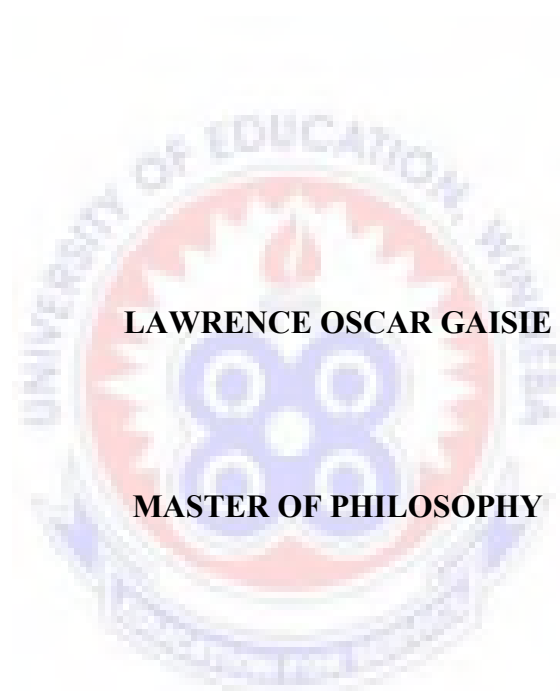**UNIVERSITY OF EDUCATION, WINNEBA**

INTEGRATION OF MUSIC IN KINDERGARTEN CURRICULUM: PERCEPTION OF KINDERGARTEN TEACHERS IN SHAMA DISTRICT, GHANA

LAWRENCE OSCAR GAISIE

MASTER OF PHILOSOPHY

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A thesis in the Department of Early Childhood Education, Faculty of Educational Studies, submitted to the School of Graduate Studies in partial fulfilment

of the requirements for the award of the degree of Master of Philosophy (Early Childhood Education) in the University of Education, Winneba
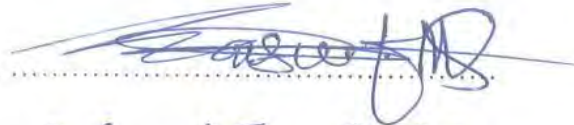
JUNE, 2019

DECLARATION

Student's Declaration

I, Lawrence Oscar Gaisie, hereby declare that this thesis, with the exception of the quotations and references contained in published works which have all been identified and duly acknowledged, is entirely my own original work and it has not been submitted either in part or whole for another degree elsewhere

Signature: ....

Date............ 26 - 05 - 2020

Supervisor's Declaration

I hereby declare that the preparation and presentation of this dissertation work was supervised by me in accordance with the guidelines for the supervision of dissertations laid down by the University of Education, Winneba.

Name of Supervisor: Dr. Hans Kweku Anderson

Signature: ....

Date............ 26|05|2020

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DEDICATION

I dedicate this work to my lovely children Gyesiwa, Anofua and Odoom.
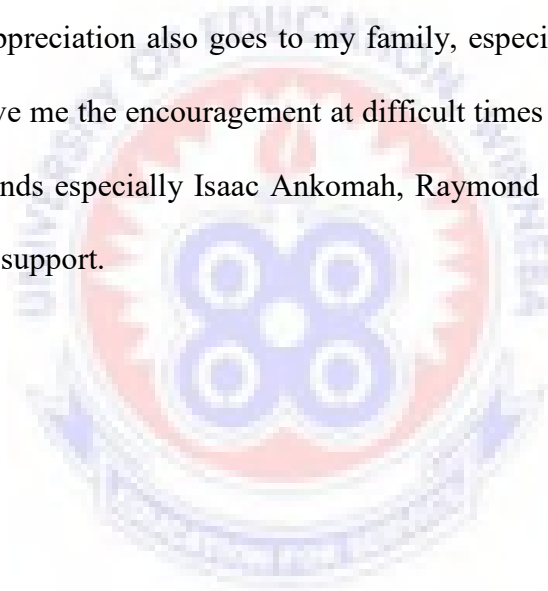
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ABSTRACT

The purpose of this study was to explore the perceptions of kindergarten teachers on integration of music in the kindergarten curriculum. The theoretical perspectives of the social cognitive theory of Bandura and Gardner's theory of multiple intelligences were adopted for the study. The pragmatist philosophy underpins this study. This study adopted the descriptive design using mixed-methods sequential exploratory approaches. The target population for the study was the thirty-six public kindergarten schools in the Shama District in the Western Region of Ghana. Simple random sampling method was used to select a sample of ninety (90) teachers in the Shama District. Structured questionnaires and semi-structured interview were used to gather data for the study. The quantitative data was analyzed using frequencies and percentages while the qualitative data was analyzed through thematic analysis. The study revealed that early childhood educators perceive that children enjoy music activities though they have limited content knowledge and support for music integration. The teachers often lack confidence in integrating music due to inadequate training and skills and educational resources. Age-teaching experience, motivation and encouragement from head teachers, past experiences and gender were some of the factors that influence teachers' integration of music in their teaching. It was also discovered that the concept of student engagement is of paramount concern for children's learning, teachers use music to gain the children's attention, motivate and increase children's engagement. It was identified thatprofessional development is a necessity for better teaching and that KG teachers should study music teaching courses, training programmes should regularly be organized for KG teachers to improve their knowledge in music integration.It is recommended, among others, that early childhood educators are provided with intensive training to improve their knowledge and skills in music integration.

CHAPTER ONE

INTRODUCTION

1.1 Background to the Study

Kindergarten is the kind of education given to children who are within the ages of four and six (4-6) years. The 2007 education reform in Ghana marked a watershed regarding early childhood education, the kindergarten aspect of early childhood education became part and parcel of the formal schooling system leading to the development of the early childhood curriculum. The policy brought about the introduction of degree and diploma programmes in early childhood education, within some of the universities in Ghana, for the purpose of educating teachers in the content and pedagogy to improve teachers' practices in kindergarten classrooms (Amadahe, 2008). It further encouraged the crafting of a philosophy of education for early childhood education that is based on socio-cultural influences such as traditional knowledge, indigenous pedagogy, which include storytelling, traditional songs, traditional rhymes, and proverbs, values, and attitudes as well as the exigencies of the global context. It emphasises the development of well-balanced individuals and the need for effective teacher practices to promote the holistic development of young children (Ministry of Education Youth and Sports, 2006).

Early childhood education has the potency of affecting the future of any nation by serving as a foundation upon which all other educational levels rest thereby nurturing children with skills, attitudes and competences necessary for individual and national development (Osei-Poku & Gyekye-Ampofo, 2017). Expects in the field early childhood education have theorized different ways of helping the learners to acquire these skills, of which the integrated approach is one of them (Donkor, 2011). All the skills and attitudes that learners are expected to acquire at this level are embedded in

the curriculum. Curriculum is a blue print that guides teaching and learning, and represents the body of knowledge, ideas, and processes the course designers intend for learners to learn and experience in the classroom (Remillard & Heck, 2014). The sector has seen two curriculums; the Ghana Kindergarten Curriculum and the Standard Based Curriculum for Kindergarten. All these curricular acknowledges the role of music in the development of the child, with particular emphasis on teaching and learning. It also seeks to call on teachers to integrate the learning areas and admonishes the use of best learning methods of teaching. Music is significantly regarded as a tool that will help facilitate learning. In the old curriculum for instance, music is seen as tool that will assists learners to attain most the general goals (Ministry of Education Youth and Sports, 2006). Whereas the new curriculum implore teachers to integrate music in the curriculum (National Council for Curriculum and Assessment, 2019).

Integration will assists learners in acquiring the skills, attitudes, and knowledge that will allow them to grow and learn in a holisitc manner. Integration provides educators with opportunities to organize and choose teaching strategies, which builds on the child's level of development and strengthens and extends their base for future learning (Prince Edward Island Department of Education and Early Childhood Development, 2008). The above attest to the fact that music has been given a sufficient place and space in the kindergarten curriculum.

The integration of music in the kindergarten curriculum has probably been precipitated by the position of Bugaj and Brenner (2011), who maintained that Music has undoubtedly proven to be instrumental in the transmission of knowledge, and that the benefits of music and engaging in musical activities are well documented in

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literature. For Hart, Burts and Charlesworth (1997), music can be integrated in the curriculum because;

➢ All children have musical potential

➢ Children bring their own unique interest and abilities to the learning environment

➢ Very young are capable of developing critical thinking skills through musical ideas.

All over the world, mothers sing songs to their babies and music seems to be a very natural part of our lives (Djabeng, 2019). In the views of Custodero, Britto and Brooks-Gunn (2003), all children are born with natural musical ability which varies from child to child. This support the fact that some children entering an early childhood programme come with some experiences in music and sometimes do have well-defined musical preferences. For example, they come with responses to musical sounds from television, radio, voices, and elsewhere from their environment. At times, children imitate or ―tag on" to the end of songs as they copy what they hear being sung, lag behind a bit, and add on the end of the song.

For the kindergarten child, the experiences of living and learning are inseparable. Learning is part of the total experience of living. Separating learning experiences into subjects taught in isolation is contrary to what is known about how children learn. It is difficult for learners to forget content that are taught in a musical way (Nketia, 1979). Bonnie and Ebbeck (2011) stated that, music is ―well-recognised as one of the essential elements in young children's development" (p. 75). For that matter, integration of music has been used to support children's development. For example, rhyme, rhythm, song and movement have historically been used as powerful teaching tools that have infused the values, mores and customs of cultures and societies

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(Bonnie & Ebbeck, 2011). This buttresses the assertion of Armstrong (2000) who pointed out that ―knowledge has been imparted from generation to generation through the medium of singing and chanting" (p.59). Nketsia (1979) maintained that music provides learning experiences that enable African children to acquire knowledge, skills and understanding of traditional music and dance of their own environment and those of their neighbours.

Integration of music into the various curriculum and instruction models will help to increase learning. Accordingly, there are some important features of using music as a teaching technique: a relaxed atmosphere, a classroom positive environment, a new identity of learners, or music activities themselves (Larsen-Freeman, 2000). For example, songs to develop physical coordination, teach phonics, provide opportunities for creative dramatics, contribute to a greater understanding and appreciation of people, places, and cultures, and bring new meanings to the study of history. Thus, many teachers have intentionally used music in four ways: to relax; to invigorate; to focus attention; or to ease transitions (Campbell, Campbell & Dickinson, 2004). Research shows that music is directly related to the part of the brain that uses spatial reasoning, a skill highly used in mathematics, science, physics, chess, and music, This is because all the subjects involves reasoning (Hansen, 2001). Using concrete music instruction might be a way for pupils to enjoy lessons and also apply the skills that are taught. As a result, music can be integrated with reading, mathematics, science, and social studies curriculum to enhance skills in each of these academic areas. Jensen (2008) advocated the use of songs for teaching and learning based on new understandings in how the human brain works and brain-based learning theory.

Music is a developmentally appropriate and socially engaging way to learn, perhaps due to the fact that music activities are flexible teaching tools that provide enjoyable

opportunities for socialization. Vaughn (2000) added that when authentic music instruction is integrated with mathematical instruction based on spatial temporal aspects of learning mathematics, the positive association between music and mathematics learning may increase significantly, to the potential benefit of both subject areas. Music may also be considered in developing the concentration skills of learners.

Music can be incorporated into the school the curriculum during the start of the school day. Relaxing music can be played to them while they listen with closed eyes (Van Niekerk, 2002). A 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).

Besides the possible cognitive effects of benefits, other studies have reported the emotional function of integration of music. For instance, music is reported to induce universal emotional arousal (Egermann, Fernando, Chuen, & McAdams, 2015; Loui, Bachorik, Li, & Schlaug, 2013), influence mood (Koelsch, 2014), promote creativity and imagination (Royal Conservatory of Music, 2015) and be implicitly rewarding (de Manzano, Harmat, Theorell, & Ullén, 2010), A teacher, for example, may use music to set the mood, especially at the beginning of a lesson. Also, when a teacher wants his/her pupils to talk about something at the beginning of a lesson to warm them up, he/she can play music too.

Hallam, Price and Katsarou (2002), suggested that music's reported effects are mediated by their impact on levels of arousal and emotional state rather than affecting cognition directly. This is because the creation of music typically involves multiple social functions. Pupils who receive music education are also likely to benefit from improved social development (Koelsch, 2014). This same premise is true for pupils

who participate in choral groups (Chorus America, 2009). In these ways, music can contribute to a person's overall well-being (Miendlarzweska & Trost, 2014).

Song lyrics can be used to carry information; music can elicit memories, and melodies can activate recall of thoughts and ideas (Jensen, 2000); the reason behind our ability to recall information given to us in a form of song. Kraus and Chandrasekaran (2010) found sufficient evidence to conclude that integration of music education improves auditory skills. Lyrics, rich with information and embedded in music, are more likely to be remembered. Songs, specific melodies, rhythms, and tones all have the potential to engage content learning in this way (Jensen, 2000). Szpotowicz and Szulc-Kurpaska (2009) noticed that singing a song is a lockstep activity in which all the pupils are engaged in the same exercise at the same time. A song may be also a reward for a good behaviour. They added that music acts as a key to the imagination even with many pupils who think that they have no imagination at all. Music has also been one of the various strategies to manage time effectively during the daily schedule in the preschools, such as in the transitions between schedules, and as a signal for specific moments in the school (Lee, 2008). The introduction of music during a lesson, increases learning, but when pupils have an opportunity to connect it to more than one subject; it becomes more meaningful.

To sum up, music is very powerful and for many reasons mentioned above it is a very effective tool in teaching. Jenson (2008) summarized why educators should include music in the curriculum: its social nature, emotional impact, ability to carry a message, accessibility, and relevance. Many classroom teachers integrate music as a way to gain the children's attention and motivate their learning. Young children learn

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by interaction with, and through experience of their environment in relation to music (Young, 2016).

The history of music in the curriculum provides evidence that music has been historically a useful tool to enrich the curriculum in all subject areas. This suggests that music can be used as an instructional tool in early childhood curriculum. Therefore, music is a valuable means to teach lessons to early childhood learners. Hence, using music in school lessons seems to be a good idea. Teachers, however, seldom integrate musical concepts, or regard them as being on the same level of importance as other subjects (Giles & Frego, 2004). Music stimulates the emotional centre of our brain, and our emotions are strongly linked to our long-term memory. From the issues raised above, this is no gainsay that, within the first few years of a child's life, musical experiences can help to develop a child's language and literacy, mathematics and science skills, social interactions, and emotional well-being.

Teaching has become an increasingly difficult challenge for many educators working in early childhood centres (Asare, 2010), and kindergarten (KG) teachers in the Shama District are no exemption. Thus, the use of music as instructional approach during lessons is not so popular among KG teachers in the district. Accordingly, KG pupils are frequently taught in ways that do not accommodate varying learning styles. This raises the question of whether KG teachers in the district are incorporating music as an instructional tool during lessons. So, what is the perception of kindergarten teachers' in the district on the integration of music in their teaching?

Research has proven that incorporating the music is an effective means to improve learning across the academic spectrum as pointed out by Americans for the Arts (2007). Classroom teachers, however, often lack confidence in integrating music in

the classroom, because they have limited content knowledge and support (Choy & Kim, 2007; Kim, 2000).

The integration of music is being used in some classrooms today to help pupils achieve success. As a result, many educators spend time doing research on the best way to instruct their pupils. Studies indicate that music integration is related to teachers' perceived musical ability and self-efficacy in teaching music (Giles & Frego, 2004). In line with these empirical evidences on the benefits of using music as an instructional strategy, what are the perceptions of KG teachers on the use of music in teaching in the Shama District?

1.2 Statement of the Problem

Amapdu and Ofosu (2007) projected play which includes the use of music as a method that helps children to learn best. The curriculum for kindergarten is explicitly clear on the need to use music to attain some desired goals. For example the sixth (6th) general aim of kindergarten education is for children to respond emotionally and intellectually to the world around them through music and dance and that it is even mandatory for kindergarten teachers to integrate their teaching (Ministry of Education Science & Sports, 2006). This means that a lesson will have activities of all the learning areas. The National Council for Curriculum and Assessment (2018) has adopted the use of music in the lesson as a whole. For instance, they admonish teachers to use songs and rhymes as their starter. This position clearly demonstrates the role of music in the teaching and learning processes. This coupled with the fact that music is part of everyday life for most children, should have encouraged teachers to use music in teaching. However, it is seldom used by kindergarten teachers to engage and help pupils learn in the classroom within the Shama District. Though there

are many research articles on the positive influences of using music to teach children (Bugaj & Brenner, 2011), there is little evidence indicating the use of music by teachers to teach KG learners in the Shama District. Currently, there seems to be little empirical study that utilizes music as a teaching strategy in pre-school classrooms in the Shama District. Additionally, although studies on preschool teachers' use of music to promote children's learning and development continues to draw much attention among early childhood professionals and researchers, very few studies have been done on gaining preschool teachers' perspectives on their integration of music in the Shama District. More critically, there is just a little empirical evidence on a study to explore teachers' perspectives on the use of music in teaching kindergarten pupils in the Shama District. This study therefore aims at adding up the evidence to fill the empirical gap.

Although some teachers are aware of possibilities of using songs in the classroom, they usually feel that such activities are not appropriate for classes which often cause discipline problems. Research evidence now suggests that the musical arts are central to the cognitive processes and dramatically impact the functions and systems responsible for all learning (Couple & Bredekamp, 2009). Although many preschool teachers use music on a day-to-day basis, research suggests that many teachers do not include music in their curriculum because they feel they lack the requisite skills (UNESCO, 2002), and that music is accorded a Low level of respect in our Ghanaian schools (Flolu, 1994). Asenso-Boakye and Ayebah (2009) have indicated that most of the teachers at the kindergarten level are have not acquired professional training; an issue that affect their thought on delivery with particular emphasis on integration.

I have again observed as a headteacher and as a facilitator of kindergarten workshops that, teachers seldom integrate music in their teaching. There appears to have been very little (if any) research to investigate the teachers' perception about the use of music in teaching. This study is therefore designed to explore kindergarten teachers' perception on integration of music in the curriculum. Again, the professional developmental needs for teachers which is very crucial to their perception and use of music would be explored.

