate.
- Pre-school experience in which there may be exposure to English as a second language. Some learners that attend pre-school, may be exposed to Afrikaans, while others are exposed to Zulu, Xhosa, Setswana or other non English languages.
- Listening skills. The lack of well-developed perceptual skills (both auditory and visual) and listening skills. Listening is so crucial to the acquisition of speech and language, that defective listening may lead to impaired learning (Madaule, 2001: 10).

The researcher teaches at a school where English may be the second or third language of the learners but where it is the language of teaching and learning. The difficulty of ESL for young learners may be reported from personal experience in the Grade one class.

English as the medium of instruction, seems to create difficulties for many learners in South Africa. Many of the learners come from rural areas, where they hardly hear English and, if they do hear English, it is broken and heavily accented English (Mahabeer, 2003: 3; Le Roux, 1993: 155). They would for example instead of "birds have wings", they say "beds hêv wings" or "appol" instead of "apple". When they start to write, they write words as they pronounce them. African languages, including Afrikaans, are spelt more phonically than English and therefore, it is understandable that some of the learners do not understand any English. The researcher has noticed, that sometimes their responses to questions like: "what is your name, how old are you, how are you?" receives a very disconcerting, "yes" to all these questions. Very basic commands like "stand up, sit down" and "please come here", are often not comprehended.



When teaching three-letter words for instance through the phonic approach, the researcher notes, that many learners are unable to hear different sounds in words. Some will sound the word correctly, but when they have to say the word as a whole, they cannot. For example t-a-p, becomes “ap” and the word “and” becomes “an”. Often the learners cannot hear the beginning or end-sounds of three-letter words. Other phenomena such as the learner’s inability to remember certain learning material e.g. spelling words, are also noted.

The researcher has come to the conclusion that many learners do not listen attentively, which affects their inability to learn English as another language, be this the second, third or fourth language, for listening is the core to language development. Blom (1993: 2) wrote in this regard, that the skill of listening is necessary for learning to speak.

Listening ability is basic to the learning of a second language and has a positive effect on the language skills. Adequate hearing is the first step in listening. Language is learnt by ear and the vocabulary and skills in language structure are first learned through listening (Fiveash, 1995: 9). Music consists of sounds and music requires the ability to listen, (Chapter 4).

Auditory discrimination is born gradually through movement (vestibular and proprioception). The ear plays a central role in language and movement development as a control organ of both. During auditory sequencing and memorizing the learner should consolidate the auditory perceptions in both his short- and long-term memory (Le Roux, 2002: 23). The importance of sound discrimination in the process of learning should therefore, not be underestimated (Chapter 5). ESL learners should perceive words as having sound components (phonemes) and they should pay attention to parts of words so that they are able to identify beginning, middle and end sounds (Fiveash, 1995: 7). As learners listen, they become familiar with the rhythm, intonation and inflection of the language. Thus it is clear, that music may be used in the, progressive listening skill development of the ESL learner.

Very little is written about the listening skills and possible activities to improve the language of the ESL learner in South Africa. This strengthens the motivation for the researcher to study the important role that music may play in the acquiring of English as second language.

### **1.3 Statement of the problem**

When Grade one ESL learners listen to English, they hear certain sounds for the first time (Krouse, 1988: 14). The ESL learner has to listen meaningfully to those sounds so as to be able to remember them or even to pronounce them. This means that the skill of speaking a language depends strongly on the well-developed skill of listening.

As teacher of Grade one learners at a peri-urban school, where learners are taught through the medium of English as a second language, the researcher notes, that learners have difficulty in learning and understanding due to lack of well-developed listening skills.

One of the difficulties that exists today, is that many school-age learners as well as adults are no longer adequately able to differentiate between differing sounds from their environment because of sound pollution (Blom, 1993: 4). The researcher notes the following.

- How loud learners talk to one another in the classroom.
- The disturbingly high volume of music that emanates from the taxis that transport the learners.
- That learners develop a habit of pre-occupying themselves with unsolicited conversation at the expense of sounds that they ought to be hearing.

In contrast, the researcher also notes that learners-

- cannot discriminate between high and low sounds;
- are unable to hear beginning and ending sounds of words; and

- are unable to listen to/ hear a story and, in consequence, are unable to repeat it to the teacher.

It is important that learners develop the ability to listen in order to enable them to learn the four skills of language: listening, speaking, reading and writing.

The researcher suggests, that music instruction should include experiences that help learners to listen to music in a mentally active and analytical way. Listening is a skill that is developed, i.e. in learning the language of music, just as in learning any language, learners need to listen to the language and its sound patterns before they are able to use it.

We are born able to hear, but we must learn to listen, i.e. to discriminate between various sounds (Madaule, 2001: 10-13).

## **1.4 Aims of research**

### **1.4.1 Specific aim**

The aim of this research is to investigate the use of music to develop the listening skills of the ESL learner. Listening is the first step in acquiring a language and, especially, when acquiring a new language. Listening ability is basic to the learning of reading and spelling.

To provide activities to develop listening and concentration through music and movement, the researcher aims to prove that music should be used to develop ESL learners' language.

### **1.4.2 General aims**

The general purpose of this study is to investigate issues related to the medium of instruction (English) in South African schools and the language barrier of the ESL learner in a multilingual education system. Through this study the researcher aims to:

- investigate learning problems that Grade one learners experience in learning through ESL;
- assess learners' developmental goals and the influence of the second language as the medium of instruction; and
- stress the importance of listening in respect of music and movement in the language development of the ESL learner.

Arising from this statement, a number of sub-problems may present themselves.

- The impact of pre-school attendance on ESL learning.
- The impact of the socio-economic status of the parents of ESL learners.
- The relationship between home language and the medium of instruction.
- The relationship between the mastering of auditory perceptual skills and listening skills (decoding and encoding) to converse and learn English.

## **1.5 Research methods and design**

The researcher will use a literature study and quantitative research methods. Through this study the researcher will reach a conclusion and make recommendations for the implementation of strategies and to prove that music enhances ESL learners' ability to learn English through the use of music and movement.

### **1.5.1 Literature study**

A literature review considers a critique of the status of knowledge of a carefully defined topic; in this case music, to enhance listening skills. The researcher gains further research insight from the literature study.

The sources of the literature review include professional journals, reports, government documents, dissertations, scholarly books and monographs. The literature review enables the researcher to achieve the following.

- Gaining knowledge from a wide spectrum of books, periodicals, reports, documents, newspaper articles and theses in order to acquire an in-depth understanding of the theme under investigation (McMillan and Schumacher, 2001: 107).
- Setting criteria for the investigation of the ESL learner with respect to his/her background, the role of home language proficiency in L2 acquisition, the socio-economic status of the parents, language learning structures such as phonetics, the effect of music on the learner and movement activities towards enhancing the listening skills of the ESL learner in language acquisition.

### **1.5.2 Quantitative research**

In this dissertation, the quantitative research will be conducted to collect and collate numerical data in order to provide statistical descriptions (McMillan and Schumacher, 2001: 40).

### **1.5.3 Data collection techniques**

The following relevant collection techniques may be used in the quantitative research (McMillan and Schumacher, 2001)

Quantitative structured observation (Qualitative: participant observation) is a particular kind of data-gathering; the researcher observes, visually and auditorily, certain phenomena and then records the resulting observations.

Quantitative standardized interview (Qualitative: field observation) is an interview where there is direct verbal interaction between the interviewer and the interviewee. It is an oral, in-person administration of a standard set of questions prepared in advance. Regardless of the type of question, the responses are coded, tabulated and summarized numerically.

Quantitative paper-and-pencil test (Qualitative: in-depth interview) is where the learner is asked a series of questions that are objectively scored. The resulting test scores are used as data.

Quantitative questionnaire (Qualitative: documents and artifacts) is where the researcher chooses or constructs a set of appropriate questions and asks the learners to answer these.

Quantitative alternative assessment (Qualitative: supplementary techniques) consists of alternative assessments which are measures of performance that require demonstration of a skill or proficiency by having the learners create, produce or enact a situation. For example, making a speech, writing a paper and making a musical presentation.

In this dissertation specially designed tests and a questionnaire technique will be used.

A listening and spelling test will be conducted with the two chosen Grade one classes. After completion of the program, a post-test and assessment will be carried out, based on information from the questionnaire; the learners' age, socio-economic status of the parents etc., will be recorded.

The questionnaire was designed in order to define and list the specific objectives of the research that the information will reveal and factors which could have helped to develop language abilities. Questionnaires were sent to parents to gather information about the learners participating in the research. Information obtained, will be held as confidential and consists of age, sex, home language, pre-school attendance and medium of instruction, as well as the socio-economical status of the parents.

## **1.6 Clarification of concepts**

Clarification of certain concepts used in this thesis, is necessary in order to provide the reader with a clear understanding of what is being investigated.

### **1.6.1 Home language**

Home language is the language spoken at home and represents the learners' culture. South Africa has been described as one of the most culturally and linguistically diverse countries in the world. Besides the eleven official languages, at least fifteen other languages are spoken (Le Roux, 1993:146).

### **1.6.2 English second language**

Second language acquisition refers to the learning of an additional language after the home language has been mastered (Viljoen and Molefe, 2001:121).

### **1.6.3 English second language learner**

An English second language learner acquires English as a second (multiple) language under an entirely different set of conditions. The learner learns English at an older age, usually primary at school age (Mahabeer, 2003: 14).

### **1.6.4 Multilingual education**

Multilingual education uses both the L1 and the L2. The learner needs to be proficient in the home language in order to learn English. The principal of multilingual education, is that knowledge and skills in one language transfer to the other language. The situation is unique in South African schools and will be discussed throughout the study (Warren, 2001: 11).

### **1.6.5 Music**

Music is a means of communication, fundamental to the nature of man and is used as a communication event between cultures (Le Roux, 1992: 10).

Blom (1993: 6) describes music as the art of making pleasurable combinations of sounds in rhythm, harmony and counterpoint.

### **1.6.6 African music**

A definition of African music is as diverse as the languages of Africa. It is also true that there are sufficient unifying characteristics for this music to merit the generic title “African Music”. African music is the combination of indigenous and foreign influences and musical practices of “Black” Africans (Petersen, 1981: 5).

### **1.6.7 Hearing**

The sensory process of hearing depends first of all on an intact peripheral mechanism, which implies normal functioning of the three parts of the ear; outer, middle and inner, as well as the nerve fibres extending from the inner ear to the central nervous system (Blom, 1993: 16).

### **1.6.8 Listening skills**

Listening is the ability to concentrate on sounds in general and on speech in particular. It is a central factor in learners’ acquisition of language and their educational and social development (Blom, 1993: 7). Language is learnt by ear and the vocabulary and skills in a language structure are first learned through listening (Fiveash, 1995: 9) (Chapter 5).

Listening skills involve the following definitions.

- Auditory awareness is the ability to recognize the presence of sound (Le Roux, 2002: 91).



- Auditory perception is the ability to hear differences in sounds in a sequence of sounds (Blom, 1993: 17).
- Auditory discrimination is the ability to hear similarities and differences between sounds (De Kock, 1989: 124).
- Perceptual skills consist of visual and auditory perception and involve not only looking but seeing, and not only hearing, but also listening. Defects in auditory perception prevent the discrimination between sounds which are almost the same and result in incorrect pronunciation of certain words (Grové and Hauptfleisch, 1993: 42).

## **1.7 Plan of study**

Chapter 1 consists of an introduction to the study. It deals with a broad overview of the acquisition of English as a second language, music as a tool to enhance language, the motivation of the research, the statement of the problem, the aim of this study, research methods, clarification of concepts and the plan of study.

Chapter 2 comprises an overview of the ESL learner and the medium of instruction in South African schools, the role of home language proficiency in second language acquisition, multilingualism/multiculturalism, learning strategies in acquiring a second language, universal language structures like phonics approaches and influences on second language acquisition: i.e. behavioral, motivational and cognitive influences, as well as empathy, attitudes and personality.

Chapter 3 provides a profile of the South African Grade one learner, i.e. the ESL learner's background, socio-economic status of the parents, characteristics of a young ESL learner, the ESL learner's home life, pre-school experience differences in ESL learners and the learner as a total being.

Chapter 4 encapsulates the use of music to enhance the learning of a second language. It includes music in South Africa, African music, Western music,

music and the ESL learner, and the learner discovering his body parts through music activities.

Chapter 5 deals with the use of music and activities to develop listening skills so as to enhance language and second language learning.

Chapter 6 deals with the methodology, research design and research results.

Chapter 7 comprises a summary, the conclusion and recommendations.

## **CHAPTER 2**

### **USING ENGLISH AS MEDIUM OF INSTRUCTION TO TEACH ESL GRADE ONE LEARNERS**

#### **2.1 Introduction**

In the previous chapter an overview of, and rationale for, undertaking the study was given. In this chapter attention is given to home language proficiency in second language acquisition, multiculturalism in the classroom, learning strategies to teach English, universal language structure and phonics approach, factors that influence the second language (L2) acquisition and teaching methods or styles in South African schools.

#### **2.2 English as second language for South African learners**

Language is the most important component of the learning process, and a crucial means of gaining access to important knowledge and skills. Knowledge and information are acquired through the four language skills: listening, speaking, reading and writing. For the L2 learner, who starts formal schooling in English, these four language skills have to develop in a language they are not familiar with. Proficiency in home language is the key to cognitive development while learning through a second language, can promote or impede scholastic success (Le Roux, 1993: 146; Mahabeer 2003: 25 and Krouse, 1988: 5).

According to Heugh (Cape Times, 2005: 2) English, like French, Portuguese and Spanish, cannot offer successful education to all in Africa. Only middle class learners, whose home language has already been developed before entering school, will benefit from English as instructional language. For most learners, second language English instruction, becomes a learning barrier because of the cognitively challenging demands at too early an age.

Research which was done on English as the medium of instruction in South African schools through UNESCO and the Association for the Development of Education in Africa (ADEA), show that too much time and energy is spent on an education system designed for failure. It is also stated that, learners cannot learn if they do not understand the language through which the content is taught. During 2005 the South African Minister of Education, Pandor, stated that, home language will become the instruction medium, together with one or two other languages for at least the first six years of schooling (Cape Times, 2005: 2). This is a positive outcome because researchers are of the opinion, that it is important for a learner to start schooling in the home language in order to develop cognitive skills. There is a lack of understanding and knowledge of the aims and processes involved in language learning in a multilingual society according to Lemmer (1996: 331).

In a multilingual society such as South Africa, language diversity exerts a powerful influence on the content, methods of instruction and outcome of schooling. Although English is one of the eleven official languages in South Africa, it has become a status symbol among many Blacks, while young urban Blacks prefer to speak English instead of their own first language (Moonsamy, 1995: 4). African-language speakers attach high value to English education in South Africa and according to Le Roux (1993:155) they are very adamant about English as the medium of instruction for their children. They are of the opinion, that English will assure them of a job some day or even opportunities overseas. To confirm this statement, Ngubane (2002: 17) believes, that in South Africa, English enjoys maximum usage in government and all public spheres and that English has become the lingua franca in public life.

The South African Department of Education (2002: 20) advocates, that in a multilingual country like South Africa, learners need to-

- achieve high levels of proficiency in at least two languages , and
- be able to communicate in other languages.

Policy makers in the South African Department of Education (1997a: 23) promote the advancement of bi- or multilingualism as a major resource, so that learners are afforded the opportunity to:

- develop and value their home languages, literacy and their culture,
- develop and respect other languages, literacy and cultures in a multicultural society, both locally and internationally, and
- have shared understanding of a South African culture common to each of its citizens.

The abovementioned conditions are not met at present with English as instruction medium for many L2 learners. This is the opinion of Heugh in research done on second language instruction. She states, that 40% is the average passing rate of L2 learners in South Africa because they have limited proficiency in their home language and poor acquisition of the second language (Heugh, 2001: 15).

Parents' concern emanates from their dissatisfaction with the teaching and learning experiences prevalent at most Black schools where the home language (L1) is taught, and where English is taught as a second language and often the teachers are not proficient in English themselves. The trend at present is for parents to send their children to English-medium schools, even if the learner has never been exposed to English before (Lemmer 1996: 333). Any suggestion that an African language be used, is seen with a great degree of suspicion (Kamwangamalu, 2002: 16). At the school where this study is being done, this problem is experienced. Often learners change schools because the parents are of the opinion, that English as instruction medium and well qualified teachers will give their children a better chance of success at school and later on in life.

According to Yule (1999: 12), acquisition of language means the gradual development of ability in a language by using it naturally in communicative situations. Learning a second language therefore, means the process of accumulating knowledge of the vocabulary and grammar of the language.

If learners receive limited exposure to English, according to Cronje (1997: 15), it implies that they receive limited reinforcement of language behaviour in English. The result is, that they never have the opportunity of internalizing the correct forms of usage in English, particularly because the learners in South African schools have different cultures and different dialects.

Since the majority of L2 learners entering the foundation phase do not speak English, schooling becomes their only exposure to the language and its accompanying culture. According to Kreuger and Braun (1998: 410), the learners must meet the challenge of learning a new language and learning to read simultaneously in the absence of any external support. For many learners this task is too great and they fall behind in their first school year.

### **2.3 The role of home language proficiency in second language acquisition**

Bester and Cann (1996: 120), Warren (2001: 12) and Viljoen and Molefe (2001: 121) are of the same opinion, that failure to reach adequate levels of language skills in the home language before the introduction of English, means that many young learners suffer the negative effects of semilingualism. The learner must first acquire the basic concepts in the more developed language, namely the home language, and then develop the concepts in the L2. Jordaan (1993: 8) further confirms, that it is important for the L2 learner to first acquire the basic concepts in the home language, thereby minimizing the frustrations the L2 learner may experience when learning the second language. The OBE curriculum claims the learning situation as the progression from the known to the unknown. Therefore, the learners have to make use of their proficient existing knowledge (L1) in order to make sense of the incoming new information (L2), in this case, the English language. Because many learners attend an English-medium school from their first school year with an underdeveloped home language the second language causes even more learning barriers (Moonsamy, 1995: 152). For a learner who does not have “the known” in a language, it is difficult to even begin, let

alone reach “the unknown”. Visual vocabularies that are not concrete in nature, have no meaning to such a learner.

Curriculum 2005, an outcome-based education (OBE) curriculum, defines the outcomes of L1 proficiency in terms of a learner’s ability to-

- make and negotiate meaning and understanding,
- show critical awareness of language usage,
- respond to the aesthetic, affective, cultural and social values in the text,
- access, process and use information from a variety of sources and situations,
- understand, know and apply language structures and conventions in context,
- use language for learning, and
- use appropriate communication strategies for specific purposes and situations (South African National Department of Education, 1997b: 23).

Language proficiency is the result of a combination of co- and extra-curricular activities that the learner is exposed to at school and socio-culturally. The transition from home to school can be made easier and quicker simply by the use of home language (Martin, 1996: 21).

To avoid academic problems, learners still require a high level of proficiency in the home language. Learners who do acquire sufficient proficiency in the home language, enjoy an increased awareness of the nature of language, greater flexibility in understanding the arbitrary associates of words and referents and increased sensitivity to the interpersonal cues of language use (Scarcella, 1990: 55).

Most learners gain the knowledge of a language implicitly during the socialization process, and therefore, the social context within which language is used, dictates the type of proficiency as demanded by context (Le Roux,

2004: 47). According to Mahabeer (2003: 23), language and culture are inextricably interrelated and consequently influence each other. Viljoen and Molefe (2001: 122) maintain, that a teacher must have an understanding of the diversity of cultures in the classroom and the level of proficiency in the home language. The teacher needs to take into account the learner's age, needs, interests, level of conceptual development, family background, and the use of the first language at home. The learners' background should serve as springboard for all new learning; therefore, the teacher must enhance the educational circumstance of the second language learner by building on the learners' experience and nurturing what the learner already knows (Moonsamy, 1995: 153).

Failure to reach adequate levels of language skills in the home language, can mean that learners suffer the negative effects of semi-lingualism (Lemmer, 1993: 154).

One must also be cognizant of the fact that it takes longer to learn a language that is typologically very different from the home language than one that is relatively similar.

#### **2.4. Multiculturalism and multilingualism**

Culture is the socially learned, shared assemblage of practices, perceptions, attitudes, world views, value systems and beliefs that determine the texture of our lives as members of a given community (Bowers, 1992: 29-38).

ESL education is based on the premise, that a learner must acquire a second language apart from the home language. Many Black learners in South Africa use several other languages with varying degrees of proficiency. English cannot be classified as the second language for many ESL learners, but the third or fourth language as spoken by the learners (Ngubane, 2002: 16). In some of the classrooms eight different languages are spoken and some of the learners can speak three languages. This kind of multilingualism can rather



be classified as semi-literacy and complicates the effective teaching and learning through the medium of English (Le Roux, 1993: 156).

When compared with the broader community, rural Black educators and learners are not sufficiently exposed to English. However, L2 learners from Black townships are often the objects of ridicule by their monolingual counterparts. More often than not, non-English home language speakers “not only do not share the majority culture (of English first language speakers), but are subjected to a variety of acculturation pressures and social discriminations” (Mohanty, 1995: 775) in order to improve their social and economic success.

African cultures today are still associated with predominantly oral tradition, as opposed to a literate tradition and, therefore, ESL learners are not exposed to books at home as they grow up. According to Mwamwenda (1995: 130), the culture to which a speaker belongs, influences how that person thinks and how language is used.

The ESL learner is in possession of a wide cultural background of indigenous folklore and idiom, but this often differs from that used in school, which remains dominated by Eurocentric curricula and Anglo-centered literature (Lemmer, 1996: 336). This repertoire of cultural knowledge is augmented during schooling, and references to the Western cultural background forms an important part of classroom practice in the English medium classroom. An L2 learner, whose home background, social environment and wider community do not provide the necessary tools to communicate in English, experiences a great disadvantage.

According to The Language Learning Area Statement of the South African Department of Education (2002: 20), the approach to multilingualism requires that learners should:

- learn their home language and at least one additional language;
- and

- become competent in their additional language, while their home language is maintained and developed.

Although Moonsamy (1995: 5) endorses the value of the home language, she highlights the position of the indigenous official African languages in the present school system. These languages are underdeveloped and cannot at present, present the required vocabulary in subjects like Mathematics and Science. Therefore, when English is being taught, it must be made relevant to their daily lives, in and out of school.

## **2.5 Approaches and methods in second language teaching**

The objectives of a method, whether defined primarily in terms of product or process, are attained through the instructional process, through the organised and directed interaction of teachers, learners, and materials in the classroom. The difference in methods at the level of approach, manifest themselves in the choice of different kinds of learning and teaching activities in the classroom (Richards and Rodgers, 1995: 5).

In the following chapter, some of the issues involved in teaching listening in language classrooms, will be introduced. These issues will be treated in greater depth in later chapters, particularly in Chapter 4 and Chapter 5. This introduction provides a brief overview of oral approaches to teaching English, communicative language teaching and listening-based language learning. Views of listening in language education have varied with historical developments in linguistic analysis and learner language (inter-language) analysis (Rost, 1990: 28).

### **2.5.1 Communicative approach**

The communicative approach in language teaching starts from a theory of language as communication. The primary function of language is interaction and communication. One of the characteristics of the communicative view of

language, is that language is a system for the expression of meaning (Richards and Rodgers, 1995: 71). Communicative language teaching (CLT) provided a role for listening skills in language learning, but the treatment of listening as a skill differs, according to Rost (1990: 28).

Communicative language teaching plays a critical role in L2 acquisition. Warren refers in his study to communicative strategies as functional practice and found that such practice was the main indicator of his learners' success. A definition of his functional practice, comprises-

- speaking with other students, teachers and native speakers in the L2; and
- watching films and TV programmes, and listening to the radio (Warren, 2001: 85).

The main consideration is, that a learner sees an opportunity to practise his or her L2 and uses it. It might help to put effort into watching films in English or to listen to the radio or music in the target language, but extra effort must be made outside the classroom (Richards and Rodgers, 1995: 72).

According to Cronje (1997: 4) ESL learners use their own languages when speaking to each other, whether on the playground or in the classroom. At home they prefer African radio stations and television channels. The teacher has as primary task to motivate the learners to communicate in English in and out of the classroom. In L2 learning the emphasis of language teaching is placed on meaning and not on form. All language use must be meaningful to the learner, and the content and social interaction must prepare the learner to use the L2 (Genesee, 1994: 10).

Communicative language teaching is synonymous with applying sound didactic principles, according to Cronjè (1997:38). A L2 learner should listen with understanding in order to respond appropriately and cannot listen absentmindedly, merely to repeat. The learner must pay full attention. Mostly, all theories on language indicate the important factor, that the four language

skills, listening, speaking, reading and writing, must be fostered. The aim of this study, is to foster the first skill in language acquisition; namely the listening skill through music.

Research studies about language learning indicate, that success is likely if it serves social and cognitive goals. Learners also learn to help one another. Various second language acquisition theorists stress, that language learning comes through using language communicatively, rather than through practising language skills. Richards and Rodgers are of the same opinion, namely that the acquisition of communicative competence in a language is an example of skill development and involves both a cognitive and behavioral aspect (Richards and Rodgers, 1995: 73).

Communicative language teaching as Cronjè, (1997: 83) and Richards and Rodgers (1995: 83) discuss it, indicates that the L2 learner starts by learning basic commands in the classroom. For young L2 learners to start their first school day without knowing the meaning of “sit down”, “come here” or “bring your book” must be very difficult and humiliating. According to other theorists like De Kock, (1989: 197), and Krouse (1988: 23), greeting forms the basis of learning English for a second language learner and would be in the forms of: “Are you *Thabo*”, “Yes, I am *Thabo*” as opposed to simply “Yes”. Next, the learner must be able to answer a question: “Who are you?” with “I am *Thabo*” and “How are you?” with “I am well thank you and how are you?” Using rhymes and songs can also be helpful to the L2 learners when learning English commands.

### **2.5.2 Total physical response approach**

Richards and Rodgers (1995: 87) and Cronjè (1997: 30) describe a language teaching method, the Total Physical Response (TPR) built around the co-ordination of speech and action: it attempts to teach language through physical (motor) activity. This programme is based on the use of directives; at first directives to act and later to speak. The emphasis on comprehension and

the use of physical actions to teach a foreign language at an introductory level, has a long tradition in language teaching (Richards and Rodgers, 1995: 90).

According to Asher's Total Physical Response approach, learners' ability in listening comprehension, is acquired because learners are required to respond physically to spoken language in the form of parental commands. Listening should be accompanied by physical movement. Speech and other productive skills should come later. Drawing on work by Jean Piaget, Asher holds, that the young language learner acquires language through motor movement- a right hemisphere activity. According to various researchers' theories, the right hemisphere activities must occur before the left hemisphere can process language for production. After this process, the more abstract language processes can start (Asher, 1981: 49-68).

The teacher may use this teaching method where learners learn basic commands in the new L2 by using the body, for example, hand motions, to which the learners must respond. With these actions the teacher gives the same commands orally to reinforce the new language skills.

The researcher of this study uses the communicative and TPR approaches in her classroom to teach English as second and new language. Strong listening skills can develop, according to Rost, (1990: 28) and the aim of this study is to develop the listening skills through the use of music and will be discussed in depth in Chapter 4 and Chapter 5.

## **2.6 Universal language structures**

It is first necessary to appreciate the complexity and the significance of spoken language as a structure. When people speak, they are producing and combining sounds to communicate their ideas. The creative use of language is entirely dependent on the ability to assemble simple building blocks of sound into the complex structure we call sentences, which begins from a small single sound and builds up into larger units of words in sentences.

Single sounds are combined to form a word, which when combined with other words, give the words meaning (Oats and Grayson, 2004: 166).

The basic foundation of language acquisition comprises phonology, morphology, syntax and semantics, according to Oats and Grayson (2004: 165-172) and Le Roux (2004: 29). Phonology forms the first level of language. It consists of symbols that represent the sounds of the language. Morphology is the second level of language. This gives meaning to words and where those words fit into a sentence. Syntax is the third level of language. This is where word order leads to sentence structure. Semantics is the fourth level of language (Mahabeer, 2003: 35). Finally words can be combined to form a sentence with meaning and which leads to comprehension (Miller and Gillis, 2000: 221) and (Oats and Grayson, 2004: 166).

Each language has its own specific sounds according to Oats and Grayson, (2004: 67). To L2 learners these sounds are unfamiliar and need to be taught to them as they do not form part of the learners' repertoire of phonetics from the L1. It is the researcher's observation, that although they may be able to identify the single sounds, the L2 learner has difficulty in blending these sounds. Often problems arise from poor auditory and visual perceptual skills.

## **2.7 Factors that influence second language acquisition**

Although humans all have the same innate language processing mechanisms, there are differences in the ability to learn a second language. Some of the important factors to keep in mind when considering the efficiency of L2 learning, are the cognitive and affective factors, that include: motivation, intelligence, attitude, personality and acculturation (Goh, 2000: 55). Theorists like Robertson, are of the opinion, that it is not only intelligent people that are capable of learning a second language, because learners with both high and low IQ's are successful in acquiring oral communication skills in a second language (Robertson, 2000: 206). According to the opinion of Lightbown *et al.* (1993: 37) and many other researchers are, however, that intelligence may

influence the acquisition of some of the language skills like reading, writing and language analysis.

### **2.7.1 Behavioral problems**

Even ESL learners who cope with the multicultural and multilingual situation outside on the playground, have problems with the formal language used in the classroom situation. Learning cannot take place under stressful situations. Teachers in multicultural schools should be aware of the background differences between learners and should also be aware of the emotional problems of ESL learners, in order to teach them effectively (Sears, 1998: 31).

According to research done by Viljoen and Molefe (2001: 123) there are a few behavioral problems that often manifest themselves in ESL learners' actions at school. Examples of the problems are the following.

- Aggressive behaviour like kicking, hitting or biting each other
- Withdrawing themselves from the group
- Telling lies to teacher or parents about their homework because of a lack of understanding the task
- The lack of understanding and inability/fear to communicate causes of enuresis
- Swearing and disruptive behaviour.

It is the researcher's opinion, that such problems are caused by the learners' inability to cope with the ever increasing demands made on them and the resultant feeling of being left out of the "main stream". Ideally Grade one teachers teaching ESL learners, should respond to the problems with the appropriate psycho-analytical skills and behaviour-correctional remedies (Viljoen and Molefe, 2001: 123).

### **2.7.2 Cognitive factors**

Although Piaget has been criticised for inconsistency and obscurity, his investigation of the cognitive areas has made a significant contribution to the understanding of the growth of learners' mental abilities. He views intelligence as a process of adaption to the environment through the twin process of assimilation and accommodation and maintaining the balance between the two. Piaget sees cognitive growth as progressing through a series of stages which unfold in an unchanging sequence, with learners moving through them at different rates, according to Oats and Grayson (2004: 305-308).

Cognitive development is, according to Warren (2001:56) when learners' language development is determined by their existing knowledge about the world around them. Previously accumulated knowledge and the effort of input to add further knowledge, is necessary for language acquisition.

One explanation for the poor performance of ESL learners, may be found in the concept of CALP, which highlights the role of language in thinking, learning and literacy, according the Cummins (1996: 60). Problems occur during cognitive processing phases of perception, parsing and utilisation. Low-level processing contributes significantly to reading, spelling, speaking and writing problems. Perception problems include problems with recognising sounds as distinct words or groups of words and attention failure, according to Goh (2000: 57). Limited short-term memory capacity is responsible for the little or total lack of availability of mental capacity, which forms meaningful associations with existing knowledge in long-term memory and part of cognitive development.

The limited English proficiency of most L2 learners is not always noticeable in the informal environment where conversations are in the already acquired conversational colloquial language. But when in the classroom, the use of formal language results in the L2 learner lacking the sophisticated command



of the language, namely CALP. An early immersion into the L2 at the foundation phase level allows the L2 learner plenty of time to acquire CALP, which is vitally essential for success in the intermediate and secondary phases. English L2 learners will not make the necessary progress towards CALP if they are presented with English texts and tasks, which are linguistically and cognitively unchallenging (Rosowsky, 2000: 50-52).

Educators are of the opinion, that all learners in the class should be able to comprehend what they are reading, ignoring the fact that ESL learners may possess different learning styles. All learners' diversity should be respected, according to the GICD (1998:60). Educators should show greater sensitivity to the needs of the ESL learners and make provision for the diversity of each learner (Rosowsky, 2000: 51).

### **2.7.3 Empathy and attitudes**

At the age of about six, learners develop the skill of having certain attitudes towards people. Success of learning a second language can be influenced by positive or negative attitudes towards the second language or the cultural group of the second language they are learning. A positive attitude enhances motivation because of the success and positive experiences in the second language (Le Roux, 1993: 158).

Teachers should be aware of ESL learner's needs and must show empathy and tolerance. Teachers must also understand that the African learner who is not yet competent in English, becomes shy, withdrawn and tense when called upon in English to participate in the class activities (Viljoen and Molefe, 2001: 121-127). In response to a question by the teacher, the learners will resort to mumbling or will show no reaction at all, because they are reluctant to speak for fear of embarrassment.

