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Ph.D.Thesis

**Integrating Arts into Education:
The Connection between Music and Movement
in Different Learning Situations**

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Abstract

The research focused on the connection between music and movement in the domain of Music Education and how it is applied in the Education system in the public Primary Schools. The research examined which factors impede and which factors enhance the connection between music and movement.

Introduction

Key words: Music Education; Music and Movement; Music Therapy;

“I would teach children music, physics and philosophy, but music is the most important, as the patterns of art contain the keys to all types of learning” (Plato).

Music causes similar physiological reactions with different people at the same time. Therefore, it can connect groups of people and create a sense of unity. Making music is an activity that is rooted in the body (Storr, 1992).

Music is one of the most natural human expressions. It is an inseparable part of our lives. With its sounds, music expresses both the experiences of the world around us and the internal, personal world of experiences. Music is a basic human need, which is engraved deep in the life of the individual and society.

Music's place and its contribution to the formation of the child's personality, and to the nurturing of social of cultural values, while respecting the child's place in the center of music education.

Music education allows for a better life quality, when its roots lie in early childhood. Music in a unique cultural space allows for wide opportunities for developing the child's basic skills and capabilities, while integrating emotional, cognitive and motor aspects.

Although movement constitutes an independent domain, which is separate from music, the interface between the two domains is wide, constituting an effective, applicable tool in teaching music in early childhood (Ages 3 – 7). This can be observed in the approaches to music education with Dalcroze (1967) and Orff (1976).

Movement is a means of understanding music.

This research seeks to show that there is a direct link between music and movement, and this link has to be followed and even intensified in primary school, ages 8 – 12.

The research consists of two main parts:

- ♪ Historical and Theoretical Perspectives
- ♪ The Description of Research and Methodological model proposal

The theoretical part pertains to the answers to the major research question regarding the connection between movement and music in primary schools' music education.

The Journey to the discussion of this topic focuses on six issues:

- ♪ Connection between music and movement: from the historical review of music education and the perceptions and views of the great philosophers;
- ♪ How this connection is expressed in the domain of music therapy;
- ♪ The connection between movement and music in the theories of four great music education methodologists;
- ♪ Music and Movement in science (the brain) and in psychology;
- ♪ The status of music education in five states;
- ♪ The status of music education in Israel.

Having proven the connection between music and movement, the research focused on the issue in the domain of music education. The findings reveal the poor situation of music education in primary schools in the whole world, and in Israel in particular.

It appears the poor situation is an outcome of lack of resources, lack of budgets, poor teaching conditions. Many schools do not have music rooms, and music teachers have to wander from one class to another carrying their equipment. Classrooms are small and crowded, and therefore teachers who believe in the significance of integrating music and movement in their lessons cannot apply it because of the poor conditions.

Hence reference to the research question, takes a different course and seeks to examine the reasons for the poor state of music education in Israel. Now other questions arise as per how music teachers perceive the situation of music education in Israel, the reality, the ideal situation and the gaps between them, as well as the gaps between the pupils' perceptions of music lessons and their expectations of the teacher.

A Mixed-Methods Approach-Qualitative and Quantitative Research-

Although essentially a qualitative research study, the study uses a *concurrent mixed methods approach* (specifically a *concurrent nested strategy*) where both quantitative and qualitative data were collected and analysed simultaneously, within the context of a single study (Creswell, 2003; Cohen, Manion & Morrison, 2000).

This approach is advantageous as it allowed the researcher to expand an understanding from one method to another and to confirm findings from different data sources (Creswell, 2003).

The questionnaire in this research was directed at the observed class's 4th Grade pupils. The 3 closed-ended questionnaires engage in quantitative analysis use statistical tools in an attempt to make comparison between groups.

Quantitative Research derives from hypotheses, arising from defining the research goals and from the research question (No.5).

How do the pupils perceive their attitude to the subject of music?

The Hypothesis is- Realizing music lessons in which we integrate appropriate movement with the music improve the attitude of pupils to the music lesson and to the music.

The qualitative part of the research, sought to examine the teachers' and pupils' attitudes to music lessons. Qualitative research allows for teachers' and pupils' personal expression, thus uncovering their attitudes and perceptions.

The research was based on semi-structured interviews of 24 music teachers from different places in Israel. Observations of pupils in music lessons were conducted in the fourth Grade, as it is the transition from the lower grades where music and movement are integrated as part of the curriculum, to the higher grades where this combination does not exist. The research employed questionnaires which were administered to observed pupils. The questionnaires mostly had open-ended questions.

Furthermore, the findings reveal little emphasis on pure musical contents, as music lessons are often cancelled due to the need to rehearse for ceremonies and other social events. This makes some of the teachers feel that their purpose is to serve the school's needs and interests. An additional problematic gap arises from the pupils' perceptions and wishes pertaining to music lessons and the teachers' perceptions and wishes.

The world of music around us, and especially around the children who are widely exposed to music via the Internet and the music players they carry with them. The pupils' world requires the expansion of their knowledge of music in general, access to music software and composing, performing and playing.

The main conclusion arising from this research and is one of the reasons why the status of music lessons is so low, derives from the lack of a structured curriculum, causing the teachers to enjoy complete autonomy, and on the other hand there is a demand from music teachers to manifest knowledge and teach their materials in depth.

All that led the researcher to develop a methodological model "Listening with the body" which integrates movement and music especially in the 8 – 12 age group.

The proposed model seeks to create a continuum, based on the notion that music and movement cannot be separated. Movement is the child's primary expression. Movement response to sound and rhythm is innate. The young child, growing around adults who enjoy moving, dancing and singing is always surrounded by movement and sound, and is likely to regard those as natural means of expressing their feelings.