1.3 Purpose of the Study

The purpose of this study was to explore kindergarten teachers' perceptions on integration of music in kindergarten curriculum.

1.4 Objectives of the Study

The following constituted the objectives of the study: To

1. explore teachers' perceptions on music integration in teaching in the KG classrooms in Shama District.

2. investigate how teachers' perception on music integration influence their use of music in teaching pupils in Shama District.

3. examine how music integration impact pupils' engagement in learning

4. find out the professional development needs of KG teachers regarding music integration

1.5 Research Questions

The following questions were formulated to guide the study:

1. What are the perceptions of teachers on music integration in teaching KG pupils in the Shama District?

2. How do kindergarten teachers' perceptions on music integration influence their use of music in teaching pupils in the Shama District?

3. How does music integration impact pupils' engagement in learning in the Shama District?

4. What are the professional development needs of KG teachers regarding music integration?

1.6 Significance of the Study

Jones (2005) stated that, ―Much research has been devoted to the role music can play in developing or focusing the mind. The popular interpretation of the results of these studies is that music enhances learning by focusing and ordering the mind" (p. 42). Theoretically, the outcome of this study would bring out a deeper understanding of teachers' perception towards integration of music in teaching, and would contribute to existing literature on integration of music. Empirically, this study would fill the gap in other studies about teachers' perceptions on the use of music in teaching.

Secondly, the results from this study can help authorities of institutions that are involved in teacher training to be aware of the professional knowledge and skills needed to integrate music and equip teachers with it accordingly.

Thirdly, the outcome of this study, although would be confined to kindergarten teachers, would support the development of curriculum that includes music as a medium for teaching that links to improved development in young children.

The findings of this study will useful in enhancing best classroom practices. Therefore, integrating music into regular classrooms would be used to help motivate and inspire student learning, and can help make learning more meaningful and fun for pupils.

It can serve as a reference material for other researchers who would want to research into same area or topic related to this study.

1.7 Delimitation of the Study

The scope of this study was limited to some selected public kindergarten schools in Shama District of in the Western Region of Ghana. The choice of kindergarten schools was based on the fact that children at that level children enjoy music and can therefore be effective tool to teach children Robinson (2002).

In addition, only public schools were used for the study, as they are more obliged to adhere strictly to the curriculum for kindergarten schools in Ghana, which was the focus. Again, National Council for Curriculum Assessment (2019) issued out a policy directive on the need for teachers at the kindergarten to do integrated teaching, and use music in their teaching. Most of the private schools practice different curriculum such as the British Curriculum

Even though the topic is about integration of music, the study did not look at music in it totality. The study was limited to songs and rhymes. The reason was that, rhyming songs especially, are the commonest musical activities found in kindergarten schools (Whitecomb, 2012) and that Young children's innate musicality is often expressed through singing, and their songs play a role in the cultures of most early childhood educational settings (Andang'o, 2007).

As already mentioned, the study could not be conducted in all the public kindergarten schools in the Shama District in order to obtain accurate and reliable data to address the identified problem, hence, some public schools were selected for the purpose.

1.8 Limitations of the Study

There were also difficulties in conducting the interview for the sample involved in the study as a result of interruptions in the school calendar. Even though this limitation was overcome in a long run, it affected the period of submission of the thesis.

1.9 Definition of Terms

Music: is the science or art of ordering tones or sounds in succession, in combination, and in temporal relationships to produce a composition having unity and continuity

Perception: refers to a way of conceiving something. Or thoughts, beliefs towards something.

Engagement: refers to the degree attention, curiosity, interest, optimism and passion that pupils show when they are learning or being taught, which extends to the level of motivation they have to learn and progress in their education.

Professional development: refers to the specialized training, formal education or advanced professional learning intended to help teachers to improve on their professional knowledge, competence, skill and effectiveness.

Kindergarten: is a level of education for children of age four (4) to five (5)

Integration of Music: is the use of musical activities in general subject areas to enhance and support their understanding in those subject areas.

Linguistic intelligence: being sensitive to spoken and written word and the ability to master languages

Logical-mathematical: the ability to analyse problems logically and scientifically

Visual spatial: ability to form mental models of a spatial world, creating mental imagery, recreating visual experiences and producing graphic.

Bodily-kinesthetic: ability to work in a skillful manner with objects, controlling fine and gross motor movement, using the body in a highly differentiated and skilled ways for expressive and goal oriented purposes.

Personal intelligence: made up of interpersonal, intrapersonal intelligence, which refers to the capacity to understand oneself and the ability to the ability to understand others respectively

Naturalistic intelligence: sensing patterns in and making connections to elements of nature

Musical intelligence: the ability to perform, compose and appreciate music

Existential intelligence (the capability to ponder on importance questions that border on life's existence in relation the reality)

1.10 Organization of the Study

In order to rectify the problem, the study was organized into six chapters; with each chapter dealing with a specific aspect of the study. Chapter one takes care of the introduction which consists of background to the study, statement of problem, purpose of the study, research objectives and research questions. It also covers significance of the study, delimitations of the study, limitation of the study and definition of terms, as well as organisation of the various chapters of the work.

Chapter Two deals with the related literature review which is relevant to the study. In this, materials which have been written by other people and statements were reviewed.

Chapter Three on the other hand considers the methodology employed in carrying out the study. This has been organized to indicate the research design, population, sample,

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sampling techniques, data collection procedure, instruments used and data analysis. Chapter Four has to do with the presentation of results and discussion of the study. In this, description, analysis and interpretation of the data collected were done. Tables were used to organise and present numerical data.

Chapter five includes a brief summary of the problem, methodology and results. It focuses on the summary of the main findings or outcomes of the study.

Chapter six is the concluding chapter. It is devoted to the general conclusions arising from the outcome of the research work. It also presents recommendation for future action.

CHAPTER TWO

LITERATURE REVIEW

2.0 Overview

The purpose of this study was to explore kindergarten teachers' perceptions on the use of music as an instructional approach or strategy in teaching pupils. To achieve this goal, this chapter has been designed to deal with the examination of existing literature in relation to the study. In this study, related books, journals and other documents. Written by scholars in the field were reviewed to obtain the appropriate solution to the problem. The theoretical framework has been discussed under strands, and empirical bases have been cited in case. Gardner's theory of multiple intelligences has been discussed in relation to how intelligence exists in individuals in varying proportions, and how these intelligences can work together or separately of each other (Gardner, 1983/1993a). The implication of the musical intelligence is then discussed in relation to how children learn. Again, the theoretical perspectives of social cognitive theory by Albert Bandura (1977) has also been reviewed in relation to study.

2.1 Theoretical Framework

A theory is developed based on the documentation of previous research studies undertaken in the relevant study area or similar problems.

A theoretical framework is a model of how one theorizes or makes logical sense of the relationship among the several factors that have been identified as important to the research problem (Serakan, 2003). To put it a simple way, a theoretical framework involves identifying the network of relationship among the variables considered important to the study. It provides the conceptual foundation to proceed further with the research.

Most academic research uses a theoretical framework at the outset because it helps the researcher to clarify his research questions and aims. Also, a theoretical framework is a tool researcher use to guide their inquiry; it is a set of ideas used to structure the research, a sort of map that may include the research questions, the literature review, methods and data analysis. Researchers use a theoretical framework to guide their data collection and analysis.

According to Smith (2003), the researcher has to bear in mind that a theoretical framework can overly influence his thought and subsequent actions. If the researcher becomes too bound by the framework then this has to be laid out and acknowledged.

2.1.1 Theory of multiple intelligence

Gardner (1993a) defined intelligence as ―the capacity to solve problems or to fashion product that are valued in one or more cultural setting‖ (p.35).Traditionally, ―intelligence has been regarded as a uniform cognitive capacity that people are born with‖, within the realms of education and cognitive science (1993c, p. 7). Gardner‘s multiple intelligences theory, however challenged traditional beliefs by acknowledging that people have different cognitive strengths as well as different cognitive styles.

The theory of multiple intelligence as developed by Howard Gardner, was originally seven as defined in Gardner‘s book Frames of Mind published in 1983. He has since added an eighth intelligence and has recently been considering a ninth (Aborn, 2006). Multiple Intelligence theory attempts to make sense of human intelligence in its many facets and manifestations. The theory of multiple intelligence maintains that intelligence is not one entity but a spectrum of many different forms, with an overall focus on understanding rather than rote memorization (Brewer, 1995). In fact, the

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proponent of the theory, Gardner argued against the single view of intellectual models held by many of his theoretical predecessors including Piaget (1964). He suggested that such theories ―failed to reconcile with higher levels of creativity and that they can be insensitive to the range of roles highlighted in human society" (Gardner, 1993c, p. 24).

Gardner (1991) tested his theory of multiple intelligences through research using children who were guided in the development of different domains of intelligence. The results revealed that children showed distinctive styles of cognition (Gardner, 1991). Some approached the world, for example, through the use of language, whereas others centred on spatial aspects, social relationships or other dimensions. Gardner claimed that a focus on particular intelligence is apparent in children‗s preferences for certain types of learning experiences. For instance, some children enjoy creating musical compositions or playing in the home corner, but may not be very good at telling stories.

Nonetheless, although the intelligences seem separate from each other, Gardner (1983) claimed that the nine intelligences very rarely operate independently. Rather, they are used concurrently and typically complement each other when individuals participate in solving problems. Gardner (1993b) stressed the need for pedagogy and practice to combine the intelligences so that children may learn about and understand the world around them in many ways. Through assisting children to understand such connections, ―teachers can improve education by addressing the multiple intelligences of the students" (Gardner, 1983, p. 336).

Teachers can assist children to make connections across the intelligences through particular types of learning experiences. For example, in a musical game, when

children are invited to form a group of four and hold hands with their peers to form a circle, they learn to count the number of participants (logical-mathematical intelligence), see the circle formation and their placement within it (visual-spatial), and collaborate and accept the peers as friends (interpersonal intelligence). When they listen to the music, they respond to the rhythm of the music (musical intelligence) and move their bodies by clapping, walking, hopping, or swaying (bodily-kinaesthetic intelligence). Their logical-mathematical, visual-spatial, interpersonal, musical and bodily-kinaesthetic intelligences are operating inter-dependently. This clearly indicate how effective music can contribute to the learning of other subject at the same time.

Hence, Gardner (1993a) has recommended that all of the intelligences be fostered and educated. Many authors have expressed this view in relation to education which emphasizes multiliteracies (Cope & Kalantiz, 2000; Eisner, 2001; Snyder, 2001; Wright, 2003a). Educational processes should help people reach vocational and avocational goals that are appropriate for their particular spectrum of intelligences (Gardner, 1983).

Gardner (1983) argued that, aside from the biological basis for his intelligence theory, there is a strong cultural basis. He claimed that all societies value different types of intelligence, and the cultural value placed on the ability to perform certain tasks provides the motivation to become skilled in those areas. Hence, while particular intelligence might be highly evolved in many people from one culture, those same intelligences might not be as developed in the individuals of another. Gardner (1983) contended that culture make way for individuals to gather particular knowledge, identify problems and create solutions to these in relation to cultural norms.

Gardner's theory has been embraced by the education community as a meaningful way to account for individuality of minds and knowledge. It is a theory that seeks to unit different aspect of learning in a more coherent manner. Studies indicates that children in a single classroom exhibit significant differences in religion, abilities and disabilities, socio-economic background, interest and learning styles (Tomlinson, 2004). This diversity is evident in Ghanaian classrooms as shown by the works of Kuyini (2010); Agbenyega and Deku (2011). It can be deduced from above that, children they learn best when a particular teaching style that triggers their easy understanding of a content. Comprehension and retaining the content they have received will not be difficult thing for the child. It even become more pronounced when content is delivered in a form of a song or a rhyme (Hetland, 2000). It is therefore the responsibility of teachers to identify the uniqueness of their learners and plan their integrated activities that will cater for this uniqueness. The next section focuses on musical intelligence and how it assists children in their learning.

The musical intelligence

In lay terms, an individual who possesses musical intelligence may be said to have one or more of the following abilities: to understand musical techniques; to interpret musical forms and ideas; and to create imaginative and expressive compositions (Wright, 2003b). For Gardner (1997a), musical intelligence is the ―capacity to create and perceive musical patterns" (p. 36). As mentioned in the previous section, many of the intelligences overlap, and individuals utilise a range of intelligences, even when working predominantly within one discipline. Within music, for example, Gardner (1993c) illustrated how intelligences may be integrated, depending on which aspect of music is at issue. He stated: a violinist must have bodily-kinaesthetic intelligence; a

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conductor requires considerable interpersonal intelligence; the director of an opera requires spatial, personal and linguistic as well as musical intelligence. Just as a domain may require more than one intelligence, so, too, intelligence can be deployed in many domains. Finally, it is the field that renders the ultimate decision about the construction of the domain and the kinds of intelligence that are valued. (pp. 37- 38).

Although the illustration in the quote above is applicable to the adult musician, overlap in intelligences is also found even in young children. Children are able to apply many aspects of musical intelligence, such as: sensitivity to sound, the use of musical memory, responsiveness to sound sequences and structures, and emotional connections through metaphoric and expressive understanding (Gardner 1983, 1997; Wright, 2003b, c). Children's musical intelligence can be considered in relation to Murphy's (1999) broad definition of musical intelligence as being ‒a way of knowing" (p. 40). He described a musically intelligent person as one who is able to think musically, whether as a performer, composer or listener. This confirms the assertion by Feierabend (1995) that those who excel in music intelligence may or may not seek or receive formal music instruction. Rather, individuals with high music intelligence "think music" with greater clarity and are affected more deeply by music, in an aesthetic sense, than those with less music intelligence.

Gardner (1983) claimed that ‒of all the gifts with which individuals may be endowed, none emerges earlier than musical talent" (p. 99). A child with musical intelligence is considered to be able ‒to perceive pitch, tone and rhythmic pattern, create and compose melodies or rhythm easily, and organize music rhythmically" (Gardner, 1983, p. 104). Gardner (1983) maintained that children with musical intelligence learn best through sound, rhythm and music, and are observed to engage in humming,

tapping and singing during play. This confirms the fact that music, when used as an instructional tool, will have great impact on children's learning.

According to Gardner (1983), musical intelligence rests primarily on three elements related to music: ―the most central [elements of music] are *pitch* (or melody) and *rhythm*: sounds emitted at certain auditory frequencies and grouped according to prescribed system" (p. 104). ―Next in importance is *timbre* – the characteristic qualities of a tone" produced on an instrument or through the voice (p. 104).

In children's musical intelligence, the use of symbols is a distinctive characteristic of their cognition (Wright, 2003a). Wright (2003a) maintained that through musical play, children use ―many forms of problem solving involving working with materials or actions and turn them into representations by using symbols" (p. 99). She described how the vehicles of symbolisation are abstractions (e.g., gestures, play, visualisation and fantasy) of ideas or feelings. These symbols have special qualities, depending on the domain that is involved (e.g., visual, aural or bodily-kinaesthetic) during the musical exploration. Much of ―children's symbolic communication is nonverbal and occurs through playful experiences that alternate between reality and fantasy – they depict meaning and represent reality using symbols as tools of thought" (Wright, 2003a, p. 100).

Yet in traditional education systems, it is common that schools overlook symbolic musical play, and instead ―place a strong emphasis on the development and use of verbal and mathematical intelligences" (Gardner, 1983, p. 335). Gardner's view that the intelligences are used concurrently and typically complement each other is very much applied in the areas of musical intelligence. For instance, some children have a strong musical intelligence and understand the rhythm and variations of the music,

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combined with the interpersonal intelligence to inspire or emotionally ‗move' others through his or her sound productions, in addition to the bodily-kinaesthetic intelligence where children demonstrate agility and coordination while playing musical instruments or singing.

Brand (2006) in her quest to find out the relationship between multiple intelligences and literacy development found that students' literacy skills increased through the implementation of strategies and techniques based on Gardner's theory of multiple intelligences. Brand states, ―the multiple intelligence theory is gaining widespread recognition as a useful approach to ensuring the diverse needs of all children are addressed in curricular planning and implementing" (2006, p. 134).

That music is considered a separate intelligence supports the idea that music education is deserving of instructional time-not because of music's benefits to the other intelligences but rather because of its development as a unique intelligence. Music can make powerful contributions to developing minds and help develop academic and social skills as well as contribute to overall development. Music is a unique form of communication that can change the way pupils feel, think and act. It is said that children's involvement in music engages and re-engages pupils, increases their self-esteem, and maximizes their progress in education, not just in music Gove & Vaizey, 2012). When accounting for different intelligences, subject integration often occurs, creating meaningful connections among subject areas. Relationships help students build on their prior knowledge and experiences, and leads to more meaningful learning. (Alberta Education, 2007).

In terms of classroom instruction, there are several implications for teachers. They can:

- plan and implement musical activities which focus on inter-connected

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intelligences and forms of expression (Gardner,1993a),

- understand that all children have unique intellectual strengths that can be enhanced through interactions with peers and teachers (Vygotsky, 1978),and

- provide scaffolding within the children's zone of proximal development (ZPD) (Vygotsky, 1978).

All three of these components of teachers' knowledge and pedagogical practices are important for enhancing children's musical learning and intelligence. It is therefore impearative for teachers to come to terms with the uniqueness of their learners with particular emphasis on their learning style. Identification of such uniqueness will help them to tailor musical activities that will help them to present content in a more appropriate manner. It will also help teachers to scaffold children's learning by providing them with the needed support.