Thus, it is the task and responsibility of the teacher to show empathy towards the ESL learner in the classroom. A relaxed atmosphere and positive learning environment will ensure motivated ESL learners.

#### **2.7.4 Motivation**

The motivation to learn a second language is when learners want to communicate with another learner in their language even when their knowledge of the language is limited (Gardner and Tremblay, 1998: 31). Positive attitude and motivation go hand in hand in the success of learning a second language (Lemmer, 1996: 337). A chain reaction follows where a positive classroom atmosphere will lead to positive attitudes and positive motivation to success.

Motivation is so important for ESL learners and the teacher should interact with every learner individually to create the need for positive thinking. In the first school years, there must be opportunities to experience success which is important for motivation (Gardner and Tremblay, 1998: 32). As the ESL learners know little or nothing in the beginning of the first school year, their needs should be addressed by the teacher which will communicate understanding and speaking skills to them. Thus a positive attitude to a language they do not understand, will be created (Lemmer, 1995: 86).

According to Le Roux (1993:156) most of the ESL learners are not motivated to learn a second language, because they don't have to communicate in the second language outside the classroom and because they can communicate very well in their home language. What can be done by the teacher to get the learner motivated to learn English? The answer is involvement. Viljoen and Molefe (2001: 124) state, a learner who is involved, will be interested in the learning content and will enjoy it.

The question now is: how does the teacher ensure involvement in the English lesson? Involvement will occur when activities such as the following invite the learner to take part.

- Displaying graphic material and pictures.
- Drama activities, especially with humoristic themes to help learners understand the content of the lesson.
- Stories on the learners' level to help them think creatively, sometimes without any pictures for listening skills to develop.
- Games, riddles, rhymes and songs (Beaton, 1995: 28-38).

### **2.7.5 Personality and individuality**

Each learner's personality, learning style and cultural background must be recognised. A learner's personality affects his or her success in the acquisition of a second language because of the variety of personality characteristics, including self-esteem, self-confidence (extrovert) and self-consciousness (introvert). Confident extrovert learners with a high self-esteem will find it easier to interact with other second language learners and they will have success earlier than other learners (Le Roux, 1993: 158).

### **2.7.6 Acculturation**

Acculturation is the learning of a language in the social milieu in which it is spoken. That is what makes a learner bilingual (Lennon, 1993: 40). To be able to use a language in full, socialising, academically and personally, one needs to be integrated into the culture of the language one wants to learn. That means the degree to which a learner acculturates to the language that is acquired, controls the degree of success in that language.

Cultural values differ from one culture to another. Therefore the ESL learners in multicultural schools in developing countries, develop communication difficulties when the learner is confronted with a foreign culture

(Shatz, 1992: 145). In South Africa ESL learners are often exposed to predominantly Eurocentric cultural literature, which is incongruent to what the learner is exposed to at home. Rhymes, poems, songs, legends and fables of the Eurocentric culture often found in prescribed readers are alien to these learners (Mahabeer, 2003: 34). The researcher is of the opinion, that it is important that educators must have a sound knowledge of the different cultures in the classroom in order to prepare lessons to accommodate the cultural diversity of the learners.

The teacher must enhance the educational circumstance of the L2 learner by building on the learners' experience and nurturing what the learners already knows, while an important aspect to remember teaching young learners, is that it is the process of learning that is more important than the product.

## **2.8 Home Language: a natural process**

According to Moonsamy (1995: 90), learners should be allowed to begin schooling in their home language because it ensures continuity between the home and school and promotes uninterrupted cognitive and social development.

A young learner firstly learns to communicate in his home language in some or all of the following ways.

- By listening and watching the people around him (Norris and Hoffman, 2002: 2).
- By watching and listening, he or she becomes aware of the patterns in which the sounds have been arranged in order to transmit meaning. By watching and listening to his or her parents, he or she models speech and starts to speak words, phrases and sentences after which he or she starts to express himself/herself. We call this approach the audio-lingual approach, which relies on listening and speaking (Faber and Van Staden, 1997: 55).

- By trying to imitate the sounds which he or she hears.
- By associating certain sounds with certain objects (Oats and Grayson, 2004: 87-89).

Parents of L2 learners need to make a concerted effort to preserve their home language while simultaneously providing their children with an education in a second language. This is crucial because proficiency in the second language, as some research has shown, is a consequence of proficiency in the home language and home language proficiency is a strong barometer of second language development. Wang (1996: 149), for instance, argues that the maintenance of the home language promotes positive orientation toward the facilitation of English proficiency.

Given research pronouncements referred to above, it is apparent that proficiency in the first language can facilitate scholastic achievement in the second language.

## **2.9 Difficulties experienced by second language learners**

It is very important that the teacher understands the difficulties of learning the second language and that her or his teaching methods will make the difference in learners' progression. He or she must know how to help a learner who makes mistakes in learning the L2, by using the correct form several times, in a natural manner and also to give the learner the opportunity to say the sentence correctly. The teacher must create a relaxed atmosphere where learners can learn and speak. Sufficient repetition on an informal basis is necessary for teaching the second language to Grade one learners (Moonsamy, 1995: 100). Difficulties could include the following.

- The learner may experience a negative attitude in the learning to speak another language (Rosowsky, 2000: 47).
- Some of the sounds are not familiar and also difficult to pronounce like the "th" sound in words like "the", "then" and "that".

- Language structures differ and may be difficult to comprehend when it is not the home language being learnt. The learner has to think in different patterns and sounds (Fiveash, 1995: 62).
- The learner is often afraid of using the second language for fear of being ridiculed when mistakes are made. The teacher must see that there is always a friendly atmosphere in the classroom for the learners to experience a feeling of security (Le Roux, 1993: 153).

In South African ESL classrooms and from the researcher's own experience, learners may reveal various English language disorders because of other language interferences. A common example of local language interference is the interchanging of the masculine and feminine form of the pronoun, "he" and "she", (he is my sister) used by speakers of African languages (Le Roux, 1993: 156) and (Lemmer, 1996: 335). The researcher also finds disorders in sentence construction, such as-

- "want my sweetie eat", in different sentence types: "why he is crying?", or "that one take my pencil".
- In alternative forms: "I call his name and out he pops".
- In word form: verb –"he did buy it",
- Plural noun: "two apple".

The negative effects of language interference on a learner's schooling is that, although the learner may speak English fluently, mother-tongue interference causes a pidgin English product and also causes problems of listening, interpreting, reading and writing (Le Roux, 1993: 156).

Language is the gateway to communication and in order to communicate, the acquisition of proficiency in the language is paramount. Therefore, learners need to be proficient in the language of instruction in order to derive the full benefit of an education (Lantolf and Labarca, 1987: 4-5). For L2 learners to be sent to school for the first time to learn in a language other than the home language and to be amongst people they perceive as linguistically, culturally and physically different from them, cannot be easy.

## **2.10 Synthesis**

From the aforementioned literature study, it is evident that Grade one, L2 learners are disadvantaged before they enter the classroom for the first time. Rural L2 learners are constantly faced with problems in daily life and successfully resolve these problems through the application of the appropriate linguistic and cognitive skills required of such experiences. When they are faced with problem-solving and reasoning within the context of formal learning, the high failure and drop-out rates indicate, that they are not able to apply the appropriate reasoning skills which would ensure success in this context.

One of the reasons for the poor performance of ESL learners, may be the CALP, which highlights the role of language in thinking, learning and literacy. Parallel to cognitive development, are listening skills through which English as the medium of instruction must be acquired and form the core for this research.

Communicative language teaching (CLT) and TPR have provided a newly emphasized role for listening skills in language learning, according to the opinion of the researcher. The purpose of the following Chapter 4 and Chapter 5 will be, to present methods and procedures for developing listening skills through the use of music and related activities. The aim of this study is to find a way (through music) to make the learning of a second language more effective and enjoyable to the young ESL learner.

In the next chapter an overview of the Grade one ESL learner in rural SA, as a unique total human being, will be discussed.

## **CHAPTER 3**

### **THE PROFILE OF THE ESL LEARNER WITH REFERENCE TO THE ESL GRADE ONE LEARNER**

#### **3.1 The ESL learner's background**

##### **3.1.1 Socio-economic status of the parents**

A young learner must go through various developmental stages in order to be able to learn successfully (Miller, 1996: 5-6). To be able to understand the behaviour and thinking of the learner, the teacher must be aware of the developmental stages of the young learner and should have some knowledge of his or her background.

In this study an overview of learners in rural South Africa will be investigated. Because of the economical status of the parents, some of the learners in South Africa are likely to grow up in an environment which lacks adequate parental care. Often these learners must live with a granny or an aunt because one or both the parents are absent for various reasons. They also face the prospect of undernourishment and do not receive adequate medical care and attention. They live in peri-urban areas where a whole family often shares one room without sanitary, electricity or running water (Lerner, 1993: 255). They usually stay far from their school and have to travel by themselves.

Learners from disadvantaged socio-economic backgrounds, also face general linguistic deprivation. There is often a lack of books, magazines, educational radio or television at home. These are the learners that grow up without, among other, a "reading culture". It is therefore, clear that the disparity between the home and school diminishes the chance of school success (Mercer and Mercer, 2001: 5).



To be able to give positive assistance to that learner with a poor home environment, the teacher should be aware of the social circumstances of the young learner (Booyse, 1999: 123).

### **3.1.2 Pre-school attendance**

When young learners enter school for the first time, they are about six years old and are taught in their home language. ESL learners have to be taught in English, a second language, and this causes language barriers.

Some ESL learners attend pre-school, others attend crèche's, while some attend neither. Pre-school spoken languages are mostly other languages other than the home language. Only a few learners understand basic English while others do not react to basic commands like "sit down" or "come here". The researcher is of opinion, that it is the teacher's responsibility to gather enough information about each learner in order to be able to diversify her teaching strategy.

One of the problems in second language learning, is that not all the learners in a classroom have the same degree of language proficiency and indeed because of the following reasons.

- Pre-school experiences. Some learners attended nursery school and have a rich background of nursery songs, rhymes and stories, while others do not (Derbyshire, 1999: 191).
- Home environment. Some learners are exposed to a second language in their home environment and are aware of the need to speak the second language, while some are at a loss when they are confronted with English as a second language and do not feel any need to speak the language (Le Roux, 1993: 151).
- Personalities. Some learners are very eager to learn a second language and all take part enthusiastically in the activities that go with learning. Other learners do not want to learn a second

language because they cannot see the need for it and are shy and apprehensive to try (Viljoen and Molefe, 2001: 123).

- Socio-economic background. Differing cultures and home languages of learners make teaching a second language very challenging (Richards and Rodgers, 1995: 6). Learners from a disadvantaged background may find the school environment unfriendly because they do not have a conducive home environment for learning and family support is not always a supportive one. Health problems associated with this, may further complicate matters (Cronje, 1997: 70).

The young learners want to communicate in order to make their needs known, therefore the teacher must strive to create in the ESL learner, the need to communicate in the second language by employing creative activities. There must be enough opportunities to experience achievement and pleasure when the learner succeeds in communicating the correct way. Music as a global language may be used to succeed in communicating, according to many theories and fortunately most learners relate to music (Grobler, 1990: 12).

### **3.2 Characteristics of a young learner**

According to Mercer and Mercer (2001:5) certain inborn characteristics of a young learner may be used to develop English as a second language. These characteristics are the following.

- Self-centeredness. One of the characteristics of the young learner, is that he or she relates easiest to himself/herself and this fact may be used as a starting point for the learning process. Learning content should firstly focus on the young learners, followed by their families, homes, friends, possessions and preferences. Stories should relate to the learners' experiences, with the aim of broadening their understanding of their role in society. For example, the story of the Three Bears may be used because it is about a

family, their home, meals and their possessions and how they deal with an intruder. Story telling with pictures to reinforce the language, may be useful to the ESL learner, specifically if it relates to family life (Mercer and Mercer, 2001: 5).

- Short attention span. The attention span of young learners is very limited and activities should be short and interesting enough to keep them involved and, in the case of a ESL learner, activities should relate to the different culture-based activities. For the ESL learners there are few boundaries and rules recognised at home that would be conducive to structured play (Faber and Van Staden, 1997: 34).
- Learning through senses. Young learners learn through seeing, hearing and touching. Activities must be introduced where learning can take place to develop these skills (Berkinshaw-Fleming, 1989: 187).
- Natural curiosity. Because learners are curious about the world around them, specifically when learning a language, they would like to use the words and sounds spoken by others. ESL learners cannot always express themselves, but if they are involved in activities, they will speak spontaneously, often surprisingly well. The teacher should allow enough time to let the young learners express themselves (Grobler, 1990: 31).
- Learning through play. Play is a spontaneous activity. Because learners do not understand the second language, they cannot take part in play activities spontaneously. Play activities should be developed by the teacher in the second language and the learner should be encouraged to take part in these activities (Le Roux, 2002: 76).

### **3.3 The ESL learners' family life**

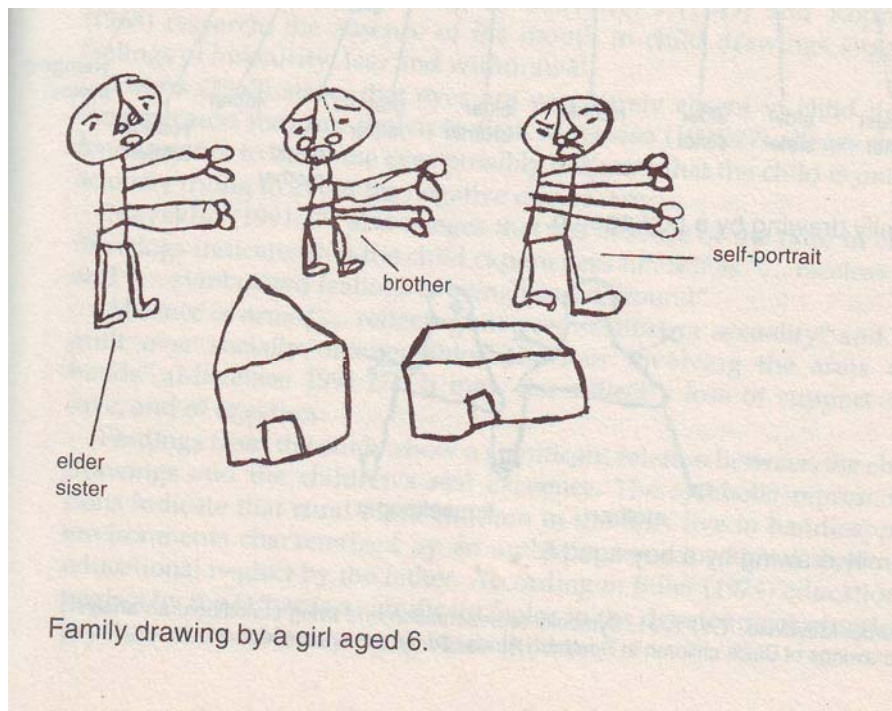
Important evolving literacy skills do not develop without the young learners having had the necessary opportunities in the home and/or pre-school environment. These skills are not something the learner has or does not have, but develop when a learner is exposed to it and opportunities are afforded to experiment with them (Norris and Hoffman, 2002: 2).

During the pre-school years, fundamental knowledge daily develops through experiences in the home. Daily activities such as playing, drawing, movement, music, conversation, etc. that take place within a safe and loving environment between a parent and learner, are important in the process of gradually developing the learner for formal education. Language development is stimulated at an early age and, more specifically, by the mother. The learner, through language, learns to think and reason and discovers that needs may thus be communicated. Positive parental involvement leads to further experimentation with drawing and rudimentary writing (Dufva and Niemi, 2001: 93).

Family life may not be conducive to learning because of the socio-economical situation. ESL learners cannot communicate very well in the initial school year and, through drawings done by learners, the teacher is able to "read" and understand many of the problems that these learners experience.

The interpretation of young learners' drawings provides an indication of some aspects of life imposed on Black learners. Mayekiso (1991: 25-28) analyses some of the drawings to gain insight into the way in which Black learners experience life. The drawings below are of a six-year-old staying in a rural area of Transkei. These drawings reflect the family situation and aspects affecting their lives (Le Roux, 1993: 32).

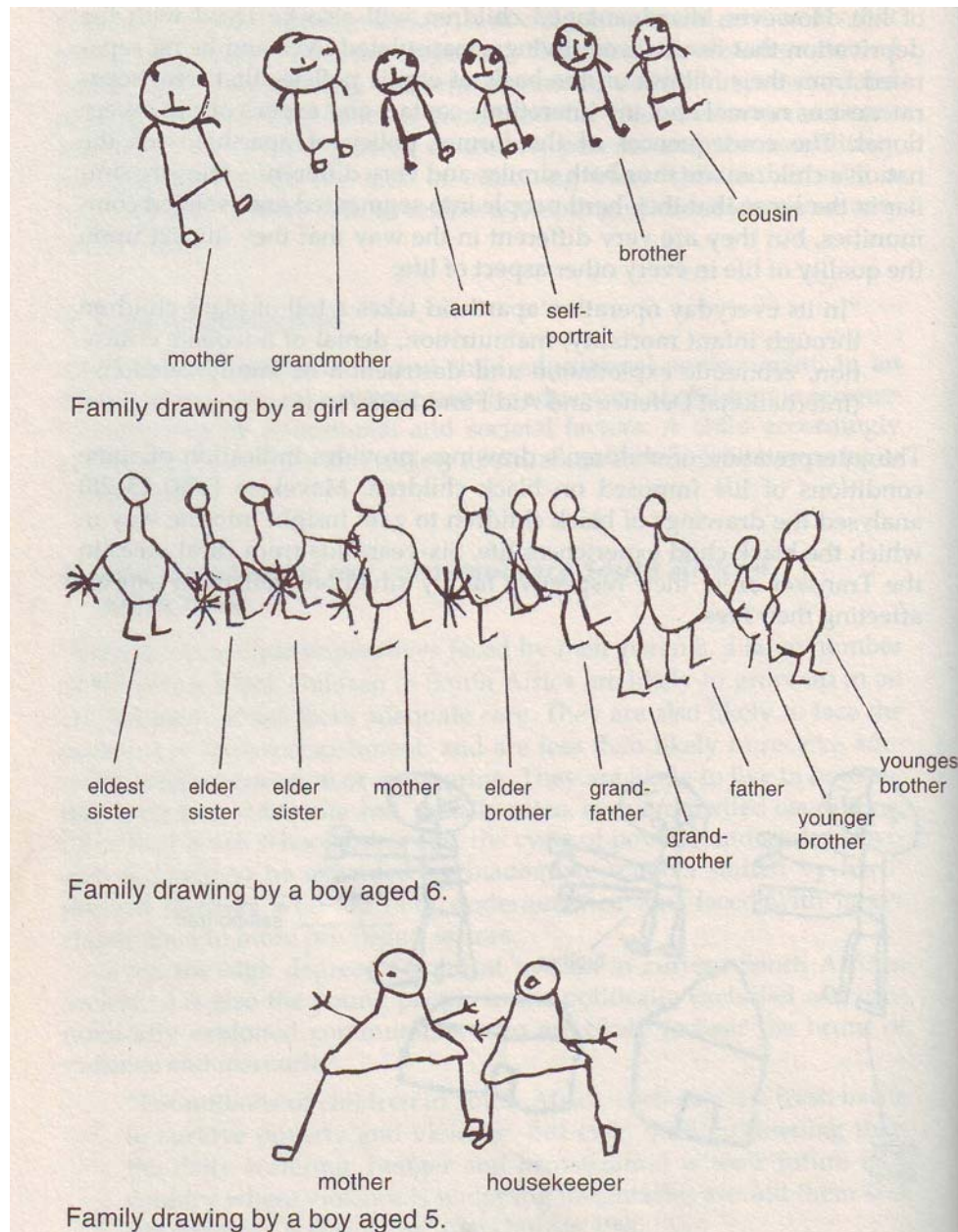
### Exhibit 3.1 Family drawing



Source: Mayekiso (1991:25).

Mayekiso (1991: 25-28) states, that in 90% of the cases, the mother figure is included, while the father figure appears in only 10% of the drawings. This indicates a negative family relationship. When a learner draws himself in the middle of the picture, the learner is socially-emotionally well adjusted. The exclusion of the self, however, indicates feelings of inferiority, rejection or worthlessness, since the learner does not experience himself or herself as being part of the family.

### Exhibit 3.2 Family drawing



Source: Mayekiso (1991:26).

According to research done on the absence of facial features, this omission indicates social shortcomings and inability to communicate sufficiently. The absence of the mouth indicates an inability to communicate and inadequate family relationships, as well as the feeling of insecurity, fear and withdrawal. Eyes are always drawn first and the absence of the arms reflects guilt over hostility or sexuality and unacceptable behaviour involving the arms and

hands. It may also reflect a loss of support and love, as well of rejection (Mayekiso, 1991: 27).

It is clear that the absence of the father, according to Mayekiso (1991: 26), is indicative of the minimal involvement of the father in the Black learners' education and the dominant role of the mother in this regard. It may also be attributed to socio-economic factors like migrant labour in urban areas away from the family and the disintegration of traditional customs.

The researcher observes the absence of a father in the lives of many young learners at her school. In the Grade one class in this study, many of the learners' fathers work far from home and the mother runs the household with the help of a grandmother or a bigger sister.

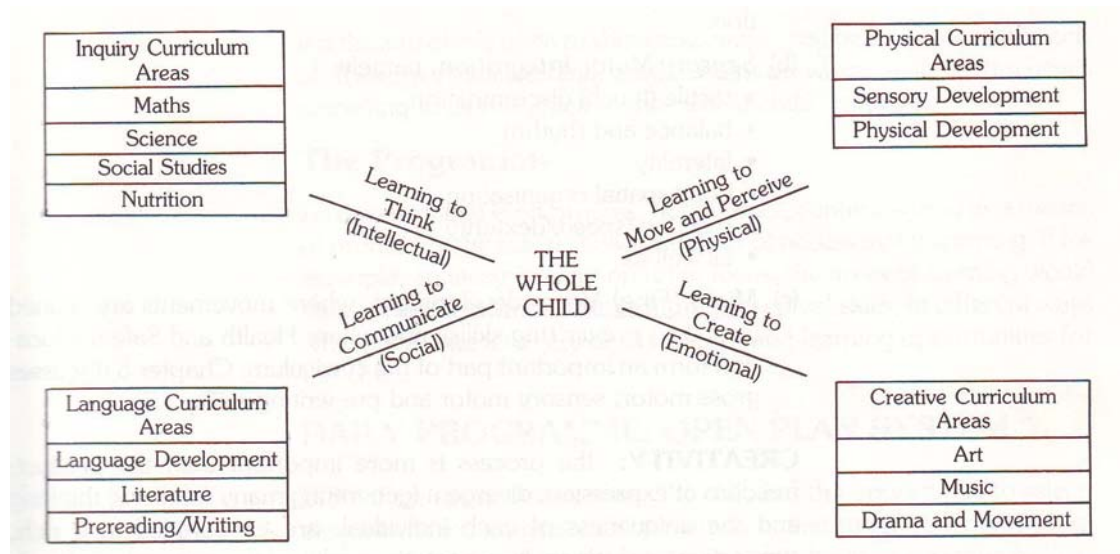
### **3.4 The Grade one learner as a total being**

The concern is about the development of the whole learner. The personality of a human being consists of different facets. They overlap and influence one another. Although different facets of personality can be distinguished, not separated and are, therefore, interdependent (Oats and Grayson, 2004: 319).

The young Grade one learner should be seen as a total being. There are four modes of learning, but this does not refer to biological growth or the process of development. This refers to the learners' abilities and the various modes in which learners approach their world.

The exhibit below indicates the different areas of development of the whole learner as integrated into the curriculum content.

### Exhibit 3.3 Development of the whole learner



Source: De Kock, (1989:23).

The cognitive level refers to one's intellectual functions, abilities and skills relating to knowledge and comprehension, as well as to the ability to use these intellectual skills to solve problems. The use of concrete materials is encouraged to symbolize thoughts; the process of learning is more important than the content. Language is the means by which more information about the world is acquired, and through which play learning can take place (Le Roux, 2002: 7).

The learner approaches the world by perception, thought and intellect. To perceive, to imagine, to think and to fantasize or memorise, are all important and possible directed cognitive modes of being. Therefore, the learner approaches all learning material with cognitive modes of learning (Oats and Grayson, 2004: 320).

Another important factor in the cognitive development for positive learning, is paying attention which is a prerequisite for listening. To be able to listen properly means to be able to concentrate (Goh, 2000: 59-69). This is the main concern of the researcher who decided, therefore, to investigate the use of music to enhance the listening skills of the ESL learner in Grade one. The



opinion of the researcher is also that often learners in Grade one have difficulty in concentrating and thus there is a lack of listening skills.

The physical developmental level is the ability of body or muscle movement of the young learner. Efforts should be made at every developmental level to help the learner gain increasing control and mastery of the body and muscles (Sillick, 1996: 88).

Normally, a learner that starts school, has a measure of gross-motor and fine-motor development to be able to draw, paint and learns to write quickly. Hand, foot and eye dominance is important for pre-writing skills as well as midline crossing and spatial awareness (Pollatou, 2005: 362).

The researcher noted, that some of the learners lack gross motor- and fine-motor skills and that they have difficulty in writing from left to right and will often start in the middle of the page. Some learners will start writing in the left top corner and will end up in the right bottom corner of the page. Another problem occurs where the learner will cramp words or pictures into a small space in a corner of a page, leaving the rest of the page blank.

Some learners have a problem with body/space awareness as can be seen when they have to stand in a line; they stand in close contact, a phenomenon not normally found in developed cultures.

### **3.5 Synthesis**

Barriers which impede a school beginner, compound the difficulties experienced by the Grade one ESL learner. These barriers are inclusive of contextual, learner and school factors. More important is the inter-relationship between the barriers, depending on the circumstances in which learners find themselves.

From the aforementioned literature study it is evident that Grade one L2 learners have a backlog before they start their first school year. Various theories mention the “whole child development”. According to the abovementioned, the socio-economic status, the degree of parental involvement in L2 acquisition, resources, curriculum planning and learning skills, are extrinsic barriers over which L2 Grade one learner’s have no control.

While it must be remembered that there is an overlap of learning skills in the different learning areas of the “total being”, it is equally true to emphasise the interaction among the different growth spheres. In other words, the various developmental aspects interact with one another (De Kock, 1989: 130).

In this study, the researcher will concentrate on only two of the developmental areas to support her research on listening skills i.r.o. L2 acquisition. Because music is seen as a universal language, it can be used to improve the cognitive and physical developmental skills of the learners, with the idea to enhance their abilities in English as a L2. This will be discussed in Chapter 4.

## CHAPTER 4

### THE AFRICAN ESL LEARNER AND MUSIC

#### 4.1 Introduction

According to le Roux (1992: 45) music literature extends from primitive pagan war chants to symphonic tone poems and from folk songs to complex compositions for string quartets.

Music seems to be processed globally in the brain. Music activities, which include movement, speech, rhythm and melody, activate both the right and left hemispheres of the brain and thus constitute an antidote for the exclusive emphasis on left brain, rational, verbal and mathematical education so often found in our schools (Nye and Nye, 1992: 11).

According to Birkenshaw-Fleming (1989:4) mostly all learners learn information far easier when it is set to music, like the learning of the alphabet put to music. Everyone can participate in music activities on his or her own level and can achieve success on this level. This success leads to a sense of confidence and self-worth and gives the learner courage to attempt more difficult learning tasks like the acquiring of a second language. Music and movement can encourage communication. For a learner who does not understand the language being spoken, music can be an alternate means of communication.

Singing in the classroom is not intended to replace valuable speaking techniques. It is an additional and enjoyable way of presenting language imaginatively. As music is an activity that mostly all learners enjoy, the latter easily sing along with the teacher. The teacher should always keep in mind that the songs should be short, rhythmic and simple, with a catchy melody.

Songs are selected with a variety of language learning aims in mind, always directed at getting the ESL learner to learn without realizing what is happening.

## **4.2 Western music**

According to Petersen (1981: 7), the main difference between African and Western music, is its function in society. Western music is regarded as a pure art form, reserved for the talented and enjoyed by the listener. Western music introduces learners to their own creative musical potential through improvisation by utilizing the concepts of rhythm, melody, harmony and form and can be traced back to European and American influences.

Western music is Eurocentric and is based on staff and solfa notation style periods and the French time-names. Any form of music from Britain, France, Germany, etc, is typical. All existing music syllabuses in South Africa, from preschool and primary school levels, centered on Western notation systems. They normally exclude African and Asian instrumentation, rhythms and melodies.

Although South Africa represents various styles of music, African music had an enormous impact on much of the world's music. For example, the folk music of the Persian Gulf area has many African characteristics and the main distinguishing features of the popular music of the Western world, and of jazz, are ultimately of African origin (Nettl, 1990: 157).

The majority of South African music educators have received their training through Western music and methods. Music educators in South Africa think exclusively in terms of Western music that is for White, African, Asian and Coloured learners (Le Roux, 1992: 60).

## **4.3 African music in South Africa**

Because of the multicultural society of South Africa, teachers must be made aware of all ethnic groups and their music in order to use music to expand the

learners' communicating skills. Through multicultural music, learning a second language can be much more effective (Le Roux, 1992: 56).

African music is as diverse as the languages of Africa, but there are sufficient unifying characteristics for this music to merit the generic title, "African Music". African music refers to the indigenous musical practices of "Black" Africans. This is music that is not influenced by foreign cultures but it exhibits certain common characteristics. In most African cultures, song, dance, instrumental music and social function are all interactive with one another. This gives us a diversity of song types, even within single African cultural groups (Petersen, 1981: 5).

Because of the social changes in South Africa, many functional songs died, for example the tribal-war songs. Therefore, the Africans do not sing their cultural songs any more. Changes in music come about when the African finds himself in another environment, either voluntarily or involuntarily (Le Roux, 1992: 55-65). Urbanization has led to town music, of which the South African "kwêla" is typical. The advent of Christianity has caused the African to abandon cult music in favour of Western hymns (Nompula, 1994: 13).

As the African's pattern of living and employment changes, so does the practising of music and its former activities. The researcher's observation in her Grade one class is, that the learners as well as their parents, do not know traditional songs or dances. They are of opinion that "African music" is primitive and out-dated and they therefore, tend to affiliate with contemporary European music.

It is, however of vital importance for young learners, including young African learners, to develop their own culture in society and to have respect for other cultures as well. This is part of global education to develop in youths knowledge, skills, ethnic diversity, cultural pluralism and increasing interdependence. To have ethnic music as part of the curriculum and the learner's social development, there is a richness of variety of music which can be used. Music exists in every human society, because it is fundamental to

the nature of man. Subsequently some examples of the richness of African music in South Africa will be discussed in the rest of this section.

#### **4.4 The rhythmic sense of the African**

Nompula (1994: 13) and Le Roux (1992: 109) are of opinion that African learners have a natural sense of beat and the reason for this, is that rhythm becomes part of their lives from the day that they are born. The rocking movements of the mother become associated with the metre of the song she is singing. Children participate in games while they sing traditional songs familiar to them. Sadly to say, according to various theorists, this tradition is dying out because of the socio-economic situation in South Africa.

When a group of Africans worked together on the farms or in the mines the members used to sing together and very often in a cyclic call-and-response pattern, a favourite device of Africans. They would also collectively execute physical activities at given points in the song. In the Western culture, the music moves further away from a social experience but it is the opposite in African music because of the natural way of using rhythm (Petersen, 1981: 182).

##### **4.4.1 Characteristics of African songs**

Through research of various theorists, they found that African traditional instruments, such as the bow, are not in use any more, in favour of Western ones. The same may be said of African Songs (Nompula, 1994: 15-17).

The difference of African music to Western music is the cyclic ostinato form that is not be heard in Western music. This is the repetition of the same ostinato on instruments or the singing of the same melodies for hours on end. There is no key contrast, recapitulation or linear thematic growth. An example of an instrumental ostinato in African music, is the following.

#### **Exhibit 4.1 Kundi Harp Cycle** Azande Central African Republic



Source: Petersen (1981: 4).

One of the characteristics of African music is the “call-and-response” (antiphonal) form. A further discussion on the effect of language learning through this kind of music will follow in chapter 5.

African songs assume a functional importance in African culture, according to the research of Petersen (1981: 6). To the Africans it is natural to come into contact with the music itself, because for them there it has a deep social significance. Dance, drama and music are equally important in African music. There is always an occasion, situation or feeling for music making. Music in the form of songs is used for various occasions like initiation and wedding ceremonies; daily and seasonal activities like, walking, (corn) pounding and rain (Le Roux, 1992: 57).

#### **4.4.2 Songs used for moral lessons**

There are plenty of important moral lessons to be learnt from African songs. In the next song, the words tell us about the behaviour of the child in front of his father. Zulu children are taught to keep quiet in front of their fathers. The song is also a lullaby (Petersen, 1981: 9).

## Exhibit 4.2 Zulu lullaby

we! lan-ga liya shona tu la tu la mtanna

wa mi Ba-ngani Ba ngani Banga-ni u ba ba

u ye Za m-twa-na wa mi la la

Source: C,Seligman (Petersen, 1981;9).