1. Historical and Theoretical Perspectives The Aspects in Connection with the Research

The connection between music and movement is not to be taken for granted, although there is but little disagreement as to this connection. Two major points emphasized in the theoretical part are:

- ♪ Trying to prove the general Connection between Music and Movement.
- ♪ Assuming there is a connection between Music and Movement, examining how it is applied in the Education system in the public Primary Schools.

The theoretical review first introduced us to attitudes to music starting with primitive tribes, through Ancient Greece, The Middle Ages, and this era. We can see that as early as in ancient times, people responded to music naturally and intuitively by moving their bodies. In Ancient Greece, (Plato 347 B.C and Aristotle 322 B.C) during the times of the great philosophers Decartes (1650), Rousseau (1778), Schopenhauer (1869), etc. people related to music and movement by using the terms body and soul – the body is the movement, and the soul is the music.

In time a controversy has developed as to music's status – is it entertainment or is it educational? The controversy has also engaged in music's influence on people. At that time, Pythagoras discovered musical notes could be translated into mathematical equations, which elevated music to the level of precise science.

Having gathered information in the domain of music in general and the domain of music education in particular, it has been proven that there is a connection between movement and music throughout history.

The issue is emphasized in the domain of music therapy, which is part of the body and mind therapy domain.

It is important to note this domain in this work as further evidence of the significance of engaging in music and the combination of body-movement and mind-music, believing if it is good for healing people with illnesses it is certainly good for children.

The connection between music and movement is well expressed in the early childhood and primary school teaching theories, 1882 – 1975 reflecting the four great methods of the great pedagogues in the domain of musical education: Achieving Goals and Objectives in School Music Programs via the Principles of Jaques-Dalcroze, Kodály, Orff, Ward, and Comprehensive Musicianship.

The research also sought for answers in the domain of psychology and science seeking to uncover the connections between music and movement in terms of the brain and intelligence.

The Status of Music Education in Primary Schools in Five Countries: Australia, USA, Namibia, South Africa, and Ireland make a comparison of these countries in terms of ideals and reality of music education, as well as a comparison of the reality in terms of relating to music within the regular education system.

References are made to the status of music education in primary schools in these countries. On the one hand, we can see the significance of teaching music in schools while on the other hand, we can see that in all five countries the same problems are encountered in integrating music education in schools and the general education system: insufficient facilities, lack of professional teachers, lack of budgets and funds and lack of resources. It can be said that music education is given low priority in general schools (Russell-Bowie, 2009. pp. 23 - 36).

The engagement in music education around the world leads us to engaging in music education in Israeli primary schools on all its aspects and problems such as multiculturalism in Israel resulting from massive immigration from different countries and the fact that the population in Israel consists of a blend of Christians, Moslems, Jews and more (Jonah and Shenhav, 2005)

1.1.Connection between Movement and Music in the Domain of Music Therapy

Different cultures emphasize the significance of music and its role in human life. This can be seen in mythologies, in the Bible, in tribal medicine and in other cultures. The use of music for functional purposes seeks to influence the human body. Music has a therapeutic and educational effect, contributing to the body-mind balance. Furthermore, comparative studies emphasize the connection between music, mysticism and trance (body movement) (Preda, 2006).

The issue is emphasized in the domain of music therapy, which is part of the body and mind therapy domain. People keep searching for techniques that will help them cope with stress, to relax and meditate, a source of peace and quiet.

It is important to note this domain in this work as further evidence of the significance of engaging in music and the combination of body-movement and mind-music, believing if it is good for healing people with illnesses it is certainly good for children. It is important to start music education at the youngest age possible, and to teach appropriate listening habits and generate natural bodily responses to music.

1.2.The Connection between Movement and Music in the Theories of Four Great Music Education Methodologists

The connection between music and movement in the early childhood and primary school teaching theories, 1882 – 1975: The process of the great methods' death was inevitable. Dalcroze's ideas are exceptionally good mostly with combining music and movement; Kodály's musical-educational-humane values are the solid grounds of every music education theory; Orff's way introduces uniqueness, change and variety in learning and Ward's structured method is admirable mostly due to its pursuit of the goal.

1.3.Music and Movement in Science (the Brain) and in Psychology

The research also sought for answers in the domain of psychology and science seeking to uncover the connections between music and movement in terms of the

brain and intelligence. A considerable part of the chapter engages in the brain's structures, the auditory system and the nerve centers responsible for movement in neuro-physiological processes, in an attempt to find a connection between hearing in general and hearing music and movement in particular.

The section introduces the development of intelligence according to Piaget, so as to emphasize the notion that Piaget did not at all refer to responses to the hearing system, attention and music in particular.

It was then important to discuss Gardner's Multiple Intelligences theory while focusing on musical memory and kinesthetic intelligence as separate units that led to connections.

Having found the connections between music and movement in the domain of science, the research started focusing on music education from the theoretical perspective. The review then presented attitudes to music and education, starting with Plato and Aristotle, maintained music had a positive influence on a person's soul, on a person's nature, personality traits and education, and so, the giants of philosophy introduced the significance of learning physical education and movement to the body's healthy development (1.1.1). Both Plato and Aristotle discussed what is necessary to produce the appropriate individual. The two principal elements in their philosophy were gymnastic and music. Gymnastics was for the discipline and development of the body and music for that of the mind.

1.4.The Status of Music Education in Other States

Challenges to Teaching Music in Primary Schools in Five Countries: Australia, USA, Namibia, South Africa, and Ireland make a comparison of these countries in terms of ideals and reality of music education, as well as a comparison of the reality in terms of relating to music within the regular education system. This chapter will close with the overall goals of music education.