2.1.2 The social cognitive theory (1977)

The Social Cognitive theory began as a social learning theory in the 1960s by Albert Bandura and Richard Walters. It was an attempt to question the stimulus-response reinforcement approach to learning, which was put forward by some behaviorist. There was an ongoing debate about whether or not there was a mediating factor between the stimulus and response to regulate behaviour Miller and Dollard (1941) maintained that behaviors could be learned through observation and imitation. They claimed that individuals did not have to directly experience a stimulus-response-reinforcement chain. This broadened the social learning theory to include the relationship between environment and behaviour, thereby challenging the unidirectional approach of the behaviorist. It was then extended to include a mediator (human cognition) that puts the individual in control of behavioral responses. The

introduction to human cognition as a mediator expanded the knowledge of cognitive theory (Bandura, 1982). The theory posits that learning takes place in a social context, and is influenced by the dynamic and reciprocal interaction between the person's, environment and behavior (1982).The aim of the theory was to explain how people regulate their behaviour through control and reinforcement to achieve goal-directed behavior that can be maintained over time (1982). Bandura (1986) gave five constructs which forms that pivot with which the theory evolves. These constructs are

- ❖ Reciprocal determinism-this is the central concept of social cognitive theory, and refers to the reciprocal relationship that exists between a person, the environment and behavior.

- ❖ Behavioral capacity - this has to do with the individual's ability to perform a behavior through essential skills and knowledge. An individual will successfully perform behavior if the person know what to do and how to do it, and that the consequence of their behaviour affect their learning and the environment in which they live in.

- ❖ Observational learning – this asserts that individuals can observe the behaviours of others and reproduce the same behavior. It is often referred to as the modeling behaviour. If the individual witnesses a successful demonstration of a behavior he/she can also complete it.

- ❖ Reinforcement – this refers to the internal or external responses to a person's behaviour that affect the likelihood to continue or discontinue a behavior. Reinforcement can be self-initiated or in the environment, and can be positive or negative.

❖ Expectation – this refers to the anticipated consequences of a person's behavior. People anticipate the consequences of their actions before engaging in the behavior. Expectation largely depends on past experiences.

❖ Self-efficacy- this refers to the level of a person's confidence in his or her ability to successfully perform a behavior. Self-efficacy is unique to social cognitive theory, and is influenced by a person's specific capabilities and other individual factors, as well as the environment.

This theory is relevant in this study because ―teachers' perception‖ and ―integration of music‖, which are the variables in the study are directly influenced by teachers behavioral capacity in terms of knowledge and skills, the dynamism of the forces at where he or she finds himself or herself, past experiences etc. The theory describes the behaviour of kindergarten teachers in that, if they perceive that using music as a medium of instruction will improve pupils performance and feel competent in using it as a medium of instruction, they will do so while the opposite applies to those who do not believe. However, the discussion will be narrowed to self-efficacy. This is because self-efficacy as a construct has a strong link with the social cognitive theory (Bandura 1986)

Tschannen-Moran, Woolfolk and Hoy (1998) have defined self-efficacy as an individual's belief in her or his capability to organize and execute the courses of action required to successfully accomplish a specific teaching task in a particular context‖ (p. 233). Self-efficacy was first described by Bandura (1977) to mean the concept of a person's belief in their ability to successfully complete a particular task. The concept of self-efficacy has elements of ―focus of control‖ theory (Rotter, 1966), which focuses on perceptions of possibility to change a particular outcome, and puts

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the focus on a person's belief in their individual abilities to complete a task successfully. A person's perception of their ability to complete a task successfully is a strong predictor of their actual ability to do so (Tschannen-Moran, Woolfolk&Hoy, 1998).

Garvis and Pendergast (2011) stated that every teacher possesses teaching beliefs, which stem from a strong competency level to perform skills and tasks in an educational setting. Teacher self-efficacy is a function of strong competency beliefs. Weak teacher beliefs signify a low competency for teaching in the field, whereas high teacher self-efficacy indicates a strong competency in developing strategies and implementing skills learned for effective teaching. They further maintained that teacher self-efficacy forms within the first several years of teaching. Moreover, it is in this initial phase that teachers formulate a set of efficacy beliefs as they reflect on what they teach. Bandura (2001) however, pointed out that teacher self-efficacy, in the initial phase, appears resistant to change.

Self-efficacy of teachers is also influenced by the kind of training the teacher received or is constantly receiving on the field (Tschannen-Moran, Woolfolk&Hoy, 1998). That is to say that whether or not a teacher will be able to teach confidently depends on the knowledge and skills the teacher has receive on the area. Such confidences and abilities may vary from teacher to teacher. Teacher efficacy is the ability to impact a student's performance (Hoy & Woolfolk, 1993). Teacher efficacy focuses directly on impacting children's performance as a condition of teacher behaviors where a successful outcome is expected. Teacher self-efficacy is the ability to teach specific tasks in the present classroom situation that a teacher is employed in (Dellinger, Bobbet, Olivier, Ellett, 2008). Distinctions between self-efficacy expectations and

outcome expectations depend on certain intrinsic beliefs. Efficacy expectations focus on the degree in which behaviors are performed versus the outcome and expectations that focus on the positivity and negativity of certain outcomes of performance (Dellinger, et al., 2008).

In fact Bandura (2001) defined the phrase self-efficacy as ―beliefs in one‘s capabilities to organize and execute the courses of action required to produce given attainments" (p. 3). Bandura (1982) also reveals that Self-efficacy influences behaviour through selection processes. Teachers who feel that they will be successful in using music as a medium of instruction will be more likely to be so because they adopt challenging goals, try harder to achieve them, persist despite setbacks, and develop coping mechanism for managing their emotional states. Bandura (1982) further says that self-efficacy is determinant of choice of behaviour because it influences the choice of behaviour settings. When people recognize that coping is just inadequate for addressing threatening situations, they avoid the situations.

Bandura (1986) more precisely believed that two cognitive processes influence one‘s behaviour. These are outcome expectancy and self- efficacy. Outcome expectancy is one‘s beliefs that behavior for example use of music as a medium of instruction will produce a desired effect while self-efficacy is ones belief in his / her ability to perform behaviour in a given situation. Self-efficacy beliefs were developed in response to four sources of information. According to Bandura (1986) the first is ―enactive experience" in which self-efficacy for behavior is increased by successfully performing the behavior during teacher training. The second is ―vicarious experience" in which other people that is, model pre-school teachers are seen to perform the behavior successfully by using music as a medium of instruction. The third source of

influence is verbal persuasions, which encourage efforts that are likely to increase efficacy through success. This means that school management must encourage teachers to use music as a medium of instruction.

Lastly, self- efficacy belief is also affected by physiological factors for example stress and fear. Kindergarten teachers who fear music may not use music as a medium of instruction. Thus, according to this theory, proper pre-school teacher training increases self-efficacy and can be achieved through proper demonstration to the teachers on how to use music in teaching during teacher training. Lack of adequate resources like musical instruments may make it impossible for teachers to develop positive self-efficacy beliefs. Though the curriculum has made provision for the use of music to facilitate learning, teacher perceptions such as those enumerated above, are likely to affect their use of music as a teaching strategy.

2.2 Integration of music in kindergarten curriculum

Barrett (2003) describes music and music making as using ―the basic properties of sound, such as length, volume and timbre or tone colour" and refining or combining these ―to create musical meaning" (p. 65). For each individual, ―music presents a very different experience based on the meaning that is attached to the music itself, the person who experiences the music and the context in which he/she experiences the music" (Vella, 2000, p. 24). This emphasis on meaning and context is also evident in Blacking's (1995) definition of music as ―humanly organized sound whose patterns are related to the social and cognitive processes of a particular society and culture" (p. 55).

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Integration has been defined differently by different writers depending on the type of lens they use in viewing the concept. The concept of integration is the process of bringing together smaller component or part of a unit to make a whole. Integration allows children to explore, gather, process, refine and present information without any hindrance impose by the traditional subjects barriers (Pigdon and Wooley,1992).Integration is of interest to the entire field of education, but holds particular importance to educators in the arts. Benefits and risks of arts integration have been identified by educational experts (Fowler, 1994; Smith, 1995).

Kindergarten (also called preschool) is a programme for young children delivered by qualified early childhood educator. It was founded by Friedrich Froebel in the year 1837. This was in response to establish a school in Blankenburg, Germany. The school later became known as kindergarten (Headley, 1965). Froebel called for German women to come together and support the kindergarten. Because he described children as plants and teachers as gardeners, the term kindergarten emerged, _kinder' meaning child and _garten' meaning garden (Headley, 1965).

2.2.1 Music Integration in the Kindergarten Classroom

It has been said that children have a natural taste for music, and would be of great help if teachers use it as a means to teach their children. This claim has been endorsed by Robinson (2002) who postulated that children enjoy music, and can therefore be effective tools to teach children. The integration of music is being used in classrooms today to help students achieve success. It is stated that music helps students achieve success in society, school, developing intelligence, and in life overall (MENC, 2002). Summerford (2009) also threw more light on how music can optimize learning because music makes learning fun and entices students to participate in activities.

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Music grabs the attention of students who may be in class physically but not mentally and also energizes students by encouraging them to be actively involved in the learning process (Summerford, 2009). He concludes that ―if students are not interested in their learning, they shut down and turn off learning‖ (p. 8). Music can therefore be used as a vehicle to arrest the attention of children and increase their learning.

Due to this, some of the English language teachers around the world use such enjoyable music and other musical activities to improve children‗s language learning and acquisition. Music can be used to teach stress and intonation pattern of the spoken. For it was on that premise that Graham (1986), a renowned author and teacher, designed Jazz Chants to teach the natural rhythm, stress and intonation patterns of conversational American English. Indeed, Graham has not been the only language teacher to be aware of the fact that music can be a wonderful vehicle for natural language acquisition. Language teachers in Turkey, too, have been using English language songs to help children pick up their English through enjoyable activities (Cakir, 1999).

Music has the propensity to influence reading as well. Harp (1988) described how music and reading go together and suggested that singing draws on children‗s natural understanding and engages children in fulfilling experiences. Music and reading go together because singing is a celebration of language. Harp went on to indicate that children‗s language naturally has rhythm and melody, Children bring this natural ―music‖ language with them to the task of learning to read, and so using singing to teach reading draws on this natural understanding. (1988, p. 454). Nursery songs and not only cover the ‗rhyming‗ skill, but also phonemic blended sounds, important for

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emergent readers to grasp. ‗Little BoPeep has lost her sheep" is an example of the double 'e' sound and includes the 'sh' blend as well. Nursery rhymes are also used to teach antonyms, synonyms and other grammatical concepts.

It was against this background that Dr. Cynthia Colwell, a professor of music, performed a study with kindergarten students to examine the effect of reading accuracy using three methods of shared reading paired with music. The first group participated in a rehearsal of a song which mimicked the textbook; the second method was song rehearsal and spoken word based on their textbook; and the third method was spoken word and text rehearsal (Colwell, 1994). The students who had music integrated into their language curriculum experienced a higher level of reading accuracy. The results showed that song rehearsal facilitated reading accuracy by serving as a structural prompt. Overall, the students exhibited numerous improvements, including reading accuracy, recall and retention. This study thus found that when teachers integrate music into language arts, students can excel. The more senses are used to learn the material, the deeper the learning and retention rate (Colwell 1994).

Using songs and different music components can also help teach mathematics because of the high correlation between music and spatial-temporal reasoning skills (Hetland, 2000). Music has also been shown to be effective in mathematics fact memorization and the understanding of pattern and structures. This is because patterns are easily found in both subjects, many classroom lessons can be interchangeable. Again, when students are offered the opportunity to connect more than one subject, it becomes more meaningful. There is a high correlation with music and spatial temporal reasoning which is primarily used for mathematical skills (Vaughn, 2000). The two subjects are closely related, which will create a great connection to help students who

experience difficulty in the subjects. There are many reasons why music plays an integral part in learning.

Other studies also focus on the benefits of music or songs for vocabulary acquisition (Joyce, 2011), retention of information, involuntary mental exercise, grammar (Rosová, 2007), pronunciation (Sigurðardóttir, 2012) or familiarization with the target culture (Salcedo, 2002), aural skill development (Gromko, 2005), and make the learning of second language easier (Defaz, 2011). It is therefore not surprising, when Bolduc (2008) in his literature review concluded that many researchers found that musical activities promote the development of auditory perception, phonological memory, and metacognitive knowledge. Smith (2000) supported this claim by maintaining that, ―Meta-analyses of arts education research studies suggests that musical activities in particular are strongly associated with nonmusical curricular outcomes, and that musical activities can enhance the students' academic performance, social skills, and content learning" (p. 646).

Singing rhymes is best natural way for young children to be active as it is their nature to be energetic and playful. Action rhymes captivate young students and help teachers convert their natural energy and enthusiasm into meaningful learning experiences. Action rhymes also help even beginners to associate words and phrases with meanings. Many primary learners respond very well to rhymes (Cakir, 1999). Some of the reasons may be the rhythm, the repetition and most importantly the fun involved in rhymes get children naturally drawn to it. Although these young learners can initially find it very difficult to remember how to say complete phrases in a foreign language, they remember whole rhymes with ease. For example the rhythm

and physical action involved in action rhymes like ‗my head, my shoulder, my knees and toes', provide fun drills of vocabulary for parts of the body.

Taking into account the theory of multiple intelligences, the educational profession is increasing the role that music plays in the education of students (Colwell & Davidson, 1996). One way that using music as a learning tool supports student's education is through active participation. In the classroom, using a variety of teaching strategies and developmentally appropriate activities is essential in creating a successful learning environment. It is therefore important for the teacher working with young children, to be aware of the social and emotional benefits of music, in addition to the academic principles. McIntire (2007) said, ―As teachers and music lovers, we want to share the joy and power that music can bring to our students' lives" (p. 48).

Detels (2002) has stated that general subject teachers are unable to incorporate music, as well as the other arts, into their teaching, though music should be of central concern, especially in subjects such as environmental studies and language. This is the reason why Kassell (1998), in his quest to provide antidote to this concern, admonished educators to teach the students a unit in an interdisciplinary manner, where music is one of the multiple entry points used to extend and further the students' understanding of the new concept. It is important for educators to know that music can be used in different ways and with different purposes.

2.2.2 How to Integrate Music in Teaching

Bresler (1995), in examining the concept the concept integration, identifies four different music integration styles found in classrooms: the Subservient Approach; the Affective Style; the Social Integration Style; and the Co-equal, Cognitive Style.

➢ The Subservient Approach is the type of integration where music is used strictly as a vehicle for other academic objectives. This is the most commonly used approach to music integration.

➢ The Affective Style is found when teachers use music as a way of changing the overall mood of the classroom, such as trying to create a calm atmosphere after recess or using the arts to achieve goals such as creative expression or building self-esteem.

➢ The Social Integration Style involves the use of music as a vehicle towards participation in school or community events, and is often exemplified in the form of school programs, assemblies, or holidays.

➢ The Co-equal, Cognitive Style occurs when teachers incorporate objectives that requireboth cognitive skills as well as aesthetic principles. The style places arts objectives on the same importance level with other subjects.

Ubel (2012) also identified four way in which music contributes to kindergarten learning and climate. Though the means are quite similar to that of Bresler (1995), his explanations are more detailed and can help the kindergarten teacher.The four distinct means are as follows;

• **Education through music.** Here, music acts as the 'educational medium.' Teachers and staff introduce music from outside sources and, through it, encourage students to create music themselves using simple, sometimes primitive and homemade, instruments. Through these improvised songs, beats and rhythms and the active learning behaviors they elicit, children discover and examine an array of concepts ranging from the mathematical (length, proportion, time, measurement) to the physical (principles of sound generation) to the creative (Ubel, 2012).

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- **Education in music.** Here, music is seen as the 'learning object' itself. Traditional musical instruments and how to play them are taught within this domain as well as vocabulary terms like 'soft and loud', 'high and low', 'short and long', 'bright and dark'. This perspective represents the closest connection to traditional American music education in the early grades where the broad topic itself could essentially be classified as a stand-alone subject in school.

- **Education with music.** Education *with* music considers the use of music within the classroom as 'didactic' assistance. Examples in the typical kindergarten experience would include routine rhythmic chants, simple melodies or songs, and short episodes of tonality or music usually for 'extra-musical' purposes.

- **Education toward music.** Education *toward* music is the most complex and encompassing of the four realms. It recognizes the strong and unabating role that music does play and will play in the everyday life of the maturing child. Further, it addresses the higher-level aesthetic, cultural and artistic influences on the child.

Fratia (2015) also outlined fourteen (14) ways in which a teacher can integrate music in the classroom

- Have music playing daily in your classroom

- Use music to set up particular moods in the classroom

- Use music during transitions

- Sing daily and post lyrics

- Hold regular discussions about music related topics

- Invite students, parents to bring CD's and DVD's into the classroom of their favourite artist or genre

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- Play music as students leave or enter the classroom

- Introduce a new unit or topic with relevant music (Grade 4- Medieval Times)

- Use music as a type of energizer in a three-part lesson (minds on)

- Integrate with other subjects and with other art forms 50 Integration of Music across Curriculum Areas in Urban Schools

- Teach songs from other cultures

- Use music to celebrate Black History Month, Asian Heritage Month, Chinese New Year, important dates from other cultures and religious celebrations

- Use music to signal class events (lunch, recess)

- Feature a Canadian composer or musician of the month

However, there are factors that affect how much and in what way music is included in an elementary school classroom. The attitude of teachers toward their musical ability and their beliefs and values regarding the inclusion of music is one of the apparent reasons (Apfelstadt, 1989; Barry, 1992). For Stoiber, Gettinger and Goetz (1998), they identified age and experience as the factors that affect teachers ability to integrate music. They further mentioned that older teachers and those with more years of experience have been found to be more supportive towards music integration.

2.2.3 Empirical Evidence on the Integration of Music

There is considerable empirical evidence that examines the extent to which elementary classroom teachers are integrating music into the classroom. McCarthy Malin (1993) found that over half of elementary classroom teachers surveyed include music activities within the curriculum at least once a month. Seventy percent of those studied responded that they include some music activities at some point. Other activities used most frequently include music listening, movement activities such as folk dance, and correlating music with other subjects

Saunders and Baker (1991), in their study noted that few teachers surveyed included ways of creating music or the playing of rhythm, melody, or folk instruments. Some classroom teachers have said that the use of music in specific correlation with other subjects is the most important types of music integration (Saunders & Baker, 1991).