The translation of the Zulu song in Exhibit 4.2 is as follows:

Oh! The sun is setting.

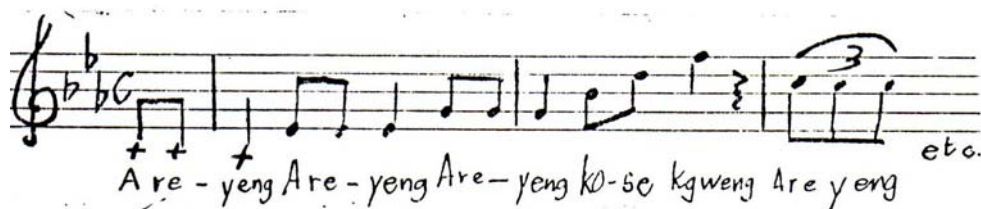
Hush, hush, my little one Bonganie.

Father is coming, my baby, sleep.

Then there is the Tswana song that tells the children not to go off with strangers. The song is called: Sennanapo. The song is an extract from Areyeng, a Tswana song by Sejamutla, transcribed by the author from a “live” performance.



### Exhibit 4.3 Sennanapo



Source: Petersen (1981:9).

The Tswana text:

A re yeng ko sekgweng  
S'nannapo a kotle rego rwalaela  
Tla rego rwalla ko  
Sekgweng.  
Ko sekgweng rego rwalla dikgong.  
Etc.

Translated, it will appear like this:

Let's to the forest to fetch some wood Senannapo  
Let us dig a hole  
Let us make a fire  
Let us see who jumps (over the fire)  
While the fire was burning Dineo and Manini jumped.  
Etc.

Source: Petersen (1981:9).

In most Black South African schools one will find that the learners can sing in four parts tonic solfa notation. This is a tradition and music is not notated at all. The learners learn the tonic sol-fa aurally. This is a remarkable ability and only in Hungary, the learners can do the same (Le Roux, 1992: 25).

#### **4.5 Music of the Nguni and Venda**

South Africa hosts a number of Black ethnic groups and two of them, Zulu and Xhosa, will be discussed, because together they form the largest Black population group, namely the Nguni ethnic group. The music of the Venda people will also be included because they have the most interesting musical tradition (Le Roux, 1992: 56). To begin to understand African music, one must become involved in making the music.

To the African in rural areas, music is part of everyday life, and a vital aspect of occasions from birth to marriage to death. By the time the young learner reaches five, he or she is a capable musician. African music is transmitted orally, thus music is a vehicle through which the people learn much about their approach to life. Music is also a way of teaching young learners what is or is not socially acceptable behaviour (Le Roux, 1992: 26).

Zulu children's songs cover a wide range of subject matters and are very interesting. Tonal fluctuation is an essential feature of Black South African music and melodies seem to be derived from a conceptual framework of chords rather than single tones, so that a harmonized melody is the full realization of a sequence of blocks of sound and the single line of melody is in a sense incomplete. African music often uses alternation between a leader and a chorus, between two groups and between individuals (Mngoma, 1987: 200).

In Xhosa music, differences in tempo and metre may be reduced to one or two basic tempi and a few interrelated metrical patterns for all the music in a single society (Le Roux, 1992: 58).

Venda music is a shared experience founded on a rhythmical stirring of the whole body of which singing is but one extension (Blacking, 1980: 203). The Venda people also seem to have the greatest variety of instruments, maybe because they have a firmly established musical tradition. The Venda is the

only South African society whose traditional music makes extensive use of heptatonic and hexatonic modes (Blacking, 1980: 205).

English folk tunes are sometimes superimposed onto South African indigenous language lyrics, e.g. the Xhosa song “Umziwatsha”, the tune of which is adapted from “London is burning”. Nompula found during her research at schools that young learners could sing only English folk tunes and very few African songs. The young generation does not have the singing experience of their parents because of their changing economical situations at home. This is important for their cultures that singing folk songs must be part of the school curriculum (Nompula, 1994: 15-17).

#### **4.6 Music in the curriculum of SA schools**

According to the Arts and Culture Learning area, music creates opportunities for learners to-

- develop a healthy self-concept;
- work as individuals;
- acknowledge and develop the diversity of South Africa’s cultures and heritage;
- develop skills in art;
- respect human value and dignity; and
- develop lifelong learning skills (Department of Education 2005: 148).

#### **4.7 Music and the young learner**

What are the specific values of music to a young learner? Music can be used to foster the following.

- Language development. Musical experiences can help the learner to acquire a second language with the use of word and sound patterns through singing and listening.

- Physical development. Musical experiences, especially those involved in singing and rhythmic movement may help the learner to gain increasing control over his or her large and small muscles and to experiment with body movements Le Roux (2002: 135), Pieterse (1994: 176) and De Kock (1998: 24).

Music experience in early childhood has been the subject of much literature. Various authors explore different ways of presenting music to the young learner – through singing, moving and playing instruments; they investigate the different musical concepts that may be taught to the young learner. These concepts include aspects such as dynamics, pitch tempo and form (Le Roux, 1992: 48) and explains melody as a component giving music its expressiveness through varied pitches. Rhythm gives music its “heartbeat” and thus gives it “life”. Texture and timbre give it interest and colour. Form gives it shape and a meaningful organization.

Pieterse (1994: 2) acknowledges the learner as a totality and suggests music as the central aspect to the development of the whole child. Music enhances and stimulates the intellectual, physical, affective and social growth of the young learner and is a natural extension of a young learner’s home language. Choksy (1991: 6) is of the opinion that no other subject has as much potential to engage the total person or is so suited to a philosophy of holistic education.

Chen-Hafteck (1997: 85-97) is of the opinion, that famous educators like Zoltan Kodaly and Carl Orff have long promoted the idea of music closely related to language in education. Kodaly recommends the use of traditional folk materials in music teaching because they are perfectly suited to the language and culture, and thus, young learners learn them as easily as learning their home language. In the case of ESL learners, the teacher has to accommodate the diversity of the learners because they will not relate to the songs that are not in their home language.

By using music of other cultures in addition to the learners’s own, more familiar music expands their concepts regarding pitch and awakens them to

new sounds and therefore, the ability to listen more specifically to different sounds. The learner can be led to discover the tremendous variety of ways in which to organize sound in order to create music (Le Roux, 1995: 13).

Using nursery rhymes that are set to music can, be either sung or recited and should be employed for their effect on the rhythm of the spoken language (De Kock, 1989: 190). Unlimited potential exists for language and speech development because of pitch awareness (high, low), dynamics (loud, soft), rhythm or tempo (fast, slow), and feeling for different meters (rocking, marching) McCarthy (1985: 238). The teacher must choose songs to fit the learners' learning level and their background. Songs in various languages should be taught by rote learning, bearing in mind that pitch perfection is not the aim always, but spontaneous singing for enjoyment (Berger, 1995: 36-41).

Because the sound ingredients of language are identified as pitch, tonal quality, duration and intensity, it is understandable that learning to sing might be helpful to acquire a new language. Song selection is an important step because the lyrics form the focus for the beginning reading activities. The following constitute guidelines for choosing suitable songs to be used with young learners.

- Songs for young learners should be short so that learners can learn and remember them easily (Grobler, 1990: 79).
- Do not expect them to sing great interval leaps or tricky rhythms at first.
- Choose music with lots of repetition of words to enrich the vocabulary, and the vocabulary must feature in the song (De Kock, 1989: 176).
- Initially songs should have a limited range and should have two or three notes only, such as "Rain, Rain, Go away" and "Ring around a Rosie" (Birkenshaw-Fleming, 1989: 3-6).

Suitable music: The primitive human call, based on soh-me:

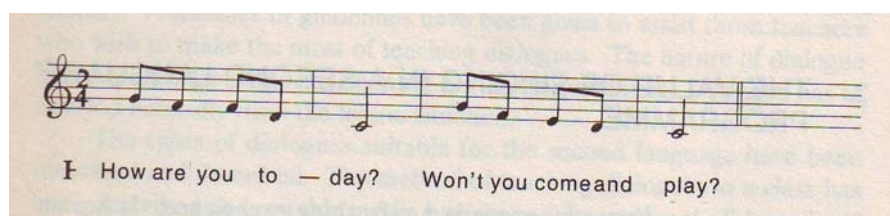
#### Exhibit 4.4 Human call



Source: Krouse, (1988: 79-80).

Descending melodies: soh, fa, mi, re, doh

#### Exhibit 4.5 Descending melodies



Source: Choksy (1991:32).

### 4.8 Relation between music and language

Young learners' language naturally has rhythms and melody. Music enriches the vocabulary, teaches articulation and pronunciation. Music requires attention to detail, neatness and precision in writing.

By adding music to words (songs), practise in both language and music may be provided – an experience which young learners find enjoyable. It is of interest to note, that when speech and music are combined to produce singing, different hemispheres of the brain are called upon to co-operate: speech is situated in the left brain, while music is situated in the right brain. Language seems to have an underlying rhythmic principle. The importance of oral language (speaking), as well as listening, has been emphasized. Together with movement and music-making, speech patterns are important. Both music and language take place in time, and they both employ distinctions of pitch, duration and intensity.

In learning a language, each speech sound is a complex mixture of all the components thereof. Statements are made that the ability to synchronize beat with music begins at age three and by age five is firmly established. Normally young learners have a very strong feeling for home environmental stimulation of musical interest and it is here where the foundation for further musical activities and participating is laid (De Kock, 1989: 174). However, the learners in this study of the ESL learners, come from an environment where the socio-economic change has taken its toll. These learners have no home experience of music or music related activities as their counterparts because of the poor home environment and the fact that most of the learners in this study do not have the opportunity of pre-school and musical activities. Therefore, music is not part of their everyday activities anymore, where in the past music was used for all occasions.

Because ESL learners have to be taught via English, (their L2), they experience difficulty in learning and music may be used to develop the language competence of those who-

- speak a dialect,
- experience language delays or moderate language disorders; like the learners in the school of this study who speak a pidgin English who mostly have language barriers because of L2, and
- are linguistically advanced or gifted.

Therefore music can act as a trigger to communication, especially when it is a L2 which must be acquired.

#### **4.9 The use of music to teach ESL in Grade one**

When Grade one learners enter school, they are unfamiliar with the whole school system, what is expected of them and even why they have to come to school. Nevertheless, why do they have to be taught in a language other than their home language? As ESL learners, they experience much anxiety and fear. The teacher is not of the same culture as they are and furthermore they

have to learn in a disciplined manner and completely different from that at home.

The teacher has to interpret the spoken word for the learner and should be inventive and on the lookout for opportunities to be imaginative. When creatively occupied, the learner feels joyful and free. While learners are singing, vocabulary and language structures are learnt incidentally and spontaneously, and are carried over to conversation situations (Krouse, 1988: 4; 79).

Singing while learning a language, is a refreshing experience according to many theorists like, Pieterse (1994: 2), Blom (1993: 3) and Nye and Nye (1992: 11-14). Bayless and Ramsey (1987: 93) are of opinion, that music with related activities, may be used as developmental aid to learning a L2. Because there is such a close relationship between the two aspects music and language, music can be seen as an aid to language development and specifically L2. Singing in the classroom helps the learners to relax and speaking English comes more as a joyful experience and this is a way of “speaking” without making mistakes.

Young learners display an early aptitude for both music and language acquisition, including a foreign language and both can be developed in a stimulating environment (De Kock, 1989: 175). Music is a way of learning language structures and vocabulary, which in turn develops conversation skills. Music and singing in L2 teaching is very valuable and Herbst (1988: 41) is of the opinion, that it must be used for new vocabulary or new structures in language.

Song picture books (picture books that use song lyrics as the text) are very useful for teaching a L2, according to Jalango and Bromley (1984: 840-845). They inspire learners to repeatedly sing their favorite songs, while being exposed to print in a natural and motivating framework. Just as song picture books offer opportunities for emergent literacy development, they can also act as springboards for a wealth of activities that encourage higher order thinking



skills. These activities can encourage divergent thinking and provide learners with meaningful, cognitive challenges (Jalango and Bromley, 1997: 19). Song picture books are particularly appropriate when used with ESL learners who have special language needs, as discussed in this study.

Songs in learners' home languages can not be used to create new second language songs because of the different stresses of the two languages (Krouse, 1988: 83). It is more advisable to use the rhythm of existing English songs to create new songs because the stresses fall naturally in place. For example, in English the stress rests mostly on the first syllables of words, but in other languages they tend to frequent other syllables. Young ESL learners in Grade one are not familiar with the well-known songs that English home language learners know. Because most of these learners' song melodies are easy to learn, the teacher should make use of the wealth of the available English material to teach L2 learners (Krouse, 1988: 79).

#### **4.10 Purpose for which music could be used in the ESL class**

Grade one learners and learners with language problems like to have the security of starting each day or at least each music period, with the same opening song. The teacher has to take care of the learners' feelings and by choosing a song to sing through the year, gives learners a feeling of security.

##### **4.10.1 Greeting songs**

To start the day with greeting, is normal in all cultural groups. It is also a pleasant way to start the day. For ESL learners, this is a way of learning to greet in the new language. Greeting someone is the main feature of this song. The structures "*I am*" and "*You are*" (are you) are included. Also question structures are included; "*How are you*"? (Birkenshaw, 1982: 79). The following song may also be used to foster the new vocabulary of the ESL learner.

### Exhibit 4.6 Hello Everybody

Key of D Major

1. Hel - lo eve-ry bo-dy and how do you do? How do you do? How do you do?

Hel - lo eve-ry bo-dy and how do you do? How are you to - day?

Source: Birkenshaw, (1982: 79).

2. Shake hands everybody and how do you do?. How do you do?.  
Shake hands everybody and how do you do?. How do you do?.
3. Wave your arms everybody and .....

### Exhibit 4.7 Greeting song (on Frere Jacques)

Hel-lo Grand-dad, hel-lo Grand-dad. Where are you?

Here I am. How are you this mor-ning? How are you this mor-ning?

Fine, thank you. Fine, thank you.

Source: Krouse, (1988: 83).

**Exhibit 4.8 African greeting song Dumelang**

**Dumelang**

Du-me-la m-me, du-me-lang di-tsa-la. Re tli-le go

i-thu-ta a rei-tu-me-leng. Rei-tu-me-leng.

Source: Diale (2002:13).

Dumelang is a greeting song. The translation of this song is as follows.

Dumela mme

*Hello mam*

Dumelang ditsala

*Hello friends*

Re tliile go ithuta

*We have come to learn*

A re itumeleng

*Let us be happy*

Re itumeleng

*Be happy*

Source: Diale (2002).

Songs and activities may be used at the beginning of a year and the beginning of a lesson to introduce learners to one another, to help each learner learn the names of the others in the class to encourage a feeling of group participation and to create a lively, energetic environment.

#### Exhibit 4.9 Greeting song with names

The image shows a musical score for a greeting song. It consists of three staves of music in 3/8 time. The first staff has a treble clef and a key signature of one flat (Bb). The lyrics are: "Good morn - ing, good morn - ing and how do you do? When". The second staff continues the lyrics: "I say my name\_ then you say yours too. My name is". The third staff concludes with: "Kar - en, what is yours? My name is Ton - y." Chord symbols C, G7, and Freely are indicated above the notes. The time signature changes to 2/4 for the final phrase.

Source: Birkenshaw, (1989: 7).

2. ...my name is Karen, What is yours? My name is Siph.
3. ...my name is Tapelo, what is yours? My name is Lebo.

The song can go on until all the learners get a chance to say their name.

#### 4.10.2 A command song

Because learners in ESL schools have difficulty in understanding the language, their response to instructions and commands may be very humiliating, because instead of "sitting down" they will walk out of the classroom. Ask them what is your name? they respond with "no" or "yes", as discussed in depth in Chapter 3(3.1.1). While singing and doing the activities

in a disciplined manner can be fun. The following song may also be used to develop the ESL learners' vocabulary in a relaxed manner:

**Exhibit 4.10 Raise your hands above your head**

The image shows a musical score for a song. It consists of six staves of music, each with a treble clef and a key signature of one flat (B-flat). The lyrics are written below the notes. The lyrics are: "Raise your hands a - bove your head, clap them one, two, three; rest them now up - on your hips, slow - ly bend your knees. Up a - gain and stand e - rect, put your right foot out; shake your fing - ers, nod your head, and twist your - self a - bout." The music is simple, using quarter and eighth notes, and rests.

Source: Matterson (1981:75).

Listening activities discussed in Chapter 5 can be applied to develop auditory skills in the areas needed. It is the responsibility of the teacher to know each and every learner in her or his class as well as their abilities and disabilities to be able to teach creatively. The ability to listen develops as learners participate in musical activities and, through listening attentively, ESL learners acquire the new language of instruction.

## Exhibit 4.11 Language instruction

**MAKE A RING**  
(On *London Bridge is falling down*)



Come and let us make a ring, make a ring, while we sing

Clap your hands and stand up straight, while we sing

The image shows a sheet of music for the song 'MAKE A RING'. It features two staves of musical notation in a 2/4 time signature with a key signature of one flat (B-flat). The first staff contains the melody for the first line of lyrics: 'Come and let us make a ring, make a ring, while we sing'. The second staff contains the melody for the second line of lyrics: 'Clap your hands and stand up straight, while we sing'. The lyrics are printed below the corresponding musical notes.

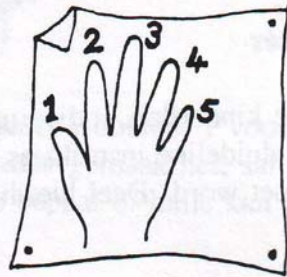
Source: Krouse (1988:88).

### 4.10.3 Memory skills

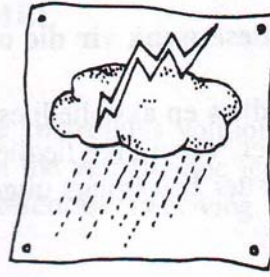
To help young ESL learners with their memory development, the teacher may make a chart with the names of the songs already learned, accompanied by a picture of some of the contents of the songs. Later the chart can be removed and the learners should be able to remember the song by only naming some of the content of the song by the teacher. The following exhibit is an example of such a chart (Cromarty, 1997: 24).

**Exhibit 4.12 Pictures for new songs**

Source: Cromarty (1997: 24).



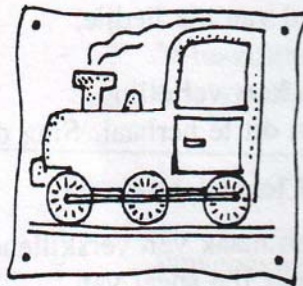
**Children's counting song**  
Venda  
(De Kock, 1989)



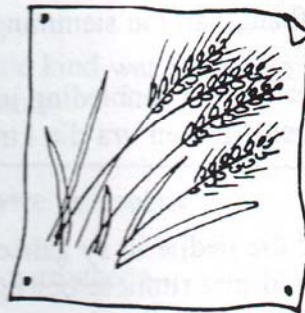
**Singing in the rain**  
English  
(Songs by SA children  
Grassroots)



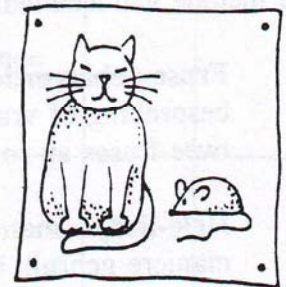
**Silang Mabele**  
Sotho  
Grind the corn  
(K v/d Merwe, 1990)



**Bombela Westimela**  
Zulu  
The train  
(K v/d Merwe, 1990)



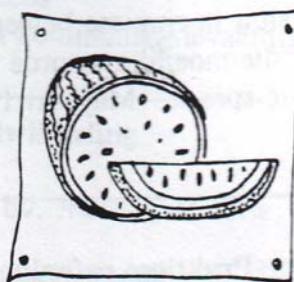
**Ingqolowa**  
Xhosa  
The wheat  
(K v/d Merwe, 1990)



**Impuku nekati**  
Xhosa  
The cat and the mouse  
(K v/d Merwe, 1990)



**I,m a little teapot**  
English  
(K v/d Merwe, 1990)



**Saai die Waatlemoen**  
Afrikaans  
(Songs sung by SA  
children - Grassroots)



**Head, shoulders, knees  
and toes**  
English  
(De Kock, 1989)

#### 4.10.4 Vocabulary and creativity

Music to teach vocabulary and make learners aware of the varying possibilities of music, but also their creativity, can be stimulated by encouraging them to invent their own words for a well-known song such as the following.

#### Exhibit 4.13 The Bus Traditional song

The image shows the first two lines of musical notation for the song 'The Wheels on the Bus'. The first line starts with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody is written on a five-line staff. Above the staff, the letter 'F' is written above the first measure, and 'C7' is written above the eighth measure. The lyrics 'The wheels on the bus go 'round, 'round, round, 'round, round, round,' are written below the staff. The second line of notation continues the melody, with 'F' above the first measure, 'C7' above the eighth measure, and 'F' above the final measure. The lyrics for this line are ''round, round, 'round. The wheels on the bus go 'round, 'round, 'round. All through the town.'

2. The horn on the bus goes beep, beep, beep . . .
3. The wipers on the bus go swish, swish, swish . . .
4. The money on the bus goes clink, clink, clink . . .
5. The babies on the bus go wah, wah, wah . . .
6. The driver on the bus says, "Move on back" . . .
7. The bell on the bus goes ding, ding, ding . . .
8. The windows on the bus go up and down . . .

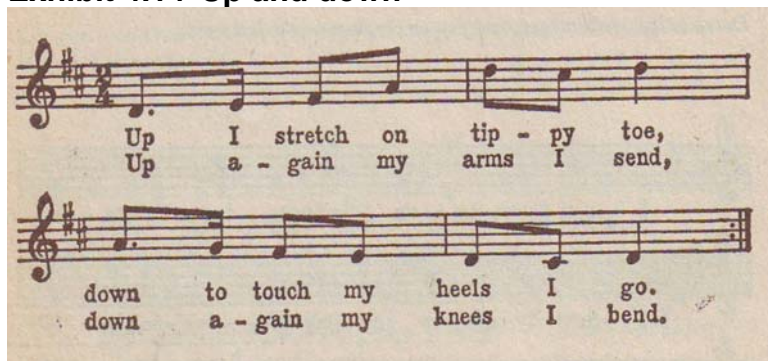
Source; Krouse (1988: 77).

#### 4.10.5 Relaxation and motivation

Music has the power to relax, energise and motivate learners. When experiencing success, they feel good about themselves (Le Roux, 2002: 13) especially the ESL learners who experience negativity about English as their medium of instruction.



#### Exhibit 4.14 Up and down



Source: Matterson (1981: 142).

#### 4.10.6 Expression of joy

Singing, like other creative activities, elevates the mind. When learners sing, they become aware of their surroundings and listen to their own voices and pronunciations of the English language. This is very useful for ESL learners' vocabulary and audio awareness skills; bearing in mind that pitch perfection is not the aim, but spontaneous singing for enjoyment (Berger, 1995: 36-41).

The following song, Nkokodi!, is a word denoting an expression of joy. In this song the learners are very happy to see their mothers coming back from work with big parcels on their heads. They know in that parcels are sweets, biscuits and chocolates (Diale, 2002: 2).

## Exhibit 4.15 Expression of joy

**2. Nkokodi!**

1. Ke ba - le bo - m - me ba rwe - le me - rwa - lo.  
2. Ba rwe - le di - na - ma ba rwe - le ma - ro - tho.  
3. Ba rwe - le me - na - te ba rwe - le di ku - ku.

Nko ko - di, nko ko - di re sa tla go ja.

Source: Diale (2002: 3).

### 4.10.7 Community awareness

Traditional songs/ethnic awareness: Particularly in South Africa with its multicultural society, it is an important reality to extend community awareness. This is how learners may learn to respect the various cultures and tasks of their fellow critics and they should be exposed to songs in English, Afrikaans, Hebrew, Black, Indian and Malay (Le Roux, 1992: 61) and (De Kock, 1989: 203).

In the following song the learners will be taught about duties of certain people in the community. Most ESL learners have no exposure to the world around them and in this song they will lead to the acquisition of the necessary vocabulary to enhance the L2.

## Exhibit 4.16 Community awareness

### WHO AM I?

Do you know who I am? Do you know who I am? I help you cross the  
Yes, we know who you are, Yes, we know who you are! You help us cross the  
bus - y street, Do you know who I am? You're the po - lice - man.  
bus - y street, Yes, we know who you are!

Words and music copyright © 1965 by Abingdon Press.

Make up verses for people who help us:

I help you grow up well and strong . . . the doctor.  
I help you learn so many things . . . the teacher.  
I take you to your school each day . . . the bus driver.  
I answer ev'ry fire alarm . . . the fireman.  
I bring you cards and letters too . . . the postman.

Or family and friends:

I tuck you into bed each night . . . my Mother.  
I go to work for you each day . . . my Father.  
I wave to you when you go by . . . the neighbors.

Source: De Kock (1989:202).

## 4.11 Multicultural approach in music teaching

In planning multicultural music lessons, teachers must accept that music from different cultures must be experienced in a contextually correct setting and must be properly performed in order to promote positive beliefs, goals, skills, understanding and standards. The main objective of multicultural education, is to accept and affirm cultural diversity. Teachers must stimulate learners' aural discrimination so that they become sensitive to the differing structural elements within the music of ethnically diverse cultures (Elliot, 1990: 147-166). The purpose with the music to follow, is to develop the home language as well as the ESL learners' concept of different cultures and languages. The following music is based on a specific music concept, namely tempo:

## Exhibit 4.17 Xhosa Songs

- 1 *Imvula*<sup>4</sup> (Xhosa action song), in Brouckaert (1990:18)



*Imvula, imvula* – *slow* (rain, rain)  
*Chapa, chapa, chapa* (x2) – *fast* (raindrops)  
*Umanz' umnqwasi wam* (x2) – *slow* (my hat is soaking wet)  
*Gqum, gqum, liya duduma* (x2) – *slow* (thunder)  
*Umanz' umnqwasi wam* (x2) – *fast* (my hat is soaking wet).

- 2 *Tafta Hindi* (Arabic), in Winfield and Thompson (1991:55)



See the pedlar, Tafta Hindi  
 He has silks for maidens fair (slow)  
 From your doorways, come and bargain,  
 For my silks and laces rare. (fast)  
 From your doorways, come and bargain,  
 for my silks and laces rare (slow).

Children may accompany this song with an ostinato on both a

Xylophone and Glockenspiel



- 3 *Horses, horses* (English), in Birkenshaw (1982: 179)

ments such as marimbas, mbiras, metallophones and kudu horns.

By moving freely to these assorted tempi and sounds, the children become familiar with ethnic music.

More songs in other languages suitable for reinforcing the concept of Tempo are:

- 4 *Perdjie* (FAK, 1978:452), lines 1–3 (slow), lines 4–5 (fast)

- 5 *I-yo-yo-yo* (Zulu traditional song) in Weinberg (1984:73)<sup>6</sup>



*I-yo-yo-yo* the Umfolozil  
*I-yo-yo-yo* we come from the Umfolozo [river]  
*I-yo-yo-yo* it is the river of Zululand.

The children sing the whole song (1) slowly and (2) quickly.

Source: De Kock, 1989: 207).

### Exhibit 4.18 Lala Baba

(Repeat *ad libitum*.)

Lala 'baba' lala!  
 Ngomtshel' uBaba,  
 Kusasa NgoMgqibelo!  
 Ngomtshel' uBaba!

Go to sleep, baby boy!  
 I will tell father,  
 Tomorrow, on Saturday,  
 I will tell father!

Source: Weinburg, (1984:12).

Weinburg (1984) has collected and transcribed Zulu songs for children that cover a wide range of subject matter. The purpose with this song is to introduce the learners with the traditions and history of the Zulu people as well as the social function of Zulu childrens' songs.

### Exhibit 4.19 Zulu Song Bonke! Bonke!

**BONKE! BONKE!**

(Repeat *ad libitum*.)

Bonke! bonke!  
 Bonke ekuseni, bonke nasemini!  
 Bonke! bonke! lize lishon' ilanga!

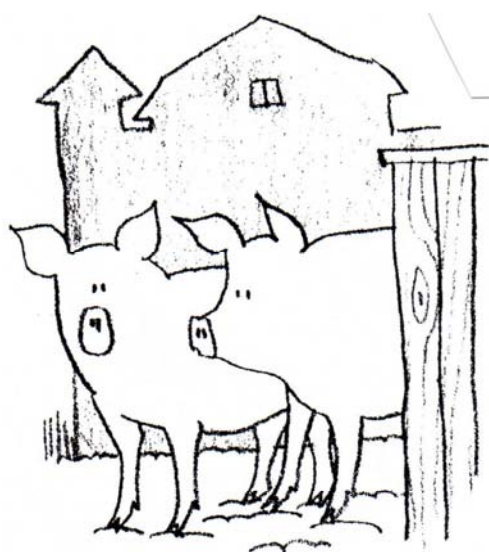
All of them!  
 All of them in the morning, all of them  
 at midday!  
 All of them until sunset!

Source: De Kock (1989:206).

#### 4.12 Repetition song for young learners

Repetition songs are favourites with young learners because all of them love to make animal sounds. It is also an excellent song for learners with learning difficulties. It falls within an easy singing range, there is much repetition, and it also teaches the name of the animal and the sound it makes. The following song develops the improvising of words for language acquisition.

#### Exhibit 4.20 Repetition song



**At the Farm**

*Lucile Panabaker*

Key of C Major

C G7

1. Pigs at the farm go, "oink oink oink."

G7 C

Pigs at the farm go, "oink oink oink."

C F

Pigs at the farm go, "oink oink oink."

C G7 C

The pigs go, "oink oink oink."

2. Cows at the farm go, "moo moo moo"...
3. Horses at the farm go, "neigh neigh neigh"...
4. Ducks at the farm go, "quack quack quack"...

Source: Birkenshaw (1994:114).

#### 4.13 Therapeutic qualities of music in the learning environment

Music as a therapy should be considered for inclusion in the curriculum of the young learner, specifically for the ESL learner who faces problems with learning English as a second language, could give rise to behavioral problems due to the anxiety the learner experiences. Music may also be considered in developing the concentration skills of the ESL Grade one learner. The following are diverse ways of incorporating music for this purpose.

- Starting the school day. Relaxing music can be played to them while they listen with closed eyes (Van Niekerk, 2002: 126). This will help the ESL learners to relax before the daily activities start.
- As background music. Music like the Brandenburg Concertos may be played to the learners while they are busy with activities like reading, art work or written activities. This will make them calm and focused.
- Stimulating activities. Stimulate the learners while they are busy with creative writing activities; the teacher may use music from Mozart, "Eine Kleine Nachtmusik". The learners may stretch out their bodies and take deep breaths and then listen to the music. It will focus their minds while they listen with closed eyes to the music. The teacher may use this music to let them give expression in writing about what they have heard (McGirr, 1994: 74-77).
- Relaxed concentration. When learners do mathematics, they need to concentrate. Baroque music is suitable for structured stimulation required according to Van Niekerk (2002: 125). The researcher finds that her ESL learners in the class have a concentration problem and with this music they may relax and concentrate on what they are doing.
- Music for overexcited learners. Van Niekerk suggests, that the following music may be used to let the learners relax after an excited period or if they return from playground: Pachelbel's Canon

in D, the slow movement of Vivaldi Flute Concerto or Massenet's "Dimanche Soir" from Scenes Alsaciennes (Merrit, 1990: 49 -50).

- End of day. The "Four Seasons" from Vivaldi's fast movement can be used at the end of the day. With the abovementioned activities and music, the young ESL learners will feel secure in the school environment. Most of the time, this is the only time and place where they experience security as observed by the researcher of this study because some of the ESL learners have to stay home alone till late until their parents arrive from work.

The playing of music in the learning environment, helps to create a dynamic balance between the more logical left and the more intuitive right hemispheres of the brain (Van Niekerk, 2002: 129) this is so important for the ESL learners who start their schooling with a cognitive backlog.

#### **4.14 The use of music in psycho-motor growth**

Exhibit 4.21 views learning to move as the progressive acquisition of movement abilities (which are affected by the physical abilities of the learner), both these aspects, of course, being under the influence of maturation. Therefore, although learners cannot be taught movement abilities (locomotor, such as creeping, crawling, walking, running, manipulative, such as throwing, catching, playing instruments; and stability, such as the axial movements of stretching, twisting, turning), the learners may be given the opportunity to practise and perfect them. This is the task of movement education. Once learners have a working knowledge of their movement abilities, they then use them to learn through movement in both the cognitive and affective spheres (De Kock, 1989: 241-242).