Five countries were randomly chosen, representing different geographical regions as well as different cultures and lifestyles. It was important to discuss such states as South Africa and Namibia, so as to examine the natural ritual tradition of music and dance, and whether this tradition is expressed in music education in their formal

schools. The chapter, then, discusses challenges to teaching music in primary schools in five countries.

References are made to the status of music education in primary schools in these countries. On the one hand, we can see the significance of teaching music in schools while on the other hand, we can see that in all five countries the same problems are encountered in integrating music education in schools and the general education system: insufficient facilities, lack of professional teachers, lack of budgets and funds and lack of resources. It can be said that music education is given low priority in general schools (Russell-Bowie, 2009. pp. 23 - 36).

1.5. The Status of Music Education in Israel

The engagement in music education around the world leads us to engaging in music education in Israeli primary schools on all its aspects and problems such as multiculturalism in Israel resulting from massive immigration from different countries and the fact that the population in Israel consists of a blend of Christians, Moslems, Jews and more (Jonah and Shenhav, 2005) (details about the problems and limitations in light of theory in the Research Limitations section).

Having established the grounds and answering the questions about the connection between music and movement, as well as reflecting the status of music education in the world and in Israel, the work continued to its second part – the Description of Research, describing the domain of music education in primary schools in Israel, a domain where the 1978 formal curriculum is no longer applied. This part was especially important for gathering data that would justify the existence of a structured, formal curriculum. The data led the researcher to proposing a methodological model combining music and movement.

2. Description of Research and Methodological Model - Proposal

The research focused on the connection between music and movement in the domain of Music Education and how it is applied in the Education system in the public Primary Schools. The research examined which factors impede and which factors enhance the connection between music and movement.

2.1. Research Goals, Questions and Problem

The research presents the ways in which music teachers develop musical concepts and the possibility of integrating movement and music in the upper primary school classes as a natural continuation of music lessons in early childhood, which integrate music and movement.

To reach the most important research question pertaining to the connection between music lessons and movement, the researcher first had to answer the following questions:

1. What is the music teaching state as it is perceived by music teachers in Israeli public primary schools?
2. How do music teachers perceive the desired music education?
3. How are discrepancies between reality and the desired situation expressed, and what are the implications for teaching music?
4. What are the factors in the context of music education in Israeli Primary Schools which impede or enhance a reaction of connecting music and movement?
5. How do the pupils perceive their attitude to the subject of music?

This research engaged in the question why the natural reaction to music is expressed in bodily movement disappears or stop among school children. The research attempted to find whether the reasons for that have to do with acquiring new listening to music habits over the years, or with music education in primary schools and the way in which music teachers teach.

2.2. Research Population

The research population consisted of one class of normative children aged 8 – 12. This age range was selected as between the ages of 4 and 7 music education is part of early childhood education and music and movement lessons are combined. The separation between music and movement occurs at the age of 8 and on. The class consisted of 29 pupils: 9 girls and 20 boys.

As for teacher, the research population consisted of 24 teachers: 2 teachers whose classes were observed, and 22 music teachers in different schools in Israel.

2.3. Research Relevance

The research sought to enhance understanding in the domain of integrating Arts-music and movement in the context of music education in Israel, and to develop a methodological model based on the data collected in the field.

The model might suggest alternative ways of teaching music in primary schools, and to develop basic musical concepts. Alternative teaching methods might get the pupils to understand, love and enjoy music and at the same time develop body and movement, each according to his or her abilities or limitations.

This research can fill the gap in practical knowledge and serve as grounds for developing curricula combining music and movement, thus teaching human and universal values on the national level. The model might influence the policy pertaining to music education regarding teacher education integrating music and movement.

An unexpected problem: No systematic music curriculum for the Ages 8-12 in primary schools which could serve as a basis for my model in The Methodological Model part - "Listen with the Body"

2.4. The Methodological Model - Proposal

A Proposed Methodological Model Combining Movement and Music in Primary school:

The goal: to serve as a recommendation or grounds for an additional approach to teaching music in classes of pupils aged 8 – 12, as a continuation for the early childhood curriculum (ages 5 – 7) which integrates music and movement.

The proposed model seeks to create a continuum, based on the notion that music and movement cannot be separated. Movement is the child's primary expression. Movement response to sound and rhythm is innate. The young child, growing around adults who enjoy moving, dancing and singing is always surrounded by movement and sound, and is likely to regard those as natural means of expressing their feelings.

It should be noted that expression via movement, when it occurs in an environment which encourages freedom of movement expression as a natural way of learning creates a positive body image. Furthermore, movement activity in music lessons is not

a goal in itself, but rather, its role is to help reach the musical goals of music lessons: understanding music through the body.

The model might suggest alternative ways of teaching music in primary schools, and to develop basic musical concepts. Alternative teaching methods might get the pupils to understand, love and enjoy music and at the same time develop body and movement, each according to his or her abilities or limitations.