A study conducted by Bresler (1993) on the inclusion of music in elementary classrooms revealed that music is usually used in a classroom as a means of illustrating subject matter, a transition from other subjects, or simply as background music. This widens the importance of music from the aesthetic and entertainment point of view to a more superficial view.

Whitaker (1996) also conducted a study to look into the issues associated with the use of music only as a means of learning other material. The results of this study show a progressive devaluation of the music program and of the music specialist when the role of music in an integrated setting is relegated to one of lower importance than other subjects. Whitaker indicated that while the intent of music integration may be to promote music within the classroom, a perceived decline in the importance of music can occur in actual practice.In a study of investigating the impact of music education on the aural skill development of children, Hansen and Milligan (2012) found that music is ―a formidable avenue for developing crucial auditory skills needed for successful reading" (p. 75).

Tarnowski & Barrett (1992) undertook a comprehensive survey of current musical practices in their states' early childhood programs. Classroom teachers and caregivers. Teachers indicated that they chose music as a tool to enhance other areas of the children's learning. The development of children's musical skills and understandings was identified as the lowest priority for music's inclusion in the early childhood

curriculum. Collaborative intervention programs are needed to assist in the musical development of teachers who are responsible for the music education of children (Tarnowski & Barrett, 1992).

Nardo (1996) in his study had teachers indicate that they engaged children in music four or five times a week for an average for 15 minutes each. Musical exploration was indicated as the most important music objective. It can be deduced that the role of music (whether short term or long term) is well recognized by theorists, researchers, practitioners and parents. Music ensures the overall development of the child. Children are naturally like music. As a result, every instruction that aims at fact memorization, promotion of creativity, coordination, social interaction etc., should have music as the tool. It is therefore imperative for teachers to make music an integral and overt part of the education of young children at the kindergarten level.

2.3 Perception of Kindergarten teachers on integration of music

Perception has been defined differently by different authors. For Amissah and Agbeke (2015) perception is a process of building on our ill-defined and incomplete sensory experiences. Perception is any act or process of knowing objects, facts and truths whether by sense, experience or by thought; it is awareness of consciousness. Some authors have identified increased learner participation in class activities when content-based music is implemented as a teaching strategy (Campabello, et al. 2002). This implies that music has the potential to engage pupils and enhance learning in the subject curriculum when used as a teaching too. Teachers have diverse thoughts with particular reference to the use of music in teaching. Teachers' perception on the use of music can be categorized under the following: training, confidence, scheduling (time), advocacy, isolation, curriculum concerns, keeping up with educational trends,

and finding time for one's own music growth (Conway, 2003). Others include knowledge level in music, self-efficacy, regard for the music etc.

The thought of an individual has the propensity of affecting the person's way of bahaviour. This assertion is affirmed by Kekesi, Donkor and Torkonyo (2019), who, in their quest to investigate the Perceptions of childhood education teachers on the use of play as a teaching technique in Afadjato South District of the Volta, found out that early childhood teachers' perceptions significantly influenced their use of play as a teaching technique. To be precise, the results showed that if kindergarten teachers have positive perception towards play as a teaching technique, they were likely to use it more. However, the more kindergarten teachers have a negative perception towards the use of play as a teaching technique, the less they were likely to use it.

In his research, Gruenhagen (2012) found out that a majority of Early Childhood Education Professionals (ECEPs) admit that children enjoy music activities, but they point to their inadequate training as the reason why they are not able to awaken children to music. The position of those teachers is in consonance with educational principle that the acquisition of specific knowledge (music) can only be acquired through medium-to long-term training (Young, 2016). It is therefore not surprising that UNESCO (2002) reported that only half of all Early Childhood Education Professionals (ECEPs) felt that they had the skills they needed to reach children through artistic activities, and particularly music activities. Research show that early childhood educators who learned music as part of their education (high school, college, university) give more priority to this domain (Kemple, 2011).

In contrast, early childhood education professionalswith little musical training appear to be less interested in engaging the children more in musical activities, and report

that it is difficult to compensate for their lack of training (Kim, 2013). Their lack of musical ability due to inadequate training has resulted in the development attitude, beliefs and values for the use of music in teaching (Barry, 1992).Teachers feel that they don't have the knowledge in terms of content, pedagogy, skills and right attitude to teach with music.

Others often lack confidence in understanding music and integrating it into the classroom, which according to Choy & Kim (2007) could be attributed to their limited content knowledge and support. This means that some teachers shun away from way from the use of music in teaching because they have not received any training on music, and that those who have received musical training integrate music in their lesson. This again confirms the position of Bolduc (2012) who stated that a musically educated educator provide more activities involving sound discrimination, music interpretation, and music appreciation on a daily basis. Koca (2013) also contended that educators with low perceived efficacy in music teaching had less confidence in their ability to turn children on to music. Research has revealed that the use of music in teaching is related to teachers' perceived musical ability and self-efficacy in teaching music (Giles & Frego, 2004). Hoy and Spero (2005) move a step further on efficacy to say that educators with a strong sense of self-efficacy would tend not only to use effective musical approaches, but to introduce new educational practices as well.

Lack of time is listed as a reason for the exclusion of music activities (Bresler, 1993). There are other teachers who say that they would like to spend more time incorporating music, but need to spend more time in other subjects to prepare children for standardized proficiency tests (Bresler, 1993). Bresler (1993) again reported on

pressure from principals, superintendents, and fellow teachers to focus only on academic subjects. It can be deduced that they regard the use of music in teaching as a waste of instructional hours. There are other teachers who seldom use musical concepts, or regard them as being on the same level of importance as other subjects (Whitaker, 1996; Giles & Frego, 2004).

Lenzo (2014) again argues that early childhood educators tend to receive conflicting information about their role as a facilitator of musical development. In other words, some teachers think their role is to facilitate the development of children's musical abilities. Venesile (1992) cemented this by maintaining that most music educators have generally placed greater importance on teaching musical skills and concepts. Some preschool teachers perceive the use of music for three basic purposes; illustrating subject matter, a break from other subjects and as a background music (Bresler, 1993). Indeed teachers have different perception on the integration of music in teaching.

2.3.1 Empirical Evidence on Teachers' Perception on the Integration of Music

Research by Golden (1992) in 500 child care centres in Ohio to determine the status and representation of music education in early childhood programs revealed that, although 79.6% of the centers reported that children were engaged in music-related activities on a daily basis, only 9% of teachers and 7.4% of administrators indicated the importance of fostering musical skills and understandings as a basis for music in the curriculum. Many teachers (58%) viewed music as a source of enjoyment and recreation.

Daniel's (1994) investigation of 143 preschools in Alabama, Georgia, Mississippi, and Tennessee reported that 44% of the settings employed music teachers. However,

teachers and program directors responsible for decisions about when, what, and how music was implemented in children's routines often indicated the following: (a) no special music training was necessary at this level; (b) music activities could be implemented adequately through the use of records and tapes; and (c) singing should come naturally to someone who loves children. This study demonstrated a general lack of understanding along decision makers about the critical role of appropriate musical experiences in young children's lives, and the necessity for classroom teachers and caregivers to possess exemplary musical skills. The study also raised questions about the musical goals and objectives of early childhood music courses in teacher education as well as

Costello and Boyle (2013) conducted a study on factors that affect perception. Among the findings was that perception influenced teacher attitudes, intentions and behaviours (p. 74). The perception of teachers is influenced by past experiences, previous knowledge and training and newly acquired knowledge (professional development or training modules).

Cooks and Silverman (2007) on their study, pointed out a similar observation, that teachers' perception directly affect their behaviour with students and so have a great influence on classroom climate and student outcomes.

Research has revealed that teachers perceive music and musical activities limited to kindergarten as a female activities. As a result a result, males feel reluctant to use it to teach. For instance, Githinji (2011) on the influence of background factors on pre-school teachers'' and managers'' perception of impact of childhood play and musical activities on child development found that, majority (88%) of the pre-school teachers were females while 12% were males.

From the discussion, it can be deduced that teachers indeed have different thought when it comes to the use of music in teaching. These thought strongly influence their ability to integrate music in their teaching or not.

2.4 Music and Children's Engagement

Even though there is a considerable variation of how engagement can be defined and measured, the term is generally used to describe a meaningful student involvement in the learning environment (Fredericks, Blumenfeld & Paris, 2004). Fredericks, Blumenfeld and Parisfurther indicated that children's involvement can typically include three dimension:

1. Behavioral engagement, focusing on participating in academic, social and co-curricular activities.

2. Emotional engagement, focus on extent and nature of positive and negative reactions to teachers, classmates, academics and the school.

3. Cognitive engagement, focusing on the student level of investment in learning (2004).

4. Engagement is viewed as one of the keys to addressing problems such as low achievement, boredom and alienation, and high school dropout.

Music is a unique form of communication that can change the way pupils feel, think and act. It is said that children's involvement in music engages and re-engages pupils, increases their self-esteem, and maximizes their progress in education, not just in music (Gove & Vaizey, 2012). Skinner & Belmont (1993) maintained that children's engagement in learning is influenced by both their own perceptions as well that of their teachers. Engagement in this discussion is multidirectional in character; that is, both student and teacher perceptions are significant. Teachers who communicate in

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clear language devoid of vagueness or ambiguity and as well offer adequate assistance for children to accomplish task are likely to find receptive and engaged children before them. In other words, when teachers are welcoming, demonstrate love and affection towards children, the children in return feel happy, enthusiastic in class and pay attention to the teacher (Skinner & Belmont, 1993). Childhood professionals and care givers acknowledge the significant role affection play in any relationship. Teachers feel that the concept of student engagement is of paramount concern for children's learning (Asare, 2010). Engagement refers to a process that has been described by researchers as either bi- or tripartite (Appleton, Christenson, Furlong, 2008). Those embracing a two-component model identify behavioral and emotional (affective) categories.

The behavioral piece involves student conduct, participation, and effort. The emotional piece encompasses student interest, identification, belonging, and positive attitude about learning. Other researchers have sought to expand the paradigm to a third dimension. In such expansion a cognitive piece would include student self-regulation, personal goals, and investment in learning. (Appleton et al., 2008) The interrelationships and collaboration of the teacher/practitioner and his students can result in a desirable community of learning and the outcomes of this relationship can be powerful and instructive (Wenger, 1998). Lots of classroom teachers use music as a way to gain the children's attention and motivate their learning. For example, teachers use music as a vehicle for other academic objects, such as singing a song to memorize certain concepts. Others use music as a way to enhance the overall mode of the classroom, such as playing background music or as entry to participation in school or community events, such as holiday concerts (Bresler, 1995).

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Moreover, music can be used as a diverse instrument—a form of expression— to promote creativity and engagement with the students in the classroom to help enrich the learning experience; This affirm the position of Venezuela (1997) that music integration enables students to make meaningful connections across curriculum areas while providing comprehensive study. Cakir (1999) was more emphatic by stating that music is a source of motivation, interest and enjoyment, and that children can easily imitate or remember language than words which are just 'spoken'. Again, a song or a chant can be used very effectively to teach children the sounds and rhythm of the language and to reinforce structures and vocabulary. Again songs contain words and expressions of high frequency and offer repetition (Cakir, 1999).

Fisher (2001) discusses the positive gains his students made but one of the most significant findings from his study was the increase in student engagement and motivation to learn. Of the four classrooms studied, Fisher (2001) stated, ―the two classes in which music was used consistently had a low buzz of student talk, general excitement about school on the part of the children, and children were often observed humming along as they worked" (p. 47).

2.4.1 Empirical Evidence on Music and Children's Engagement

Nardo (2006) studied the primary purpose of music in preschools. According to Nardo's report, the most important uses of music were for enrichment or pleasure. (58%), enjoyment (18%), and the development of children's language and literacy (17%) (2006).

A study by Register (2004) showed a considerable correlation between music and learning to student engagement. When studying the effects of a music therapy programme, Register (2004) found an increase in literacy skills of the students

involved in the music-only treatment group than those who were not. Register suggests, however, that one of the most valuable findings was the increase in student engagement. In his study, an analysis of a post study questionnaire indicated that music increased students' on-task behaviour and that ―the children thoroughly enjoyed the music and eagerness to participate increased" (p. 24).

Lee (2008) also investigated the music practices and teacher needs for teaching music in public preschools in South Korea through the administration of a survey. Teachers indicated that music was important for ―enjoyment and recreation," and the music curriculum revolved around a weekly theme. Singing was reported as the most popular activity.

Brewer and Maal (2008) reported that music that supports active classroom presentations can creatively introduce new information to young children and can stimulate and heighten their involvement in the activities in particular and in learning in general. Especially when dealing with young kindergarten children, where the transfer or memorization of snippets or small quantities of information is typical, a teacher's ability to attract and secure student attention is, in itself, critical to the learning process. Joyce (2011) in her study concluded that music and, specifically, singing, bolsters many attributes that early childhood educators value in the developing child. Singing enhances 'self-esteem, promotes teamwork irrespective of age, gender, and background, celebrates diversity, and facilitates self. Music play a vital role in children's education. It increases their engagement, helps them to grasp content in an easier way, understand the content of other subject in a more realistic manner.

2.5 Professional Developmental Needs of Kindergarten Teachers to Integrate

   Music

Professional development is a term used to describe the help educators need to improve their skills as teachers and to develop new insights and understandings of content and methodologies. It can also be defined as a form of support for teachers that will help them to deal with challenges as and when they encounter them.

Professional development of music educators which is the focus, is the process of equipping teachers with an understanding of music and its place in the schools and culture (Remer 2010). Kos (2010) was more specific on the outcome of professional development and maintained that ―a systematic approach to professional development that reaches both pre- and in-service music teachers would have the potential to provide the necessary capacity for change" (p. 101).

Unfortunately, general professional development seems not to encourage the use of music in teaching. Kos (2010) has again endorsed this by stating that ―the models teachers use is the traditional models, which to him those traditional models of music education are no longer relevant in many communities" (p. 98). The statement seems to imply that many music education programs are still fashioned to reflect past generation of pupils, which omit modern approach to the use of music in teaching.

For kindergarten teachers are to be able to integrate music in their teaching, they must be properly trained on how to use music in teaching. Oliver and Shapiro (1993) on their study on the use of computer skills teachers acquire during training, they posited that, many teachers have been graduating from teacher education programmes with general computer skills for several years. They however, said that the skills they acquire do not translate into more or better integration of computers in their teaching

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(Oliver and Shapiro). The study of Oliver and Shapiro is relevant in the use of music in teaching, as this section looks at the professional developmental needs of kindergarten teachers in their quest to integrate music into their teaching.

Whitecomb (2012) conducted a study in sixty six preschools in the urban region of the united States, of which among his reasons was to explore the factors that accounted for the use of music in the classroom, the study revealed that, commonly reported assisting factors for including music were in-service training in music instruction (94%), professional conferences (92%), demonstrations by music specialists (885), and summer workshops (88%). The study strongly supported the fact that professional training and development in music and integration of music is key to ensuring their success in the use of music in the classroom. It is therefore imperative for teachers to receive such training which will eventually equip them with such skills. This section is organized according to two themes: (a) music training devoted specifically to pre-service early childhood educators; (b) in service training for teacher

2.5.1 Music Training Devoted for Pre-Service Early Childhood Educators

Professional development is a continuum that starts as part of pre-service teacher education to earn a teaching credential and then continues throughout the career of a teacher (National Research Council, 2001), and a music education course for pre-service teachers is often mandated by teacher certification agencies (Berke & Colwell, 2004; Price & Burnsed, 1989).

In Ghana two different levels of institutions have been mandated to train early childhood teachers. They are the colleges of education and the universities. Out of the forty six (42) colleges of education, six offer early childhood education (Ghana Education Service, 2019). At the college level, students teachers are expected to go

through two courses in music. The first one is taken in the first year first semester. The course exposes students to the rudiments of music. The other one is taken in the second year first semester, it is a course that is designed to equip student with the pedagogy in the teaching of music. This is in consonant with the traditional model for providing music instruction to pre-service generalists in the United States includes a course in music fundamentals followed by a separate music methods course (Berke & Colwell, 2004). Good fundamentals courses foster skills in creating, performing, and evaluating music. The fundamentals course is designed to develop these musical skills and provide a foundation for pre-service generalists prior to a methods course.

Three universities in Ghana run Early Childhood programme. They are; University of Education Winneba, University of Cape Coast and University for Development Studies. Some of these universities enroll students in Certificate to Bachelor Degree in early childhood education. University of Education Winneba has recently introduced the master of philosophy degree in early childhood. In each case, student teachers are taken through a course in music to prepare them adequately enough for musical lessons. For instance, University of Education, Winneba takes early childhood educators through a course in music dubbed music, dance and drama. It is a course that prepares the educator with the musical activities necessary for the early childhood class and other rudiments in music dance and drama. It is expected that student teachers transfer the knowledge they acquire into their classrooms. This is especially so when the role of music educators in today's educational climate is rapidly changing; researchers have argued that music teachers need to continue to grow and improve in order to better meet the needs of students. Unfortunately, it looks as if the music training offered at the universities is far below what the colleges provide. The basis of this assertion is premised on disparity with regards to the

courses that it run at the two institutions Initial teacher training does not seem capable of altering beliefs and developing new attitudes and dispositions in teaching. Education planners need to become clearer about what pre-service teacher training is reasonably capable of achieving, so that the investments in it can be justified. As it stands, it is difficult to pinpoint clear demonstrable evidence of its impact, although further studies may be required to draw firmer conclusions on this issue (Akyeampong & Stephens, 2002).

Nardo, Custodero, Persellin, & Fox (2006) even suggested that music courses in early childhood education should be taught for not less than two semesters to impart a breadth of knowledge for music teaching and learning.