## Exhibit 4.21 Learning to move

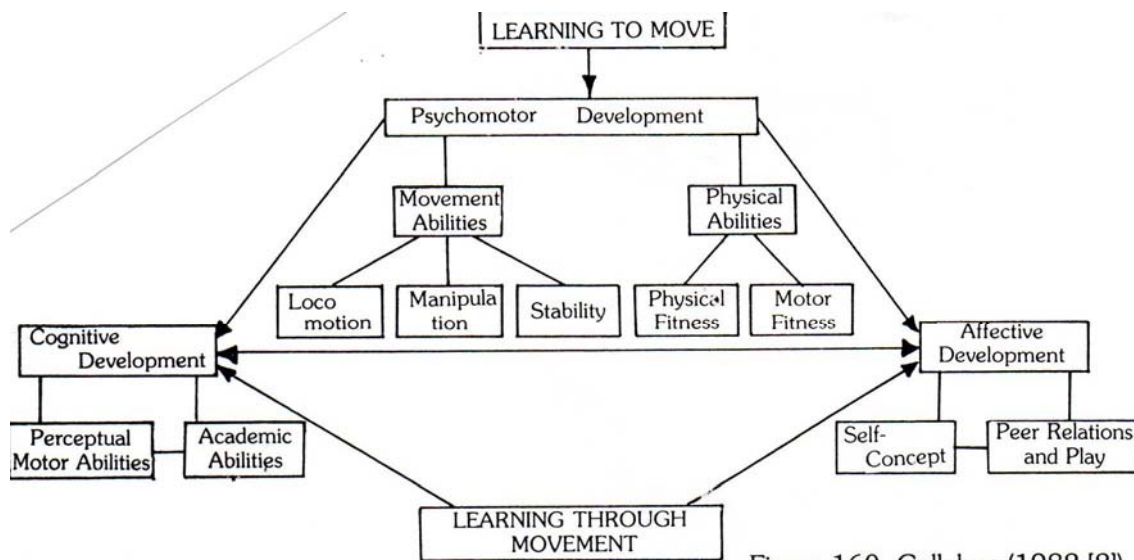


Figure 160: Gallahue (1982 [2])

Source: De Kock (1989: 241).

Practice in improving the movement abilities may be effectively accomplished through the addition of music. These music/movement activities can then form the framework for a creative movement programme, for the promotion of both the cognitive and affective development. Music and movement comprise the synthesis of all learning activities (Le Roux, 2002: 16).

### 4.15 Discovering the body through music activities

The prerequisite for speech, reading and writing development, depends on the learner's total development and includes physical development. But the question can be asked how could physical activity possibly have anything to do with learning? Le Roux (2000: iii) writes, that the more senses are involved in the learning process, the greater the impression it makes and the longer it stays with people. Movement activates the neural wiring throughout the body, making the whole body the instrument of learning.

The following table shows how music can be used to reinforce physical development (Grobler, 1990: 36).

**Table 4.1 Reinforcement of physical development**

<b>Motor development</b>	<b>Musical support</b>
1, Gross motor development	Rhythmical movements with whole body
2. Fine motor development	Playing of instruments. Finger and song-games.
3. Balance	Rhythmical movement develops body posture and body control
4. Eye-hand coordination	Using instruments
5. Eye-foot coordination	Song games, body percussion and rhythmical foot movements
6. Spatial development	Song games working on both sides of the body. Handling instruments.

The use of movement exercises to understand the concept of personal space may be very enjoyable for the learners: a hoop is given to everyone and they are required to step inside it. They then lift the hoop to their waist and walk around with it. Music is played with varied speed and direction. Learners walk along straight pathways and after mastering it, they walk in curves and zigzags (De Kock, 1989: 249).

The researcher can validate the theory of De Kock (1989: 263) who is of the opinion that body/space awareness transfers to paper/space awareness. Her findings are, that the quadrant of paper not used in writing and coloring was the same quadrant of body space not used. Her findings are also, that learners who cannot cross their midline tend to focus on the verticality of the paper, and sometimes write or draw down the center of the page. Le Roux (2000: 18) is of the opinion that midline crossing is an important milestone of the young learner, because it shows the improving of physical growth in both hemispheres of the brain. This leads to an overall improvement of potential, personality and performance.

Learners who have trouble finding personal space and who line up too closely to the person in front of them, usually write their letters in similar fashion. Cognitive function heightening and learning become easier when both hemispheres and all four lobes of the brain are activated. This occurs through the involvement of both the eyes, ears, hands and feet and, of course, the core muscles on both sides of the body (Le Roux, 2000: 135-140).

Movement and music are interrelated in the world of the young learner. According to the Kodaly method in Choksy (1988: 20), singing and moving is the heart of all activities for the young learner. It is the most personal, active, physical and concrete of all activities. Music without movement or movement without music will not have the same outcomes on the learning processes of the young learner (Grobler, 1990: 57). Greenberg (1979: 129) is of opinion, that movement is the learners' natural means of communicating, and finds an ultimate expression in the rhythmic movement to music. The young learner will gain his knowledge about music through his listening activities and his bodily movement and more so the ESL Grade one learner who needs to learn to communicate in the L2.

#### **4.16 Music and movement**

Physical movement throughout our lives plays a central role in how and what we learn. Movement stimulates a process of nerve-cell connecting and networking that result in learning and thought. The combination of patterns of speech with sound gestures such as clapping and tapping, are powerful ways of internalizing music through movement (Kindermusik, 1998: 7).

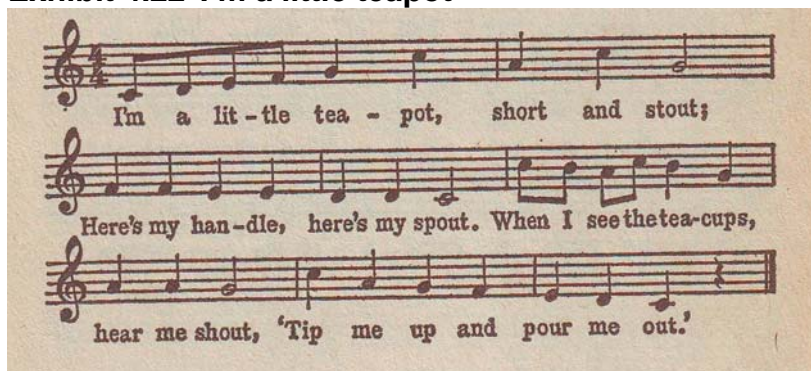
Movement is performed by the body: the feet, legs, torso, hands, arms, head and all the other parts, eyes, nose, elbows, wrists, knees, ankles, toes, fingers. For a learner to fully experience music, they should explore it as a whole, being given opportunities to listen, sing, play, create and move. To be able to experience music on many levels, the learner may tiptoe to soft music, stamp the feet to loud music, move in slow motion to Bach's "Air on the G String,"

then rapidly to Rimsky-Korsakvo's "Flight of the Bumblebee, sways to a  $\frac{3}{4}$  meter and skip to a piece in  $\frac{6}{8}$ . Now the learner is not only listening to music, but also using body, mind and spirit to express and create (Birkenshaw-Fleming, 1989: 162).

Movement helps with the physical control and discipline of the learner, as well as the control and use of the emotions and senses. Movement encourages the development of the mind and spirit (Le Roux, 1992: 89).

Young learners' reaction to rhythm is movement and movement means rhythm to them. When music is heard, they express themselves through physical movement (Van Schalkwyk, 1990: 25-29). To develop the learners' ability to act on what they hear, the song "I'm a little teapot" may be used and while singing, the learners may take on the shape of a teapot. They respond by assuming more teapot shapes (De Kock, 1989: 263).

#### **Exhibit 4.22 I'm a little teapot**



Source: Matterson (1981: 31).

### **4.17 Physical movement-gross motor**

#### **4.17.1 Types of movement**

According to De Kock (1989:64) the relationship between music and movement recognize the following three types of movement for physical development which learners may use:

- Locomotor movement. This is the movement of the body from one place to another. This may be done by walking, running, hopping, crawling, creeping, jumping, sliding, skating, trotting and swaying.
- Non-locomotor or axial (body) movement. While the learner stands in one place, the rest of the body moves. This may be done by bending, twisting, bouncing, shaking, reaching and clapping.
- The combination of locomotor and non-locomotor movements. This may be done by using two movements together like running and clapping, hopping and reaching (De Kock, 1989: 64).

#### **4.17.2 Varieties of movement**

There are about six varieties of movement that young learners should experience.

These are the following.

- Movement in different directions: forward, backwards, sideways and lateral.
- Movement using different levels. low, high, middle as well as moving under, above and below (Le Roux, 1992: 88).
- Use of varying dimensions. large and small movements.
- Use of different qualities of movement. smoothly, jerkily, lightly, heavily, happily, sadly and stiffly (Birkenshaw, 1994: 16).
- Movement in different ranges. large and small space.
- Use of focus. moving towards a certain spot or area, while gazing at a certain spot or space (De Kock, 1989: 65).

The use of rhythmic chanting, songs or percussion instruments to support the learner's movement, the teacher may use insects or animals because the learner is familiar with these objects. This is an amusing movement exercise for young ESL learners who have to learn concepts and vocabulary through a L2.

### 4.17.3 Crawling

#### Exhibit 4.23 Worms

Worms are crawling, worms are crawling  
All around, all around,  
Digging little tunnels, digging little tunnels,  
In the ground, in the ground.  
When it's raining, when it's raining,  
Out you come, wiggle worms,  
Crawling in the puddles, crawling in the puddles,  
How you squirm, wiggle worms.

Source: Skinner (1979)    Tune: "Frere Jacques"

### 4.17.4 Creeping on all fours

#### Exhibit 4.24 Creeping on all fours

##### The Bear

(Tune: 'Farmer in the Dell' – sung slowly, heavily)

Oh, here comes the bear,  
Oh, here comes the bear,  
Bend-ing, o-ver in the mid-dle,  
Here comes the bear.

Oh, see how he walks,  
Oh see how he walks,  
Like a bro-ken ted-dy bear,  
Oh, see how he walks.

Source: Cherry (1971:26).

The learners are suggested to go down on hands and feet and walk like a bear.

#### **4.17.5 Walking**

Listening and analysis may be more complete if movement is added to the listening experience. Movement is a very natural medium through which learners can express music concepts and it should be as natural and untaught as possible. Movement responses to music may be defined as the interpretation of the content of music through movement while listening to the music. Walking is one of the most natural ways of movement.

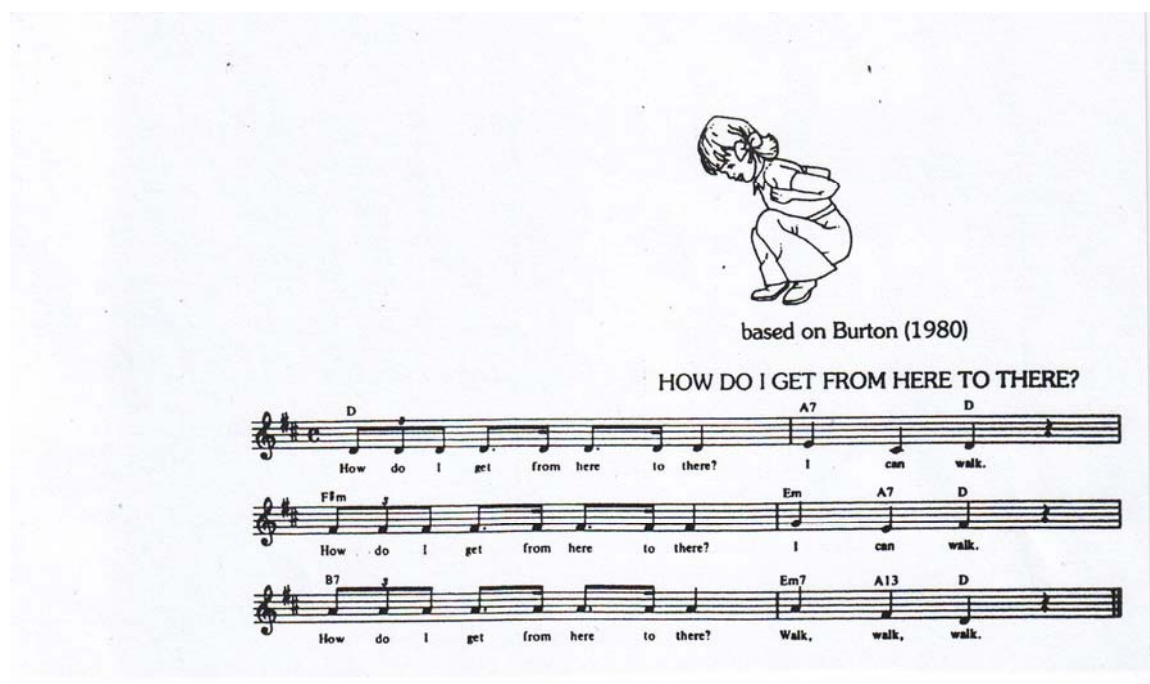
Have the learners show you many ways of walking. Let them explore walking on their heels, their toes, the outside of their feet, the inside, with toes turned in, toes turned out, backwards, sideways, and so on.

Much useful and creative movement can be initiated by asking the learners to imitate the movement of certain animals. It is very amusing for the young learners to walk like animals, for example: duck-walk and elephant-walk.

With these exercises the learners' vocabulary can also develop. For the ESL learner, the teacher may use pictures to get the concept over to the learners and then later take them away while the learners have to "walk like an elephant".

The following song will also support locomotor movements by using various animal walks.

## Exhibit 4.25 Walking



A musical score for the song "HOW DO I GET FROM HERE TO THERE?". The score is written for three staves: Treble Clef (Vocal), Bass Clef (Bass), and Bass Clef (Piano). The key signature is one sharp (F#) and the time signature is 4/4. Above the score is a simple line drawing of a young girl with pigtails, wearing a dress, walking towards the right. Below the drawing is the text "based on Burton (1980)". The title "HOW DO I GET FROM HERE TO THERE?" is centered above the first staff. The lyrics are: "How do I get from here to there? I can walk." The chords are: D, A7, D, F#m, Em, A7, D, B7, Em7, A13, D.

Source: Birkenshaw (1980:254).

Substitute different verbs like: run, jump, slide, swim and drive. Skate, skip, hop, etc. This movement exercise will also reinforce the learning of the concepts for ESL learners. Another locomotor movement exercise which young learners enjoy is jumping movements. This implies a two-foot take-off. To enhance the language learning of L2 learners, the teacher may use pictures to show the different movements. When the learners are more familiar with the types of movement, the pictures may be taken away and only the music should guide them in their movement activities. The following song can be used to reinforce the movement:

## Exhibit 4.26 Kalamazoo, the kangaroo

Kal-a-ma-soo, the kan-go-roo,  
See what I can do.  
I jump as far as a mo-tor car.  
You can do it, too.  
Oh, sing a jump-bump,  
Here a jump, there a bump,



Ev'ry –where a jump-bump  
Kal-a-ma-zoo, the kan-ga-roo,  
Go-ing to Kal-ka-roo.

Source: Cherry (1971:28).Tune: Old MacDonald had a farm.

#### **4.17.6 Movement according to the drum**

Music and movement activities can form the framework for both the cognitive and affective development of young learners. The aim is to become kinesthetically aware of music, through hearing and doing. This is also important for the ESL learners' development of listening abilities, because it is essential for learning a L2.

The learners are asked to listen to the drum and move the way they think it is telling them to.

- Starting with a walking speed (beat). The teacher may suggest that the learners walk in different directions when they hear change in sound. Repeat the suggestions a few times.
- The teacher may ask the learners to find another way of walking – on their toes, heels, cross-footed, outside of the foot, etc. (walk in 'funny' way).
- The learners may now sing and perform the actions in many different songs (Blom, 1993: 92).

Change the drum rhythm and ask the learners to move in different patterns:

- Running
- Galloping
- Skipping
- Sliding

This is a game that can be played with sticks, piano, drum or any other instrument.

The teacher may do the following in sequence.

- **Walking.** Playing the drum in a swinging, walking beat. The learners listen first and then walk to the beat of the drum.
- **Stopping.** When the drum stops, the children stop. The teacher may watch out for learners who have trouble with stopping an activity, because they are normally ones with learning disabilities. It is very important to master this skill.
- **Running.** Playing the drum quickly for the running beat. The learners listen for the difference between the walking and running beat.
- **Jumping.** Playing the drum in a forceful manner to indicate the jump, telling them beforehand that this is a jumping beat.
- **Skipping and galloping.** The learners will recognize the beat very quickly.
- **Sliding.** The teacher may make a swishing sound on the drum with her flat hand (De Kock, 1989: 242-244).

Another example to allow the learners to have fun while moving is “Skip to my Lou” where a variety of movement actions take place in one song. The learners may sing while they are moving and, for the ESL learners, reinforcement of their L2 through body movement and auditory skills, can take place.

### Exhibit 4.27 Skip to my lou



Source:Michels (1995:46).Traditional

Verses for a variety of movements

1. Skipping, skipping, skipping is fun 3x  
Fun for every one.
2. Jumping, jumping, jump Jim Joe 3x  
Round and around you go.
3. Sliding, sliding, point your toe 3x  
Round and around you go.
4. I am a giant who stomps his feet 3x  
Now I'm a fairy sweet.
5. I am a mouse that crouches small 3x  
Now I'm not here at all.

#### 4.17.7 Musical patterns in movement

Rhythm, according to Dalcroze, is the fundamental force in all arts, especially in music, and that musical rhythms parallels the rhythms of life, use is made of the learners' natural locomotor movement of his or her method. The learners learn to distinguish between and respond instantly to, the characteristic rhythms of each of these locomotor movements improvised by the teacher:

The most natural way young learners move, may be used in music activities. Listening and rhythmic movement to music, involve two basic skills.


- Being able to listen to and focus on the music and sense its feeling and mood.
- Being able to move parts of the body in co-ordination with the music.


The learners should be able to listen to a wide variety of music, think about and feel what they hear, and show this understanding through free rhythmic bodily movement. The learners listen to a drum played by the teacher and move the way they perceive (by hearing) it is commanding them.


Starting at a walking speed (beat).

- Suggesting the learner to walk in different directions when the sound of the drum changes.
- Suggesting they find different ways of walking: high-level, low-level, tip-toeing, on heels, cross-footed or in a comical way.
- Change the drum rhythm and have the learners to listen and move accordingly (Birkenshaw-Fleming, 1989: 163).

#### Exhibit 4.28 Musical patterns to move

—fast—running 

—galloping— $\frac{4}{4}$  

—skipping— $\frac{6}{8}$  

—sliding (Swish hand back and forth on drum head.)

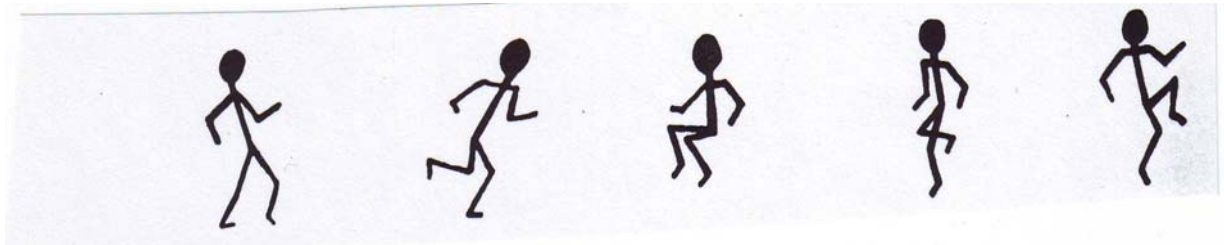
Source: Birkenshaw-Fleming (1989: 163).

Another way of teaching young learners to listen to music and move accordingly is to help them visually and aurally as shown in (Exhibit 4.29).

Pictures of learners performing the various motions are displayed in turn while the drum plays the corresponding rhythm. Written action verbs on cards are

displayed in turn. The ESL learners learn the words by associating it with the sound of the rhythm.

#### **Exhibit 4.29 Action verbs on cards**



Source: Birkenshaw (1989: 163).

The teacher uses a hand drum and mallet and moves with the learners according to the beat. With the swinging beat, the learners use their full body with arms swinging as well.

#### **4.17.8 Body percussion**

Body percussion is where the learners have to use their hands to clap, feet to stamp, knee-slapping and finger snaps. This is the most familiar form and all learners enjoy music this way and the music and movement activities are effected without any verbal sounds (Grobler, 1990: 62).

These activities may be used to help the learners develop their auditory perception and to understand the musical components through experience (Blom, 1993: 144). The following table shows, notation, the knee-slapping exercise. While the learners are in the sitting position, they slap to a marching song. The feet-stamp exercise may also be done in the same way as the knee-slapping.

### Exhibit 4.30 Knee-slapping patterns

The image shows four musical staves, each representing a different participant and their actions. The notation uses vertical stems for slaps and horizontal lines for kneepatting. The patterns are as follows:

- Onderwyseres (Teacher):**
  - Klap (Slap):** Four notes: quarter, quarter, quarter, eighth (beamed with eighth).
  - Knieslag (Kneepatting):** Four notes: quarter, quarter, quarter, quarter.
- Kinders (Children):**
  - Klap (Slap):** Four notes: quarter, quarter, quarter, eighth (beamed with eighth).
  - Knieslag (Kneepatting):** Four notes: quarter, quarter, quarter, quarter.
- Onderwyseres (Teacher):**
  - Klap (Slap):** Four notes: quarter, quarter, quarter, eighth (beamed with eighth).
  - Knieslag (Kneepatting):** Four notes: quarter, quarter, quarter, quarter.
  - Voet (Foot):** Four notes: quarter, quarter, quarter, quarter.
- Kinders (Children):**
  - Klap (Slap):** Four notes: quarter, quarter, quarter, eighth (beamed with eighth).
  - Knieslag (Kneepatting):** Four notes: quarter, quarter, quarter, quarter.
  - Voet (Foot):** Four notes: quarter, quarter, quarter, quarter.

Source: Grobler (1990: 62).

Translation:

Onderwyseres	teacher
Klap	slap
Knieslag	kneepatting
Kinders	children

### Exhibit 4.31 Question and answer



'Where are you going?' 'To the show.'

Eventually *body sounds* can be used without verbal stimulus

Question



Possible answer



(Birkenshaw, 1982 [adapted])

This can be transferred onto percussion instruments.

Source: Birkenshaw (1994:248).

Usually the learners enjoy making sounds with their fingers. They may use musical patterns to keep the beat. This may also be done the same way as with the feet-stamping or knee-slapping exercise.

#### 4.18 Eye-hand coordination

To develop young learners' eye-hand coordination, there are a few ways to achieve this musically, as demonstrated by the following exercises (Graham *et al.*, 1987). Most of the ESL learners in this study have a problem with eye-hand coordination and the following exercises may help with the development thereof:

#### **4.18.1 Drum-like playing**

Using rhythm sticks to a certain beat. Learners strike the sticks on the floor as if playing a drum. The instructions will be to play soft or hard. This playing can be varied by striking the sticks down on the floor and then together repeatedly. Also down on the floor, together in front of the body, and then together to each side.

#### **Hammer and nail**

The learners pretend to build a house, using one stick for a nail and the other stick for the hammer. The nail should be held vertically while hammering with the other stick on top of the nail.

#### **Peel the carrot**

Eating a carrot: Scraping the sticks together as if peeling a carrot.

### **4.19 Musical games reinforcing listening skills**

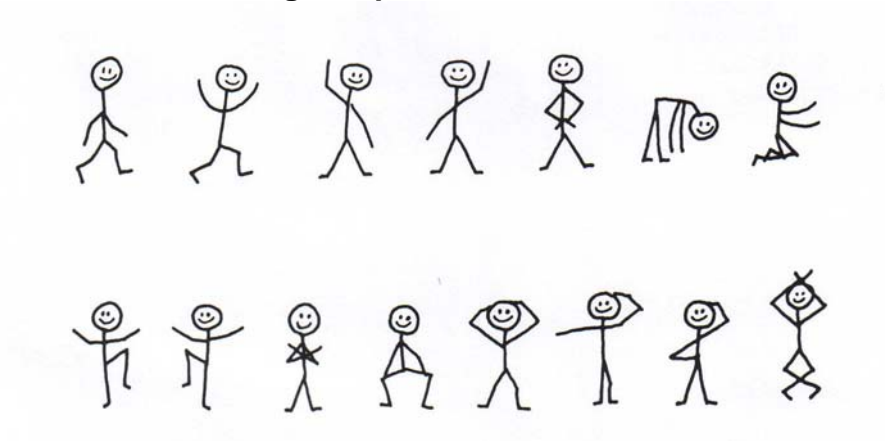
In the following exercises, the aim is to develop the listening and pre-reading skills of young Grade one learners. For the ESL learner these exercises will have a positive outcome in both the auditory and visual developmental skills.

- Using pictures depicting various body motions and drum rhythm accordingly, to which the learners move.
- Writing verb cards with the actions displayed at the appropriate time.
- Making cards with words describing the activity like walking, running, skipping, sliding and jumping. One card is displayed at a time for learners to tell which activity it describes. The learner who is correct, does the action to a drum accompaniment and can choose the next card to play.



- Exploring sound and movement by playing **freeze games** with picture cards. The learners may “freeze” according to the stick figures that are shown on the cards.
- While the teacher plays music, a learner displays a card with an action when the music stops. The learners accordingly do the action depicted.

#### Exhibit 4.32 Freeze-game picture cards



Source: Birkenshaw (1994:36).

#### 4.20 Guessing games

Music and movement to develop listening skills in the following **guessing games** can be played. Motion cards are displayed on a stand. A walking rhythm, for example, is played. The learners say what kind of rhythm is played. The teacher may ask a learner to step forward, pick the correct card and perform the action.

The teacher may also include silence in the exercise. This is very good for auditory awareness, particularly for ESL learners and furthermore, the learners enjoy the movement games (Birkenshaw-Fleming, 1994: 36).

#### **4.21 Action songs**

While singing the song, the teacher makes the appropriate movements. The learners imitate the teacher and copy the actions while singing the song.

This next song can be used to develop the young learners' personal space awareness. They find a space to stand and are unable to touch anyone else. The teacher tells them that every one needs a "space bubble" and to have that, they should know how big the "bubble" must be. To measure everyone's space, they reach out as far as they can (up, to the back, to the sides and around their feet, shoulders). The learners may go down slowly in their own bubble and after taking hold of the bubble, without touching each others' bubbles, start moving around the room in the bubble according to the music. According to the researcher of this study, all the Grade one learners in her class have the same problem with personal space awareness (Chapter 3).

Variations may be added to develop the ESL learners' listening skills through music and movement activities in the following song (Exhibit 4.33):

Variations.

1. Skip around, skip around, skip around the room....
2. Hop around, hop around, hop around the room...
3. Slide around, slide around, slide around the room...
4. Creep around, creep around, creep around the room...

### Exhibit 4.33 Own space bubble-walk around the room

Key of Bb Major Donna Wood

Walk a-round, Walk a-round, Walk a-round the room,  
Walk a-round the room, Walk a-round the room,  
Walk a-round, Walk a-round, Walk a-round the room,  
Walk a-round the room.

Source: De Kock (1989: 266).

#### 4.22 Parts of the body

The following two songs develop the learners' body awareness, with movement and music they reinforce their listening skills and the ESL learners' vocabulary. Later the teacher may use the songs to ask the learners to point out the various body parts while they sing the songs.

Exhibit 4.34 Head, shoulders, knees and toes

Heads, shoul- ders, knees and toes, knees and toes,

C

The first system of musical notation is in 2/4 time. The treble clef staff contains the melody with lyrics: "Heads, shoul- ders, knees and toes, knees and toes,". The bass clef staff contains a simple accompaniment. A chord symbol "C" is placed below the first measure.

Heads, shoul- ders, knees and toes, knees and toes And

G7

The second system continues the melody. The lyrics are: "Heads, shoul- ders, knees and toes, knees and toes And". The bass clef staff has a chord symbol "G7" below the third measure.

eyes and ears and mouth and nose,

C C7 F

The third system continues the melody. The lyrics are: "eyes and ears and mouth and nose,". The bass clef staff has chord symbols "C", "C7", and "F" below the first, second, and third measures respectively.

Heads, shoul- ders, knees and toes, knees and toes.

G7 C

The fourth system concludes the melody. The lyrics are: "Heads, shoul- ders, knees and toes, knees and toes." The bass clef staff has chord symbols "G7" and "C" below the first and third measures respectively.

Source:Michels (1995:9).

## Exhibit 4.35 Parts of the body

**THE PARTS OF THE BODY**  
(On *Three blind mice*)

The image shows a musical score for a song titled "THE PARTS OF THE BODY" based on the tune "Three Blind Mice". The score is written on four staves of music in G major (one sharp) and 4/4 time. The lyrics are: "Show me your face. This is my face." on the first staff; "Show me your back. This is my back." on the second staff; "And these are my el - bows and these are my fing - ers" on the third staff; and "and this is me." on the fourth staff. The melody is simple and repetitive, suitable for young learners.

Source: Krouse, (1988:54). Three Blind Mice

### 4.23 Fine motor development

Young learners need to hold pencils, crayons, brushes or scissors in the right way and therefore the small muscles in young learners' hands and fingers must develop before they can pick up objects with their fingers. The learner will be able to write acceptably only if the muscles have developed properly. Mostly ESL learners who did not attend pre-school have difficulty with fine motor developmental skills.

Small muscles in the body are used to:

- hold a pencil;
- cut, tear or pack paper;
- thread or tie shoelaces;
- plait or tie hair for ribbons; and/or

- fasten buttons.

The teacher may incorporate musical activities to develop the small muscles of the learners by way of the following.

#### 4.23.1 A finger song

With the finger song the learners control the smaller muscles while singing and playing without realizing they actually practise muscle skills. Apart from the finger movements accompanying it, the teacher could hold up pictures of the “five chakadees”, removing one whenever the words call for it. This song is suitable for ESL learners to enhance their vocabulary of number words and the number concepts.

#### Exhibit 4.36 Five little chickadees

The image shows a handwritten musical score for the song "Five Little Chickadees". It consists of four staves of music in 2/4 time, with a key signature of one flat (Bb). The lyrics are written below the notes, and chord markings (F and C) are placed above the staff lines. The first staff is labeled "VERSE:" and contains the lyrics "FIVE LIT-TLE CHICK-A-DEES SIT-TING ON A DOOR." The second staff contains the lyrics "ONE FLEW A-WAY AND THEN THERE WERE FOUR." The third staff is labeled "CHORUS:" and contains the lyrics "CHICK-A-DEE, CHICK-A-DEE, HAPPY AND GAY." The fourth staff contains the lyrics "CHICK-A-DEE CHICK-A-DEE FLY FLY A-WAY".

Source: De Kock (1989:67).

### Exhibit 4.37 Finger songs

The benefits arising from the abovementioned song, are matching the proper number of fingers to words, the rhythm and rhyme, as well as group fun. A variation to this activity may be that the chorus could be clapped without words after each verse.



**THE FINGER SONG**

Tom - my Thumb, Tom - my Thumb, where are you?  
Fing - ers all, fing - ers all. Where are you?

Here I am. Here I am, and how do you do?  
Here we are. Here we are, and how do you do?

The image shows a musical score for 'THE FINGER SONG'. It consists of two staves of music. The first staff has a treble clef and a key signature of one flat (Bb). The melody is written in a simple, rhythmic style. Below the first staff are two lines of lyrics. The second staff continues the melody, and below it are two more lines of lyrics. The lyrics are: 'Tom - my Thumb, Tom - my Thumb, where are you? Fing - ers all, fing - ers all. Where are you?' and 'Here I am. Here I am, and how do you do? Here we are. Here we are, and how do you do?'.

Source: This little puffin (1981:117). Matterson.

This song may be sung in variations and learners may have fun by using: Peter Pointer, Toby Tall, Ruby Ring and the last finger Baby Small.

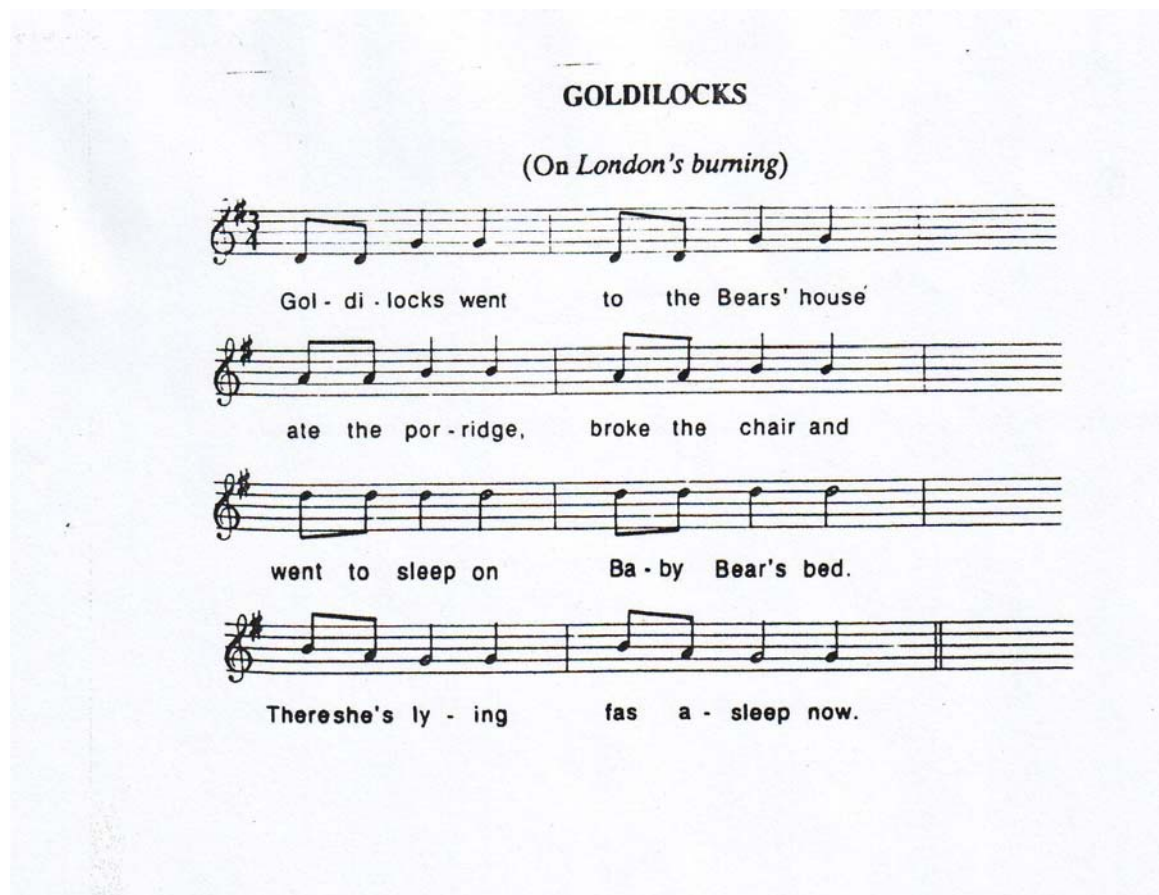
#### 4.23.2 The story song

Listening to music or a music story, may be presented during story time. When we tell stories to learners they learn to listen, they often learn new words and they answer questions about the story – describing what happened, associating sound with characters or explaining how they think or feel. The story can either be illustrated by means of music or the teacher may decide to

choose the music first and to create a story which suits the music afterwards (Le Roux, 2002: 87).