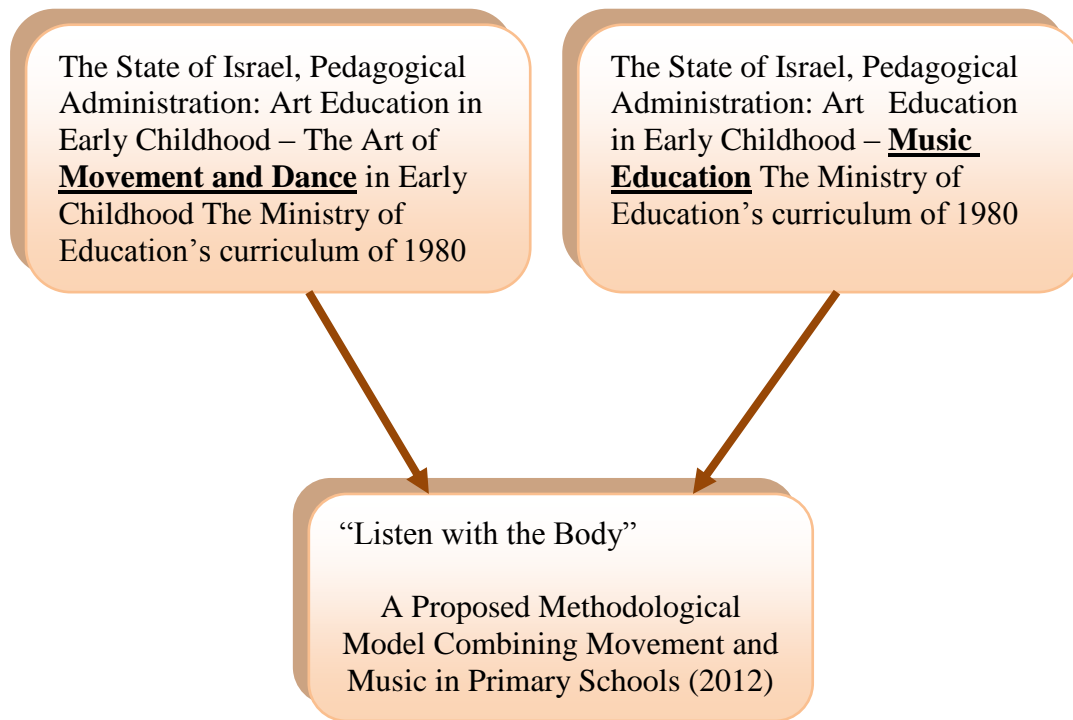
This research can fill the gap in practical knowledge and serve as grounds for developing curricula combining music and movement, thus teaching human and universal values on the national level. The model might influence the policy pertaining to music education regarding teacher education integrating music and movement.

This part of the research calls for acting for the training of music teachers to plan their curriculum, increase awareness of the integration of another domain – movement - as an auxiliary to teaching music.

Topics and concepts that are common to music and movement were examined in the process of developing the model.

- ♪ Form (A-B-A), Structure (rondo, canon...)
- ♪ Rhythm (time)
- ♪ Meter (4/4 –march, 3/4- Waltz)
- ♪ Dynamics (piano, forte)
- ♪ Tempo
- ♪ Melody: motif, phrase, form
- ♪ Harmony
- ♪ Performance
- ♪ Music –related memory-Movement related memory
- ♪ Creative, Improvisation
- ♪ Social events

The methodological model integrating movement into music lessons



2.5.A Mixed-Methods Approach-Qualitative and Quantitative Research

Although essentially a qualitative research study, the study uses a *concurrent mixed methods approach* (specifically a *concurrent nested strategy*) where both quantitative and qualitative data were collected and analyzed simultaneously, within the context of a single study (Creswell, 2003; Cohen, Manion & Morrison, 2000).

This approach is advantageous as it allowed the researcher to expand an understanding from one method to another and to confirm findings from different data sources (Creswell, 2003).

The qualitative and quantitative data collected by the mixed methods were triangulated to cross-check the findings and reinforce their validity.

Quantitative research involves the systematic collection of numerical information, often under conditions of considerable control and the analysis of that information using statistical procedures. Quantitative research is concerned with collecting and analyzing data that focus on numbers and frequencies, seeking to establish cause and effect, rather than on meaning or experience (Lanoe, 2003).

The 3 closed-ended questionnaires administered to the pupils, engage in quantitative analysis use statistical tools in an attempt to make comparison between groups.

The Hypothesis:

Realizing music lessons in which we integrate appropriate movement with the music improve the attitude of pupils to the music lesson and to the music.

The Dependent Variable is:

The degree of ad equation of the pupils' attitude to the music lesson and to the music.

Independent Variables:

- 1- Early experience.
- 2- Gender
- 3- Integration of music and movement.

The qualitative, constructivist approach is the most suitable for this research, as it focuses on the analysis and understanding of human behavior, on gaining knowledge that will lead to better understanding of human performance (Bryman,2004).

The topic is of significance to:

1. All those engaging and interested in music, mostly music teachers coming from the academic-theoretical domain.
2. All those working with the different populations: children (pre-school teachers, teachers), the handicapped (therapists, physiotherapists).
3. Parents who are responsible for the first steps of the child's development and growth.
4. Teachers coming from the domain of movement and dance and use music as background and creating atmosphere only.
5. Those engaging in psychology and are interested in observing different behaviours within the population.

3.Relevant Academic Research

Research of musical perception has interested numerous researchers. Music and movement research has focused mostly on ages 0 – 2 and 2 – 5, and proven that infants and toddlers absorb, identify, distinguish and sort sound and rhythm patterns at rather complex levels and they express these abilities in movement (Turel, 2000).

An experiment conducted in Israel, with infants (0 – 2 years old) contributed a good deal to the development of music education in Israel. The researcher documented her findings in a book, *Musical Development in Early Childhood – Infants, Toddlers,*

Parents and Therapists (Turel, 2000). She has also suggested activities in the domain of music and movement.

Mog (1976) and Greenberg (1986) examined issues in music education and music development in early childhood and laid the foundation to developmental music education in early childhood. They based their studies on such developmental psychologists as Piaget (1951) and Erickson (1950). Among other things, they claim that early childhood contains motor-movement factors, and therefore, musical activities have to be planned and the infant's motor-musical skills have to be used.