The purpose of these courses according to Berke and Colwell (2004) is to prepare teachers with musical skills and understandings so that they can integrate musical activities into their classes or, in certain situations, provide music instruction for students Barrett (2006) stated that the overviews of what kindergarten teachers should know and be able to do with music can barely keep up with the shifting demands of what teachers are called to do" (p. 20). She goes on to describe the reform-minded music teacher as making a commitment to student learning informed by the continual adjustment, invention, and reconstruction" of practice (p. 21). Shuler (1995) also described the need for teachers to adapt their practice over their years in the profession: over the span of a career there will be many changes in the nature of music, the nature of students, and the nature of schools. Even well-prepared teachers must therefore learn to adapt to change" (p. 10).

2.5.2 In-Service Training for Kindergarten Teachers

There should as well be in-service training for kindergarten teacher is undoubtedly, another area that enhances the professional development of teachers. Trends keep changing and there is the need for teachers to upgrade their knowledge and skills in teaching. It is in this direction that some writers, favoring a ‒reconceptualized music curriculum" (Hanley and Montgomery, 2005), have rejected some traditional music teaching practice as inconsistent with modern learning theory and the changing needs of contemporary schools. Shifts in enrollment, new or altered course offerings, and varying student and community needs are just a few of the modifications in their job descriptions with which music teachers must cope. It is not surprising that music teachers often feel change in teaching practice is necessary, and at the same time are unsure how to accomplish it.

Borko (2004) added his voice this by admitting that Professional development is the medium that brings about change in teaching practice, but the amount and quality of professional development available to teachers is ‒woefully inadequate, p. 3). Akyeampong, (2003). Noted that, the most rated teaching practice and pedagogic subject matter knowledge places most emphasis on training. There were also complaints that colleges lacked sufficient instructional materials, such as textbooks and instructional aids.

This perhaps is the reason why Ghana Education Service (2019) has brought Continuous Professional Development (CPD) day. It's a day set aside for teachers to be equipped with new demands of the work. Feiman-Nemser (2001) likewise calls for meaningful, sustained teacher learning: ‒if we want schools to produce more powerful learning on the part of students, we have to offer more powerful learning opportunities to teachers" (p. 1014). Seminars, workshops and symposia, should be organized on regular bases to bring up to speed with modern trends in teaching, with particular reference to music integration.

Again professional Learning Communities (PLC) can as well help foster understanding and more insight into issues related to music and its integration in teaching. National Council for Curriculum and Assessment (2019), strongly advocate the need for teachers in every school in the country to organize professional learning community. NaCCA went further to indicate that it should be organized in every week, specifically on Mondays. This policy directive by NaCCA (2019) support the significant role that peer discussion and learning has on the advancement of the skills and knowledge base of teachers.

Francis and Jacobsen (2013) defined quality professional development as a practice that aid teachers to achieve success in the development of their pedagogical competencies and perspectives. Most professional development has a one-size-fits-all approach that is not as effective as professional learning that is ―embedded in the classroom, responsive to the teachers' needs and experience, tailored, and personalized" (p. 321).

Further, in order to be able to attend meaningful and transformative professional learning opportunities, Francis and Jacobsen suggested that collaborative online professional learning is a desirable alternative to the traditional afterschool or weekend workshop format. Finally, Francis and Jacobsen emphasized that an effective online professional development program should include the following:

 (a) a focus on21st century knowledge and skills, (b) a focus on transformational strategies, (c) ongoing, teacher-driven professional learning, (d) active teacher engagement and collaboration, (e) synchronous learning opportunities, and (f) distributed learning opportunities (2013).

2.5.3 Empirical Evidence on the Professional Development for Teachers on Integration of Music

Okong'o (2011) conducted a descriptive study of early childhood teachers' musical practices in Arizona. Teacher preparation was among the reasons for the survey. The researcher found that early childhood teachers were not adequately prepared to teach music and that they had a strong desire for more opportunities and resources to guide their music teaching.

Nardo (1996) investigated the music education needs of California early childhood education (ECE) centers in relation to community college music courses offered to ECE majors. Results revealed that 64% of the teachers in 265 preschool centers in California designed their own curriculum and 68% led music making experiences. Nardo (1996) further indicated that, only 9% of community colleges met the early childhood music education needs of their early childhood music majors. Out of the total number of teachers, 33% had prior music training in their preparation for teacher, and 58% had prior private music lessons. This clearly indicate that the musical training pre-service teachers receive is woefully inadequate to help them to teach effectively with music. It is therefore important that musical training and experiences for pre-service kindergarten teachers should allow for the exploration of the student's own musicality as well as provide basic skills and knowledge.

Vannatta-Hall (2010) carried out an investigation on the impact of music methods course on pre-service early childhood teachers' confidence and competence to teach music. The investigation sought to determine if there was a significant change in participants' perceived self-efficacy to teach music following the completion of a 15 – week music method course. The study illuminated environmental and interpersonal

influences on confidence and competence to teach music by examining the sources of self-efficacy (i.e., mastery experience, vicarious experience, verbal persuasion, and physiological and effective states) within the context of a university music methods course for 41 early childhood pre- service teachers in which the researcher was also the course instructor.

Changes in self-efficacy perception were revealed according to each course of self-efficacy. Results revealed a significant overall increase in student self-efficacy scores over time. The most influential source of self-efficacy beliefs was enactive mastery experience, exemplified by prior music experiences as well as independent teaching experiences throughout the semester. Vicarious experiences included observations of both a music specialist and peers teaching music. Verbal persuasion included feedback. Finally, physiological and effective states were exemplified by participants' music anxiety, and to a lesser degree, stress and fatigue. The results of the study demonstrates how important it is for a pre- service generalist to develop the will (i.e. self - efficacy) and the skill (i.e. competence) to teach music if they are to develop the competencies needed to provide adequate music opportunities for their future students and use of music as a medium of instruction in Kitale Municipality.

Nardo, Custodero, Persellin and Fox (2006) examined the status of music education in accredited American preschools throughout the United States. Among the findings was that classroom teachers were the ones most often responsible for providing music instruction to their students, despite the fact that classroom teachers generally have little or no training in music and minimal assistance from music specialists. Nardo et al (2006) emphasized the need for collaboration between music educators and

classroom teachers for implementation of ideal music practices and better incorporation of music in their teaching (2006).

McDonald (1984) investigated the perceptions of university-based preschool teachers related to creative arts instruction and teacher preparation. When these teachers were asked about the inclusion of instruction in music, visual arts, rhythmic movement, and creative dramatics in these preschools, 69% responded affirmatively. 78% of centers reported that music activities occurred several times per week. Teachers articulated the following needs: (a) preschool-specific methods courses that emphasized more rhythmic movement training; and (b) functional music skills for the teachers.

Shiundu (2000) conducted a study of music teaching in selected pre-schools in Nairobi province. The purpose of the study was to investigate the practice in music and movement which goes on in pre-school classes. She wanted to ascertain how music helps in learning and teaching all the activities in pre-schools. The study found that lack of training in music, lack of interest in music, and resources to get more relevant songs for each activity were the main factors hindering the use of music in teaching. Pre – primary school teachers in Kenya go through different training institutions which follow different curriculums. Some of the training institutions train teachers on how to teach music while others may not.

Karimi (2011) conducted a study to research the possible relationship between professional development initiatives and teachers' sense of efficacy in teaching. The results showed a significant effect of professional development initiatives on teacher efficacy. The mastery experiences that are provided in the areas of content knowledge, as well as instructional strategies and classroom management, if planned properly, address the needs of music teachers, and therefore ―enhances their efficacy

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judgments about what they can do in their class" (p. 59). Finally, the positive effect of music teachers; with enhanced efficacy judgments of their teaching abilities on student achievement is evident because it has raised their operational knowledge and content standards (Karimi, 2011).

2.6 Conclusion

Overall, the current review of literature indicates the value of music integration in the kindergarten classroom. It has the potential of helping pupils to understand subject matter in a simpler manner and aid memorization. It also brings to the fore, the diverse perception of teachers on the use of music in teaching. Indeed, perception has the potency of influencing one's behaviour. The use of music increases pupil's engagement and motivation and provides literacy episodes that appeal to different learning styles and intelligences. The combination of music and other subjects gives children wide range of learning advantages. It is therefore incumbent on teachers to provide lots of musical activities that are interesting and full of fun. Such activities will stimulate learners interest and maintain it maintain it throughout the lesson. Stimulating their interest, will increase their attention and concentration span as they have been noted to have low concentration span.

CHAPTER THREE

METHODOLOGY

3.0 Introduction

This chapter discussed the methods and procedures used to carry out the study. It includes the research design, population, sample and sampling techniques, instrumentation, validity and reliability of research instruments, data collection procedures, a method of data analysis, and ethical considerations

3.1 Paradigm and Philosophical Perspectives of the Study Methodology

Research philosophy is a paradigm and manner in which data on a phenomenon are collected, analysed and presented. In making methodological choices, researchers are influenced by their philosophical standpoint and their basic assumptions about social reality, the nature of knowledge and human nature (Kusi, 2012). That is the ontology and epistemology that frame the research or the researcher's frame of reference. Ontology is referred to as one's view of reality and being, and has to do with whether the social world is regarded as something external to social actors or as something that people are in the process of fashioning (Bryman, 2012). It is concerned with claims and assumptions made about the nature of social reality. For instance, claims about what exists, what it looks like, the units it is made up of and how the units interact with one another (Grix, 2004). It further relates to knowledge as to whether objective knowledge exists independent of its social actors or it is constructed through social interactions.

The term epistemology is used to describe what is true and doxology is used to describe what is believed to be true (Bryman, 2012). Thus it is the process of knowledge acquisition that relates to what is regarded as appropriate knowledge about

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the social world or phenomena. It is concerned with the origin, nature, methods and limits of human knowledge and seeks to answer the question of ─how we know what we know". Knowledge of these orientations - ontology and epistemology – is essential in research because they influence the intentions, goals and philosophical assumptions of the researcher, which are inextricably linked to how the research is conducted. Hence, the philosophical approaches underpinning this study are the ideologies of both the interpretivists and the positivists. The nature of the research problem, the purpose, research objectives, research questions and hypotheses, as well as the research methodology, informed the reason for choosing interpretivism-positivist philosophical approach; otherwise referred to as maxim of pragmatism. The reason for selection is not solely laid on methods (qualitative and quantitative approach), but also on the research problem and employs all approaches available to understand the problem.

The pragmatist philosophy underpins this study. Pragmatism arises out of actions, situations and consequences rather than antecedent conditions (Creswell, 2009). In the context of this study, the maxim of pragmatism is merely the combination of the ideas of interpretivism-positivist philosophical approach that requires proper and accurate statistical methodology that aims at reaching meaningful results with value in real life not just focusing on the statistical significance of the difference between numbers (2009). In other words, pragmatism is concerned with what works when finding solutions to a problem, instead of strict adherence to positions as with positivism and interpretivism.

Pragmatism, therefore, underpins the mixed methods approach to research and uses pluralistic approaches in acquiring knowledge. This research uses the qualitative and

quantitative paradigms (mixed method) to explore kindergarten teachers' perspectives on the use of music in teaching pupils in the Shama District. Johnson and Onwuegbuzie (2004) argue that mixed methods research uses a method and philosophy that attempt to fit together the insights provided by qualitative and quantitative research into a workable solution. The philosophical perspective of pragmatic approach is relevant for this study because the pragmatic approach ensures methodological congruence in the investigation of the research questions and hypotheses, as well as the choice of methods for data collection and analysis. For instance, this study explores teachers' perceptions on integration of music in teaching kindergarten school children.

3.3 Research Design

This study adopted the descriptive survey design using mixed-methods approaches. Here, the researcher collected and analysed data, integrated the findings, and drew inferences using both qualitative and quantitative approaches and methods in a single study or a programme of study as noted by Creswell (2008). Its characteristics are well described in the literature (Creswell, 2003), and the design has found application in both social and behavioural sciences research (Creswell, (2008). The rationale for this approach is that the qualitative data provide a general understanding of the research problem by exploring participants' views. The strengths and weaknesses of mixed-methods design have been widely discussed in literature (Creswell, 2003). Its advantages include straightforwardness and opportunities for the exploration of the quantitative and qualitative results in more detail. The limitations of this design are lengthy time and feasibility of resources to collect and analyze both types of data.

3.4 Population of the Study

The target population for the study was one hundred and eighty (180) kindergarten teachers in the thirty-six (36) public kindergarten schools in the Shama District of Ghana. The accessible population was KG teachers who willingly accept and will be available to participate in the study.

Circuits	Number of Schools	Number of KG Teachers
Shama	6	35
Beposo	6	32
Aboadziabuesi	7	40
Nchaban	6	30
Assorko	5	17
Bronikrom	6	26
Total	**36**	**180**

Source: Western Region Educational Directorate, 2019.

3.5 Sample, Sampling Techniques and Procedures

The Shama District was conveniently selected for the study to ensure easy accessibility with respect to information, reduce time and to get as many respondents as required. Convenience sampling is a non-probability sampling technique where subjects are selected because of their convenience, accessibility and proximity to the researcher (Saunders, Lewis & Thornhill, 2012). This procedure relies on data collection from the characters that are conveniently available to participate in the study. Convenience sampling is considered because only KG teachers who will be available and willing to provide information will be accessed. It will also be convenient to reach the teachers because of proximity of Shama District to the researcher. Though convenience sampling is considered a weak form of sampling because of the inability to generalize findings to a larger population, data collection can be facilitated in short duration of time (Saunders, Lewis &Thornhill, 2012).

Simple random sampling via the manual lottery method was used to select a sample of ninety (90) teachers in the Shama District, fifteen (15) teachers each from a circuitthe manual lottery method was used to determine who took part in the study from the six circuits with a total of thirty eight schools. Ease of using simple random sampling represents the biggest advantage of opting for such a procedure. Also, simple random sampling is meant to be an unbiased representation of a large group, since every member of the population has an equal chance of getting selected (Sandelowski, 1995).

The choice of 50% of the target population is based on Dornyei's (2007) assertion that between 10% and 30% or more of a study population gives an adequate sampling fraction. Cohen & Marion (1995) maintained that a sample size of thirty is held by many as the minimum number of cases if researchers plan to use some form of statistical data.

Again, purposive sampling was used to select ten (10) out of the 90 public KG teachers for interview. Qualitative samples are purposive, that is, selected by virtue of their capacity to provide richly textured information relevant to the phenomenon under study (Sandelowski, 1995). The choice of 5.5% is in line with Sandelowski (1995), who maintained that qualitative research tend to be small in other to support the depth of case-oriented analysis that is fundamental to this mode of inquiry.

3.6 Instrumentation

Due to the adoption of the mixed triangulatory method for this study, the following range of research instruments were employed; structured questionnaire, semi-structured interview and observation. The use of the questionnaire enabled the researcher to achieve a high response rate. It provided a relatively simple and straight forward approach to data collection regarding the perception of teachers on

integration of music. The questionnaire was efficient at getting information from teachers in a short time and at relatively low cost. It also allowed anonymity which encourages frankness in responses on sensitive issues (Robson, 2002).

Ten teachers out of the ninety respondents were interviewed. Interviewing involves asking questions and getting answers from participants in the study. In the present study, a semi-structured interview schedule was used. The face-to-face semi-structured interview guide provided a clear set of instructions for interviewees and provided reliable, comparable qualitative data. Semi-structured interviews also allowed the teachers the freedom to express their views in their own terms.

Interviews during field work generally started with some defined questioning plan, but pursued a more conversational style of interview that saw questions answered in an order natural to the flow of the conversation (O'Leary, 2005).

The aim of the study was to explore the perception of kindergarten teachers on music integration in the Shama district. The researcher went through the process of ‗operationalizing the questionnaire' as Cohen and Marion (1995) termed the process. The questions were plotted from the literature review. In designing a five Likert-type scale instrument, simple and clear languages were used, avoiding biases and leading questions whilst also cutting down on open-ended items, and making instructions consistent. These measures make a questionnaire sharp and focus for the purpose (Oppenheim, 1999). Furthermore, as recommended by Robson (2002), the researcher checked for logical sequencing, made the layout attractive and ensured that the alternative responses provided were mutually exclusive, exhaustive and accurate.

Observation

As part of the instrumentation, observation was used. Annum (2015) pointed out that observation involves watching people, events, situations, or phenomena and obtaining first-hand information relating to particular aspects of such people, events situation or phenomena. This data gathering can occur anywhere in the students' setting, classroom, home and other such situations. According to Daniel, Dompreh and Gasu (2007) observation is a gradual process of studying a situation for a period of time in order to undo the puzzle in that situation. One is said to be observing when that person undertakes a study about someone without the person being aware. Kothari (2004) stated

that, the main advantage of this method is that subjective bias is eliminated, if observation is done accurately. He added that, the information obtained under this method relates to what is currently happening; it is not complicated by either the past behavioural future intentions or attitudes. The researcher observed teaching and learning material, teaching strategies, instructional activities, teacher- pupil interaction as well as teachers' music integration strategies.

3.6.1 Designing the Questionnaire

Four (4) main investigative sections were developed to guide the framing of the questionnaire for data collection. The themes of the questionnaires were based on the research questions of the study and

> ➢ What are the perceptions of teachers on music integration in teaching KG pupils in the Shama District?
>
> ➢ How do kindergarten teachers' perceptions on music integration influence their use of music in teaching pupils in the Shama District?

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> ➢ How does music integration impact student interest and engagement in learning Shama District?

> ➢ What are the professional development needs of KG teachers regarding music integration as an instructional approach in the Shama District?

3.6.2 Semi-structured interviews Designing

Semi-structured interview questions allow respondents to shift the agenda and contribute their own line of thought whenever they wished (Thomas, Walker & Webb, 1998). The aim was to obtain accurate uninhibited accounts from informants that were based on their personal experiences and knowledge. In addition, as Fetterman (1998) suggested, the use of semi-structured interviews also enabled the researcher to explore further interesting dimensions that would not be anticipated prior to the interviews. This view is endorsed by Kitchin (2000) who stated that interviews allow respondents to ‗express and contextualize their true feelings, rather than having them pigeon-holed into boxes with little or no opportunity for contextual explanations'.