The teacher tells a story featuring the vocabulary from a song. The teacher uses the words and phrases from the song as often as possible. Thereafter the learners are taught the song. Since the learners already know the vocabulary, they find it easy to join in and sing along. The ESL learners in this study find it difficult to pronounce the words in songs correctly while singing and to concentrate, and through this action of story telling with emphasis on some of the words, they will benefit their vocabulary and concentration skills (De Kock, 1989: 183). An example of a story song is *Goldilocks and the three Bears* or *Peter and the Wolf* by Prokofiev.

#### Exhibit 4.38 Goldilocks



The image shows a musical score for the song "Goldilocks". The title "GOLDILOCKS" is centered at the top, with the subtitle "(On London's burning)" below it. The score consists of four staves of music, each with a treble clef and a key signature of one sharp (F#). The lyrics are written below the notes. The lyrics are: "Gol - di - locks went to the Bears' house", "ate the por - ridge, broke the chair and", "went to sleep on Ba - by Bear's bed.", and "Thereshe's ly - ing fas a - sleep now." The word "Thereshe's" appears to be a typo for "There she's".

Source:Krouse (1989:87).

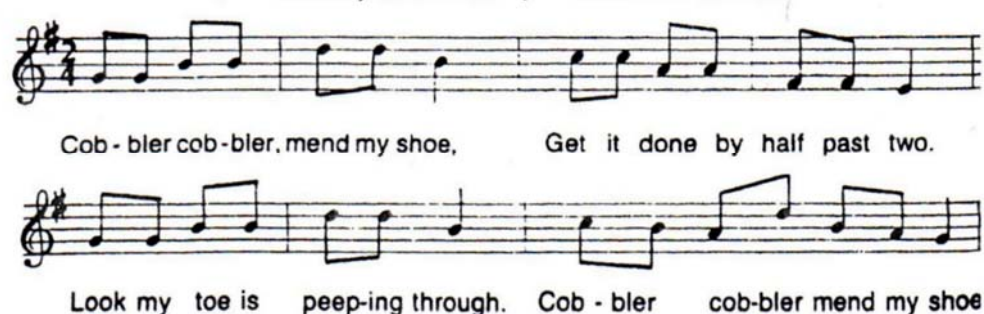


### 4.23.3 The game song

Learners enjoy game songs. They take pleasure in the rhythm and patterns of sounds, learning and widening their interests at the same time. For the ESL learner these songs should be used to develop their vocabulary through listening. Songs to use for this purpose include the following.

#### Exhibit 4.39 Cobbler, Cobbler: Mend my shoe

**COBBLER, COBBLER, MEND MY SHOE**



The image shows two staves of musical notation for the song 'Cobbler, Cobbler, Mend My Shoe'. The first staff has a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody consists of quarter and eighth notes. Below the first staff, the lyrics are: 'Cob - bler cob - bler, mend my shoe, Get it done by half past two.' The second staff continues the melody with similar note values. Below the second staff, the lyrics are: 'Look my toe is peep - ing through. Cob - bler cob - bler mend my shoe'.

Source: This little puffin (1981:174).

The next two songs provide great fun for the learners with the appropriate actions added. Because of the various cultures and backgrounds of the ESL learners, it is the teachers' duty to first explain the words and concepts and also use pictures to enhance the learning of the L2. In a previous chapter, the literature study mentioned acculturation as an important factor of learning a second language.

**Exhibit 4.40 Cousin Peter**

Harrop, Friend and Gadsby (1976:77)

Last evening Cousin Peter came,  
 Last evening Cousin Peter came,  
 Last evening Cousin Peter came  
 To show that he was here.

He knocked three times upon the door,  
 He knocked three times upon the door,  
 He knocked three times upon the door  
 To show that he was here.

He wiped his feet upon the mat . . .

He hung his hat upon the hook . . .

He kicked his shoes off one by one . . .

He danced about in stocking-feet . . .

He tossed us up into the air . . .

He played he was a great big bear . . .

He made a bow and said goodbye,  
 He made a bow and said goodbye,  
 He made a bow and said goodbye  
 To show that he was gone.

**COUSIN PETER**

The musical score for 'Cousin Peter' consists of three systems of music. Each system has a vocal line and a bass line. The lyrics are: 'Last evening Cousin Peter came, Last evening Cousin Peter came, Last evening Cousin Peter came To show that he was here.' The first system ends with 'Last evening Cousin Peter came, Last evening Cousin Peter came, Last evening Cousin Peter came'. The second system ends with 'Last evening Cousin Peter came, Last evening Cousin Peter came, Last evening Cousin Peter came'. The third system ends with 'Pet - er came To show that he was here.' Chord markings 'F' and 'C7' are placed below the bass line.

Harrop, Friend & Gadsby (1976)

**DINOSAURS**

Key of D Minor Anonymous

The musical score for 'Dinosaurs' is in D Minor and consists of four lines of music. The lyrics are: 'Din-o-saurs lived long a-go, when the world was new, They were ver-y big and strong, ver-y scar-y too. Some of them liked plants to eat from the o-cean floor. Some would ra-ther eat a-no-ther din-o-saur.' The score is written in a single melodic line on a treble clef staff.

Source: Harrop, Friend and Gadsby (1976:77).

#### **4.24 Synthesis**

In this chapter an in-depth discussion was held to describe the importance of music and movement to enhance the listening skills in learning a language, and more specifically, a L2.

In learning a language of music, just as learning any language, the young learner should listen to the language and its sound patterns before it can be used. Through listening skills; auditory perception, auditory awareness and auditory discrimination, the Grade one ESL learner will gain increasing control of the new language (Blom, 1993: 4), as will be discussed in Chapter 5 of this study.

## **CHAPTER 5**

### **USING MUSIC TO DEVELOP THE LISTENING SKILLS OF GRADE ONE ESL LEARNERS**

#### **5.1 Introduction**

Because of all the noise and sounds from the environment, people find it difficult to listen to sounds specifically directed at them. For example, taxis transporting learners to and from school every day, are in competition with one another regarding the loudest “music” that can be produced: often this is the only noise the learners hear. Most of the learners in the school where this study was conducted, have to listen to such a cacophony in the taxis, disabling them to hear one another speaking. What is the impact of a sound-polluted world on learners’ hearing ability?

Sounds emanate from the built environment such as from highways, airports, railways, industrial and commercial activities, as well as loud speech and music. The result of noise pollution is, that learners will no longer be able to discriminate between sounds effectively and therefore, will not discriminate between the various sounds of a language; for ESL learners, their second language. According to Hoffer and Hoffer (1982: 147), people are able to filter out the sounds that they hear every day but this is not always the case with ESL learners. For this reason it is very important to learn how to listen in order to discriminate foreground sounds against background noise (Palmer, 2004:7).

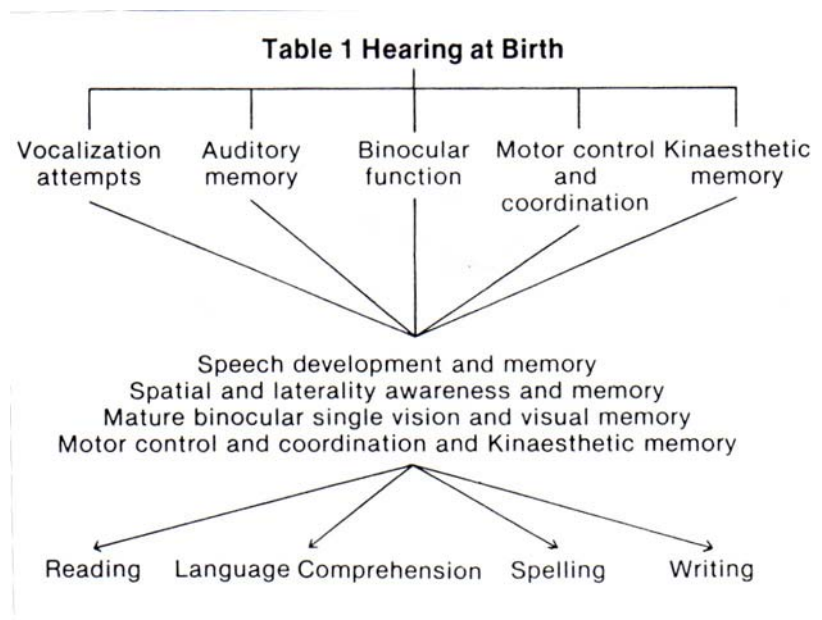
#### **5.2 Hearing**

People are born with the ability to hear. The sensory process of hearing depends first of all on an intact peripheral mechanism, which implies normal functioning of the three parts of the ear – outer, middle and inner – as well as the nerve fibres extending from the inner ear to the central nervous system

(Blom, 1993: 16). The inner ear is mainly the vestibular system (Le Roux, 2002: 15) and listening is a skill that must be learned (Blom, 1993: 85). If learners cannot discriminate between two sounds, it will be difficult for them to distinguish between two words and later differentiate between written symbols.

The question arises: how can pre-language auditory training be introduced? One way is through music activities with pitched sounds of varying volume and duration. The hierarchy of learning was proposed by Wisbey (1980: 11). The following table shows how listening skills develop.

**Exhibit 5.1 Hearing at birth**



Source: Wisbey (1980:11).

When a baby is born, he can smell, taste, touch and hear. The vestibular functions are the first to develop. These functions refer to activities related to and dependant on reception of and adaption to stimulation of organs primarily in a labyrinth-like system of semi-circular canals. Stimulation of the vestibular system is induced not only by sound, but more significantly by movement, responses to gravity and altered kinesthetic states. The three major functions of the vestibular system include postural control, frequently over-simplified as balance, eye movement and conscious awareness of space. Young learners

move through physical milestones, and are not necessarily in the same phase of development in everything he ventures into (Le Roux, 2002:15).

Some learners do have hearing problems, but it is the responsibility of the teacher to recognise these disabilities. Certain behaviour indicates possible hearing defects according to Cosford, (1990: 19); Schmidt, (1992: 47) and Madaule, (2001: 12):

- Poor speech, delayed speech or no speech at all.
- Poor spelling.
- Reading problems.
- The child frequently asks the teacher to repeat things just said.
- Difficulty in following oral directions.
- Faulty pronunciation and bad speech articulation.
- Withdrawing from group activities where hearing is essential.
- Learners will have difficulty in hearing high frequency sounds like “th”, “v”, “s” or “f”.

### **5.3 Listening skills**

#### **5.3.1 Principles of listening skills**

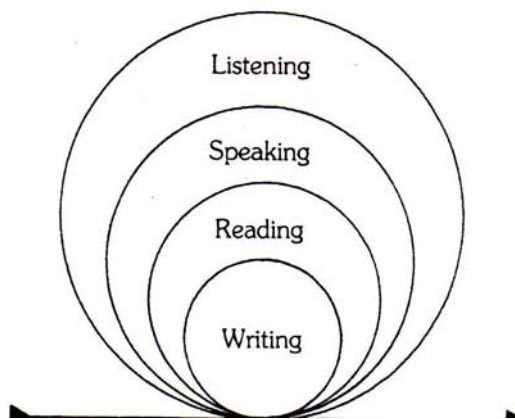
As a learners' language develops, the ability of listening with understanding and that of speaking, develop together. Listening and speaking are two equally important aspects of learning a new language (Sampson, Rasinski and Sampson, 2003:97).

Listening is at the very root of all human communication – both verbal and nonverbal. Listening is the ability to concentrate on sounds in general and on speech in particular (Le Roux, 1992: 100). Ferreira (1990: 8) is of opinion that the ability to hear does not mean the same as to listen. According to research done by Madaule about verbal communication, listening is so crucial to the acquisition of speech and language, that defective listening can lead to impaired learning (Madaule, 2001: 10).

While listening is of prime importance in language acquisition, the importance of oral language (speaking) may not be overlooked. These two aspects of the language arts – listening and speaking (the others being reading, writing and thinking) – are of prime importance to the young learners in their quest towards mature language usage. This is illustrated clearly in the following table.

### **Exhibit 5.2 Four overlapping vocabularies**

Arrow indicates movement through time



Source: De Kock (1989: 174).

The ear plays a central role in language and movement development, because it is the control organ of both (Le Roux, 2002: 22). The inner ear controls balance, equilibrium and posture and is called the vestibular system (Le Roux, 1993: 12). Together with the proprioceptive and tactile senses, the vestibular system keeps us aware of our body's motion in relation to our spatial frame of reference. This provides the basis of communication and non-verbal listening referred to as “pre-language” (Madaule, 2001: 11).

Listening is not just adequate hearing, but we must hear a stimulus in order for listening to take place (Cavner, 2003:4). Active listening is the means whereby learners add to their understanding of and feeling about their environment from the sounds they hear in it. The acquisition of varied listening skills is vital for young learners according to McDonough and Shaw

(2003:120) especially for learners who learn through a second language, in order to foster their participation in and understanding of music (Blom, 1993: 132).

Listening problems may be associated with hyperactivity, hearing impairment and learners not being stimulated at home with stories and conversations. It is very important to identify learners who are poor listeners, so that they may be given assistance with listening skills.

As listening is the core of all music-making, learners should listen in order to be able to sing, to play an instrument and when they want to move with the music. This means that learners must be trained to listen to sounds around them, as well as sounds they make themselves (Blom, 1993: 85). Using music to train the ear, is important during the learners' early school years, specifically in Grade one, when learners start to transpose sounds into letters. This is especially important for the learners who have to be taught in English as their second language. As mentioned in Chapter 4, the ESL learners are not familiar with the sounds of words in the L2 because of the different stresses (accentuation) of the learners' home language and English as the L2.

Listening and speaking are two equally important aspects in learning a new language, such as English as a second language. Good listening skills should be developed from the outset when teaching a second language. The learner must listen attentively to remember the sounds and to pronounce the words correctly. The learner may replace the sounds with equivalent sounds from his or her home language when he or she gets confused. That is when we hear words like "that" and "think" as "zat, dat, vat" and "sink, tink" or "fink". The teacher may use effective and creative activities like story-telling with lots of pictures, actions, songs, rhymes and language games to train learners to develop their listening skills (Krouse, 1988: 14).

Listening to music, playing an instrument and singing, are fine ways to explore every level of the auditory spectrum, therefore listening can be said to be a creative activity. Some skills involved in active listening and Grobler (1990: 15)



provides the following two important factors which could enhance or hinder learners' listening skills.

- **Concentration/giving attention.** The learner must be interested in the information. The length of time which the learner will concentrate, will depend partly upon the degree of interest. Active listening is necessary for language acquisition in the home language and more so, for ESL learners because some may never have heard English before. Concentration may be a problem for most Grade one learners and specifically for the ESL learners. They lose concentration, because they frequently do not understand the language the teacher is speaking (English). While participating in music activities, they concentrate better, because they experience enjoyment with the novelty of the activity and thus are inclined to make fewer mistakes.

As the learners gain experience in associating effects with a story, the teacher may move on to more sophisticated music. Many compositions feature timbres by associating them with a story, e.g. "Peter and the Wolf" by Prokofiev. Various tunes are played on instruments specifically associated with the characters: Peter, grandfather, the duck, the cat, the bird, hunters and the wolf. At first the learners must concentrate on the story, because on the first hearing, they will be interested in the outcome. During subsequent hearings they should concentrate on the tonal qualities of the instruments associated with the characters (De Kock, 1989: 185-188). The following two songs may be used to develop the vocabulary and concentration in language learning of the ESL learners.

## Exhibit 5.3 Vocabulary and concentration

**THE DEAF OLD WOMAN'S COURTSHIP**

Key of D Major English Folk Song

1. Old wom-an, old wom-an, Will you do my wash-ing?

Old wom-an old wom-an, Will you do my wash-ing?

Speak a lit-tle loud-er sir, I'm ver-y hard of hear-ing.

Speak a lit-tle loud-er sir, I'm ver-y hard of hear-ing.

**Language learning**  
Question and answer

2. Old woman, old woman, Will you do my ironing? (repeat)  
Speak a little louder sir, I'm very hard of hearing. (repeat)
3. Old woman, old woman, Will you do my sewing? (repeat)  
Speak a little louder sir, I'm very hard of hearing. (repeat)
4. Old woman, old woman, Will you do my cooking? (repeat)  
Speak a little louder sir, I'm very hard of hearing. (repeat)
5. Old woman, old woman, Will you do my cleaning? (repeat)  
Speak a little louder sir, I'm very hard of hearing. (repeat)

Add as many verses here as the children can suggest. Sing each one louder than the one before. Finish up with the final two verses: (Sing this verse softly.)

6. Old woman, old woman, Will you let me court (date) you? (repeat)  
Speak a little louder sir, I've just begun to hear you. (repeat)  
(Sing this verse as softly as possible.)
7. Old woman, old woman, Will you let me marry you? (repeat)  
Oh my goodness gracious me, at last I hear you plainly. (repeat)

Source: De Kock (1989:132).

This song contains many words and phrases which are repeated; thus learners learn new vocabulary and fixed expressions in a playful way. They are also forced to concentrate.

## Exhibit 5.4 The grocery store

**THE GROCERY STORE**

Joan Haines

Oh come with me to the gro - cery store, the gro - cery store, the gro - cery store.

Oh come with me to the gro - cery store and we will buy some eggs.

Source: De Kock (1989:186).

This song can be extended to cover many different stores and a list with articles to be purchased.

- |                  |                |                   |
|------------------|----------------|-------------------|
| 1. Grocery store | 3. Fruit store | 5. Meat market    |
| 2. Drug store    | 4. Bakery shop | 6. Hardware store |

The researcher has to change the words of the above song into a South African song to fit her learners' language concepts

- |                                |                                      |
|--------------------------------|--------------------------------------|
| 1. Grocery store into Checkers | 3. Fruit store into fruit market     |
| 2. Drug store into pharmacy    | 4. Bakery shop into bakery           |
| 5. Meat marker into butchery   | 6. Hardware store into hardware shop |

The learners act out the actions of the song. Learners may accompany each other to the make-believe store and pretend to buy items. Memory and money concepts can be developed with this kind of song. They have to listen very carefully, beyond the initial sound of the word, before performing the action. This is an exercise specifically for the ESL learners who have problems with concentration and learning new vocabulary.

- **Understanding.** Learners must understand what they are listening to. Young ESL learners will need to be helped in the initial recognition and discrimination of the sounds they are listening to and consequently, they will accumulate a readily accessible

memory bank for sound characteristics like far or near source, high or low pitch, long or short duration and soft or loud volume.

### **5.3.2 Dynamic levels in music listening skills**

Dynamics is the musical term which describes the volume of sound- loudness and softness- and gradual changes from one to the other. There simply can not be a musical tone without some degree of volume, either in its actual production or in the mind's ear. Since loudness relates directly to the amount of energy or force needed to produce the tone; it is one of the first musical concepts that young learners develop (Haines and Gerber, 1980: 155). Loudness of softness levels affect the mood of music, for example sudden loudness (accents) often causes an unsettling, jerky or startling feeling and mood in our reaction to music.

One of the learners' earliest concepts is that of tone. Learners begin to experience and conceptualize that a tone has-

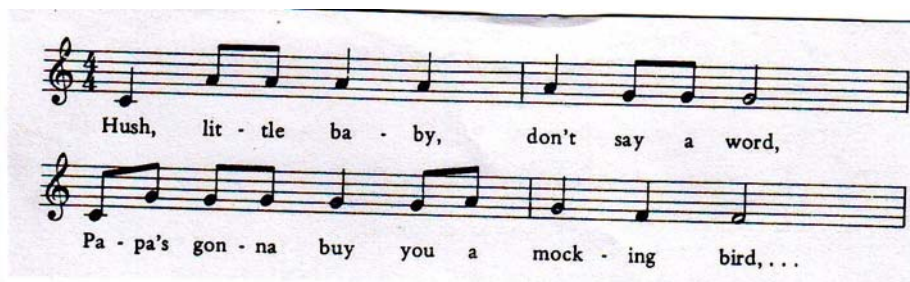
- intensity (its relative loudness and softness); some are louder and some are softer than others;
- duration (its relative shortness and length); some tones are held longer than, or not as long as others;
- pitch (its relative highness and lowness): some tones are higher (or lower) than others;
- tone colour; (its tonal quality, which, for example, helps us perceive the difference between the sounds of instruments and voices); each differs in quality from (Choksy 1991: 153).

The music listening skills could eventually enhance listening skills necessary for language acquisition.

### 5.3.2.1 Loud and soft

The teacher sings this song very softly to the learners several times during the day at the end of lessons, without any comment. Later the learners are invited to sing along and the teacher asks the children what kind of song they think it is and how it makes them feel. A typical response would be sleepy, soft or quiet. The teacher then asks them to motivate their answer. A typical response would be that it is a song to make a baby go to sleep (lullaby). The ESL learner will benefit from the following songs to develop their vocabulary to suit their feelings.

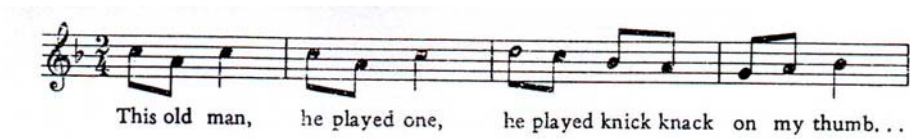
#### Exhibit 5.5 Loud and soft sounds



Source: Choksy (1988: 23).

The teacher may now ask the learners to sing the song loud and discuss why it does not sound correct. They may compare the song with another one which is very different in character. In the following example the learners should sing louder to discriminate between the differences in dynamic levels (Choksy, 1988: 23), which for the ESL learner, may be applied to the learning and sounding of phonics in language learning.

### Exhibit 5.6 Louder and softer



Source: Choksy (1988:24).

To perform this song, the learners may make loud and soft vocal sounds. The teacher may ask the learners what sound they will use for a song to put a baby to sleep. The song Thula, Mntwana is then sung softly and tenderly. The learners may pretend they hold a baby and make rocking movements with their arms and body.

### Exhibit 5.7 Thula, Mntwana lullaby

**Thula, Mntwana** *Lullaby*

Doh: C  
Softly s : m . m | s : m | s : m . m | s : m |

Thu - la, M - ntwana, Mu - su - ku - li - la,  
s : m . m | s : m . m | s . s : m . m | s : m ||

U - ma - me ka - kho u - ma - me u - za - bu - ya.

The image shows musical notation for the lullaby 'Thula, Mntwana'. It is written on two staves in 2/4 time with a key signature of one flat (Bb). The first staff includes a 'Doh: C' and 'Softly' instruction, followed by a rhythmic pattern 's : m . m | s : m | s : m . m | s : m |'. The melody is written on a treble clef staff with a 'C' time signature. The lyrics are: 'Thu - la, M - ntwana, Mu - su - ku - li - la, U - ma - me ka - kho u - ma - me u - za - bu - ya.'. The second staff continues the melody and lyrics with a rhythmic pattern 's : m . m | s : m . m | s . s : m . m | s : m ||'.

Source: Music can be fun (1995:11).

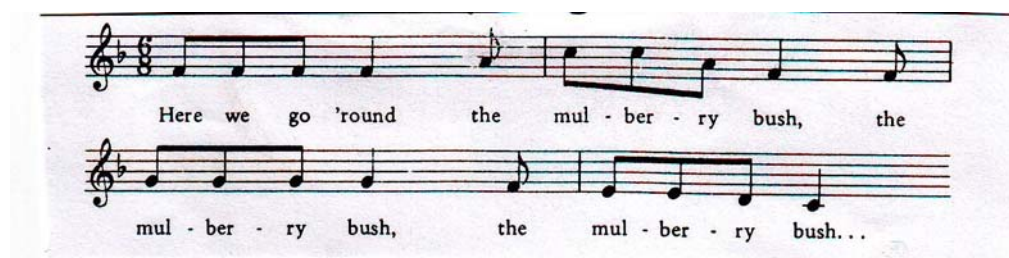
Songs like these could thus be used to make young ESL learners aware of soft and loud sounds which could help them to be aware of soft and loud sounds in the English language. According to Rost (2001: 7-13), ESL learners find it difficult to listen to English because the phonological system, phonotactic rules (sound sequences to make up syllables), as well as tone melodies, such as high, low, rising and falling tones, may differ from, those of the home language.

### 5.3.2.2 Fast and slow

Music may be fast, slow or of a medium tempo. It may get faster, slower or remain at the same speed. It may stop, end or pause for a while and continue again and therefore, develops the listening skills as well.

The next example may be used to focus the learners' attention on tempo. This is a very familiar quick-moving game song. The teacher may ask the learners to go faster and then slower (Choksy, 1988: 23).

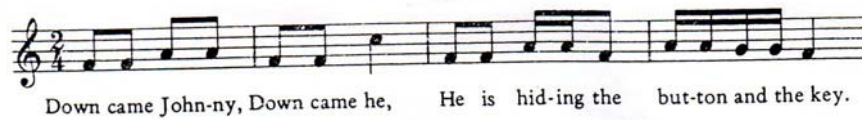
#### Exhibit 5.8 Fast and slow



Source: Choksy (1988: 23).

With these two songs, ESL learners develop, not only their vocabulary, but also learn to recognize that some songs sound better faster or some songs sound better slower. This is the similarity between the discrimination between sounds in music and phonics in language learning. They also become aware of the tempo at which English is spoken.

### Exhibit 5.9 Faster and slower



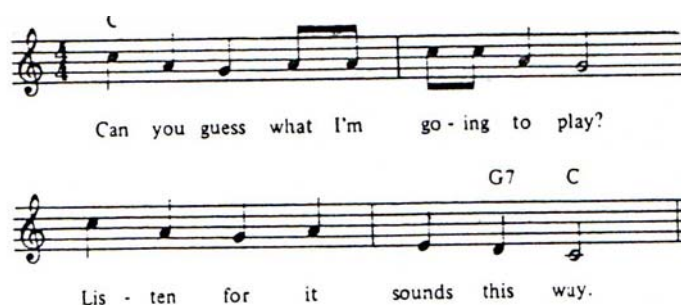
Source: Choksy (1988: 23).

### 5.3.2.3 Timbre

Through playing and hearing various percussion instruments, the learner comes to hear the difference in sound between them and thus becomes aware of timbre or tone colour.

Learners recognize voices and other sounds around them from a very early age, according to Choksy (1988: 25). They normally respond to timbre and tone colour of sounds. The learning skill involve in the following song may be auditory discrimination and auditory memory, because firstly by hearing the differences between the different instruments and secondly by remembering the sounds of the different instruments.

### Exhibit 5.10 Recognising voices and sounds



Source: Birkenshaw (1994:60).

Young learners have a natural ability to focus on timbral differences and the teacher should nurture this. For ESL learners, their natural ability may not be revealed spontaneously because they have to learn in a L2 where they may be unaccustomed to certain sounds. Therefore, to learn the L2 through music



and related activities is much more fun and, in a relaxed atmosphere, they readily acquire the new language.

The learner must remember what he or she has heard. For the ESL learner to remember, demands a great deal of practice because discrimination, comparison and sorting are very difficult with sounds because they fade away rapidly (Blom, 1993: 86).

Songs to increase the learners' vocabulary and concepts can also be used in the class (Birkenshaw, 1982: 114).

### **5.3.3 Sounds from instruments**

Sounds from different drums could be used to teach young learners pre-language skills. These are valuable skills when learners are acquiring a new language.

Three different percussion instruments are demonstrated, for example a drum, cymbal and a bell. Three children stand behind a screen and play the instruments simultaneously. One instrument stops playing and the learners tell which one they can no longer hear (Grobler, 1990: 46).

- Loud/soft. When the drum plays loudly, the learners all clap hands, and when it plays softly, they all say “sh-sh, sh-sh” to the music.
- Fast/slow. All walk briskly together to the beat of the drum. As soon as the beat becomes faster, it means going down-hill and walking becomes faster. When the beat becomes slower, it means going uphill and walking becomes slower.
- High/low. When the high notes sound, apples are picked high up in the tree and when the low notes sound, apples are picked up from the ground. High and low sounds should not only be symbolized

with up in the air or low on the ground, but the young learners can for instance imitate high and low sounds with their voices, e.g. meowing like a kitten and barking like a dog (Grobler, 1990: 46).

- The teacher plays a pattern on the drum, varying the dynamic level, i.e. changing gradually from loud to soft (decrescendo) or soft to loud (crescendo). The learners respond by showing hands close together when they hear soft sounds and spreading their hands as the sounds grow louder (Blom, 1993: 126).
  
- Playing the drum loudly and softly. The learners move with heavy steps when it is loud, and steps softly when it is soft.

Reading and writing require phonological awareness, meaning a clear, stable and precise perception of the acoustic content of words. Phonological awareness, a very subtle ability to hear similarities and differences between sounds, should be developed, for the learner to be able to learn to read and write (Madaule, 2001: 12).

#### **5.4 Auditory skills to help learners in language acquisition**

Auditory awareness, auditory discrimination and auditory sequencing are three important components of listening that are enhanced through active, focused, and structured listening experiences. What did you hear? (awareness); see section 5.5, which sound did you hear? (discrimination); see section 5.7.1 and what did you hear first? (sequencing); see section 5.7.3, are questions that will help you know how to direct the learners' listening skills (De Kock, 1989: 62). The abovementioned skills are required for phonic recognition and, unless learners have the abovementioned skills, they would not be able to make the letter-sound associations which form the foundation of phonics. Phonic approach is, therefore, the process a reader uses to recognize the speech sounds that letters or letter patterns represent. Young

ESL learners have to acquire the phonic awareness skills to be able to speak, read and later write words in the L2 successfully.

#### **5.4.1 How to listen to music**

Listening to music embraces the following.

- Listening to a selection and expressing first impressions: sad, happy, dull etc. (mood, rhythm and pace);
- Interpretation of the music: conveying wind, bees, train, rainfall, running water, etc.
- Identifying instruments heard and collecting pictures and classifying by shape, colour, wind, string, etc (Vahed, 1982: 137-140).

#### **5.4.2 Auditory awareness**

Auditory awareness is the ability to recognize the presence of sound (Blom, 1993: 127). By the time that young learners enter school, there are wide differences in their experiences and awareness of sounds. Learners should be able to recognize the difference between music and silence in order to promote auditory awareness. Games in which the learners may recognise the difference between music and silence to develop their auditory awareness skills, are the following.

- Musical chairs. This is a well-known game which differentiates between sound and silence.
- Learners move in a certain direction while the music plays. As soon as the music stops, they all stand still and when it starts again, they start moving in a different direction (Grobler, 1990: 45).
- While the music plays, the learners move around in the classroom. When the music stops, they freeze like statues. When the music starts again, they start moving around the classroom again.

- The learners sit in a circle on the floor. When the music starts, they have to pass on a teddy bear. As soon as the music stops, the learner who has the teddy bear, is “out” and has to sit in the middle of the circle. The music starts again, and the teddy bear is passed on again.
- The learners clap rhythmically to the music while marching. When the music stops, they clap their hands and change direction (Blom, 1993: 127).

Because learners learn how to discriminate between sounds, they then later will be able to discriminate between letters that form the foundation for reading and writing. Sometimes ESL learners find it difficult to hear the sounds in a spoken word and therefore, their pronunciation of words are often incorrect.

Young learners come from different backgrounds and their experiences of sounds are not always as rich as some learners listened to cows mooing or dogs barking, while others have the experience of only sounds from cars, trains, taxis or trucks and loud noises of sound amplifiers. On the other hand, there are learners who have experienced the sounds of poetry, stories and music.