As for the older ages (3 – 5), the researcher whose model had the most influence in the field of rhythmic-music education was Emile Jacque Dalcroze (1865 – 1950). His method constitutes a unique way to develop the child's personality via movement, development of hearing and improvisation. Dalcroze emphasised the connection between music and rhythm-movement. He believed the learning process takes place through an integration of functions: hearing-movement-reading (=seeing and thinking). This learning way operates all the senses, body and intellectual skills simultaneously. It is a process of visual-sensual learning with movement.

An additional researcher who provided a kind of new language, mostly for “handicapped” children is Howard Gardner (1982) who developed the “seven intelligences”, or “multiple intelligences model (linguistic, visual-spatial, bodily-kinaesthetic, musical, logical-mathematical, inter-personal and intra-personal intelligences). Gardner believes each person has all seven intelligences, but their manifestation differs from one person to another. He further claims each person can develop all seven intelligences to a satisfactory level. Gardner also distinguishes several other intelligences such as spiritual, emotional, moral, sexual, humour, intuition and creativity. This research draws mainly on Gardner's Multiple Intelligences theory.

In the domain of music in special education, Blass (1979) presents methods designed for children with special needs, mental illnesses, autism and severe retardation. Her goal is for the children to understand and love music via activities such as games, story-telling, plays, songs, drawing and dancing/movement -the integration of all arts – absorption of the musical theme via the senses so as to inhabit the materials profoundly. In this way the child maintains a high level of concentration due to the variety in the activities. The research draws on this theory as well.

No studies were found that were conducted specifically regarding the issue of the integration between music and movement at age 6 and above. Most relevant studies pertain to early childhood up to age 5. Therefore, this research has special significance in filling the gap in knowledge pertaining to this age group.

4. Research Tools and Data Collection

1. Semi-structured personal interview with a music teacher in the early childhood division, ages 6 – 7;
2. Semi-structured personal interview with a music teacher in the older division, ages 8 – 12;
3. Questionnaires – the first three questions closed ended and 5 other open-ended questions.

This data collection stage relied on data of a study conducted in Haifa University, Faculty of Education regarding “Theory and Practice in Teaching Music in Israeli General Primary Schools”, by Iris Kerzer (2007), guided by Professor Shifra Sheinman. Use of the above mentioned research aimed at presenting a broader, more comprehensive picture of music teaching, in light of the theory that for almost thirty years, no updates have been made in the music curriculum. Today this curriculum is no longer in use and there is no research of what is happening in the domain of music in schools.

The current research is a qualitative study based in interviews. The research was conducted on 22 music teachers in primary schools in Israel. The choice of schools was random. Data were organized into six major categories: the curriculum, attitude to the pupils, assessment of pupils, teaching conditions and teachers' perceptions and attitudes and the integration of movement into music lessons. Data analysis was conducted according to the research questions.

4.1. Analysis of the Qualitative Data

Analysis of the qualitative data is inherently interpretive. This analysis was conducted in way of constructing categories from the wealth of information obtained through the interviews (Shlasky & Alpert.2007) with the music teachers. Observations and

questionnaires data mostly pertained to the pupils. Categories were inductively constructed from the data (Sabar Ben-Yehoshua, 1995).

The information yielded 6 major categories: the curriculum, attitude to the pupils, assessment of pupils, teaching conditions and teachers' perceptions and attitudes, and integrating movement into music lessons. In the part where the pupils expressed their attitudes, categories focus on the pupil's wishes and comparison to former years. A special category was dedicated to the issue of the connection between music and movement.

In the observation part of the research, the focus was on the pupils, not on the contents of the lessons.

All the findings serve as grounds to the reality-ideal discussion, as well as the discussion of the need for a change, for integrating music and movement in music lessons.

4.2.Data Analysis-of the Interviews

In the interviews, teachers presented their syllabi and teaching as they perceived them. Various programs were presented on which the teachers relied, as well as issues with which they have to cope. The findings reveal that as they lack training in the making off a curriculum, the teaching in practice is based on the teacher's knowledge and experience and is characterized by a meager variety of materials and teaching methods. The teachers' main goals are for the pupils to learn music, be exposed to repertoire materials and theoretical knowledge, enjoy learning and express their enjoyment with listening to music.

The findings of the "attitude to the pupils" category reveal great teachers' faith in their pupils' potential; however, teachers express their wishes to make things easier for their pupils to the point of lowering their demands. To get closer to the pupils and make them like the music lessons, teachers choose to engage in shallow, popular materials which the pupils know fro the media.

Among other concessions, teacher stopped assigning homework and tests in music lessons; this leads to a lack of assessment measures, and consequently, pupils are assessed based on their behavior and their general attitude to the lessons. The teaching conditions presented by teachers include a state where they have to carry their equipment – instruments and stereo systems - from class to class. Teachers who do

have a music room complain about the class being too small for movement activities. The data also reveals lack of Ministry of Education supervision.

4.3.Data Analysis-of the Observation

It is clear that the pupils' attitude to music lessons is positive. They participate willingly. The pupils' good learning habits acquired in previous years are apparent. They are particularly fond of playing the recorders, and are pleased with the knowledge they are going to play in the Hanukah ceremony at school. This created an air of positive tension, concentration and willingness to succeed in the task assigned by the teacher.

4.4.Quantitative Research Method: Closed-ended Questionnaire Qualitative Research Method: Open-ended Questionnaire Data Analysis-of the Questionnaire

The data reveal that there are no significant differences between the boys and the girls' attitudes to music lessons. Most pupils noted they were active participants in the lessons. Most pupils like the singing part in the lessons; the second most liked activity is listening to music and the third – listening to stories about composers.