The interview was carried out on a one-to-one basis. All the main issues were broken down into items and used as probes to facilitate further exploration of perception of kindergarten teachers on music integration in the Shama district. The interview data were recorded and afterwards coded and transcribed and used for the study. English language was used for the interview.

3.7 Validity of Instruments

Yin (2003) grouped the test involved in validating any data in any social science research into construct validity, internal validity, external validity and reliability. In this study, face validity of the questionnaire was carried out by giving it to colleague MPhil students in the Department of Early Childhood Education of the University of

Education, Winneba as well as colleague teachers for peer review. Their comments and suggestions were considered for review of the questions. The content validity of the questionnaire was ensured by experts in the area of early childhood education, music, teaching pedagogy as well as the research supervisor who scrutinized the items for their suitability before pre-test. All the necessary corrections in the items were made and declared valid by the supervisor. This is because in any systematic enquiry into the human condition, it is important to establish the truth value of the study. The study must be judged against certain criteria so as to ensure that the findings are a true reflection of the participants or reality (De Vos, 2002). Through criteria such as validity and reliability, the accurateness and completeness of a study can be ascertained. As in qualitative methods, researchers describe certain concepts related to reliability and validity. Guba (1981) proposed ―trustworthiness" as a surrogate measure for validity and reliability in naturalistic inquiries. Construct validity wasensured by critically developing the items or questions within established theoretical framework   by employing accepted definitions and constructions of concepts and terms; operationalizing the research and its measures.

The study also adopted the internal validity check. This was done through ensuring agreements between different parts of the data, matching patterns of results. Ensuring that findings and interpretations derived from the data are transparent and that causal explanations are supported by the evidence (alone), and that trivial explanations and inferences have been weighed and found to be less acceptable than the explanation of inference made, again based on evidence. The study also ensured concurrent validity through the use of multiple sources and kinds of evidence to address research questions and to yield convergent validity.

In this study, the researcher also validated the interview schedule ensuring they measure what they intend to measure. In order to ensure the validity of the interview schedule they were designed to reflect on the research objectives and questions. To ensure face validity of the instruments, it was given to colleague teachers for peer review. To ensure content validity of the instruments, it was given to experts in the field of teaching pedagogy and music as well as the research supervisor for scrutiny as well as expert judgment before pilot-test.

3.8 Reliability of Instruments

Reliability concerns with the degree to which an experiment, test or any measuring procedure yields the same results on repeated trials (Creswell, 2012). Reliability in research concerns the degree to which a particular measuring procedure gives similar results over a number of repeated trials (Creswell, 2012). According to Creswell (2012), reliability means that scores from an instrument are stable and consistent. Creswell further indicates that scores should be nearly the same when researchers administer the instrument multiple times at different times. To ensure reliability of the research instruments, the test-retest technique was used thereafter the research employed Cronbach's Alpha formula to calculate the reliability coefficient of the questionnaire instrument. This produced reliability coefficient (r) of 0.813 indicating that the instrument was relatively reliable.

3.9 Piloting the Instrument

A pilot study is the most effective strategy to minimize problems in the actual conduct of a study. This was done to refine and shape the contents of the instruments to make them more valid and reliable for the study. The pilot study was done using two (2) public KG teachers who were purposively/conveniently selected from the Shama District. The schools were Saint Mary's Catholic Kindergarten, which is in the Shama

circuit and Assorko Essaman Catholic Kindergarten in the Assorko Essaman Circuit. These teachers did not form part of the actual study.

3.10 Data Collection Procedures

The questionnaire was personally administered to the teachers. This was done during the National Council for Curriculum Assessment's workshop on the new Standard Based Curriculum. The exercise which was done during the third term vacation, lasted for five days: from Monday to Friday. The questionnaires were distributed to the teachers on the Monday, the day the workshop commenced and collected them on the Friday. The sharing and collection of the questionnaire both lasted for only fifteen minutes. The researcher explained the purpose of the study and procedure for responding to the questionnaire to the study participants. Similarly, the researcher personally held face-face interviews with the selected teachers. This was for a duration of thirty (30) minutes after the workshop. The researcher later observed teaching and learning material, teaching strategies, instructional activities, teacher-pupil interaction as well as teachers' music integration strategies.

3.11 Data Analysis

In this study, the personal data of the study participants was presented in figures or tables as frequency counts and percentage. Responses by the respondents to each set of items in the questionnaire were talliedto get the number of respondents who answered each set of items. The data was fed into the SPSS version 22 software for the analysis of the quantitativedata. Frequency, percentage distributions of responses was generated according to each research question raised, and this was presented in tables.

The qualitative (interview) data was analyzed qualitatively through thematic analysis — responses from respondents were categorized into themes. Qualitative data analysis is a rigorous process involving working with the data, organizing data into manageable units, categorizing, comparing, synthesizing data, searching for patterns, discovering what is important and what is to be learned (Johnson, Onwuegbuzie& Turner, 2007). It is a rigorous task because qualitative research usually generates voluminous data as the researcher is found with numerous transcripts of verbatim accounts of what transpires in interviews and open-ended questions. According to Creswell (2009), transcription is the process of converting audiotape recordings or field notes into text data. Here, the researcher listens to each tape repeatedly to familiarize himself with the conversations and carefully write them down in the words of the participants. The researcher immersed himself in the data by repeatedly pursuing through it so as to help him reduce the voluminous data for analysis and clarity. Themes were then generated before the analysis. Kusi (2012) referred to this kind of themes as preset themes. These data have to be analyzed for the sake of interpretation.

In thematic analysis, the identifiable themes that emerge from interview responses were classified under each research question. In thematic analysis, the major themes and analysis of contents were summarised. This was done by playing the recorded tapes for each interviewee. The major themes and analysis of the contents are then summarized. Sarantakos (1993) stated that a brief summary and analysis as well as highlighting major themes, is enough when decision has to be made based on the findings of the study. Again, direct quotations will be used to support or clarify the qualitative data when necessary. The interpretation of the qualitative data will make it possible to make appropriate inferences.

Sarantakos (1993) presents a model of analysis of interview data under qualitative research and described five steps to achieve that, which are transcription, checking and editing, analysis and interpretation, generalization, and verification. This model which consists of five steps was employed for data analysis for the research. First and foremost, after data was collected through interviews, it will be transcribed from its original form, tape-recorder onto paper and translated into English Language. Having done that, the manuscript was cleaned and edited by eliminating any typographical error and contradictions in the text. The data having been transcribed, the transcripts was checked and edited.

Also, parts of the data that were related were prepared for analysis. Here the findings of the interviews, analysis and interpretation involved data deduction and analysis. At this point, categories were developed and coding of data was completed and trend of data was also identified. The findings of the individual interviews were generalized and differences and similarities identified, which allowed the development of typologies.

Sarantakos (1993) claim that it is critical to identify how statements and central themes emerge and connect to one another if the final description is to be comprehensive and exhaustive. In interpreting the data, the researcher identified emergent issues as they are reported by respondents, how the issues connect or relate to each other, and meanings are drawn and discussed from these. The researcher also identified and extract significant statements, which are quoted to support claims in the analysis. The researcher used the following steps of analyzing interview as well as the open ended questions as follows:

1. The researcher made a sense of the whole interview by reading through all transcripts. Ideas were jotted down as they come to mind.

2. One interview was selected and went through it by asking: ―What it is?" thinking about the underlying meaning. Thoughts about the meaning of each piece of information was written in the margin.

3. This was done to all the interviews, open ended questions. A list of all the topics were made, and a cluster of similar topics were put together. Major topics, unique topics and leftovers were identified.

4. The list was then taken and returned to the data. Abbreviated topics by means of codes were written. These codes were next to each segment of data in the interview transcript as well as the open ended questions. The researcher looked for new categories and codes.

5. The researcher then formed categories by grouping topics together in an attempt to determine relationships between categories.

6. The final decision on the abbreviation of categories and codes. The codes were alphabetized.

7. The researcher then assembled all the data material of each category into one place.

After the categorization and coding of data into themes, the researcher analyzed and interpreted the themes to find answers to the research questions. The researcher also checked for the validity of the interpretations by going through the transcripts twice. That allowed the researcher to verify findings.

3.12 Ethical Considerations

Resnik (2009) defines ethics in research as the discipline that study standards of conduct, such as philosophy, theology, law, psychology or sociology. Babbie (2004) defines ethical issues as the general agreements, shared by researchers about what is proper and improper in the conduct of scientific inquiry. These include seeking permission, voluntary participation, and no harm to participants, informed consent, anonymity and confidentiality (Strydom, 2002). In other words, it is a method, procedure or perspective for deciding on how to act and for analyzing complex problems and issues.

While carrying out this study, the researcher followed ethical procedures suggested by Bryman (2012). Bryman advises that researchers should ensure that participants are protected from any physical or psychological harm that may arise from research procedures. In line with international best practices in educational research, the researcher addressed the following: informed consent, protection and consent of participants and their responses, permission, protecting privacy and ensuring confidentiality (2012).

3.12.1 Permission

As a way of seeking permission, a letter was obtained from the Head of Department of Early Childhood Education, University of   Education, Winneba. This letter was used to obtain permission, approval and support from District Director of Education and study participants (KG teachers) to proceed with the study.

3.12.2 Voluntary Participation and informed Consent

The study participants need to be furnished with accurate and complete information on the goal(s) and procedures of the investigation so that they fully understand and in

turn decide whether to participate or not. This makes informed consent a necessary pre-requisite to any research in which human beings are involved as participants. Sarantakos (1993) stated that informed consent means that respondents need first and foremost to comprehend and second to agree voluntarily to the nature of the research and their role within it.

In this study, the researcher clearly spelt out the purpose, the nature of the study and its significance to the participants. To that respect, the participants made a rational decision to participate in the study. No participant was coerced to participate in the study. Again, the researcher introduced himself, explained the purpose of the interview, and set guidelines for how the interview and the FGD would proceed. The roles of both the interviewer and the interviewee were spelt out.

3.12.3 No Harm to Participants

In Babbie's opinion (2004), the ethical norms of voluntary participation and no harm to participants have become formalized in the concept of informed consent. Accordingly, participants base their voluntary participation in research studies on the full understanding of the possible risks involved. Harm can either be physical or emotional (Trochim, 2006). Throughout this study, the researcher made an effort to ensure that participants are not harmed psychologically or emotionally. Participants were informed that the interview or the FGD will not last for more than one (1) hour, and it was conducted at their convenience.

3.12.4 Anonymity

Research participants' well-being and interests need to be protected. Participants' identities in the study should be masked or blinded as far as possible (Trochim, 2006).

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The people who read the research and the researcher should not be able to identify a given response with a given respondent (Babbie, 2004).

All the respondents were assured of confidentiality. This was done to protect them (Parker, 2005) cited in Kvale and Brinkmann (2009). Therefore, to ensure that the principles of anonymity and confidentiality are guaranteed, there was no collection of the details of the personal information on the respondents (Trochim, 2006); their names were not be revealed in this study. The names of the people who participate in this study will not be revealed anywhere instead, alphabetic, numeric or alpha-numeric codes and pseudonyms were used. The recorded responses, written reports, interview transcripts were silent on the true identities of the participants.

3.12.5 Confidentiality

Confidentiality indicates the handling of information in a confidential manner (Strydom, 2002). This implies that the researcher must jealously guard all the information disclosed by the participant so that only the researcher has access to it. The interviews took place at the participant's schools to allow privacy, non-interruptions and the creation of an atmosphere in which the participant feel comfortably engaged.

The purpose of the research, the role of the interview(s) and the confidentiality of the selected material were explained to the participants before the commencement of the interview(s) and FGD. To this end, the researcher is the sole custodian of documents which have been used and information collected for this study. A tape recorder was used during the interviews and all information collected was transcribed and the recordings was deleted.

3.12.6 Plagiarism

As a way of preventing plagiarism, all ideas, writings, drawings and other documents or intellectual property of other people were duly referenced, indicating the authors, title of materials, year of publication, and publishers. In the case of unpublished documents, permission was sought from owners.

CHAPTER FOUR

## RESULT AND DISCUSSION

4.0 Overview

This chapter deals with the presentation and analysis of data collected in the course of the study. The presentation of the findings was guided by these research questions:

1. What are the perceptions of teachers on music integration in teaching KG pupils in the Shama district?

2. How do kindergarten teachers' perceptions on music integration influence their use of music in teaching pupils in the Shama District?

3. How does music integration impact pupils' engagement in learning in the Shama District?

4. What are the professional development needs of KG teachers regarding music integration as an instructional approach in the Shama District?

In this chapter, demographic information of teachers was analyzed. The four research questions were also analyzed. The data gathered by the questionnaire was analyzed using frequencies and percentages, and the results presented in Tables. On the other hand, the interview data was analyzed thematically. In this regard, the interview data were transcribed, coded and out of the codes, themes were generated.

4.1 Demographic Characteristics of Respondents

This section discusses the demographic characteristics of the teachers involved in the study. The parameters discussed include: gender, age, marital status, academic status and length of teaching experience. Figure 4.1 shows the demographic data of respondents in relation to their gender
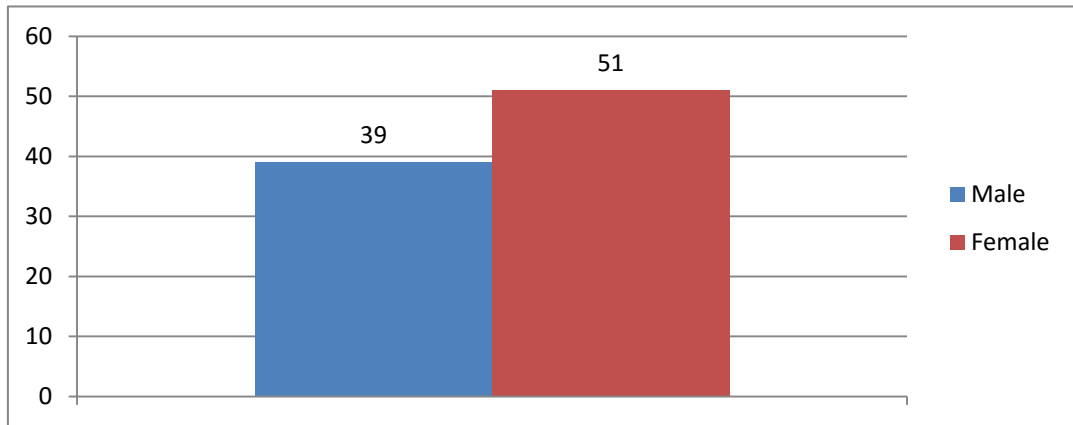
Source: Field data (2019)

Figure 1: Demographic Data of Respondents in Relation to Gender

From Figure 1, the data show that 39 respondents, representing 43.3%, are males while 51 respondents, representing 56.7 %, are females. Somewhat similar results on gender have been revealed by some researchers. Abdulai (2013), in his quest to find out the background of teachers and quality early childhood education in the Effutu Municipality, reported a greater percentage of Kindergarten teachers being females. Githinji (2011) on the influence of background factors on pre-school teachers and managers perception of impact of childhood play activities on child development found that, majority (88%) of the pre-school teachers were females while 12% were males. Mudaki (2011) also found that 87% of pre-school teachers were females, while 13% were males. Though this could be because of the fact that early childhood education (ECE) is considered a domain for women and cultural beliefs that child is a responsibility of women, some researchers noted that female teachers had a greater tolerance level for music integration than did male teachers (Vaughn, 1999).

Klecker (2002), for example, found that there was a marginal tendency for female teachers to express more positive attitudes towards the idea of integrating music into teaching than male teachers. Arbuckle and Williams (2003) declared that male teachers performed better than female teachers in areas of assessment, authority and

using meaningful voice tones during teaching. The implication is that males have a negative attitude towards pre- primary school education. It is important to have more males to have a positive attitude in the ECE sub- sector.

Table 1 presents the demographic data of the teachers in relation to their age

Table 1: Demographic Data of Teacher in Relation To Age

Range of Ages	Frequency	Percentage
20 – 29 years	15	16.7%
30 – 39 years	45	50%
40 – 49 years	21	23.3%
50 + years	9	10%
Total	**90**	**100%**

Source: Field data (2019)

From the data in Table 1, 15 (16.7%) of the respondents were between the ages 20 and 29 years. Forty five (45) teachers representing 50% fell within 30 to 39 years; 21, representing 23.3% were between the ages 40 and 49 years while nine (9) representing 10% were above 50 years. According to Stoiber, Gettinger and Goetz, (1998), older teachers and those with more years of experience have been found to be more supportive towards music integration.

Figure 2 presents data on the demographic information of respondents in relation to their marital status
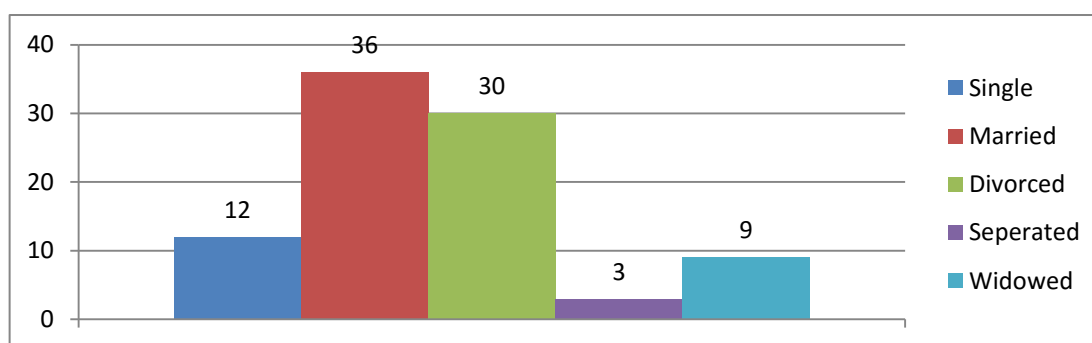
Source: Field data (2019)

Figure 2: Demographic Data of Respondents in Relation to Marital Status

In Figure 2, 12 (13.3%) were single, 36 representing 40% were married while thirty (30) representing 33.3% were divorced. 3 representing 3.3 % were separated from their marriage partners and 9 representing 10% were widowed. This indicates that most of them were either married or divorced. On the variable, teacher's marital status, Kong (2005) discovered that single and married teachers had higher scores than those separated and divorced in the dimensions of job engagement, especially in the dimension of vigour and dedication. According to Zhang and Fang (1991), psychological problems such as separation and divorce affect teachers" dedication to duty. For Ayeop (2003), married teachers have higher job satisfaction compared to single teachers and those in the group of others (that is, separated and divorced).