By adding music to words (songs), practising in both the language and music may be an enjoyable experience to the young learner and therefore, the ESL learner would benefit from these activities. It is of interest to note, that when speech and music are combined to produce singing, different hemispheres of the brain are called upon to co-operate: speech is situated in the left brain while music is situated in the right brain (Birkenshaw, 1994: 174). Language seems to have an underlying rhythmic principal that might explain the young Grade one learners' fascination for poetry and rhymes when set to music, because music is essentially rhythmic. This also applies to the learning of a second language. In the following exhibit, young ESL learners' auditory awareness is enhanced because of the rich vocabulary, repetitive use of language phonetics, as well as the numeracy skills.

## Exhibit 5.11 Going over the sea

Key of G Major

1. When I was one I ate a bun, Go-ing o-ver the sea. I  
jumped a-board a pi-rate's ship and the pi-rate said to  
me, "Go-ing o-ver, go-ing un-der, Stand at at-  
ten-tion like a sol-dier with a 1, 2, 3."

Source: De Kock (1989:175).

Simple listening is often a passive act, but with activities and games, it becomes an activity of conscious involvement. The learners may imitate each sound and discuss the contents of the poetry/rhymes.

### 5.4.3 Rhythmic speech patterns

The following sub-headings rhythmic speech patterns, rhythmic building blocks and rhythm pattern with names, form part of auditory awareness.

Each language has its own peculiar speech pattern and when learners acquire a second language, they must also become aware of the rhythmic speech pattern of the new language. In spoken language the learners utter a combination of the speech sounds or phonemes and morphemes according to fixed rules, to form words used in such an order that they form sentences (Nel, 2005: 152).

How can we discriminate between pitched sounds or organize them into the sequential patterns required for language if we can neither remember them nor hear the small changes of pitch, volume and duration that are involved in continuing speech (Wisbey, 1980: 5)?

The Phonics Approach is the process a reader uses to recognize the speech sounds that letters or letter patterns represent. The new word may also relate to sound in music, say for instance, the natural use of a falling minor 3<sup>rd</sup> interval when a learner calls “mommy”.

**Exhibit 5.12 Speech patterns with a falling 3<sup>rd</sup>**



Source:Fiveash (1993:17).

According to Orff, during the learners' first experience with melody, the falling minor third using two notes (soh-me) in an echo game occurs naturally. The teacher may sing a name to soh-me, and the learners would “echo” or imitate these sounds. The smallest rhythmic units which are initially clapped, are derived from simple words, such as learners' names, names of flowers, trees, animals, etc.

In *two-four* time they would read:

**Exhibit 5.13 Rhythmic speech patterns with names**

The image shows a musical staff with rhythmic notation for names and phrases. The notation consists of quarter notes and eighth notes, with vertical bar lines indicating the end of each phrase. The names and phrases are: Andrew, Tim-o-thy, John Mar-tin, An-na-bel-la, Jane, pear-tree, ap-ple-tree, red pep-per, weep-in wil-low, rose, mon-key, el-e-phant, ant eat-er, al-li-ga-tor, and snake.

An - drew	Tim - o - thy	John Mar - tin	An - na - bel - la	Jane
pear - tree	ap - ple - tree	red pep - per	weep-in wil - low	rose
mon - key	el - e - phant	ant eat - er	al - li - ga - tor	snake

Source: De Kock (1989:180).

An example to show that rhythmic patterns represented with speech, will reinforce the learning situation: this is given below in a *three-four* time (De Kock, 1988: 86)

**Exhibit 5.14 Rhythmic speech patterns with names**

The image shows a musical staff with rhythmic notation for names and phrases. The notation consists of quarter notes and eighth notes, with vertical bar lines indicating the end of each phrase. The names and phrases are: Ur-su-la, Pe-ter, Ju-dy, Paul, an-cho-vy, pil-chard, her-ring, and eel.

Ur - su - la	Pe - ter	Ju - dy	Paul
an - cho - vy	pil - chard	her - ring	eel

Source: De Kock (1988: 86).

The researcher has to change the unfamiliar English concepts to South African concepts for her class to understand like “anchovy” and “eel” maybe into “chicken” and “rice”.

Positive reactions from many theorists like Orff, Moomaw, Grobler and De Kock, in connection with progression from speech patterns to rhythmic activities are recorded. For later improvising, the progressive use of building blocks with which the learner should become familiar, is as follows.

The Orff method is very effective in using speech in rhythmic patterns. The use of note values like a “minim” presenting slow walk, crochet present walk, and quaver the jog. In order to make the learners aware of rhythm, their names are used with the different note values as rhythm patterns (Grobler, 1990: 65).

#### Exhibit 5.15 Rhythm patterns with names

The image shows two musical staves. The first staff is in 4/4 time and contains the names 'San - nie van der Mer - we' and 'Jan van Zyl'. The notes are: a half note for 'San', a half note for 'nie', a half note for 'van', a half note for 'der', a half note for 'Mer', a half note for 'we', a half note for 'Jan', a half note for 'van', and a half note for 'Zyl'. The second staff is in 2/4 time and contains the names 'Da nie Sa - rel tjie Dirk Jo - han Gert'. The notes are: a quarter note for 'Da', a quarter note for 'nie', a half note for 'Sa', a quarter note for 'rel', a quarter note for 'tjie', a quarter note for 'Dirk', a half note for 'Jo', a quarter note for 'han', and a quarter note for 'Gert'.

Source: Grobler (1990: 65).

#### 5.4.4 Auditory perception

Auditory perception is the mental registration of a sensory stimulus (Cosford, 1990: 21). Learning a second language, demands a very subtle ability to hear similarities and differences between sounds in order to speak, understand, read and to spell. Teachers often forget that learners have to be able to hear differences in sounds and words before they can produce them accurately (De Kock, 1989: 125). The ability to hear and interpret sounds correctly, is indispensable for good speaking, understanding, reading and spelling. The learner should also be able to discriminate between the different sounds in a



sequence of sounds, as well as between the different spatial patterns of letters in order to be able to read and write words (Groviè and Hauptfleisch, 1998: 150). Three aspects which are of importance here, are auditory discrimination, foreground/background and auditory memory.

#### **5.4.5 Auditory discrimination**

Auditory discrimination is the ability to differentiate; that is, the ability to hear similarities and differences. Learners with defective auditory discrimination, will find it difficult to discriminate between letters and words which sound almost the same when they are asked to write or spell a certain letter or word. Learners confuse the following, for instance: cap/cat, pen/pin, moon/noon, pat/pack, and so forth (Groviè and Hauptfleisch, 1998: 150).

Learners must develop auditory discrimination skills before they could expect much success with phonic and reading. This is an area where many ESL learners have problems, because mostly they have not developed the necessary auditory discrimination skills and therefore, find phonics difficult. If learners are unable to distinguish between the sound of a xylophone and a drum, they will probably be unable to distinguish between a “b”, a “t” and a “v”. The learners must think of words as having sound components (phonemes) and they should pay attention to parts of words, so that they are able to identify beginning sounds, middle sounds and ending sounds. A variety of techniques and exercises may be used to teach auditory discrimination, for example the following.

- See whether words rhyme.
- Match pictures with word sounds.
- Identifying similarities and differences in beginning and ending sounds in words (Le Roux, 2002: 96).

The following game will develop the skill to distinguish between sound.

Musical Simon Says. This game is used to distinguish between similar sounds and is similar to “Simon Says”, the only difference being, that it is with music added and very helpful for listening skills (Birkenshaw, 1994: 39). Instead of moving to a spoken command, the learners move only when they hear a certain note played on a piano, xylophone, glockenspiel or any other tuned instrument. The teacher gives instructions along with this note, such as “Touch your knees,” or “Touch your head.” The learners do the action only when they hear the note – no note, no action.

By using body sounds, the learner can discriminate between different types of sounds and contrasts, such as pitch, tempo and dynamics.

- The teacher instructs the learners while they are looking at her or him to copy a sound she or he makes (clapping, tapping, shuffling, finger snapping or any vocal sound). The game can also be played with the teacher hidden behind a screen. The learner can also be asked to make the sound (Blom, 1993: 87). The researcher finds relevance in this game since learners often hear but do not listen to what they hear from a verbal or an electronic source.

The learners must indicate the contrast between fast and slow by hand-clapping for fast sounds and knee-slapping for slow sounds (Grobler, 1990: 104).

## Exhibit 5.16 Clap my hands-ways of making sound

**I Can Clap My Hands**

Key of F Major Lois Birkenshaw



1. I can clap my hands. Can you clap your hands?

All of us are clap-ping hands. Now make a-noth-er sound.

2. Karen stamps her feet.  
Can you stamp your feet?  
All of us are stamping feet.  
Now make another sound.

3. Tony snaps his fingers.  
Can you snap your fingers?  
All of us are snapping our fingers.  
Now make another sound.

Source: Birkenshaw (1994:34).

Music to promote auditory discrimination could include any of the following.

- Playing a tape with different sounds on a tape-recorder. The learner should identify the sounds, for example a dog barking, a motorcar departing and many more.
- Using different rhythmical instruments, such as a bell, a triangle or a drum, and playing each instrument while learners are watching. They then close their eyes and listen to the notes the teacher is playing on a certain instrument. They have to identify the instrument.
- Sound discrimination. Could be sharpened by using a shaker, sandblock, cup, drum, triangle, bell clapper, while a learner is asked: Which has the loudest sound? Which has the softest sound?

Which has the highest/lowest sound? Which has the shortest/longest sound? (Gilbert, 1981: 97).

Many elements in sound, such as pitch, rhythm, tempo and loudness are shared by both language and music. The learning of various qualities of sound can be enhanced through both media and since it was shown that the two are well-related in young learners' minds, ability in one will facilitate ability in the other (Haftack, 1997: 85-97). ESL learners find it difficult to listen to English because the phonological system, phonotactic rules (sound sequences to make up syllables), as well as tone melodies such as high, low, rising and falling tones may differ from that of the first language (Landsberg, Kruger and Nel, 2005: 152).

Auditory discrimination refers to the ability to distinguish similarities and differences between sounds. This skill is very important for learning phonic groupings of words such as in learning a L2. The following exercises may develop the ability to hear pitch differentiation and discrimination.

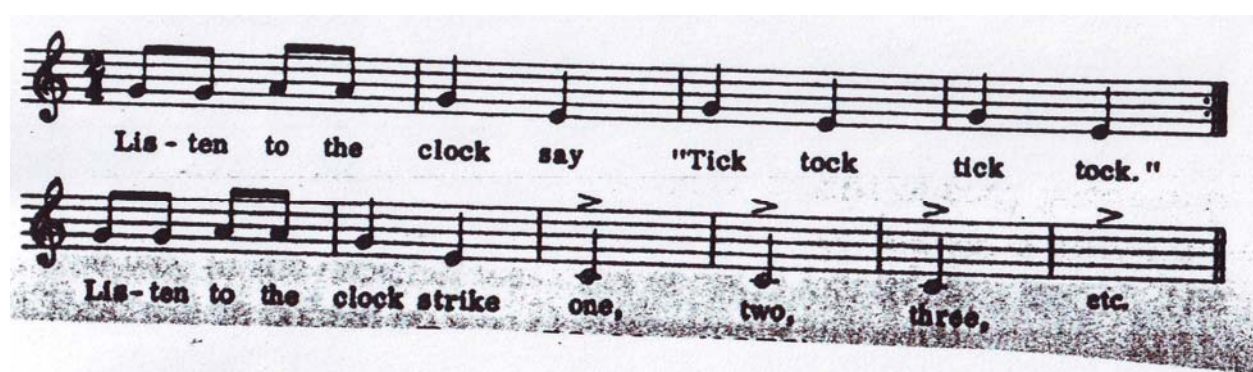
- The sound learners will be hearing, is demonstrated (clapping, whistling, blowing, finger flicking or rubbing hands). The learners' eyes are closed. They follow the sound by turning their faces or pointing their arms in the direction of the sound. The sound is made at different intervals, while the teacher walks around making sounds over their heads or low on the floor (Haines and Gerber, 1980: 142).
- Three or four learners stand at the back of the class behind a screen. They all speak except one. It is the other learners' task to point out who did not speak. The number of learners behind the screen may be gradually increased (Gilbert, 1981: 10).
- The learners listen to fast and slow sounds by hand-clapping for fast and knee-slapping for slow sounds (Grobler, 1990: 104).

### 5.4.5.1 Auditory figure/ground perception

Figure-ground perception is the ability to discern objects in the foreground/background and to make a meaningful distinction between them. Auditory figure-ground perception is, therefore, the ability to listen to sounds, without being distracted by the background or environment. Learners who have problems in this respect, may find it difficult to concentrate on what their teacher says, as they will be distracted easily by background noise. ESL learners, in particular, with auditory problems, sometimes have difficulty localizing noises. They often find it impossible to hear precisely if other auditory stimulation is also present (Le Roux, 2002: 23). The teacher must plan daily activities for the learners to develop their ability to listen carefully and discriminate between sounds. The researcher observes that the Grade one learners have a problem with the abovementioned skill, in that they cannot concentrate particularly while there are distractions outside the classroom.

A natural extension in the following song would be the use of the “tick-tock” as a speech ostinato by half of the class, while the other half sings the song.

#### Exhibit 5.17 Rhythmic speech ostinato



The image shows two staves of musical notation. The top staff is in 2/4 time and contains the lyrics: "Lis - ten to the clock say 'Tick tock tick tock.'" The bottom staff is also in 2/4 time and contains the lyrics: "Lis - ten to the clock strike one, two, three, etc." The bottom staff features a rhythmic ostinato pattern of quarter notes with accents (>) over the words "one," "two," "three," and "etc." to illustrate the intended rhythmic structure.

Source:De Kock (1989:89).

## 5.5 Auditory sequencing

The third section, auditory sequencing, deals with the ability to reproduce a sequence of sounds in the correct order and therefore, places a demand on auditory memory as well. The next music exercises are useful for young learners, especially for young ESL learners, for developing coordination, auditory discrimination and auditory sequencing, as well as developing a sense of phrasing in music and a sense of sentence recognition in language learning.

Any word pattern may be used to teach sequencing of sounds, as long as the rhythm and accent are suitable and the content appeals to the learners.

The following exercises are done in sequence.

- Clapping two to five times in a steady pattern, starting with two counts, with the learners echoing. The number is increased as the learners become proficient (Birkenshaw, 1994: 47).
- Clapping a simple four-beat pattern.

### Exhibit 5.18 Sequence of sounds

Source: Birkenshaw (1994:60).




 Children echo:
 

Add notes of different lengths:

(a)
 
 Children repeat:
 

(b)
 
 Children repeat:
 

If trouble is encountered at this stage, put words to the pattern:

(a)
 
 or (b)
 

(c)
 

Auditory sequencing is an important auditory skill when learning a second language, because in learning a language, the order of phonetic sounds are very important to form words.

### Exhibit 5.19 Sequence of sounds

The image shows two musical staves. The first staff is labeled 'Question' and contains the melody for the question 'Who had toast for break - fast?'. The second staff is labeled 'Answer' and contains the melody for the answer 'We had toast for break - fast.'. Both staves use a treble clef and a key signature of one flat (B-flat). The melody consists of quarter notes and a half note, with a final double bar line at the end of each staff.

Source: Birkenshaw (1994: 60).

All learners should develop the ability to reproduce a sequence of sound in the correct order, pattern and number. It is a fundamental skill to master before learners learn to read, solve arithmetical problems step by step or speak correctly. For many learners this is a difficult skill, since it involves perception, memory and some of the motor activities like speech, singing or movement. Learners may not be able to sequence correctly, especially the ESL learners, so various music activities using letters and words might assist them. In sequencing, echoes should be tried by the teacher with the learners for developing auditory discrimination, auditory sequencing and a sense of phrasing. It may be done by clapping hands, stamping feet and singing or activating melodic and non-melodic percussion instruments or employing appropriate nursery rhymes.

## 5.6 Auditory memory

Auditory memory is the ability to remember what the ears have heard. Learners with weak auditory memory, cannot remember what certain words sound like, with the result that they read or spell them incorrectly. Auditory memory also refers to the ability to retain and recall, not necessary in sequence, general auditory information. It is the researchers' experience with the Grade ones, that their memory of words is very poor. They have difficulty in remembering new words. They also find it difficult to sound words and to break them up into syllables. Exercises to promote auditory memory, the following are (Pica, 1999: 39).

### 5.6.1 Echo singing/Call and Response in learning a language

In the technique of **echo chanting**, the first part of a phrase is vocalized and copied exactly by the learners. In the **question-and-answer** technique, the response is different - the teacher asks the question, while the learner supplies the answer. The learners may enjoy singing the next songs. When performing these activities, it will be best to divide the class into two groups, the first asking the question and the second group supplying the answer (De Kock, 1989: 131).

#### Exhibit 5.20 Question and answers

Teacher:                       $\overbrace{s \quad s} \quad \overbrace{m \quad l} \quad \overbrace{s \quad s} \quad | \quad m$   
What's the weath - er    like    to - day?

Child:                       $| \quad |$   
 $s \quad m$   
Snow    -    y! (or Sunny or Rainy)


Source: De Kock (1989: 131).




The teacher may use these three note songs in many different keys to develop the listening skills and the singing range. The researcher noticed, that the ESL learners at her school, also reacted to these songs very positively and learned new vocabulary with the aid of music.

The following song could be used to enhance young ESL learners' auditory memory and to teach them fixed speech patterns and new vocabulary.

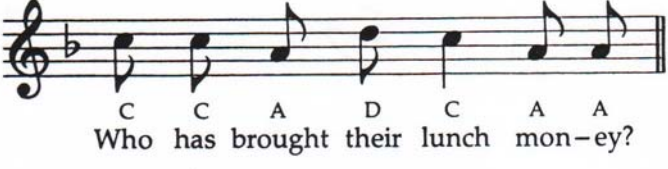
Exhibit 5.21 Question-and-answer: new vocabulary



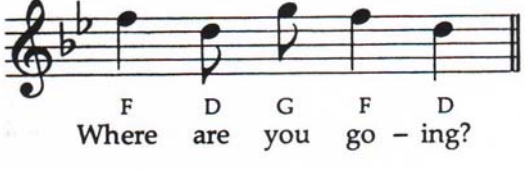
G G E A G E  
Who is wear-ing blue pants?



E E C# F# E C#  
Who is wear-ing green socks?

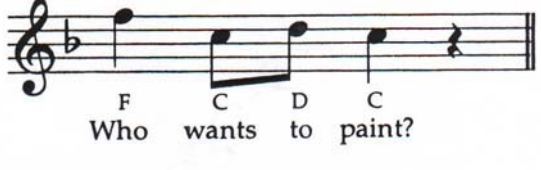


C C A D C A A  
Who has brought their lunch mon-ey?




F D G F D  
Where are you go - ing?

Gradually extend the number of notes you use until the full octave is employed.



F C D C  
Who wants to paint?



C D E F G G G  
Who is go - ing home for lunch?

Source: Birkenshaw (1994:61).

The following musical activities should also be done in order to enhance auditory memory and sound sequencing, important skills in the acquisition of a L2.

**Exhibit 5.22 Question and possible answers with body percussion**

**Question**

stamp    clap    stamp    clap    snap snap snap snap stamp

**Possible Answer**

clap clap clap clap stamp stamp clap clap clap clap stamp

or

snap    clap clap clap    stamp stamp    clap clap clap

Clap, stamp, or snap these in different meters if you feel confident.

**Question**

clap    clap clap    clap    clap clap    clap    clap

stamp stamp stamp stamp stamp stamp

**Possible Response**

clap clap clap    stamp stamp stamp stamp

clap    clap clap    clap    stamp

Source: Birkenshaw (1994:249).

These exercises should be done first without any verbalization, because it is important for the ESL learners to acquire the discrimination of sounds skills before words may be added. Later when the L2 learners are more familiar with the sounds and rhythm, words may be added to develop their language skills; thus many new words could be introduced and learners' vocabulary could be expanded.


## Exhibit 5.23 Melodic questions and answers

**Some Examples of Melodic Questions and Answers**

2-note:

**Xylophone**                      **Glockenspiel**


Question                              Answer



3-note:

**Xylophone**                      **Glockenspiel**


Question                              Answer



5-note:  
(pentatonic)

**Xylophone**                      **Glockenspiel**

Question                              Answer



Source: Birkenshaw (1994:250).

Language requires discrimination between pitched sounds and the organizing them into sequential patterns and, to form continuing speech, remembering these and being able to hear the small changes of pitch, volume and duration. English has its own peculiar sounds and pitch and ESL learners must be introduced to these sounds and pitch, in order to acquire the L2.

### 5.7 Speech as a melodic determinant in African song

According to Petersen (1981: 14), all “Black” African languages, with the exception of Swahili, are tone-languages; so-called because word-meaning is determined by vocal intonation, whether high or low, on each successive syllable. For one word there are often two or more meanings, each determined by the intonation of the speaker. Petersen uses the following an example:

The Zulu word 'inyanga', pronounced inyanga, means 'moon' and when this same word is pronounced as inyanga, means 'doctor'. It can be very confusing when a foreigner uses the wrong intonation and the one word has four meanings. Examples of the intonation of two syllables 'ak' and 'wa'.are:

Akwa (high-high tones)	sorrow, tears, crying, weeping
Akwa (high-low tones)	cloth, clothes, dress
Akwa (low-low tones)	bed, bridge
Akwa (low-high tones)	egg

Source: Petersen (1981: 14).

In African songs it is not only word intonation that exists, but sentence intonation as well. There is an overall tonal effect, one of which is a gradual contour from a high to a low intonation. It does not move in a straight line, but in a descending saw-tooth pattern, called tone stepping, because of fluctuations. For example: Xhosa: Sihambe sahamba sancama (We walked and walked and gave up).

Petersen is of opinion, that the problem with song composition is, that spoken and sung words have to correlate in order to retain the word meaning (Petersen, 1981: 15).

In some of the children's songs and lullabies, a regular metrical framework of the text is used for the sake of simplicity. Petersen uses an example of a neo-African Zulu school song: an example of a neo-African Zulu school song is shown in Exhibit 5.24.

## Exhibit 5.24 Mbombela

Mbombe — la Mbombe-lav wes-tim-e-la! Jaz'lam le si li va  
Ngal-tsen-ga nge-ma-ll!

Zulu:

Mbombela westimela

Wenzani lothishela?

Eshaya abantwana!

Translation:

Old steam engine

What is the teacher doing?

Beating up young children!

Source: Petersen (1981: 15).

When spoken intonation is not adhered to in song, this can cause the song to mean something completely different from speech. The problem is, when Western hymn tunes are taken and substituted with the vernacular. The speech-tones of the two languages are not the same.

Again, the absolutely correct way of language acquiring through speech and music, is important and specifically for the ESL learners. The abovementioned is the reason for the ESL learners' language barriers because their home language sounds different than, those of the L2 which they have to acquire.

### Exhibit 5.25 Sizinyoni

**Sizinyoni** *Traditional*

Doh: D    s : s . s | - . l : s . f | m : m . r | - . d : - :||



Si - zi - nyo - ni thi - na, si - zi - nyo - ni.

d . r : m | r . m : f | m : m . r | - . d : - :||



S'ya - su - ka, s'ya - hla - la si - zi - nyo - ni.

Source: Music can be fun, Africa panel (1995:38).

### Exhibit 5.26 Tlong Tlong

**Verse 1**



Tlong tlong, tlong se - ko - long



Tlong tlong, tlong se - ko - long



Tlong tlong, tlong se - ko - long



Tshi-pi ya le bit - sa jwa - le

Source: Van Aswegen and Vermeulen-Junior Collage(1995:58).

### Exhibit 5.27 Come to the school-English translation of Tlong Tlong

Verse 1

The image shows four staves of musical notation in G major (one sharp) and 4/4 time. Each staff contains a melody line with lyrics underneath. The lyrics are: 'Come come, come to the school' for the first three staves, and 'Lis-ten to the school bell's ring-ing.' for the fourth staff.

Come come, come to the school

Come come, come to the school

Come come, come to the school

Lis-ten to the school bell's ring-ing.

Source: Van Aswegen and Vermeulen-Junior collage (1995:58).

With the abovementioned in mind, the learners may experience language learning interesting and joyful. In some learners, there is an incomplete association between the symbol and sound it represents. Learners with auditory discrimination problems, cannot distinguish between sounds and words which sound almost the same, because they cannot hear the difference and this constitutes exactly the problems that the ESL learners have to face within their L2. With the following activities, learners may develop their listening skills to be able to discriminate between the phonics of language learning.

Everyday material such as, paper, tin, cup, spoon, sandpaper, wooden spoon, comb, knife, fork, pencil are used:

- Two sound-makers are chosen and the learners listen carefully to the sounds. They are then hidden in a box and played quietly for the



learners to identify them. The sound-makers are rotated in turn (Gilbert, 1980: 10).

- Two distinct sounds such as that made by glass and metal are chosen. The learners are asked to tap their left foot when one object is sounded, their right foot when the other is sounded (Burnett, 1977: 13); this activity may be used to develop the ESL learners' concentration skills.
- Four sets of sound-makers are prepared by using plastic bottles filled with different objects: one with a small stone, another filled with rice, another one filled with two beans, another filled with a few small thin sticks and one left empty. The learners shake them and arrange them from loud to soft, this also may be used for ESL learners' concentration skills.
- Pictures are made of the sound-makers to be used. When a sound is made, the learner selects the corresponding picture. The same game is then played, with the sound makers hidden (Gilbert, 1980: 10).
- The teacher taps against different objects in the classroom while the learners listen with their eyes closed. When the sound is heard, they say what they could hear or recognize (Grobler, 1990: 46). This can be used for the ESL learners' vocabulary, acquisition in the new language.

## **5.8 Synthesis**

In this chapter an in-depth discussion is presented to describe the importance of developing listening skills of ESL learners in learning of L2.

It is evident that the former activities in this study on music and movement, stands up well as an alternative or additional and complementary method of teaching ESL to Grade one learners. Music makes full use of the visual, auditory, kinaesthetic and tactile senses. While the learners derived pleasure from performing activities, they also learnt a great deal musically and

developmentally as well. Songs, poems set to music and speech patterns, helped develop the ESL learners' listening skills i.r.o. fluency in speech and reading abilities. Various musical activities and songs were discussed, all of which could contribute to develop the listening abilities of the ESL learners.

In the following chapter the research methodology and design will be discussed in full.

## **CHAPTER 6**

### **METHODOLOGY AND RESEARCH DESIGN**

#### **6.1 Introduction**

In the preceding chapter the listening skills such as auditory awareness, auditory perception and auditory sequencing, were explored through literature study. The use of music to enhance the listening skills through movement activities and the importance of listening skills in language learning, were also researched.

In this chapter, the use of music and movement activities to develop the learning skills of Grade one learners in mastering a language, especially ESL, is assessed. Research methodology and design used to assess the effectiveness of music activities on ESL learning is discussed.

#### **6.2 The research problem and aim**

The aim of the study is to investigate the problems related to English being the medium of instruction in South African schools, where the medium of instruction is not naturally the home language and directly related to this, ascertain whether the use of music and related activities will enhance the learning of a second language.

Thus the specific research problem under investigation was stated as a hypothesis in Chapter 1, namely;

Music and related activities enhance the listening abilities of the Grade one ESL learners. Thus their abilities in reading and spelling could be enhanced as well.

As part of the research undertaken to evaluate abovementioned hypothesis, the researcher further aims to:

- investigate learning problems that Grade one learners experience in learning through ESL.
- evaluate learners' developmental goals and the influence of the second language as medium of instruction.
- stress the importance of listening, music and movement in the language development of the ESL learner.

During the development of a research strategy to evaluate the abovementioned hypothesis, a number of factors were identified which could possibly also affect reading, listening and spelling abilities in ESL learning. These include:

- the impact of pre-school attendance on ESL learning.
- the impact of the socio-economic status of the parents of ESL learners.
- the relationship between home language and the medium of instruction.
- the relationship between the mastering of visual and auditory perception and listening skills in order to understand and to converse in ESL.

It was thus deemed necessary to determine whether these factors effect Grade one learners' ability to acquire basic English communication-, listening- and concentration skills and to establish the extent to which these factors are related to their performance in the English-medium classroom.

Many learners in South Africa come from rural areas, where they seldom hear or speak English. Most of the Grade one ESL learners in this study start their schooling with a backlog, due to the fact that they have a limited understanding of English as the language of instruction. The ESL learners' socio-economic situation is usually associated with poverty and broken families. Notwithstanding this, the main focus of the research remains with

the investigation of the poor listening skills of the learners. Whether the inability to listen may be attributed to deafening “music”, i.e. a form of sound pollution, remains an open question.

The research methodology will concentrate on the learners’ knowledge of English language structures, the knowledge of phonetic skills in English language, the listening abilities of L2 learners and the use of music and movement to enhance L2 learning. To be able to learn, understand and experience music and language, the learner should have well-developed listening skills. The researcher has noted the important role that music may play in the teaching of ESL learners by developing listening skills which is necessary for the acquisition of a language.

### **6.3 Research hypotheses**

In view of the aforementioned research aim and stated hypothesis, the following sub-associated hypotheses were formulated:

- Sub-hypothesis 1: Pre-school attendance influences ESL learning.
- Sub-hypothesis 2: The socio-economic status of the parents affects ESL learning.
- Sub-hypothesis 3: Home language affects ESL learning abilities.
- Sub-hypothesis 4: Gender affects ESL learning abilities.
- Sub-hypothesis 5: Whether learners sing at home affects ESL learning abilities.

### **6.4 Research design and methodology**

#### **6.4.1 Research design**

Against the research background provided in the preceding chapters a quantitative research design was decided upon. This type of research design is discussed in some detail below.

Quantitative research was conducted by collecting data by means of a questionnaire (Annexure A) and pre- and post tests of the learners' spelling and reading ability. A listening test was also done by the learners.

All the available material examined on the phonic skills; listening abilities, reading and spelling tests is written for learners with English as a home language therefore could not be used in this research. Tests designed for the American or English language and culture, are not suitable for South African ESL learners and could thus not be used. Therefore evaluation of the ESL learners was done according to the Revised National Curriculum Standards (RNCS) (Department of Education, 2002: 16-22) on a daily basis evaluation.

The research was aimed at qualifying language structure, cultural vocabulary, proficiency in home language, perceptions of illiteracy, cognitive and physical development, listening skills through concentration and musical activities.

#### **6.4.2 Sampling**

Due to practical restrictions, one school, non-probabilistic convenience sampling was used.

There are several types of probability sampling: simple random, systematic, proportional stratified, non-proportional stratified, cluster sampling. Convenience and purposive sampling are two of the non-probability sampling methods.

Convenience sampling is carried out in a group of individuals selected on the basis of being accessible or expedient. It is convenient to use the group as individuals. The primary purpose of the research is not to generalise, but rather to better understand relationships that may exist (McMillan and Schumacher, 2001: 175).

Restricting circumstances, such as those present at the research school often call for convenience sampling to be implemented.

Two Grade one classes were chosen for the experimental group and control groups, respectively, from an English primary peri-urban school, where the medium of instruction is English. The physical set-up at the research school led to one class as the control group and the other as the experimental group. The target groups consisted of 36 Grade one learners in each of the classes. The particular control group and the experimental group were chosen because they have similar characteristics, the same age and same grade, thereby adding credibility to the outcome of the research.

Firstly, a pretest was conducted on the experimental group and then, during the research period, music and movement was incorporated in the daily programme, in order to investigate and observe the use of the music to reinforce learning through English as a L2. After six months of music and movement exercises, the posttest was introduced to the learners.

A pretest was also conducted on the control group, who did not attend music and movement classes during this period, at the same time as the experimental group tests and, after six months of school instruction, a posttest was introduced to the learners who did not get music and movement exercises.

### **6.4.3 Research methods**

Information regarding learners was collected via a survey design type which deals with aspects of anonymity. This survey was in the form of a questionnaire to parents to establish:

- age.
- pre-school attendance.
- whether learners sing at home.
- socio-economic status of the parents.

To evaluate the effect of music intervention on ESL learning skills, the following research methodology was created: Control and experimental groups were selected, via convenience sampling where the experimental group was exposed to music intervention.

Music intervention consisted of a schedule of music (Annexure D). This is an example of a music lesson plan for one day. It should be noted that the control group received no music intervention; they continued with ordinary school routine.

For many good reasons the questionnaire is the most widely used technique for obtaining information from subjects. A questionnaire is relatively economic, has the same questions for all subjects and can ensure anonymity. The questions are based on the research problems and objectives (McMillan and Schumacher, 2001).

The questionnaire was compiled as an instrument to collect data consisting of age, sex, home language, pre-school attendance, the instruction medium of pre-school learners and the socio-economic status of the parents.

Before music intervention commenced, both experimental group and control group learners were evaluated on their ESL reading, listening and spelling skills. These evaluation marks constituted their “pre-treatment” skills evaluation marks.

Once music intervention with the control group had been completed, both experimental group learners were again assessed regarding their ESL reading, listening and spelling skills. This constituted their “post-treatment” skills evaluation marks.