Most of the pupils have previous musical background – singing in the choir and/or playing an instrument. Most pupils expressed a wish to have more singing and playing the recorders in class.

Two major differences between the lower grades and the 4th Grade are the seating arrangement and the integration of movement into music lessons, applied in grades 1 – 3, but not in the higher grades.

Hence, most pupils stated they would like to continue with movement and dance integrated into music lessons.

5. Findings Arising from the Interviews

Lack of a formal curriculum and lack of supervision provide the music teachers with a sense of autonomy, but they require more knowledge, a structured curriculum and working materials.

In terms of the findings as they relate to the theories, the absence of a curriculum results in intuitive, disorganized, unstructured teaching. Each lesson is an independent unit. The problematic gap between reality and the ideal situation results in the

teacher's wish to remain autonomous on the one hand, but to follow a structured curriculum on the other hand.

This research presents, among other things, the main contents of the music teacher's activities: singing songs and producing school events. This reflects the shallow teaching, and the lack of quality theoretical knowledge. These findings constituted the grounds for the next stage of the research process, focusing on the writing of a methodological model – a curriculum for teaching music in primary schools in Israel.

It was important to examine from the data, whether teachers want to have a structured curriculum, and to examine if and how movement lessons are integrated into music lessons; if so, which grades? And if there is no use of movement in music lessons, what is the reason for that? Is it because of the teaching-learning conditions in class, or is it the teacher's choice? Is it because the teacher does not want to integrate movement and music because she believes the combination of both is of no importance? It might be interesting to try and identify the personality traits of a teacher who does integrate movement and music and the teacher who does not.

Additional interviews were conducted with 22 music teachers from different schools in Israel. The data is presented according to the following six categories:

1. The Curriculum – the teachers' personal curriculum;
2. Attitude to the Pupils - adapting Teaching materials to the pupils;
3. Pupil's Assessment – assigning homework and pupil's assessment measures;
4. Teaching Conditions – Music class conditions, musical instruments, sound stereo system; inspection intervention;
5. Music Teacher's Perceptions and Attitudes – Reasons for lack of curriculum, what ought to be included in a future curriculum, preferences;
6. Integrating Music and Movement in Music Lessons.

5.1. Findings Arising from the Pupils' Attitude to Music Lessons

Observations focused mostly on the pupils responses during the lesson. From the observation, and later from the questionnaires administered to the pupils, reveal the pupils' desire to learn profoundly in the domains of performance and singing as well as playing music. The pupils are willing to be gain additional knowledge, that some of them want and can contain it. The more one gives to a child even in terms of challenges, the child will develop.

The questionnaires reaffirm the researcher's attitude – analysis of the data obtained in this research reveals the pupils prefer singing, playing the recorder, listening to music, and listening to the composers' life stories. Pupils also would like to play other instruments.

As for integrating movement into music lessons, all pupils with the exception of one, answered they would very much like this integration which they believe is possible.

This reaffirms the assumption that if a teacher faces the pupils confidently and integrate movement into the lessons, the pupils will welcome it and cooperate willingly.

6.The Connection between Movement and Dance in Music Lessons

The most common learning activity in the lower grades is rhythmic, using movement to convey musical information, so as to provide the pupils with cognitive and emotional tools for balancing body and mind. Some of the teachers believe this should be the way to teach music lessons throughout primary school, though most of them seem to prefer teaching the theoretical contents.

As for the connection between music and movement, it was found that all research participants, teachers in the interviews and pupils in the questionnaires maintain there is a connection. The gap between the approaches is created between teachers and 4th Grade pupils when asked about their opinion whether to introduce movement in music lessons. The majority of the pupils, (17 out of 24) **wish movement would be integrated into music lessons** (7 boys, 8 girls and two who had not stated their gender). The others (7 pupils) do not.

7.The Pupils Perception of Music Lessons

The pupils reveal interest in getting information and learning music more profoundly in the domains of singing and playing music. It appears the children are willing to get more musical information. Many of them have endless capacity to absorb. The more you give children and challenge them, the more they will develop in the field.

Add to that the fact that music indeed surrounds our world, especially the children's world, and in a world of "smart phones" owned by many of the children, they are

exposed to music all day long. Our duty as music teachers is to provide proper guidance, information and teach them the different musical genres, styles, what makes quality music, teach the children to listen, to develop their sense of criticism and provide relevant historical information, and at the same time, let the body “speak”, meaning, when there is music, and the body wants to respond’ let the children know that movement is the correct response, and not inhibit the natural, innate intuition.

8. Research Limitations

The data and data analysis presented in this qualitative research are legitimate as they identify a reality from a specific perspective. Nevertheless, it should be noted that the qualitative researcher cannot reconstruct another researcher’s findings.

The decision to opt for a qualitative research methodology grounded this research on interviews, observations and questionnaires. The interviews posed some research limitations:

- ♪ Due to the fact the researcher is a music teacher, who had worked for many years in the education system, the music teachers in the region are familiar with her and her background; this fact, that the interviewed teachers knew the researcher’s approach to teaching music in primary schools and her perception of the subject-matter, might not respond objectively to the interview questions, especially regarding the researcher’s well known opinion regarding the principals’ over-involvement in involving the music teachers (and hence, music lessons) in the many ceremonies at school.
- ♪ The starting point of each interview was the personal connection as colleagues; some of the interviews were held in the interviewees’ homes. This fact led the researcher to stop the interviews, which shifted from their focus, stop discussing irrelevant insights and personal issues and memories, and focus the interview again on its original goals.