The data in Table 2 shows the academic status of the respondents.

Table 2: Academic Status of Respondents

Academic status	Frequency	Percentage
Teachers certificate A	9	10%
Diploma in education	27	30%
First Degree	36	40%
Masters	3	3.3%
Postgraduate Diploma	15	16.7%
Total	**90**	**100%**

Source: Field data (2019)

From Table 2, the data reveal that 9 representing 10% of the respondents held Teachers certificate A, 27 representing 30% held Diploma certificate, 36 representing 40% had obtained Bachelor Degree, 3 representing 3.3% had Masters Degree certificate and 15 representing 16.7% held Postgraduate Diploma. The data obviously indicate that the greater percentage of the respondents had obtained the requisite teaching qualification. Research findings have established that teacher's teaching

qualification is positively correlated with learning outcome. Abe and Adu (2013) found that teachers' qualification contributed to the improvement of pupils' scores in their academic performance.

Table 3 presents the teaching experience of the respondents

Table 3: Teaching Experience of Teachers

Teaching Experience	Frequency	Percentage (%)
1-5 years	24	26.7
6-10 years	39	43.3
11-15 years	18	20.0
16 years and above	6	6.7
Total	**90**	**100**

Source**:** Field data (2019)

In finding out the teaching experience of the teachers, the data in Table 3 reveal that 24 representing 26.7% of the respondents have been in the teaching profession from 1 to 5 years, 39 (43.3%) have been in the teaching profession from 6 to 10 years. Eighteen (18) representing 20% have had 11-15years teaching experience and six (6) teachers representing 6.7% have had 16years and above teaching experience.

The findings are consonance with the position of Murundu, Chisikwa, Indoshi, Okwara and Otieno (2012) who conducted a study on teacher based factors influencing the implementation of Early Childhood Development and Education (ECDE) curriculum. The results revealed that 4.6% of the teachers had a teaching experience of below 2 years, 23.1% had a teaching experience of 2-5 years, while the remaining teachers had 72.3% with a teaching experience of five years and above.

Gillian, (2010) in his study on challenges faced in the provision of quality of Early Childhood Education had his findings revealing that (50%) of the ECE teachers had

teaching experience of over 5years, 40% of teachers had teaching experience of between 1 and 5 years, while 10% of the teachers had less than 1 year of teaching experience.

Mudaki (2011) found that 84.4% of the pre- primary school teachers had worked for two years and above, while the remaining 15.6% had less than 1 year of working experience. This implied that majority teachers have rich teaching experience to enable them use music as a medium of instruction. This is premised on research findings which have established that teachers' teaching experience is positively correlated with learning outcome. Abe and Adu (2013) advocated that experienced teachers need to be retained in schools if higher productivity is to be obtained because learners achieve more from these teachers. Experienced teachers can identify student's problems and be able to change methodology to aid effective teaching and learning. Over 70% of the respondents have had at least 6 years teaching experience. This is a factor for good performance. The researcher's interaction with some of the teachers revealedthat while majority of the pupils perform well academically, few of them perform poorly.

4.2 Analysis and Discussion of Research Questions

4.2.1 Research question one:

What are the perceptions of teachers on music integration in teaching KG pupils in the Shama District? This question required teachers to respond to statements that sought to assess their perceptions of music integration in teaching KG pupils in the Shama District. The results are presented in Table 4. 4. In the Table A=agree; SA= Strongly Agree; U= Undecided; SD = Strongly Disagree; D=Disagree.

Table 4: Perception of Teachers about Music Integration in Teaching KG pupils in
the District

Statements	A		SA		U		D		SD	
	F	%	F	%	F	%	F	%	F	%
Early childhood educators admit that children enjoy music activities.	34	37.7	23	25.5	1	1.1	23	25.6	9	10
Early childhood educators have adequate content knowledge and support for music integration.	20	22.2	15	16.7	4	4.4	32	35.5	19	21.1
Early childhood teachers often lack confidence in integrating music into the classroom.	30	33.3	22	24.4	2	2.2	14	15.5	22	24.4
Early childhood teachers do not include music in their teaching because they feel they lack the requisite training and skills.	29	32.2	20	22.2	3	3.3	19	21.1	19	21.1
I naturally feel excited when I integrate music into my teaching.	33	36.6	27	30	1	1.1	15	16.7	14	15.5
I try as much as possible to encourage co-teachers to integrate music into their teaching.	18	20	18	20	0	0	32	35.6	22	24.4
I do not have enough time to involve music activities in my teaching.	40	44.4	36	40	2	2.2	10	11.1	2	2.2

Source: Field data (2019)

From the data in Table 4, 57 (63.2%) of the respondents either agreed or strongly

agreed that children enjoy music activities while 35.6% either disagreed or strongly

disagreed to the statement 1.1% was indecisive. Thus, majority of the respondents

perceive that children like musical activities. Costello and Boyle (2013) asserted that

perception influenced teacher attitudes, intentions and behaviours (p. 74). The

perception of teachers is influenced by past experiences, previous knowledge and

training and newly acquired knowledge (professional development or training

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modules). Cooks and Silverman (2007) pointed out that teachers' perception directly affect their behaviour with students and so have a great influence on classroom climate and student outcomes. The finding supports what Gruenhagen (2012) found from his study that majority of early childhood educators (ECEs) admit that children enjoy music activities, but they point to their inadequate training as the reason why they are not able to awaken children to music.

The data also show that 35 (38.9%) of the respondents either agreed or strongly agreed that childhood educators have enough content knowledge and support for music integration, while majority of them, 51 (56.6%), either disagreed or strongly disagreed to the statement. Four (4.4%) were also indecisive. The results indicate that childhood educators do not have enough content knowledge and support for music integration. Content Knowledge is the knowledge of a particular subject. Content knowledge is helpful in teaching. Teachers who do not have adequate knowledge of a particular subject cannot teach the subject effectively. According to UNESCO (2002) some teachers have limited content knowledge and support for music integration.

The data in Table 4 again reveal that 52 (57.7%) of the respondents either agreed or strongly agreed that KG teachers often lack confidence in integrating music into the classroom. A few of them, 39.9%, thought differently, 2.2% were also indecisive. The result suggests KG teachers often lack confidence in integrating music into the classroom. This means that some KG teachers shun away from the use of music in teaching because they lack confidence in integrating music into the classroom. The finding is in consonance with Choy and Kim (2007) who concurred that teachers often lack confidence in understanding music and integrating it into the classroom, which according to them could be attributed to their limited content knowledge and

support. Koca (2013) also contended that educators with low perceived efficacy in music teaching have less confidence in their ability to turn children on to music. This again confirms the position of Bolduc (2012) who maintained that a musically educated instructor provides more activities involving sound discrimination, music interpretation, and music appreciation on a daily basis.

It was also discovered form the data in table 4.4 that 49 (54.5%) of the respondents either agreed or strongly agreed that they do not include music in their teaching because they feel they lack the requisite training and skills while 38 (42.2%) of the respondents either disagreed or strongly disagreed to the statement. Three (3.3%) were indecisive. This means more than half of the teachers feel that they do not have the knowledge in terms of pedagogy, skills and right attitude to teach with music.Inadequate training relating to music integration may result in lowered teacher confidence. Teachers who have not undertaken training regarding music integration, may exhibit negative attitudes toward music integration (Choy and Kim 2007). The finding suggeststhat training is essential for music integration.

The data also show that 60 (66.6%) of the respondents either agreed or strongly agreed that they naturally feel excited when they integrate music into their teaching, while 29 (32.2%) of the respondents either disagreed or strongly disagreed to the statement, and 1.1% were indecisive. The teacher must naturally enjoy what he or she does so that it becomes easy to arouse pupils' interest to enjoy same. The finding suggests that majority of the teachers naturally feel excited when they integrate music into their teaching.

Again, the data also show that 36 (40%) of the respondents either agreed or strongly agreed that they try as much as possible to encourage co-teachers to integrate music

into their teaching. Surprisingly, majority of them, 54 (60%), either disagreed or strongly disagreed to the statement. This means that majority of the teachers do not encourage their colleagues to integrate music in their teaching. Could this be indicative of poor attitude towards music integration? Teachers' attitudes directly affect their behaviour with students and so have a great influence on classroom climate and student outcomes. Cooks (2002) noted the need for positive teacher collaboration and for teachers to create a _sense of belonging' to support each other.

Lastly, 76 (84.4%) of the respondents either agreed or strongly agreed that they do not have enough time to involve music activities in their teaching, 12 (13.3%) of the respondents either disagreed or strongly disagreed to the statement while 2.2% remained indecisive. The results clearly suggest that most of the teachers do not have enough time to involve music activities in their teaching. This shows the importance of creating more time for both the learners and the teacher to make music integration successful.The finding buttresses Bresler's (1993) observation that lack of time is listed as a reason for the exclusion of music activities There are other teachers who say that they would like to spend more time incorporating music, but need to spend more time in other subjects to prepare children for standardization. Bresler again reported on pressure from principals, superintendents, and fellow teachers to focus only on academic subjects. It can be deduced that they regard the use of music in teaching as a waste of instructional hours (1993).

4.2.2 Research question two: How do kindergarten teachers' perceptions on music integration influence their use of music in teaching pupils in the Shama District?

This question had the primary intent of identifying how kindergarten teachers' perceptions on music integration influence their use of music in teaching pupils. Respondents were therefore required to express their views on the issue. The data gathered from the interviews were categorized under these themes:

a. Training

Some of the teachers said training influence their use of music in teaching pupils. This was considered an important factor in improving teachers' perceptions on music integration. Some suggested there should be a coherent plan for teacher training in music integration.

These were captured in statements like this:

> *"Training is very important, I have not acquired enough special or comprehensive training on how to teach children using music. The government and other policy makers should assist us"* (Teachers 2, 3 and 6).

> *"Inadequate knowledge, skills and training discourage me from using music to teach. The Ministry of Education and Ghana Education Service should organize music education training for teachers""* (Teachers 3, 4, 8 and 9).

Other interviewees made the following observation

> *„„Those teachers who have some level of knowledge and training about music education tend to have skills in teaching pupils using music than those of us who have little or no training at all."″*(Teachers 1, 3 and 4).

The respondents seem to suggest that training is very crucial for successful music integration because those who have some level of knowledge and training about

music education tend to have skills in teaching pupils using music than those who have little or no training at all. The position of the interviewees is in consonance with the assertion by Hash (2009) that teachers with higher musical knowledge hold stronger beliefs about its importance to pupils as well.

The finding reinforces the view that music education qualifications acquired from pre- or in-service courses were associated with less resistance to music integration. It will be best to organize frequent in-service training for teachers in other to upgrade their knowledge and skills in music.

b. Availability of educational resources

A number of studies have examined availability of resources and their influence in the formation of teachers' perception towards music integration. One factor that has consistently been found to be associated with more positive attitudes or perception is the availability of resources or support services at the classroom and the school levels (Clough & Lindsay, 1991). The study revealed availability of educational resources as one of the factors that influences kindergarten teachers' perceptions on their use of music in teaching pupils.

This reflected in statements like:

> *,,‖We have not been provided with enough resources to support music integration in education, so how do you expect me to use music in teaching pupils effectively.‖‖* (Teachers 1, 3, 5, 8 and 15)

> *,,‖Ministry of Education should be committed and provide all the necessary educational resources to enhance teaching and learning.‖‖* (Teachers 4, 7, 8, 10 and 14,)

It can be asserted that the provision of adequate resources and materials are very instrumental to teaching and learning of music to the pre-schooler. Providing adequate

support and resources for teachers would further enable them to respond effectively to the need of pupils.

c. Age-teaching experience

Teaching experience and age is another teacher-related variable identified by respondents as having an influence on their use of music in teaching pupils.

The interviewees intimated that:

> *"Some of the teachers, especially, the older ones usually encourage music integration because they are experienced".* (Teachers 1, 4, 5, and 12)

> *"The young teachers who have just been posted lacked the skills of music integration though they are always willing to assist the pupils."* (Teachers 1, 3, 5, 8 and 13)

It can be inferred from the above findings that the older teachers mostly encourage music integration while young teachers do not have adequate training and skills of music integration and therefore do not encourage music integration. Vaughn (1999) found that, in general, teachers with 14 years' or more teaching experience had a significantly higher positive score in their attitude to music integration compared with those with less than 14 years. Vaughn found no significant differences in attitudes to music integration among teachers whose teaching experience was between one and four years, five and nine years and ten and 14 years (no mention was made based on individual country).

Another study by Harvey (1985) compared the willingness of teacher trainees and pre-primary teachers to accept music integration in their classes. His findings indicated that there was a clear reluctance on the part of the KG teachers and primary teachers compared to teacher trainees in their willingness to integrate music

integration in their teaching. In this respect, it would not be unreasonable to assume that newly qualified teachers hold positive attitudes towards music integration.

d. Motivation and encouragement from head teachers and experience teachers

Motivation and encouragement were found to influence teacher's use of music in teaching pupils. The interviewees brought the following issues to bear

> *"Encouragements from my head teacher have been my source of inspiration for teaching children using music."*(Teachers 2 and 6)

> *"Some experienced teachers have played a very vital role in shaping my attitudes towards music integration. Their advice, experiences and motivation have helped me develop a good perception about music integration."*(Teachers 4, 5, and 11)

> *"Our headmaster has demonstrated excellent leadership by helping us develop a positive and favourable attitude towards music integration. She is always ready to listen to our concerns and take action"* (Teachers 6 and 8)

The findings seem to suggest that the continuous encouragement and motivation from the head teacher and other experience and retired teachers have been very instrumental in the creation of positive attitudes towards music integration. The views expressed by these respondents are in conformity with Janney, Snell, Beers, and Raynes (1995) assertion that the enthusiastic support from head teachers was an attributing factor to the success of music integration programme in the schools they studied.

e. Past experiences

Some of the teachers recounted their past experiences as an important factor influencing their use of music in teaching pupils.

One teacher commented that:

> *"I think in the past I have not been successful teaching using music, so it has affected my acceptance of music integration"* (Teacher 7)

Another teacher observed that:

> *"Last year I encountered some challenges during teaching through music, if I had my way I will avoid teaching through music"* (Teacher 4)

Another teacher also had this to say:

> *"I took a postgraduate diploma programme in music education last year because I felt that previously I was lacking the knowledge and experience in music education. Now I will fully appreciate music integration."* (Teacher 10)

From the discussions above, it is very evident that respondents past or previous experiences are contributory factors influencing their use of music in teaching pupils. The findings are in consonance with Mahat's (2008) assertion that the perception of teachers toward music integration is influenced by past experiences (previous experience with teaching), previous knowledge (training) and newly acquired knowledge (professional development or training modules).

f. Gender

From the following discussions, gender appears to be a factor that influences the interviewees' use of music in teaching pupils. Some of the teachers shared similar views relating to the issue of gender and music integration. They contended that:

> *"I have realized that the female teachers especially can patiently teach using music than the male teachers. Maybe it is because they are mothers"* (Teacher 5)

> *"The female teachers understand music integration better. They are more responsive to pupils" musical needs than the male teachers"* (Teacher 9)

The findings reveal that female teachers are more patient and responsive to pupils' musical needs than the male teachers. These findings is in agreement with Klecker's (2002) findings that there was a marginal tendency for female teachers to express more positive attitudes towards the idea of music integration than male teachers,

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Vaughn (1999) also found that female teachers had a greater tolerance level for music integration than male teachers

Research question three: How does music integration impact student engagement in learning?

This question sought to find how music integration impact student engagement in learning.The study participants were, therefore, expected to express their views on the issue. The data gathered from the questionnaires are presented in Table 4.6. In the Table A=agree; SA= Strongly Agree; U= Undecided;   SD = Strongly Disagree; D=Disagree

Table 5: How Music Integration Impact pupils'Engagement in Learning

Statements	A		SA		U		D		SD	
	F	%	F	%	F	%	F	%	F	%
Teachers feel that the concept of pupils' engagement is of paramount concern for student learning	29	32.2	32	35.6	2	2.2	19	21.1	8	8.9
Music integration allows children to explore, gather, process, refine and present information	33	36.6	27	30	1	1.1	15	16.7	14	15.5
Teachers use music as a way to gain the pupils' attention, create a conducive atmosphere and motivate their learning.	30	33.3	22	24.4	2	2.2	14	15.5	22	24.4
Music increases pupils' engagement and help them to grasp and memorize content in a more easy way	29	32.2	20	22.2	3	3.3	19	21.1	9	21.1
Teachers use music as a vehicle to help pupils' for other academic objects, eg. singing a song to memorize certain concepts	33	36.6	27	30	1	1.1	15	16.7	14	15.5

Source: Field work data (2019)

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From the data in Table 5, 61 (66.6%) of the respondents either agreed or strongly agreed to the statement that teachers feel that the concept of student engagement is of paramount concern for student learning**,** 27 (32.2%) of the respondents either disagreed or strongly disagreed to the statement while 1.1% were indecisive. The results clearly show that teachers feel that the concept of student engagement is of paramount concern for student learning. It is the duty of the teacher to gain the children's attention and motivate their learning.According to Skinner and Belmont (1993), teachers acknowledge the concept of student engagement as crucial for student learning. When teachers are welcoming, demonstrate love and affection towards children the children in in turn feel happy, enthusiastic in class and pay attention to the teacher

The data also show that 60 (66.6%) of the respondents either agreed or strongly agreed that music integration allows children to explore, gather, process, refine and present information. However, 29 (32.2%) of the respondents either disagreed or strongly disagreed to the statement and 1.1% remained indecisive. This means that majority of the teachers believe music integration allows children to explore, gather, process, refine and present information. Teacher must allow pupils to explore and discover some aspects of the learning by themselves. By so doing the learner will not be solely dependent on the teacher.