#### **6.4.4 Evaluation of the Grade one learners' listening skills**

The listening, reading and spelling test was used to collect the data on language structure, phonetic skills, and auditory awareness, auditory discrimination and auditory sequencing. This was done because listening skills are vital in the process of reading and spelling. Listening provides the vocabulary and sentence structure that forms the foundation for reading and spelling. Without the ability to hear and interpret sounds, a learner is unable to learn phonics.

Phonics is the process a reader uses to recognize the speech sounds that letters or letter patterns represent. There are certain skills required for phonic recognition and unless a learner has the necessary auditory and visual skills, he will not be able to make the letter-sound associations which form the foundation of phonics.

No standardized evaluation test or method was available for this research study to evaluate the listening skills of the Grade one ESL learners. The assessment standard of outcomes in the Revised National Curriculum 2005 (RNCS) was used for the learners' assessment in this study. The literature study was used to create a test model for evaluating listening skills.

Sub-test 1: Pitch discrimination: what does the learner hear?

Listening to the recorded sounds: familiar sounds were recorded, such as animal sounds, running water, clock chimes, laughter, crying etc. For high pitches, the learner raised an index finger; for low pitches then pointed it downwards. The learner stated which pitch was heard (see section 5).

Sub-test 2: Dynamics: what does the learner hear?

Listening to music: The learner stated which part is loud and which part is soft (section 4).

#### **6.4.5 Evaluation of the Grade one ESL learners' phonic skills**

Sub-test 3: Auditory discrimination: location of a particular sound in a spoken word. (see section on phonological awareness and auditory discrimination).

The learners stated the position of the sound i.e. in front of, middle of or at the end of the word in the following examples:

“a”	and-dad-bat
“d”	dad-under-lid-doll
“o”	cot-on-not-no
“t”	pat-fat-tap-top.

Sub-test 4: Phoneme segmentation. order of sounds (see section 5.5 on auditory sequencing).

The learner stated the order of all the sounds in a spoken word in the following example:

“cat”            c-a-t; etc. for: cot, on, bed, pit, dig.

#### **6.4.6 Listening as in the reading ability test of the Grade one ESL learner**

The learners were tested on their knowledge of sounds of the alphabet and their sight vocabulary and the tests were done because in the school situation the learners need to have well developed listening skills in order to read and spell.

Subtest 1: Recognising sounds:

Learners identified various alphabet sounds indicated.

Learners read sight words like: “the”, “that”, “is”, “a”, “my”, “me”, “run”, “this”, “go”, “here”, etc.

Learners wrote dictated sounds and words in order to evaluate the spelling ability as in indication of sound recognition. The test results were calculated as a percentage for reading and spelling.

## **6.5 Analysis of the data**

### **6.5.1 Statistical packages used**

All statistical analyses were conducted using the statistical package, SAS (Statistical Analysis System) version 9.1. (reference: Copyright (c) 2002-2003 by SAS Institute Inc., Cary, NC, USA.

References used as well:

**1: SAS/Base® Procedure User's Guide, Version 8**

Copyright © 1999 by SAS Institute Inc., Cary, NC, USA.

ISBN 1-58025-482-9

**2: SAS/STAT® Procedure User's Guide, Version 8**

Copyright © 1999 by SAS Institute Inc., Cary, NC, USA.

ISBN 1-58025-494-2

**3: SAS/GRAPH® Software Reference, Version 8**

Copyright © 1999 by SAS Institute Inc., Cary, NC, USA.

ISBN 1-58025-525-6).

### **6.5.2 Biographical variables created and included in the research**

As mentioned in the introduction to the chapter, the reasoning behind the inclusion of biographical variables in the research process was as follows:

Apart from the importance of the effect of music as reinforcing agent on ESL learning development that was investigated and which formed the main hypothesis of the research, it was reasoned that various biographical variables could possibly affect English learning skills as well.

The researcher did not want potentially influential effects – which might be unknown or not identified and planned for - to confound the suspected influential effect of music intervention. By observing and including these additional, potentially influential biographical variables into the research process, the researcher would be able to segregate and evaluate the

significance of these additional effects on ESL learning development individually and separately from the effect of music, thus not confounding it with the effect of music intervention. (Otherwise it could be argued that differences found might be attributed to these circumstantial effects and not, to a great extent, to the music intervention effect).

To recap, biographical variables identified as per observation/experience and/or literature research, included;

- age.
- home language.
- pre-school attendance.
- economic status of parents.
- whether family sings songs at home and
- whether pupils listen to the radio.

A “group” classification variable was also added to the dataset to indicate a pupil as belonging to the experimental or control group. Representativeness is an important aspect involved in sampling and a consideration when selecting a sample. The researcher is however often hampered by practical issues, such as the ‘availability’ of respondents to include in the study. In the present study only a limited number of pupils were available in the two classes.

During exploratory analyses, the categories of the variables on home language, were re-grouped in an attempt to comply with the criteria of a representative number of learners within each category. (Variables with very small or very large numbers of respondents in some of the categories in relation to other categories of the same variable could affect the validity and reliability of analysis results. Bias could result).

Initially home language was grouped according to the four groups:

- Sotho
- Xhosa
- Zulu, and
- other;

Frequency tables on home language, however, indicated that the categories were unbalanced. Home language was therefore classified according to the two main indigenous languages of South Africa, namely the Nguni language group and the Sotho speaking group. This provided a more balanced and representative language distribution. Nguni (Zulu, isi Swati, Xhosa, isi Ndebele):

- Sotho (Sotho, S Sotho, N Sotho/SePedi, Tswana).
- other (Afrikaans, English, Tsonga, Venda).

### **6.5.3 Analysis methodology, techniques and interpretation of analyses results**

The following analysis procedure was followed (the motivation for each step will be discussed in each section):

- one way frequency tables on biographical variables.
- two way frequency tables on all biographical variables cross-referenced with the experiment and control group variable.
- calculation of pre- post-test differences for ESL listening, reading and spelling test results.
- calculation of overall difference-means for ESL listening, reading and spelling skills.
- calculation of difference-means for the various ESL learning skills tests according to the levels of the various biographical variables
- box plots on the difference-means.
- analysis of variance on the differences and multiple comparison of means tests.
- analysis of variance assumptions: Bartlett's test for homogeneity of variance.
- interpretation of results.

### **6.5.3.1 One way frequency tables**

In an initial exploratory analysis, one-way frequencies were calculated for each biographical variable.

Frequency tables describe the distribution of the sample of respondents with regard to the various biographical variables. It thus describes the sampled population.

As mentioned in section 6.4.2, a representative sample with regard to the biographical variables investigated is important. Unbalanced data with regard to the levels/categories of the various biographical variables can be identified in frequency tables. Re-classification of the home language variable is an example. Refer to the tables below.

Age also proved to be unbalanced and was omitted in further analyses. Pre-school language also proved to be unbalanced and was excluded. Although economic status of the parents were somewhat skewed, it was included in the analyses, since it was regarded as a potentially important influential variable.

The variables of experimental- and control group, gender, home language, pre-school attendance, and whether pupils sing at home, were considered relatively balanced. (Chi-square tests to this effect were conducted and proved satisfactory).

One way tables on categorical variables which were included in further analyses are presented below:

**Table 6.1 Groups**

<b>experimental/control group</b>				
<b>group</b>	<b>Frequency</b>	<b>Percent</b>	<b>Cumulative Frequency</b>	<b>Cumulative Percent</b>
<b>expm.</b>	36	50.70	36	50.70
<b>cntrl</b>	35	49.30	71	100.00

**Table 6.2 Gender**

<b>gender</b>				
	<b>Frequency</b>	<b>Percent</b>	<b>Cumulative Frequency</b>	<b>Cumulative Percent</b>
<b>male</b>	42	59.15	42	59.15
<b>female</b>	29	40.85	71	100.00



**Table 6.3 Home language according to two main regional language groups**

<b>Nguni/SiPedi/other home language groups</b>				
<b>hcode1</b>	<b>Frequency</b>	<b>Percent</b>	<b>Cumulative Frequency</b>	<b>Cumulative Percent</b>
<b>Sotho</b>	26	37.14	26	37.14
<b>Nguni</b>	32	45.71	58	82.86
<b>other</b>	12	17.14	70	100.00

**Table 6.4 Pre-school attendance/language**

<b>Did pupil attend pre-school?</b>				
<b>PAttend</b>	<b>Frequency</b>	<b>Percent</b>	<b>Cumulative Frequency</b>	<b>Cumulative Percent</b>
<b>english</b>	26	36.62	26	36.62
<b>other</b>	26	36.62	52	73.24
<b>none</b>	19	26.76	71	100.00

**Table 6.5 Economic status of parents**

<b>Economic status of parents</b>				
<b>E Status</b>	<b>Frequency</b>	<b>Percent</b>	<b>Cumulative Frequency</b>	<b>Cumulative Percent</b>
<b>One works</b>	46	64.79	46	64.79
<b>Two work</b>	20	28.17	66	92.96
<b>none work</b>	5	7.04	71	100.00

**Table 6.6 Sing at home?**

<b>Does family sing at home?</b>				
<b>SingHome</b>	<b>Frequency</b>	<b>Percent</b>	<b>Cumulative Frequency</b>	<b>Cumulative Percent</b>
<b>yes</b>	13	18.31	13	18.31
<b>no</b>	58	81.69	71	100.00

### **6.5.3.2 Two way frequency tables**

Two way frequency tables on selected biographical variables cross-tabulated with the experimental- and control group variable were calculated. This was done to investigate whether the category composition within the experimental and control groups were more or less equally represented. Equal category representation would render the experimental and control groups comparable.

The probability associated with Pearson's exact test (Monte Carlo approximation) indicates that the distribution of respondents for experimental and control groups, over the various categories of each variable do not differ significantly. Thus indicating that representativeness of the two group with regard to the categories of the various variables are more or less the same and therefore comparable. (The probability should be greater than 0.05 – which holds true in all cases).

**Table 6.7 Gender by group**

<b>Table of gender by group</b>			
<b>gender</b>	<b>group(experimental/control group)</b>		
<b>Frequency</b>			
<b>Percent</b>	<b>expm.</b>	<b>Cntrl</b>	<b>Total</b>
<b>male</b>	21	21	42
	29.58	29.58	59.15
<b>female</b>	15	14	29
	21.13	19.72	40.85
<b>Total</b>	36	35	71
	50.70	49.30	100.00

**Table 6.8 Gender group**

<b>Monte Carlo Estimate for the Exact Test</b>	
<b>Pr &gt;= ChiSq</b>	1.0000
<b>99% Lower Conf Limit</b>	0.9995
<b>99% Upper Conf Limit</b>	1.0000
<b>Number of Samples</b>	10000
<b>Initial Seed</b>	378349100

***Sample Size = 71***

**Table 6.9 Home language by group**

<b>Table of hcode1 by group</b>			
<b>hcode1(Nguni/SiPedi/ other home language groups)</b>	<b>group(experimental/con trol group)</b>		
<b>Frequency Percent</b>	<b>expm.</b>	<b>cntrl</b>	<b>Total</b>
<b>SePedi</b>	12 17.14	14 20.00	26 37.14
<b>Nguni</b>	16 22.86	16 22.86	32 45.71
<b>other</b>	7 10.00	5 7.14	12 17.14
<b>Total</b>	35 50.00	35 50.00	70 100.00
<b>Frequency Missing = 1</b>			

**Table 6.10 Monte Carlo estimate for exact test**

<b>Monte Carlo Estimate for the Exact Test</b>	
<b>Pr <math>\geq</math> ChiSq</b>	0.7735
<b>99% Lower Conf Limit</b>	0.7627
<b>99% Upper Conf Limit</b>	0.7843
<b>Number of Samples</b>	10000
<b>Initial Seed</b>	617774966

**Table 6.11 Economic status of parents by group**

<b>Table of E Status by group</b>			
<b>E Status(Economic status of parents)</b>	<b>group(experimental/control group)</b>		
<b>Frequency Percent</b>	<b>expm.</b>	<b>Cntrl</b>	<b>Total</b>
<b>One works</b>	24 33.80	22 30.99	46 64.79
<b>Two work</b>	10 14.08	10 14.08	20 28.17
<b>none work</b>	2 2.82	3 4.23	5 7.04
<b>Total</b>	36 50.70	35 49.30	71 100.00

**Table 6.12 Monte Carlo estimate for the exact test**

<b>Monte Carlo Estimate for the Exact Test</b>	
<b>Pr <math>\geq</math> ChiSq</b>	0.9298
<b>99% Lower Conf Limit</b>	0.9232
<b>99% Upper Conf Limit</b>	0.9364
<b>Number of Samples</b>	10000
<b>Initial Seed</b>	739111482



**Table 6.13 Sing at home by group**

<b>Table of SingHome by group</b>			
<b>SingHome(Does family sing at home?)</b>	<b>group(experimental/control group)</b>		
<b>Frequency Percent</b>	<b>expm.</b>	<b>cntrl</b>	<b>Total</b>
<b>yes</b>	5 7.04	8 11.27	13 18.31
<b>no</b>	31 43.66	27 38.03	58 81.69
<b>Total</b>	36 50.70	35 49.30	71 100.00

**Table 6.14 Sing at home**

<b>Monte Carlo Estimate for the Exact Test</b>	
<b>Pr &gt;= ChiSq</b>	0.3720
<b>99% Lower Conf Limit</b>	0.3595
<b>99% Upper Conf Limit</b>	0.3845
<b>Number of Samples</b>	10000
<b>Initial Seed</b>	1627571641

### **6.5.3.3 Calculation of pre- post-test differences for listening, reading and spelling results**

The following calculations were performed:

- Calculation of overall difference-means for listening, reading and spelling skills.
- Calculation of difference-means for the skills tests according to the various biographical variables.

Once it had been established that the two groups were more or less equally represented with regard to the categories of the selected biographical variables, analyses could continue and differences were calculated between pre- and post test results for every learner with regard to the three skills tests of ESL listening, reading and spelling. A listing of the differences is presented below.

By calculating differences between pre- and post-test marks, information contained in the two separate sets of test results were combined into a single set indicating “improvement” for each learner. A large difference would indicate substantial improvement in a particular skill for a particular learner and a small difference very little improvement. A negative difference would indicate “worsening” of the particular skill.

The aim of further analyses was to establish whether these differences, when grouped according to the levels of a biographical variable, would reveal groups differing substantially from one another. By calculating the difference-means for each group, these means could be compared.

Firstly, overall ESL listening, reading and spelling difference means were calculated. Next, overall difference means with regard to the experimental and control group for the three ESL learning skills were calculated. Difference-means for the ESL listening, spelling and reading abilities for the two groups with regard to the various categorical variables were calculated as well. Refer to the tables below.

It was argued that the magnitude of the difference-means would give an indication of whether groups differed with respect to the three learning skills. The same reasoning was applicable to the various biographical variables. If the magnitude of the difference-means were substantial, this would be the first indication of influential effects. At this stage and, with the Box Plots presented in the next section, indications of possible influential effects could be observed. But, true significance could only be established via analysis of variance, which follows.

The tables contain the mean values for the pre- and post-tests and respective difference- variables.

### **Legend of ESL means tables**

Plisten	: Pre-test, listening
Pstlisten	: Post-test, listening
Listen	: Difference-means, listening
Pread	: Pre-test, reading
PstRead	: Post-test, reading
Read	: Difference-means, reading
Pspell	: Pre-test, spelling
PstSpell	: Post-test, spelling
Spell	: Difference-means, reading

Difference means are highlighted in bold

**Table 6.15 Overall means for the entire sample**

Variable						
	Label	N	Mean	Std Dev	Minimum	Maximum
PListen	pre-test, listening	7	26.056	26.225	0	100.000
pstlisten		1	46.943	21.167	10.000	95.000
<b>listen</b>	difference:	7	<b>20.887</b>	24.095	-30.000	75.000
PRead	listening	1	49.577	17.944	20.000	85.000
pstread	pre-test, reading	7	57.084	14.164	25.000	95.000
<b>read</b>		1	<b>7.507</b>	15.012	-19.000	54.000
PSpell	difference:	7	41.267	25.129	0	74.000
pstspell	reading	1	60.239	19.940	20.000	95.000
<b>spell</b>	pre-test, spelling	7	<b>18.971</b>	30.734	-39.000	95.000
		1				
	difference:	7				
	spelling	1				
		7				
		1				
		7				
		1				
		7				
		1				

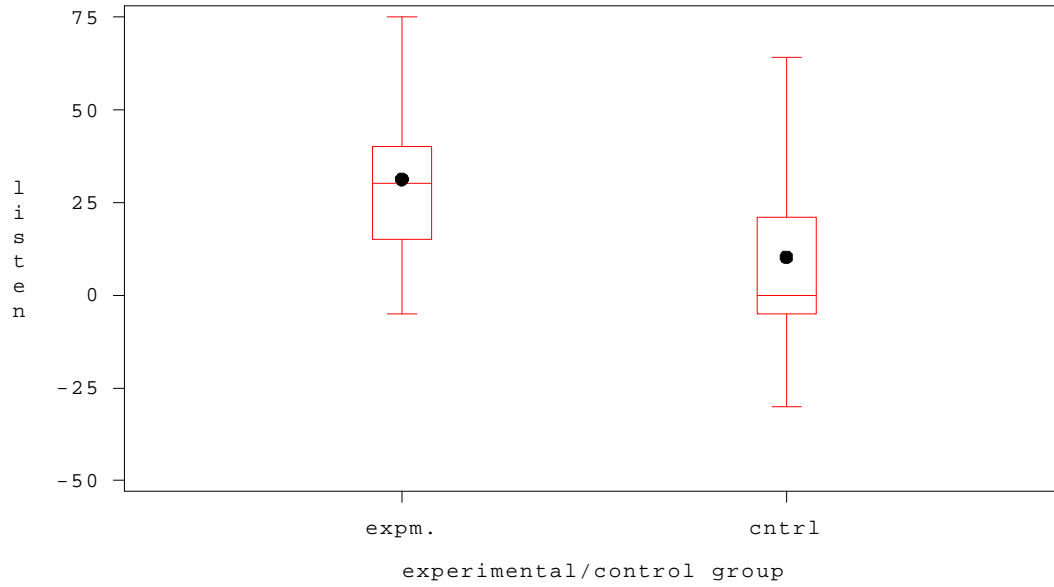
**Table 6.16 Listening skills: Means with regard to experimental or control groups**

experimental/control group								
	N Obs	Variable	Label	N	Mean	Std Dev	Minimum	Maximum
expm. group	35	PListen	pre-test,	35	25.43	26.69	0.00	100.00
		pstlisten	listening skills	35	57.54	17.21	20.00	95.00
		<b>listen</b>		35	<b>32.11</b>	21.58	-5.00	75.00
			difference: listening					
Cntrl group	35	PListen	pre-test,	35	27.00	26.44	0.00	90.00
		pstlisten	listening skills	35	37.26	19.60	10.00	75.00
		<b>listen</b>		35	<b>10.26</b>	21.70	-30.00	64.00
			difference: listening					

**Table 6.17** Box plot: Listen vs. differences: listen, read, spelling: expm/contrl groups

## Music therapy : English learning development

Box Plot, Differences: listen, read, spelling : exp./control group



**Table 6.18 Means with regard to economic status**

Economic status of parents								
	N Obs	Variable	Label	N	Mean	Std Dev	Mini mum	Maximum
One works	46	PListen	pre-test,	46	27.17	27.68	0.00	100.00
		pstlisten	listening	46	48.67	21.71	10.00	95.00
		<b>listen</b>	post-test difference: listening	46	<b>21.50</b>	23.27	-30.00	75.00
Two work	19	PListen	pre-test,	19	20.53	21.34	0.00	75.00
		pstlisten	listening	19	42.84	17.60	20.00	70.00
		<b>listen</b>	post-test difference: listening	19	<b>22.32</b>	24.76	-5.00	65.00
none work	5	PListen	pre-test,	5	39.00	31.10	0.00	75.00
		pstlisten	listening	5	53.00	27.06	15.00	80.00
		<b>listen</b>	post-test difference: listening	5	<b>14.00</b>	33.62	-10.00	70.00

**Table 6.19 Means with regard to gender**

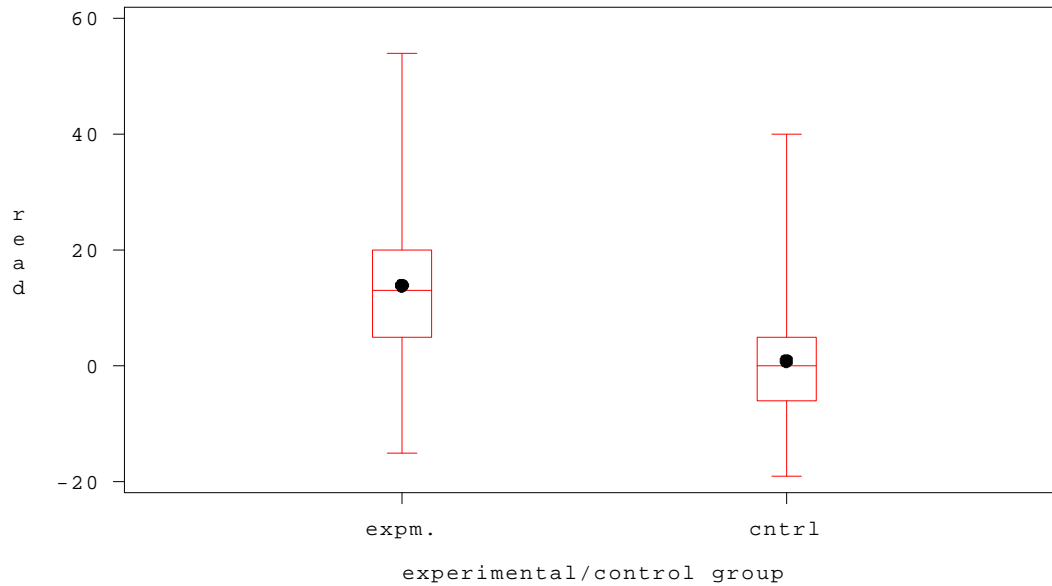
gender								
	N	Variable	Label	N	Mean	Std Dev	Minimum	Maximum
male	42	PListen	pre-test,	42	29.76	29.71	0.00	100.00
		pstlisten	listening	42	51.14	21.81	15.00	95.00
		<b>listen</b>	post-test difference: listen	42	<b>21.38</b>	25.23	-30.00	75.00
Fe- male	28	PListen	pre-test,	28	20.89	19.72	0.00	60.00
		pstlisten	listen	28	41.79	18.62	10.00	70.00
		<b>listen</b>	post-test difference: listen	28	<b>20.89</b>	22.85	-10.00	70.00



**Table 6.20** Box plot: Reading vs. differences: listen, read, spelling: expm/contrl. groups

## Music therapy : English learning development

Box Plot, Differences: listen, read, spelling : exp./control group



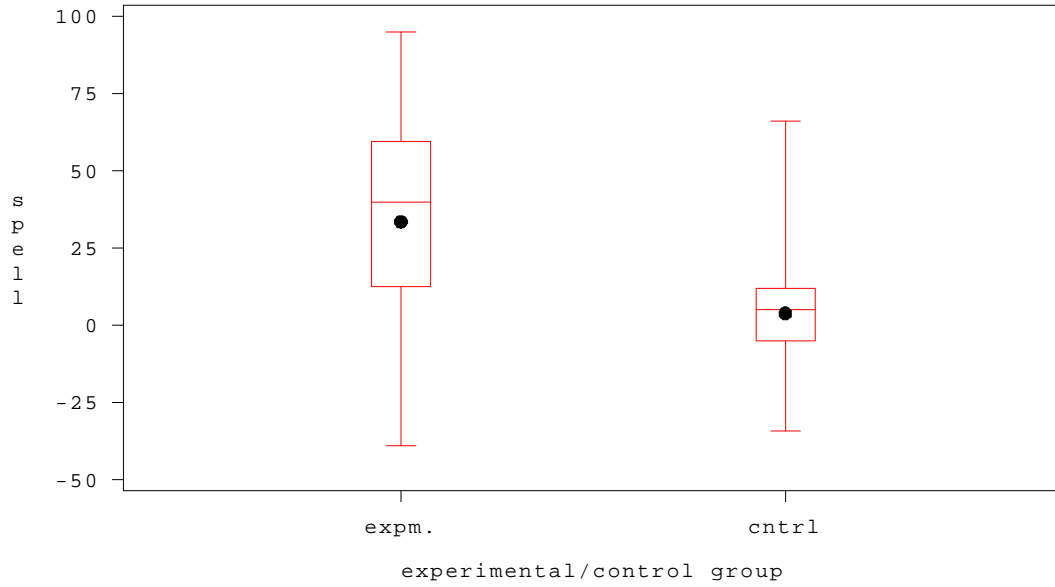
**Table 6.21** Experimental/control groups

experimental/control group								
	N Obs	Variable	Label	N	Mean	Std Dev	Mini- mum	Maximum
expm. group	35	PRead	pre-test, reading	35	46.11	17.20	20.00	80.00
		pstread	skills	35	60.46	12.80	35.00	90.00
		<b>read</b>	difference: reading skills	35	<b>14.34</b>	14.18	-15.00	54.00
Cntrl group	35	PRead	pre-test, reading	35	52.74	18.47	20.00	85.00
		pstread	skills	35	53.66	15.01	25.00	95.00
		<b>read</b>	difference: reading skills	35	<b>0.91</b>	12.96	-19.00	40.00

**Table 6.22** Box plot: Spelling vs. differences: listen, read, spelling: expm/contrl groups

## Music therapy : English learning development

Box Plot, Differences: listen, read, spelling : exp./control group



**Table 6.23 Economic status of parents**

Economic status of parents								
	N Obs	Variable	Label	N	Mean	Std Dev	Mini mum	Maximu m
One works	46	PRead	pre-test,	46	46.43	18.55	20.00	85.00
		pstread	reading	46	56.96	14.53	25.00	95.00
		<b>read</b>	post-test difference: reading	46	<b>10.52</b>	16.08	-9.00	54.00
Two work	19	PRead	pre-test,	19	53.95	13.91	25.00	80.00
		pstread	reading	19	54.42	13.71	30.00	85.00
		<b>read</b>	post-test difference: reading	19	<b>0.47</b>	8.26	-5.00	20.00
none work	5	PRead	pre-test,	5	59.80	23.03	20.00	75.00
		pstread	reading	5	68.00	10.37	60.00	85.00
		<b>read</b>	post-test difference: reading	5	<b>8.20</b>	19.27	-0.00	40.00

**Table 6.24 Gender**

gender								
	N Obs	Variable	Label	N	Mean	Std Dev	Mini- mum	Maximum
male	42	PRead	pre-test,	42	47.71	18.97	20.00	85.00
		pstread	reading	42	56.93	15.30	25.00	95.00
		<b>read</b>	post-test difference: reading	42	<b>9.21</b>	14.41	-15.00	45.00
female	28	PRead	pre-test,	28	52.00	16.51	20.00	80.00
		pstread	reading	28	57.25	12.82	30.00	85.00
		<b>read</b>	post-test difference: reading	28	<b>5.25</b>	16.01	-19.00	54.00

**Table 6.25 Spelling skills: experimental/control groups**

experimental/ control group								
	N Obs	Variable	Label	N	Mean	Std Dev	Min	Max
expm. group	35	PSpell	pre-test,	35	32.23	27.70	0.00	74.00
		pstspell	spelling skills	35	65.17	19.08	20.00	95.00
		<b>spell</b>	post-test difference: spelling skills	35	<b>32.94</b>	32.83	-9.00	95.00
Cntrl group	35	PSpell	pre-test,	35	51.49	17.06	20.00	74.00
		pstspell	spelling skills	35	55.46	20.13	20.00	86.00
		<b>spell</b>	post-test difference: spelling skills	35	<b>3.97</b>	19.91	-34.00	66.00

**Table 6.26 Economic status of parents**

Economic status of parents									
	N Obs	Variable	Label	N	Mean	Std Dev	Min	Max	
One works	46	PSpell	pre-test, spelling	4	39.35	26.76	0.00	74.00	
		pstspell	skills	6	62.07	20.32	20.00	95.00	
		<b>spell</b>	post-test	4	<b>22.72</b>	32.96	-39.00	95.00	
			difference: spelling	6					
			skills	4					
				6					
Two work	19	PSpell	pre-test, spelling	1	48.68	18.82	0.00	70.00	
		pstspell	skills	9	56.53	19.98	25.00	90.00	
		<b>spell</b>	post-test	1	<b>7.84</b>	22.31	-34.00	59.00	
			difference: spelling	9					
			skills	1					
		9							
none work	5	PSpell	pre-test, spelling	5	39.00	25.84	0.00	65.00	
		pstspell	skills	5	58.60	20.06	30.00	75.00	
		<b>spell</b>	post-test	5	<b>19.60</b>	31.60	-5.00	75.00	
			difference: spelling						
		skills							

**Table 6.27 Gender**

gender								
	N Obs	Variable	Label	N	Mean	Std Dev	Min	Max
male	42	PSpell	pre-test, spelling	42	43.64	23.16	0.00	74.00
		pstspell	skills	42	58.43	18.94	20.00	95.00
		<b>spell</b>	post-test difference: spelling skills	42	<b>14.79</b>	27.20	-39.00	75.00
female	28	PSpell	pre-test, spelling	28	39.18	27.32	0.00	74.00
		pstspell	skills	28	63.14	21.71	20.00	95.00
		<b>spell</b>	post-test difference: spelling skills	28	<b>23.96</b>	34.99	-30.00	95.00

#### 6.5.3.4 Box Plots

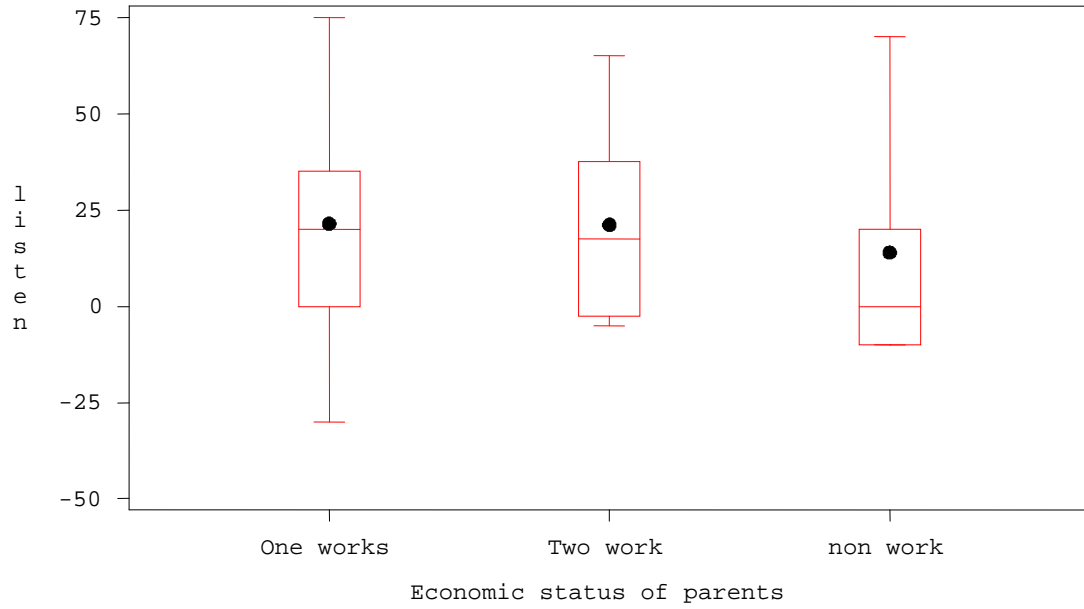
The various means were also graphically depicted by means of Box Plots to get a cursory feeling of which variables could possibly prove to be influential. See attached graphs.

By examining the graphs, indications of which effects may prove to be significant may be anticipated. In the plots below English learning development refers to ESL learning.