The questionnaire has two major disadvantages: first the researched behavior is limited to the items included in the questionnaire, and might have other aspects which may not be expressed; second, the answers to the questionnaire may not reflect the respondents’ genuine attitudes. This limitation can be overcome by combining open-ended questions in the questionnaire. An open-ended question does not limit the respondents, but rather enables them to choose their point of view and expand on it.

Another way to overcome this limitation is to use more than one way of defining the same behavior and cross reference information obtained from the questionnaires and that obtained from other research tools (Levinsky College of Education: <http://www.levinsky2008.macam98.ac.il/res/shitot.asp>. April, 2, 2012).

One of the main limitations in this research was the small sample, including interviews with only 24 teachers from different primary schools in the country.

In summary, the research question has gone through a change in concept.

The goal: developing a methodological model in music education.

After completing the theoretical part and the description of research - some problems and questions arose.

1. Two approaches in music education:

- ♪ Learning music for its own sake (music for music).
- ♪ Learning music for social and cultural purposes.

The decision to combine the two approaches is necessary.

1. The status of music education in primary schools: lack of resources, money and professional teachers. The model I want to develop (music and movement) could possibly resolve the financial problem – one teacher will teach both music and movement.
2. An unexpected problem: No systematic music curriculum for the Ages 8-12 in primary schools which could serve as a basis for my model.

9.Future Research Recommendations

1. Interviews must be conducted with all music teachers in the country, so as to uncover the factors causing music education problems including its low status, seeking to improve the situation;
2. Using interviews, observations and questionnaires on as many pupils as possible to find how they perceive music lessons in their schools;

In light of the harsh reality, the question is why introduce a new model and for what purpose. First of all there is a need to change the negative perception of music lessons and save its “honor” and status in the eyes of the education system: the Ministry of Education, school principals, music teachers and pupils. The questionnaires and conversations with pupils brought hope for continued research.

The pupils (age 8) expressed motivation and wish to know as much as possible in the domain of music.

9.1.Recommendations to the Methodological Model for Future Research

:

The data and conclusions collected in the field led the researcher to develop a methodological model "Listening with the body" which integrates movement and music especially in the 8 – 12 age group.

The model wasn't tried in primary schools yet. This model can be a future research.

The proposed model seeks to create a continuum, based on the notion that music and movement cannot be separated. Movement is the child's primary expression.

Movement response to sound and rhythm is innate.

9.2.Conclusions of the Research Hypotheses

The Hypothesis:

Realizing music lessons in which we integrate appropriate movement with the music improve the attitude of pupils to the music lesson and to the music.

From the Quantitative research and the statistical collection of numerical information, The data reveal that there are no significant differences between the boys and the girls' attitudes to music lessons. Most pupils noted they were active participants in the lessons .Most of the pupils have previous musical background – singing in the choir and/or playing an instrument. Most pupils expressed a wish to have more singing and playing the recorders in class.

As for integrating movement into music lessons, all pupils with the exception of one, answered they would very much like this integration which they believe is possible.

This reaffirms the assumption that if a teacher faces the pupils confidently and integrate movement into the lessons, the pupils will welcome it and cooperate willingly.(more in IV.2 Pupils' Attitude to Music)

Two major differences between the lower grades and the 4th Grade are the seating arrangement and the integration of movement into music lessons, applied in grades 1 – 3, but not in the higher grades.

Hence, most pupils stated they would like to continue with movement and dance integrated into music lessons.

9.3. Conclusion and Recommendations in Correlation with the Hypothesis

♪ The reality is that music teachers experience an internal conflict whereby, they want to maintain their autonomy on the one hand, and on the other hand, they complain about a lack of a formal curriculum. This fact prevents them from professional development, as until this conflict is not resolved, it is not likely that the domain of music education curriculum will develop.

The recommendation is that educational policy makers develop a formal, organized curriculum, and the teachers will find their own ways of teaching according to it. The teachers' autonomy will be expressed in the presentation of teaching materials, based on each teacher's personality.

♪ The reality is that the majority of primary school music teachers engage in the school's needs, the principals' requirements for organizing ceremonies and school events.

To change the situation, it is recommended that principals and music teachers decide on 3 – 4 events in the beginning of the year, and allocate hours for this preparation, so it does not take place in music lessons, or at the expense of music lessons of classes who do not participate in the planned events.

♪ The current reality of media culture dominance poses a risk to the professional quality of music lessons. This is mostly expressed in preparation for ceremonies and school events, when the pupils' singing is based on playback music, thus chances of developing a school choir decrease.

It is recommended that music teachers do not compromise quality and require that pupils sing and play.

♪ The reality is that music teachers testify to their lack of knowledge and require help in updating their knowledge.

Recommendation: The Ministry of Education has to provide immediate solutions to the problem of lack of knowledge via in-service courses, for instance.

♪ The reality is that teaching materials are not profound enough. There is no reference to the dimension of music for the sake of music. It is hard to think about achievements and profound learning when teachers have to spend a good deal of

their time rehearsing for ceremonies and events in addition to dealing with discipline problems and engaging in school events which break the lesson's continuum, in addition to lessons being cancelled because of these preparations for ceremonies and events.

Recommendation: Once the number of events involving the music teacher is limited, and once rehearsal hours are allocated in the schedule, teachers will be able to make long-term plans for their lessons.

♪ The reality is that music teachers do not have assessment tools. There are no measures for assessing the pupils' attitude and achievements in music lessons. The recommendation is for music teachers to assign homework and give tests. There is a chance pupils' attitude to the lessons will be more serious, and will be more seriously taken by the teachers, the pupils and the parents.

♪ The reality is that music teachers tend to compromise and cave in to the pupils' wishes by bringing popular music to class, so as to let the lesson pass "peacefully", a survival approach.