The data in Table 5 again reveal that 52 (57.7%) of the respondents either agreed or strongly agreed that teachers use music as a way to gain the children's attention, create a conducive atmosphere and motivate their learning. while 36 (39.9%) of the respondents either disagreed or strongly disagreed to the statement. Two (2.2%) remained indecisive. The results suggest that teachers use music as a way to gain the

children's attention and motivate their learning. The finding is in agreement with Cakir (1999) assertion that music is a source of motivation, interest and enjoyment, and that children can easily imitate or remember language than words which are just 'spoken'. Lots of classroom teachers use music as a way to gain the children's attention and motivate their learning. For example, teachers use music as a vehicle for other objects, such as singing a song to memorize certain concepts. Others use music as a way to enhance the overall mood of the classroom, such as playing background music or as entry to participation in school or community events, such as holiday concerts (Bresler, 1995). Giles and Frego (2004) have also pointed out that the affective style of music integration uses song to change the overall mood of the classroom, such as trying to create a calm atmosphere after recess or using the music to achieve goals such as creative expression or building self-esteem.

The data in Table 5 further indicate that 49 (54.4%) of the respondents either agreed or strongly agreed to the statement that music increases children's engagement and helps them to grasp and memorize content in an easier way. However, 38 (42.2%) of the respondents either disagreed or strongly disagreed to the statement and 3 (3.3%) remained indecisive. The results imply that music increases children's engagement and helps them to grasp content in an easier way.Music plays a vital role in the education of children. It increases their participation and helps them to grasp content without much difficulty, understand the content of other subject in a more realistic manner. It has been established by Rickard, Vasques, Gill and Murphy (2010) that the use of music enhances students' memory skills.

Finally, the data reveal that 60 (66.6%) of the respondents either agreed or strongly agreed that teachers use music as a vehicle for other objects, such as singing a song to memorize certain concepts. 29 (32.2%) of the respondents either disagreed or strongly disagreed to the statement and 1 (1.1%) remained indecisive. Children enjoy music activities, therefore, teachers may need to employ a variety of strategies to increase learning through music.

Research question four: What are the professional development needs of KG teachers regarding music integration as an instructional approach?

This question sought to identify the professional development needs of KG teachers on music integration as an instructional approach. The data gathered from the questionnaires are presented in Table 7. In the Table, A=agree; SA= Strongly Agree; U= Undecided; SD = Strongly Disagree; D=Disagree

Table 6: Professional Development needs of KG teachers

Statements	A		SA		U		D		SD	
	F	%	F	%	F	%	F	%	F	%
Professional development is a necessity for better teaching and learning.	38	42.2	23	25.5	1	1.1	19	21.1	9	10
KG teachers should study music teaching courses	40	44.4	15	16.7	4	4.4	12	13.3	19	21.1
Training programmes should regularly be organized for KG teachers to improve their knowledge in music integration	40	44.4	22	24.4	2	2.2	14	14.5	12	13.3
Teachers should be allowed to develop collegiality and in collaboration share experiences in an effort to solve educational problems through teacher networking	39	43.3	20	22.2	3	3.3	19	21.1	9	10

Source: Field data (2019)

From the data in Table6, 61 (67.7%) of the respondents either agreed or strongly agreed that professional development is a necessity for better teaching and better schools, 28 (31.1%) of the respondents either disagreed or strongly disagreed to the statement and (1.1%) was indecisive. The result obviously shows that professional development is a necessity for better teaching and better schools hence teachers have to pursue continuous professional development programmes in order to improve their knowledge and skills. According to Ovens (2009), the concept of professional development is the knowledge, skills, abilities and necessary conditions for teacher learning on the job. This has been one of the most important factors in improving education efforts. Barret (2003) suggested that professional development is a necessity for better teaching and better schools. Therefore, to improve the quality of teaching, teachers should be given opportunities to grow and develop professionally. The finding supports Borko's (2004) assertion that professional development is the medium that brings about change in teaching practice, but the amount and quality of professional development available to teachers is woefully inadequate

The data also show that 55 (61.1%) of the respondents either agreed or strongly agreed to the statement that KG teachers should study music teaching courses; however, 31 (34.4%) of the respondents either disagreed or strongly disagreed to the statement while (4.4%) were indecisive. This means that majority of the respondents are of the view that KG teachers should study music teaching courses. Studying music teaching courses in the universities or colleges of education will help improve their pedagogical and content knowledge in music teaching. The finding is in consonance with Barret's (2003) recommendation that there should be course work in early childhood music for both early childhood teachers and music teachers, although the two roles are obviously different. Also, Nardo, Custodero, Persellin, and Fox (2006)

even suggested that music courses in early childhood education should be taught for not less than two semesters to impart a breadth of knowledge for music teaching and learning. Auh (2004) revealed that a generalist music teaching course can make a significant difference in pre-service teachers' confidence to teach Music. Pre-service teachers cited individual teaching presentations in front of their peers as most effective in developing their confidence to teach music (Auh, 2006).

The data in Table 6 further indicate that 62 (68.8%) of the respondents either agreed or strongly agreed that training programmes should regularly be organized for KG teachers to improve their knowledge in music integration. A few of them, 26 (27.8%), thought differently, and (2.2%) were also indecisive. The results clearly suggest that training programmes should regularly be organized for KG teachers to improve their knowledge in music integration. This suggest that there should be regular, efficient and effective organization of workshops, seminars and conferences to provide intensive training for KG teachers. To buttress this point, one participant commented that; ‗‗the government should provide enough resource to make for workshops and training''. Feiman-Nemser (2001) calls for meaningful, sustained teacher learning: ―if we want schools to produce more powerful learning on the part of students, we have to offer more powerful learning opportunities to teachers" (p. 1014).

Finally, the data reveal that 59 (65.5%) of the respondents either agreed or strongly agreed that teachers should be allowed to develop collegiality and in collaboration share experiences in an effort to solve educational problems through teacher networking; however, 28 (31.2%) of the respondents either disagreed or strongly disagreed to the statement whiles (3.3%) were indecisive. Teachers learn through studying, by doing and reflecting, by collaborating with other teachers, by looking

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closely at students and their work, and by sharing what they see. This is in agreement with Temmerman (1998) who underscored the need to prepare effective and qualified teachers for early childhood music education programmes, suggesting the establishment of effective communication networks among programs to ensure the exchange of ideas, content, resources, approaches and qualified personnel. He further indicated that Best teachers are those with early childhood education

qualifications supplemented by some music expertise. The results suggest that teachers should be allowed to develop collegiality and in collaboration share experiences in an effort to solve educational problems

4.3 Observation of KG teachers

The researcher's areas of observation were teaching and learning materials, teaching strategies and instructional activities,teacher- pupil interaction, pupil-pupil interaction, and teachers' music integration strategies.

4.3.1 Teaching and Learning Materials

Teaching materials form an important part of most English teaching, mathematics, science and social studies. From textbooks, teachers guide, wall pictures, maps and other learning aids videotapes and pictures to the Internet, teachers rely heavily on a diverse range of materials to support their teaching and their students' learning. These are essential to effective instruction as they assist to reinforce and supplement the instructor's communication during the presentation of the lesson. The TLMs enhances teaching and learning because pupils are able to see and often feel what the teacher teaches and this go a long way to stimulate pupils' interest and increase understanding and retention. The researcher observed that there were inadequate TLMs in some of the schools. Those found were costumes, drums, whistles, wall charts, and pictures.

This situation made it difficult for the pupils to understand the lessons because lack of suitable teaching and learning materials tends to reduce the effectiveness of teaching. As Okubia (2016) summarized, the availability and creative use of teaching and learning materials and other media make pupils to learn more and retain better what they learn.

4.3.2 Teaching Strategies and Instructional Activities

The teachers adopted hands-on learning approach. They always allow the pupils themselves to be involved in the performance of the required task after demonstrating the activities for the pupils to see, then guide them to gradually imitate the activity and ask them to perform it. The teachers described the hands-on learning as using activities and other hands-on tasks to teach. The researcher observed that the pupils learn best through this process. The second strategy adopted by the teachers was group learning. They sometimes put pupils in group for them to work and learn together. I observed that when the pupils are organized in groups they work better. Bringing children together in a group to teach is very helpful. Children often do better when they are in a group. Behaviour difficulties are less, and children motivate each other. The only difficulty in group learning is that you need enough hands to help children learn together.
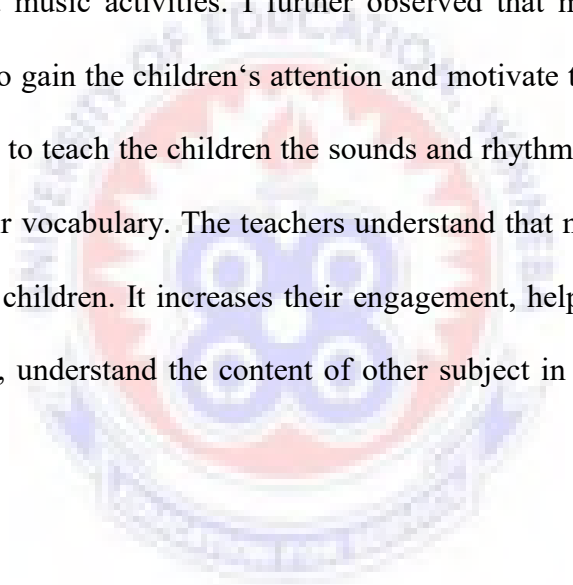
4.3.3 Teacher- Pupil Interaction

The researcher observed that teachers showed more concern about the school children's understanding of the lessons. The teachers usually provided remedial lessons to support weaker pupils. Farrant (2006) intimated that it is the teacher's duty and vital responsibility to motivate students in ascertaining their inner strengths and abilities and to discover what truly inspires them. He further pointed out that the best

learning takes place when the teacher is successful in arousing the interest of the students. The guidance of the teacher is mainly a matter of giving the right kind of stimulus to help pupils to learn.

4.3.4 Teachers' music integration strategies

In some of the classrooms, I observed that music was used as a means for pupils' delight. The teachers used music to enhance learning. They used nursery rhymes, and different songs to teach many reading skills. The nursery rhymes not only cover the "rhyming" skill, but also phonemic blended sounds, for the children to grasp. The children enjoyed music activities. I further observed that most of the teachers use music as a way to gain the children's attention and motivate them to learn. They used songs effectively to teach the children the sounds and rhythm of the English language and improve their vocabulary. The teachers understand that music play a vital role in the education of children. It increases their engagement, helps them to grasp content in an easier way, understand the content of other subject in a more realistic manner (Cakir, 1999).

CHAPTER FIVE

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

5.0 Overview

This chapter deals with the summary, conclusions and recommendations based on the findings of this study. This study sought to explore kindergarten teachers' perceptions on the use of music as an instructional approach or strategy in teaching pupils in the Shama District. Four research objectives guided the study. These were to

1. explore teachers' perception on music integration in teaching in the KG classrooms in the district.

2. investigate how teachers' perception on music integration influence their use of music in teaching pupils in the Shama District.

3. examine how music integration impact pupils' engagement in learning in the Shama District?

4. find out the professional development needs of KG teachers regarding music integration.

Questionnaires and interview guide were used to gather data in this study. Descriptive statistics such as frequency counts and percentages were used to analyse the quantitative data while thematic analysis was used to analyse the qualitative data.

5.1 Summary of Findings

It was found that early childhood educators perceive that children enjoy music activities though the educators themselves have limited content knowledge and support for music integration. The teachers often lack confidence in integrating music into the classroom because they feel they lack the requisite training and skills. Majority of the teachers disclosed that they naturally feel excited when they integrate

music into their teaching but do not encourage co-teachers to integrate music into their teaching.

It was also found that lack of time is a reason for the exclusion of music activities in their teaching.

The study further unveiled training, availability of educational resources, age-teaching experience, motivation and encouragement from head teachers, past experiences and gender as some of the factors that influence teachers'use of music in teaching pupils in the Shama District. It was also discovered that teachers feel that the concept of student engagement is of paramount concern for student learning. Music integration allows children to explore, gather, process, refine and present information. Teachers also use music as a way to gain the children's attention and motivate their learning. Music increases children's engagement and helps them to grasp content in a easier way and teachers use music as a vehicle for other objects, such as singing a song to memorize certain concepts. Lastly, it was identified that professional development is very vital ingredient in teaching. It helps the teacher to gain both pedagogical and content knowledge, which goes a long way to improve teaching and enhances school performance.

5.2 Conclusion

Following the enormous benefits of integration of music in the kindergarten curriculum and the assertion by Giles and Frego (2004) that music integration is related to teachers' perceived musical ability and self-efficacy in teaching music, the study sought to explore the perceptions of kindergarten teachers in Shama district on the integration of music in the kindergarten curriculum. The conclusions that can be drawn from the study are that:

The general perception of teachers on music integration was not very encouraging, though they appear to recognise the value and benefits associated with the use of music as an instructional approach.

The study did indicate a significant barriers to successful integration of music in the kindergarten curriculum, of which the most common concern were lack of skills and inadequate training of kindergarten teachers in music integration.

Appropriate training and professional development are significant to the success of music integration.

5.3 Recommendations

The following recommendations were made from the findings of the study:

GES should regularly organize in-service training for KG teachers to improve their knowledge and skills in music integration.

GES should provide adequate resources for teachers, which will would further enable them to respond effectively to the needs of pupils.

Head teachers should provide support and motivation for their kindergarten teachers that will enhance their effectiveness in music integration.

Universities and Colleges of Education offering Childhood Education should take students through music teaching courses in order for them to gain pedagogical and content knowledge.

Teachers should be encouraged to develop collegiality and in collaboration share teaching experiences in music integration, through the establishment of professional learning community.

Continued research into teacher professional development and training in the area of music integration are recommended.

5.4 Suggestions for Further Research

It is suggested that a study should be conducted on the effect of pre-service and in-service training on kindergarten teachers' attitudes and self-efficacy in music education and integration. This will bring to the fore, the role of pre-service and in-service training will help teachers to appreciate their ability use music as a medium of instruction.

Research into children's attitudes and perceptions of music integration would offer a more in-depth insight into how best to teach them using music. Further investigation into the challenges and concerns faced by teachers in music integration is required.

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APPENDICES

Appendix A

Questionnaire for Kindergarten Teachers

UNIVERSITY OF EDUCATION, WINNEBA

DEPARTMENT OF EARLY CHILDHOOD EDUCATION

I am Lawrence Oscar Gaisie, a graduate student of the University of Education, Winneba. As part of the academic requirement, I am conducting a research on kindergarten teachers' perceptions on the use of music as an instructional approach or strategy in teaching pupils in the Shama District. I assure you that any information provided shall be used sorely for academic purposes, confidentiality is assured.

(Please tick and specify when appropriate)

Section A: Background Characteristics

1. Gender: (a) Male [ ]   (b) Female [ ]

2. Age: (a) 20- 29 years [ ] (b) 30-39 years [ ] (c) 40-49 years [ ] (d) 50 & above [ ]

3. Marital status (a) Single [ ] (b) Married [ ] (c) Divorced [ ]   (d) Separated [ ] (e) Widowed [ ]

4. Educational Qualification (a) Teacher certificate A [ ] (b) Diploma in Education [ ] (c) First Degree   (d) Masters   [ ]   (e) Postgraduate Diploma [ ] (f) others………..

5. Length of Teaching Experience (a) Less one year [ ] (b) 1- 5years [ ] (c) 6 – 10 years. [ ] (d). 11 – 15 years [ ]   (e) 16-20yrs [ ]   (f) 21years and above [ ]

Section B:Perception of teachers about music integration in teaching KG pupils in the district

Respond to each statement by indicating whether you SD = Strongly Disagree; D=Disagree; U =Undecided, A=agree; SA= Strongly Agree.

Statement	SD	D	U	A	SA
Early childhood educators admit that children enjoy music activities.					
Early childhood educators have adequate content knowledge and support for music integration.					
Early childhood teachers often lack confidence in integrating music into the classroom.					
Early childhood teachers do not include music in their teaching because they feel they lack the requisite training and skills.					
I naturally feel excited when I integrate music into my teaching.					
I try as much as possible to encourage co-teachers to integrate music into their teaching.					
I do not have enough time to involve music activities in my teaching.					

Others please (specify)

……………………………………………………………………………………

……………………………………………………………………………………

……………………………………………………………………………………

Section C: How music integration impact pupils' engagement in learning.

Respond to each statement by indicating whether you SD = Strongly Disagree; D=Disagree; U =Undecided, A=agree; SA= Strongly Agree.

Statement	SD	D	U	A	SA
Teachers feel that the concept of student engagement is of paramount concern for student learning					
Music integration allows children to explore, gather, process, refine and present information					
Teachers use music as a way to gain the children's attention and motivate their learning.					
Music increases children's engagement and help them to grasp content in an easier way.					
Teachers use music as a vehicle for other academic objects, such as singing a song to memorize certain concepts					

Others please (specify)

………………………………………………………………………………………

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………………………………………………………………………………………

Section D: Professional development needs of KG teachers on integration of music

Respond to each statement by indicating whether you SD = Strongly Disagree; D=Disagree; U =Undecided, A=agree; SA= Strongly Agree.

Statement	SD	D	U	A	SA
Professional development is a necessity for better teaching and better schools.					
KG teachers should study music teaching courses					
Training programmes should regularly be organized for KG teachers to improve their knowledge in music integration					
Teachers should be allowed to develop collegiality and in collaboration share experiences in an effort to solve educational problems through teacher networking					

Others please (specify)

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THANK YOU FOR PARTICIPATING IN THIS RESEARCH

Appendix B

Observation Guide

Areas of observation

Teaching and learning material

Teaching strategies

Instructional activities

Teacher- pupil interaction

Teachers' music integration strategies