**Table 6.28** Box plot: Listen vs. differences: read. spelling: economic status of parents

## Music therapy : English learning development

Box Plot: listen, read, spelling differences according to parents economic status

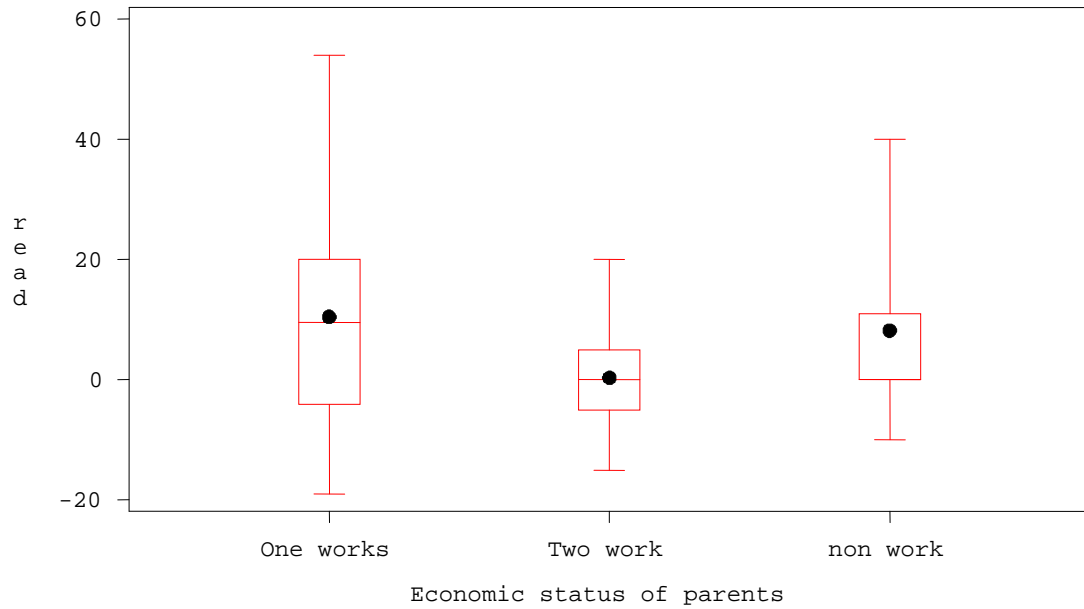




**Table 6.29** Box plot: Read vs. differences: read, spelling according to parents economic status

## Music therapy : English learning development

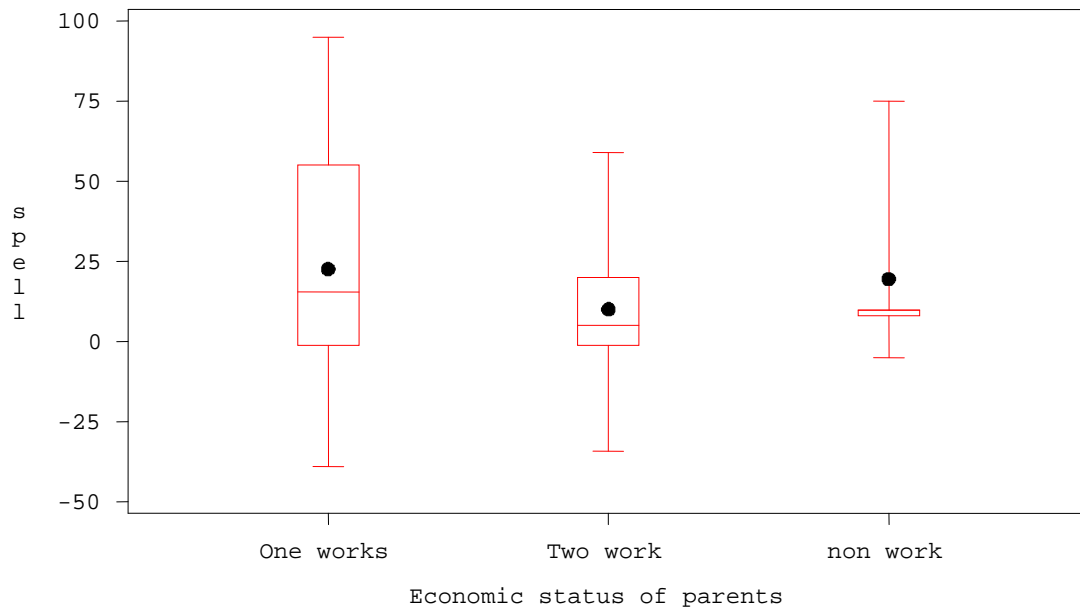
Box Plot: listen, read, spelling differences according to parents economic status



**Table 6.30 Box plot: Spelling vs. differences: listen, read, spelling according to parents' economic status**

## Music therapy : English learning development

Box Plot: listen, read, spelling differences according to parents economic status



### 6.5.3.5 Analysis of variance and multiple comparison of means on the three sets of learning skills difference marks

The tables of difference-means supplied above, as well as the Box plots provided, gave an indication of which variables could possibly affect learning skills. For example indications are that the experimental group's improvement on all aspects of learning skills were substantially greater than the control groups', because the difference-means for the experimental group are greater than the control groups'. The greater mean difference between pre- test and post-test results for the experimental group indicates that these pupils' performance improved substantially from the first to the second evaluation. But this has not yet been proven (significance cannot be attached to these suppositions. At this stage no statistical tests have been conducted to establish significance).

Analysis of variance is a statistical technique that can be applied to test this kind of supposition.

Briefly, analysis of variance is a statistical analysis technique that identifies independent categorical variables that significantly affect a dependent variable. In this study, examples of the dependent variables will be the continuous learning skills difference variables of listening, reading and spelling; and probable influential variables will be 'group'-, gender-, economic status-, home language variables, whether pupils sing at home and attendance of preparatory schools variables.

In the analysis of variance model, the biographical variables listed above, along with the learning skills difference variable were entered in an anova model and analysed.

Following the first initial analyses, intermediate anova-models were investigated in which biographical variables which proved not to be influential were omitted. The final anova models on ESL reading, spelling and listening differences are presented in Table 6.31 below.

Table 6.31 presented below summarizes the results as follows:

The various learning skills difference variables, along with significant biographical variables are included in Table 6.31. Significance attached to the anova model, (and associated F-probabilities); the significant biographical variable/s identified; and their associated significance are also included in the tables.

**Table 6.31 Summary of final analyses of variance results:**

<b>Summary of best analyses of variance results to identify biographical variables that significantly affect the three learning skills variables of listening, reading and spelling.</b> <b>The analyses were run separately on each of the pre-test, post-test difference marks calculated for listening, reading and spelling skills.</b>				
Differences. pre-, post tests	Significance of Anova (F probability)	Biographical variables investigated		
		group	economic status	Gender
Listening	0.0001***	0.0001	-	-
Reading	<0.0001***	<0.0001***	0.0222**	-
Spelling	<0.0001***	<0.0001***	0.0991*	0.0676

n.s. : non significance.  
 Legend on significance:  
 \*\*\* : F-prob < 0,001 ; 0,1% level of significance  
 \*\* : F-prob < 0,05 ; 5% level of significance  
 \* : F-prob < 0,10 ; 10% level of significance.

Analysis of variance results indicated that the group-variable was significant. Thus whether a pupil belonged to the experiment or control group affected his/of her performance regarding ESL learning skills. (Significance on the 0.1% level of significance were indicated for the 'group'-effect on all three aspects of learning skills).

Results also indicated that the economic status of the parent affect a pupil's ESL learning ability. (Economic status significance on the 5% and 10% levels of significance was indicated for both the reading and spelling ESL skills differences).

Once significance had been established for the group and economic status variables, the question arises as to how learning performance is affected by these variables.

Multiple comparison of means were conducted on the difference-means of the various levels of the identified significant variables. Fisher's least significant differences t-test (LSD) were conducted. Summary results are indicated in Table 6.32 below. Means that differ significantly from one another are indicated by different lower case letters next to their respective means. Comparisons can only be made between the levels of the same variable – be it either group or economic status or gender.

**Table 6.32 Differences between pre- and post-tests**

<b>Fisher's least significant difference test, (pair wise comparison of means tests).</b>			
<b>Tables of difference means which were indicated in the anova results as differing significantly with regard to the group and economic status variables for the various learning skills tests.</b>			
<b>Significant biographical variables identified in anovas.</b>	<b>Mean differences (difference between pre- and post test results) of learning skills variables. Means calculated and compared with regard to significant biographical variables identified in analysis of variance results.</b>		
	<b>Listening skills</b>	<b>Reading skills</b>	<b>Spelling skills</b>
Group : exp	31.222 a	13.917 a	33.556 a
: control	10.257 b	00.914 b	03.971 b
Economic status: one	-	10.522 a	-
two	-	00.400 b	-
none	-	8.200 ab	-
Gender : male	-	-	25.034 a
female	-	-	14.786 b
Means for the same independent variable with different lower case letters next to them indicate that the difference-means differ significantly from one another.			

### **6.5.3.6 Testing of anova assumption of homogeneous variances**

An assumption which has to be met for anova results to be valid and reliable, is the assumption of homogeneous variances within levels of each significant biographical variable. Bartlett's test was used to establish homogeneity for every variable. Homogeneity could be established.

#### 6.5.4 Conclusions

- Significant differences in means between the experimental and control group had been established for all the aspects of ESL learning skills. The music-intervention thus proved to have had a marked effect on the learners.
- Bearing in mind that the analyses had been conducted on the differences between pre- and post-test marks, the magnitude of the difference-means indicates that the experimental group improved significantly and markedly more than the control group, because their difference-means were greater than the control group in every instance. (31.22 as compared to 10.557 for the listening skills – an average improvement of 30 marks in the case of the experimental group as opposed to an average improvement of 10.557 marks for the control group on their listening skills marks. The same pattern can be observed regarding the reading skills improvement: 13.917 as opposed to 0.914, and 33.556 as opposed to 3.971 for spelling skills).
- Music intervention thus had ESL learning abilities. This directly proves the main hypothesis, hypothesis 1, stated in the introduction to the chapter namely that music and related activities enhance the listening abilities of the Grade one ESL learners.
- Listening and spelling skills seemed to have benefited most markedly.
- Apart from the fact that music intervention positively influenced all aspects of ESL learning skills, economic status also proved to be influential to reading skills development. This confirms stated hypothesis 2 on economic status of parents. Although no significant difference could be established between pupils where one a positive effect on or no parents work, a significant difference between whether two or one works, could be established. It seems to indicate that if no parent is at home, children's' reading skills suffer (10.522 and 8.200 average increased improvement for the

one- and none- working parents groups as opposed to 0.40 average improvement for the two parents working group).

- With regard to spelling skills the effect of gender also proved to be significant, confirming stated hypothesis 4 on gender: the average spelling improvement for boys, namely 25.034, were substantially and significantly greater than that of girls, namely 14.786.
- Hypotheses 3 on home language and 5 on the effect when pupils sing at home could not be substantiated.

## **6.12 Synthesis**

Results of tests conducted on an experimental group and a control group are compared. The findings and interpretations of this study regarding the use of music and movement activities in Grade one to enhance the ESL learners' language acquisition involved translating numerical data and observational reports into meaningful information. The findings show that music and movement may be used successfully in the early years of ESL learners' language acquisition.

The study also shows a positive outcome of the use of music to enhance the auditory and visual perception of the young ESL learner and shows a positive relationship between a well-developed home language, pre-school attendance and the socio-economical status of the parents and acquisition of a L2.



# CHAPTER 7

## CONCLUSIONS AND RECOMMENDATIONS

### 7.1 Introduction

The results of this research were discussed in the previous chapter. This chapter explores the conclusions drawn from the literature study and quantitative research methods with regards to factors that hinder ESL learners. Recommendations that have educational implications are made for improving Foundation Phase L2 learners' acquisition of basic listening skills for communication.

### 7.2 Conclusions

The question that initiated this study was “can the use of music and related activities enhance the listening abilities of the Grade one ESL learner in language acquisition”? The following conclusions were made from the literature study and from data collected and analyzed in the quantitative investigation:

#### 7.2.1. Proficiency in the home language

Home language proficiency is a good indicator of second language development (Chapter 2). The processing of information in the home language enhances the transfer of concepts to the second language. Knowledge of the basic concepts in the home language reduces the fears and frustrations the L2 learner may experience when learning the second language. Since meaningful learning can only occur if new concepts are linked to existing relevant ones in the cognitive structure, a sufficient

understanding of the medium of instruction is a prerequisite for conceptualization (Brand, 1991: 374).

The higher the proficiency in English, the better the academic achievement (Wang, 1996: 8). Learners who have limited language proficiency in the L2 perform poorly scholastically. According to Moonsamy (1995: 5) indigenous languages are not given enough attention at our schools to improve the home language. There is a plea for learners to start their education with a firm grounding in their home language before learning in a second language.

### **7.2.2 Approaches and teaching methods in ESL**

A L2 learner should listen with understanding in order to respond appropriately and cannot listen absentmindedly merely to repeat. According to Cronjè (1997: 83), communicative language teaching indicates that the L2 learner starts by learning basic commands in the classroom.

Richards and Rodgers (1995: 87) describes a language teaching method, the Total Physical Response (TPR) as a programme that is based on the use of directives; at first directives to act and later to speak. It is built around the co-ordination of speech and action; it attempts to teach language through physical (motor) activity (Chapter 2). Asher (1981: 49-68) is of opinion that learners' ability in listening comprehension is acquired because learners are required to respond physically to spoken language in the form of parental commands. Listening should be accompanied by physical movement.

### **7.2.3 Language structures**

The structure of English language is different to that of any of the indigenous African languages (Chapter 2). Moonsamy (1995: 5) is of the opinion that it takes longer to learn a language that is typologically very different from the home language.

It is first necessary to appreciate the complexity and the significance of spoken language as a structure. Each language has its own sounds (Chapter 2) and the basic foundation of language acquisition comprises phonology, morphology, syntax and semantics according to Oats and Grayson (2004: 165-172).

#### **7.2.4 Factors that influence L2 learners in English language learning**

The factors that influence L2 learners in English language learning are: behavioral problems, cognitive factors, empathy and attitudes, motivation, personality and acculturation:

- Behavioral problems: Learning cannot take place under stressful situations. Teachers should take note of the various problems that could occur at ESL schools; aggressive behaviour, telling lies to teachers and parents, swearing and disruptive behaviour. According to research done by Viljoen (2000: 123) there are a few behavioral problems that often manifest themselves in ESL learners' actions at school. Ideally Grade one teachers should respond with the necessary skills like psycho-analytical skills and behaviour-correctional remedies.
- Cognitive factors: The importance of cognitive development is that, according to Piaget, the cognitive growth is a progression through a series of stages which unfold in an unchanging sequence, and learners move through them at different rates (Oats and Grayson, 2004: 305-308). Perception problems include problems with recognizing sounds as distinct words or groups of words and attention failure (Goh, 2000: 57). An early immersion into the L2 at Foundation Phase level allows the L2 learner plenty of time to acquire CALP (Cummins, 1996: 60).
- Empathy and attitudes: Success of learning a second language can be influenced by positive or negative attitudes towards the second language or the cultural group of the second language they are

learning. To have positive experiences in language learning is the result of positive motivation and positive attitudes. Teachers should take care with the ESL learner who is not yet competent in English, because the learner may easily withdraw and become shy and tensed.

- Motivation: The learner who wants to learn and communicate in the second language is motivated and experiences success. Mostly, ESL learners are not motivated to learn a L2 because they do not need to communicate in the L2 because these learners can communicate very well in their home language (Gardner and Tremblay, 1998: 31).
- Personality: Recognition must be given to each learner's personality, learning style and cultural background. Confident extrovert learners with high self-esteem will find it easier to interact with other L2 learners and they will have success earlier than other learners (Le Roux, 1993: 158).
- Acculturation: To be able to use a language in full, socialising academically and personally, one needs to be integrated into the culture of the language one wants to learn (Lennon, 1993: 40). In South Africa the ESL learners are often exposed to predominantly Eurocentric cultural literature, which is not the same as what the learners are exposed to at home. Teachers must enhance the educational circumstance of the L2 learner by building on the learners experience and nurturing what the learner already knows.

### **7.2.5 The Grade one learner as a total being**

The study found that the background of the ESL learner, the various developmental stages of the young ESL learner and the fact that young learners have to develop as a total being, is significant (Miller, 1996: 5-6). (Chapter 3). Teachers should be aware of the background of each of the learners in their classes to be able to facilitate their individual needs. Some of the ESL learner's have a background of poverty and poor socio-economical

situations. Others struggle with underdeveloped cognitive developmental skills.

Learners approach learning material with cognitive modes of learning according to Oats and Grayson (2004: 320). Cognitive developmental level refers to the intellectual functions, abilities and skills relating to knowledge and comprehension, and the ability to use these intellectual skills to solve problems. Concentration and listening are two important cognitive skills that a learner must have to be able to learn a L2 successfully. Based on these findings, the researcher decided to use music and related activities to enhance listening and concentration skills in speaking and reading.

It must be remembered that there is an overlap of learning skills in the different learning areas of the “total being” and therefore the emphasis should be on the interaction among the different growth spheres. In other words, the various developmental aspects interact with one another according to Sillick (1996: 88).

For the young learner to gain increasing control and mastery of the body and muscles, the physical ability should develop accordingly (Grobler, 1990: 59). Music activities suit this need. By using music the young ESL learner enjoys the activities and they become more relaxed (Berkinshaw-Fleming, 1989: 187). While enjoying performing the music activities as an integrated group, learning takes place simultaneously.

It is because music is seen as a universal language and most young learners enjoy music with related activities, that the positive outcome for learning a L2 is evident from this research.

### **7.2.6 Synopsis**

By using music, the learners enjoyed the activities and they become more relaxed. While singing songs, acting poems and speech rhythms, they were learning at the same time and developed fluency in speaking and reading skills. The skills of listening, concentration and auditory sequencing were developed to ensure progress in reading. Music proved to be one area of learning in which the learners began to express themselves. In learning the language of music, just as in learning any language, the learner has to listen to the language and its sound patterns in order to read and spell. Auditory awareness proved to be an important task of awakening the sense of hearing and awareness of sound, which is of vital importance in learning a second language. By learning basic concepts through music the Grade one learners remembered more easily, which is of vital importance in learning. Concentration and memory developed through the sessions by means of the poems set to music.

Movement activities developed the co-ordination skills such as laterality and directionality by using simple, repetitive exercises. The learners were motivated through positive comments and praise. It was evident through daily music activities for example, the singing of songs and chanting of nursery rhymes that, not only did the young learners' vocabulary become enriched, but their listening, concentrating, speaking and later, reading and writing also improved meaningfully. Melody, rhythm, movement and speech involved the whole learner.

By presenting information such as learner's names, colours, numbers, social skills like in greeting, basic commands, and the alphabet – through music basic skills were learnt. A good foundation in rhythm, speech, group participation, movement and co-ordination so necessary in later life, should be established early in a learner's life.

The potential of an approach using music to enhance ESL learning may be summarized as follow-

- Young learners' control over large and small muscles increase positively with movement activities.
- The learners' memory and concentration skills develop positively.
- The personal space awareness transfers positively to paper/space.
- Specific auditory and visual learning problems are corrected.
- Music and musically supported activities become therapeutically effective and enhance rather than detract from the specific objectives of learning a language.

For these reasons the researcher feels that the hypothesis and research in this dissertation, namely that "Music may be used to enhance the listening abilities of the ESL Grade one learner" is a valid one.

#### **7.4 Recommendations for the Education Department**

It is recommended that:

- although music form part of the learning areas in the curriculum, an approach using music should be considered as a viable alternative or complimentary method in the teaching of ESL learners in Grade one, since music makes full use of the visual, auditory, movement and tactile senses.
- the Education Department should investigate the enrichment of the current compulsory music programme for ESL Grade one learners which would provide more opportunities for optimization of formal teaching of subjects in general.
- the Department should adopt a policy that prospective foundation phase music teachers should be trained to specialize in, among other, using music as an education tool (music educated teachers).

#### **7.5 Recommendations for schools**

It is recommended that:

- schools, specifically schools with ESL learners, should provide the necessary accommodation for music-educated teachers, music venues and suitable instruments.
- a well organised music programme should be used to aid these teachers in catering for the specific needs of ESL learners which should include music activities involving listening and movement exercises, in order to develop the learners' auditory and visual perception skills.
- Grade one music teachers should use the following music and activities, not separately, but overlapping during a normal school day and integrate music with other subjects of the curriculum. A typical music and movement plan is contained in Annexure A. Listening forms part of every musical activity. Instruments normally



accompany songs while rhythmical movement forms the core of every music activity.

<b>Listening activities</b>	<b>Songs</b>
Sound discrimination activities Contrasts in music Music stories Live music played for the learners	Echoing of sounds Chant Action songs Finger games Special occasion songs Hymn songs
<b>Rhythmical movement</b>	<b>Instruments</b>
Basic movement in music: walking, running, galloping and swaying Body percussion Speech patterns	Percussion instruments Accompany movements Accompany song Stress on new words

- the medium of instruction at pre-schools be, as far as possible, the home language of the enrolled learners or English which hopefully will have a positive outcome in their primary school years where English may be the only medium of instruction.

## **7.6 Recommendation for parents**

It is recommended that parents or guardians of Grade one ESL learners should be encouraged to improvise music/sound related activities at home. These methods may be applied to make the learners aware of sounds in their environment at an early age. This should include family singing and exposure to live or recorded music.

Furthermore, a recommendation to parents should be to find out what are their children listening to on radio or television, the type of music they listen to at home. What kind of English are they exposed to at home, on radio or television. Parents should see that their children get exposed to good British English and not the “pigin” English that can be heard on TV.

To expose young learners to good English speaking and listening in their developmental years, will have positive outcomes in their later years.

## **7.7 Concluding remarks**

This investigation comprises an exploratory study into the need of well-developed ESL learners’ language acquisition and how music could be used to enhance the listening skills of these young learners in order to read and spell. It is envisaged that, if music intervention programmes are implemented for Grade one ESL learners, further research should be conducted to further develop and evaluate the effectiveness of music intervention.

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## ANNEXURE A

QUESTIONNAIRE			
<b>Learner name:</b>			
<b>1</b>	<b>Age of learner</b>	5 years	
		6 years	
		7 years	
		8 years	
<b>2</b>	<b>Sex</b>	Male	
		Female	
<b>3</b>	<b>Home language</b>	Zulu	
		Sotho	
		Xhosa	
		Tswana	
		Other	
<b>4</b>	<b>Pre-primary school attendance</b>	Yes	
		No	
<b>5</b>	<b>Instruction medium in Pre-primary school</b>	English	
		Other	
<b>6</b>	<b>Listen to radio</b>	Yes	
		No	
<b>7</b>	<b>Home singing</b>	Yes	
		No	
<b>8</b>	<b>Economic status of parents: Parents working:</b>	None	
		One	
		Two	

## ANNEXURE B

Music therapy : English learning development

L Horn, prof A Hugo, Primary School Education

Listing: pre-,post-test results, differences, potential effect variables

### Sing

Obs id group gender hcode1 PAttend EStatus Home PListen pstlisten listen  
PRead pstread read PSpell pstspell spell

1	21	expm.	female	. other	Two work	no	15	15	0	60	
59	-1	0	55	55							
2	1	expm.	male	SePedi	english	One works	yes	100	95	-5	70
90	20	74	95	21							
3	28	expm.	male	SePedi	none	One works	yes	0	35	35	60
75	15	0	74	74							
4	49	cntrl	male	SePedi	none	One works	yes	0	15	15	70
70	0	59	56	-3							
5	432	cntrl	female	SePedi	none	One works	yes	15	65	50	30
60	30	50	20	-30							
6	425	cntrl	female	SePedi	none	Two work	yes	0	20	20	55
50	-5	59	56	-3							
7	3	expm.	male	SePedi	english	One works	no	70	75	5	40
50	10	0	60	60							
8	16	expm.	male	SePedi	english	One works	no	0	75	75	30
50	20	20	85	65							
9	29	expm.	male	SePedi	english	One works	no	45	70	25	35
35	0	0	75	75							
10	45	cntrl	male	SePedi	english	One works	no	15	15	0	20
25	5	20	20	0							
11	418	cntrl	male	SePedi	english	One works	no	30	60	30	85
95	10	70	82	12							

12	420	cntrl	male	SePedi	english	One works	no	15	20	5	80
74	-6	74	73	-1							
13	426	cntrl	male	SePedi	english	One works	no	60	60	0	25
55	30	30	86	56							
14	9	expm.	female	SePedi	english	One works	no	60	59	-1	79
80	1	74	60	-14							
15	30	expm.	male	SePedi	other	One works	no	45	85	40	35
80	45	74	90	16							
16	35	expm.	male	SePedi	other	One works	no	0	70	70	35
55	20	55	74	19							
17	410	cntrl	male	SePedi	other	One works	no	0	40	40	59
50	-9	55	60	5							
18	25	expm.	female	SePedi	other	One works	no	60	70	10	20
55	35	20	75	55							
19	15	expm.	male	SePedi	none	One works	no	0	65	65	45
65	20	40	35	-5							
20	48	cntrl	male	SePedi	none	One works	no	60	30	-30	50
50	0	55	55	0							
21	414	cntrl	male	SePedi	none	One works	no	60	60	0	59
50	-9	50	75	25							
22	430	cntrl	female	SePedi	english	Two work	no	30	25	-5	50
50	0	70	75	5							
23	8	expm	female	SePedi	other	Two work	no	0	45	45	50
50	0	40	80	40							
24	415	cntrl	female	SePedi	other	Two work	no	0	60	60	70
70	0	70	85	15							
25	434	cntrl	female	SePedi	other	Two work	no	30	35	5	60
55	-5	55	60	5							
26	18	expm	female	SePedi	english	non work	no	0	70	70	60
60	0	0	75	75							
27	417	cntrl	male	SePedi	none	non work	no	15	15	0	70
70	0	35	30	-5							
28	433	cntrl	male	Nguni	english	One works	yes	0	15	15	60
65	5	35	50	15							

29	411	cntrl	female	Nguni	english	One works yes	30	30	0	55
55	0	50	40	-10						
30	429	cntrl	female	Nguni	english	One works yes	15	36	21	40
55	15	20	86	66						
31	43	cntrl	male	Nguni	other	One works yes	90	75	-15	74
65	-9	74	74	0						
32	22	expm.	male	Nguni	none	One works yes	0	30	30	35
55	20	74	35	-39						
33	435	cntrl	female	Nguni	none	One works yes	0	10	10	40
30	-10	25	35	10						
34	10	expm.	female	Nguni	other	Two work yes	15	50	35	80
85	5	70	90	20						
35	17	expm.	female	Nguni	other	Two work yes	0	65	65	50
60	10	55	35	-20						
36	41	cntrl	male	Nguni	english	One works no	0	30	30	59
50	-9	65	59	-6						
37	2	expm.	female	Nguni	english	One works no	45	60	15	40
55	15	35	95	60						
38	26	expm.	female	Nguni	english	One works no	45	70	25	50
59	9	10	85	75						
39	34	expm.	female	Nguni	english	One works no	30	60	30	20
74	54	0	55	55						
40	12	expm.	male	Nguni	other	One works no	45	60	15	35
55	20	74	50	-24						
41	14	expm.	male	Nguni	other	One works no	30	60	30	20
45	25	20	60	40						
42	24	expm.	male	Nguni	other	One works no	0	50	50	35
50	15	55	60	5						
43	32	expm.	male	Nguni	other	One works no	0	70	70	30
50	20	20	65	45						
44	33	expm.	male	Nguni	other	One works no	30	50	20	20
59	39	0	40	40						
45	11	expm.	female	Nguni	other	One works no	15	55	40	60
65	5	0	95	95						

46	419	cntrl	female	Nguni	other	One works no	45	40	-5	74
70	-4	74	80	6						
47	427	cntrl	female	Nguni	other	One works no	0	20	20	59
55	-4	55	30	-25						
48	13	expm.	male	Nguni	none	One works no	45	65	20	40
59	19	20	75	55						
49	44	cntrl	male	Nguni	none	One works no	30	60	30	20
45	25	35	50	15						
50	47	cntrl	male	Nguni	none	One works no	0	35	35	35
35	0	30	50	20						
51	27	expm.	female	Nguni	none	One works no	0	20	20	40
65	25	20	65	45						
52	431	cntrl	female	Nguni	none	One works no	30	30	0	35
30	-5	55	54	-1						
53	36	expm.	male	Nguni	english	Two work no	0	40	40	70
55	-15	59	60	1						
54	421	cntrl	male	Nguni	english	Two work no	75	70	-5	59
59	0	59	30	-29						
55	428	cntrl	male	Nguni	english	Two work no	30	25	-5	50
50	0	59	25	-34						
56	46	cntrl	male	Nguni	none	Two work no	0	20	20	25
30	5	20	25	5						
57	422	cntrl	female	Nguni	none	Two work no	30	25	-5	50
35	-15	55	50	-5						
58	412	cntrl	female	Nguni	english	non work no	45	35	-10	75
65	-10	65	73	8						
59	19	expm.	male	Nguni	other	non work no	60	80	20	74
85	11	60	70	10						
60	31	expm.	female	other	english	One works no	0	35	35	60
55	-5	0	20	20						
61	424	cntrl	female	other	english	One works no	15	15	0	74
55	-19	70	70	0						
62	42	cntrl	male	other	other	One works no	75	59	-16	59
55	-4	74	62	-12						

63	23	expm.	female	other	other	One works	no	0	35	35	40
45	5	0	65	65							
64	5	expm.	male	other	english	Two work	no	0	35	35	36
45	9	20	35	15							
65	6	expm.	male	other	english	Two work	no	45	60	15	60
65	5	40	59	19							
66	4	expm.	male	other	other	Two work	no	30	65	35	50
55	5	40	70	30							
67	7	expm.	male	other	other	Two work	no	45	55	10	70
70	0	59	60	1							
68	413	cntrl	male	other	other	Two work	no	30	25	-5	35
30	-5	40	45	5							
69	416	cntrl	male	other	other	Two work	no	0	64	64	65
60	-5	55	75	20							
70	20	expm.	female	other	none	Two work	no	30	30	0	40
60	20	0	59	59							
71	423	cntrl	male	other	none	non work	no	75	65	-10	20
60	40	35	45	10							

## ANNEXURE C

### Reference from 'Lexicon:'

**ANALYSIS OF VARIANCE. (ANOVA).** A technique for partitioning sources of variance in a continuous response variable into variance among (between) groups and variance within groups (the error variance). One use of analysis of variance is to test whether two or more sample means from different levels of a treatment could have been obtained from populations with the same parametric mean (one-way anova,  $H_0$ : variation in the response variable is not due to the treatment). A one-way anova computes a value of  $F$  from the ratio of the between-group mean square to the within-group mean square. A significant difference between groups is indicated by a larger value of  $F$  than the critical value for a chosen  $\alpha$  in tables of the  $F$  distribution, with  $a-1$  and  $n-a$  degrees of freedom for  $n$  subjects in  $a$  groups. The mean squares, which estimate each source of variance, are computed from the [SUM OF SQUARES](#) divided by the degrees of freedom for that source. A multi-way anova computes a value of  $F$  for each main effect, and for INTERACTIONS between main effects (if there are replicate observations of main effect combinations). Appropriate care must be taken to meet the ASSUMPTIONS of analysis of variance, and to use the correct ERROR term and [DEGREES OF FREEDOM](#). In general, an analysis of variance approach is used to test for dependency of the response variable ( $Y$ ) to one or more *qualitative* (categorical) independent variables or treatments ( $X_j$ ). If the independent effects are *quantitative* (continuous), then a [REGRESSION](#) approach is adopted. A GLM can use either or both types of independent variable, as can an [ANALYSIS OF COVARIANCE](#).

**ASSUMPTIONS OF PARAMETRIC ANALYSIS OF VARIANCE.** All types of parametric analysis of variance ([ANOVA, REGRESSION, ANCOVA, GLM](#)) make six general assumptions about the data. They assume (i) that subjects are sampled at random (S'), and (ii) that the response variable has a linear



relationship to any quantitative effects. They make three assumptions about the characteristics of the error term in the model. The error, or 'noise,' stands for all the variables influencing the response variable that have been omitted from the analysis, plus measurement error in the response variable. These assumptions are: (iii) the error terms in the response are normally distributed about the main effect means; (iv) the error terms are independently distributed, they succeed each other in a random sequence so that knowing one is no use in knowing the others; (v) the error terms are identically distributed for each treatment level, giving homogeneous variances. A final assumption is made when each combination of two or more effects has only a single observation (so there is no replication), (vi) that the main effects are additive (no interaction). Several of these assumptions can be met by TRANSFORMATION of the variables. Non-independence is a problem that often arises because of shared links between data points that are not admitted in the analysis. Use either mean values or [BLOCKS](#) to remove nuisance dependencies such as adjacent time intervals in time series, or siblings among subjects. [REPEATED MEASURES](#) of a subject also violate the assumption of independence, unless this is acknowledged in the choice of error term. For any nested design, care must be taken in constructing the proper *F*-ratio to avoid [PSEUDOREPLICATION](#). Good experimental design involves choosing in advance the optimum balance of treatment levels and sample sizes to provide sufficient power for testing the hypotheses of interest. See Methods: *Analysis of variance* for examples of anova designs.

## ANNEXURE D

### Example of a preparatory scheme for music activities

Class: Grade one...

Time: 30 minutes...

Theme/subject: Outing to the zoo.

Aim	Activities	Instruments
1. Concentration	Sing: Greeting song	Sheet music
2. To get contrast through movement	Movement: move like an elephant or as tortoise according to the tempo of the music	Hand drum: tempo: Walking: Running: Gallop:
3. Rhythmic speech with words	Speech pattern:  Si pho  Who are you?  I am a lion	Two rhythm sticks played by teacher and learners answer the "question" with handclapping
4. Auditory awareness through sounds	Learners play the "Musical chair" game	Teacher play piano and learners play the game according
5. By using instruments to discriminate tempo and different sounds of a song played	Learners play the tempo of different types of instruments as they hear it	4 bells 4 triangles 4 rhythm sticks
6. To identify sounds learners heard when on outing	Listen to animal sounds on tape recorder.	A tape/CD with sounds of: traffic noise, voice of teacher, sounds of animals heard at the zoo or learners laughing.