The recommendation is to follow an organized curriculum, and integrate into this curriculum, a lesson titled "My taste" where each pupil will present his or her personal taste in music, and explain their choice.

♪ It seems the reality is such where teachers do not raise the pupils' artistic stimulus threshold and do not require the pupils to make any special efforts.

Recommendation: based on the curriculum, and the teachers' homework requirements, tasks can be given to each pupil separately or in groups.

♪ The reality is such that many schools do not have music classroom for teaching their subject. There is a demand for a room equipped with musical instruments, an audio system, and enough space to integrate movement into the lessons.

♪ Each school ought to allocate a room for music lessons, be it a bomb-shelter, a hall, the library or any other room. It is recommended that the room be far from the other classrooms.

♪ The reality -the pupils prefer singing, playing the recorder, listening to music, and listening to the composers' life stories. Pupils also would like to play other instruments. The recommendation is that educational policy makers develop a formal, organized curriculum, to raise the pupils' artistic stimulus threshold and to require from the pupils to make special efforts.

Based on the curriculum, and the teachers' homework requirements, tasks can be given to each pupil separately or in groups.

- ♪ The reality As for integrating movement into music lessons, most of the pupils answered they would very much like this integration which they believe is possible.

The recommendation: this reaffirms the assumption that if a teacher faces the pupils confidently and integrate movement into the lessons, the pupils will welcome it and cooperate willingly

Regarding the connection between music and movement, the reality seems to be rather uniform with both teachers and pupils. The gap between the approaches is created when teachers put the blame for not using integrating movement into music lessons on the teaching conditions, the size of the room and the large classes, and the teachers' concerns about integrating movement into the music lessons of the older age group fearing the children might think it is too childish, while in fact, the pupils do want movement in music lessons. The recommendation here is to simply follow the advice given by one of the teachers (A.G.) *It all depends on the teacher, how the teacher presents the topic, and if a teacher faces the class confidently and integrates movements into the music lesson, the pupils will accept it naturally.*"

In his book "*Music and the Mind*" Anthony Storr (2001) wrote:

"Music is a succession of tones through time. How can a sequence of sounds both express emotion and evoke it in the listener? Drawing on a wide variety of opinions, Storr argues that most musical processes are embedded in the structure of the human body and the patterns of social interaction [...]. Living among the Venda people, he began to understand how music can serve as a complex element in the development body and mind as well as develop and harmonious social relationships (Storr, 2001)

10.Epilogue on a Personal Note

After years of focusing on music alone and working with different populations, especially children of all ages (6 months to 18 years), my goal as a music teacher is to make all different populations with whom I work to know ,understand and love music.

Since I started working in the domain of music, I have asked myself how to teach certain topics in music, and how to teach music to the population with which I work. It has always been clear, though, that it is impossible to separate music from the other arts especially not from movement. Music is inseparable from body movements.

Let us take, for example, “opera”. It means a “Musical plot”, a musical drama. It originates in Ancient Greek in Athens (Shalita, Music Encyclopaedia, 1989). The opera is a good example of a musical work that includes all forms of art: drama, music, movement (dance), singing, texts, and decoration – art. It can also be regarded as a concert, where the conductor shows the sheet music (“partitura”) via conducting movements, expressed by his body. We can also see the musicians playing, and their body movements are inseparable from their playing.

Landmarks in my life which led me to this research are:

- ♪ Studies in two departments in the Jerusalem Music and Dance Academy: the music department and the dance department. Allegedly, the combination of the two should have led to active integration of the two. In practice, there was no connection between the two departments, but rather, rivalry, deriving, in my opinion from faults in the curriculum that did not address the necessary combination of the two.
- ♪ Years of working with children at different ages starting at 6 months old (in cooperation with the parents) and ending with 18 year olds. Music and movement always went together. In time I have realized that when one has a clear goal, and is confident about the contents of teaching, one projects self confidence as well as the pupil’s willingness to learn everything one might want to offer.
- ♪ In folk dance instructors’ courses, most teachers had no musical background and I had to find a way of teaching music through the body, which was the participants’ main tool.
- ♪ My work with people with special needs (mental illness, severe handicaps) made me realize that communication has to be experiential rather than cognitive. To reach the connection with music, the person has to work through the senses, each according to their own limitations.
- ♪ Working with the adult population including Alzheimer patients, I have found that music they hear and know from their past is always accompanied by movement (lullabies, waltzes and so forth).

♪ My final goal was clear – to propose a methodological model for a curriculum integrating movement and music.

The fact that a baby hears music most naturally, responds via bodily movements, and knowing that in early childhood (ages 0 – 6) learn music integrated with movement, I thought it was important to investigate when this combination ceases to exist and why. Is the reason the teaching of different listening habits or is it new learning habits inside the music education system in school?

Gaps in the teachers' approaches to music education enhanced my need to work towards proposing a methodological model which might constitute another layer in the formal curriculum for primary schools in general and at ages 8 – 12 in particular.

Such a formal curriculum will make the demands clearer to both teachers and pupils, the goals will be clear to all participants, and attitudes to the domain of music education might change, as said by a teacher: *“It all depends on the teacher, how the teacher presents the topic, and if a teacher faces the class confidently and integrates movements into the music lesson, the pupils will accept it naturally.”*

Obviously the void in primary school music education in has to be filled.

I will conclude my work by citing Plato's notion, *“A Healthy Mind in a Healthy Body”* which has become the declared goal of private schools in England, believing in the balance between body and mind. Plato believed that those who engage only in the bodily affairs become violent and cultureless, whereas those who only engage in music become weak. Hence, they have to be combined.

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

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