

CHAPTER 3: RESEARCH DESIGN, APPROACH AND PROCEDURES: DATA COLLECTION AND ANALYSIS

This chapter is dedicated to the research design and research approach followed in this study. I discuss the study's qualitative nature with reference to typical qualitative characteristics and how the chosen research approach, hermeneutic phenomenology, has guided the research procedures. After the procedures have been discussed, the strategies of validation employed are described, followed by the ethical concerns regarding the study.

3.1 Research design: Qualitative research

The current study addresses the meanings students ascribe to learning jazz improvisation through Dalcroze-inspired activities. The meanings students have constructed from this experience cannot be measured empirically, therefore to understand these meanings a qualitative design is chosen. A qualitative design is best suited for the study because it allows me to explore these meanings and pursue an understanding of the aforementioned context and its relevance. Adopting a qualitative research design empowers the participants by incorporating them as active participants in the research and makes their voices heard. Through this minimized power interaction with the participants, a more holistic approach to jazz improvisation teaching can be developed (Creswell, 2013:48; Edmonds & Kennedy, 2013:112; Merriam, 2009:13; Willis, 2007:98).

This study is a typical qualitative study since it correlates with the characteristics of qualitative research as stated by Creswell (2013:45-47), Merriam (2009:13-17) and Willis (2007:188-216); participants' meaning, natural setting, multiple methods of data collection, researcher as key instrument, inductive and deductive logic, and holistic account. I will now discuss each characteristic as it emerges in my study.

Participants' meaning

The focus of this qualitative study is to understand the meaning participants attribute to their experiences of learning jazz improvisation through the Dalcroze approach. The participants' perspectives are the ones we seek to investigate and understand, not those of the researcher (Creswell, 2013:47; Merriam, 2009:14).

Natural setting/context

In qualitative research, data are collected at the site where the participants experience the phenomenon (Creswell, 2013:45; Willis, 2007:211). The data for this study were collected in a natural setting. In other words, the data for the study were collected in the classroom and rehearsal room where the students experienced learning jazz improvisation through Dalcroze-inspired activities.

Multiple methods

Multiple sources of data collection are encouraged in qualitative research. This may include interviews, observations, and various forms of documents. Through multiple sources of data collection various perspectives and diverse views of the phenomenon may be presented and different meanings may arise (Creswell, 2013:45,47; Willis, 2007:192,203). For this study multiple methods of data collection were used: reflections written by the participants after each session, observations of their behaviours during the sessions, video recordings of some of the session and interviews conducted. These are discussed in more detail under data collection.

Researcher as key instrument/primary tool

Willis (2007:203) and Merriam (2009:15) also state that the data-collection and analysis process is totally dependent on the researcher; the researcher is therefore the primary tool. The researchers should examine the documents, conduct observations and interviews themselves (Creswell, 2013:45). As key instrument or primary tool for data collection and analysis for the study, I analysed the documents, observed the participants and conducted the interviews for this study. The data analysis process was also conducted by the researcher.

Inductive logic

The main aim of the data analysis was to uncover the meaning of the participants' experiences of learning jazz improvisation through Dalcroze-inspired activities. Therefore the data were approached inductively, a characteristic of qualitative research, in order for the themes of the study to emerge from the data itself without any preconceptions. The themes were constructed by working from the particular (codes

and quotes from the data) towards generating general meanings of the participants' experiences. In this way the researcher is able to keep an open mind to the participants' descriptions of their experiences. Through this inductive process, the researcher is able to work back and forth between the respective themes that emerged from the data as well as between the themes and the data (Buchanan & Hays, 2014:9; Creswell, 2013:45; Merriam, 2009:15-16).

Holistic account

Qualitative research is holistic, not atomistic (Creswell, 2013:47; Willis, 2007:211). Reporting multiple perspectives and views creates a bigger picture and a better understanding, more holistic in nature, of the situation being studied. I provide a holistic account of the meanings students ascribe to learning jazz improvisation through Dalcroze-inspired activities.

3.2 Research approach: Phenomenology

Phenomenology is the study of the common meanings shared by participants who experience the same phenomenon, to create an understanding of the participating individuals' 'lived' experiences of a phenomenon (Creswell, 2013:76; Merriam, 2009:24; Van Manen, 1990:9). Stated otherwise, phenomenology pursues an understanding of how individuals consciously perceive themselves and their surrounding world. Through this pursuit an understanding of the meaning a person has developed of the phenomenon is obtained (Willis, 2007:53,107,173). "Phenomenology is the study of experience, particularly as it is lived and as it is structured through consciousness" (Henriksson & Friesen, 2012:1). I have identified that the phenomenon experienced by the participants is learning to improvise through Dalcroze-inspired activities, and that their 'lived' experience of this phenomenon is the essence I wish to investigate. Through studying the common experiences of the participants, a deep understanding, valuable for future jazz improvisation teaching, can be achieved.

It is important to look at the philosophical perspectives in phenomenology in order to understand this approach. The philosophical perspectives in phenomenology emphasised by Creswell (2013:77-78) and Stewart and Mickunas (1990:4) include:

- a) Returning to the traditional, non-empirical, purpose of philosophy that existed prior to the turn of the 19th century, when the conception of philosophy was the search for wisdom;
- b) Philosophy without presuppositions. This suggests that any possible judgements about reality should be suspended or eliminated until support or a basis for these prior assumptions is found.
- c) The intentionality of consciousness suggests that consciousness is always focused on an object because an object's reality is associated with one's consciousness thereof; and
- d) Refusing the subject-object dichotomy that flows from the intentionality of consciousness. "The reality of an object is only perceived within the meaning of the experience of an individual" (Creswell, 2013:78).

Apart from the four perspectives mentioned above, Creswell (2013:77) mentions that the common philosophical assumptions in phenomenological research are: the study of lived experiences, the lived experiences are conscious, and describing the essences of the lived experiences. Edmonds and Kennedy (2013:136), Lavery (2003:5) and Willis (2007:172) also state that phenomenological research mainly focuses on consciousness, the individual's conscious perception of things and contexts arising from life experiences. The researcher explores the conscious perceptions of the participants in an attempt to understand the meanings of their experience or to find the essence of this experience. Phenomenology is ideal for penetrating deep into affective, emotional and intense human experience, in the search for the essence and illumination of an experienced phenomenon (Kafle, 2011:183; Merriam, 2009:26).

3.2.1 Hermeneutic phenomenology

With these philosophical perspectives as foundation for phenomenological research, two research designs within the phenomenological research approach are highlighted by Creswell (2013:79-80); **transcendental phenomenology**, taken from Moustakas (1994) and **hermeneutic phenomenology** from Van Manen (1990).

Transcendental phenomenology, fathered by Edmund Husserl (1859-1938) is descriptive in nature and focuses on the discovery and description of the lived world (Edmonds & Kennedy, 2013:137; Kafle, 2011:186) and it is characterised by the following procedures, as illustrated by Creswell (2013:80):

- a) Identify a phenomenon to study;
- b) Bracket out researchers' experiences;
- c) Collect data from participants who have experienced the identified phenomenon;
- d) Analyse data and develop categories and themes of identified statements and quotes;
- e) Develop a textural ('what') and structural description ('how') of the participants' experiences; and
- f) Develop a combination of the textural and structural descriptions in order to convey the essence of their experiences of the identified phenomenon.

Hermeneutic phenomenology, that descended from Martin Heidegger (1889-1976), is similar to the Husserlian **transcendental phenomenology** but the focus is shifted more towards reflective interpretation (Edmonds & Kennedy, 2013:137). "Hermeneutics, for its part, is the art and science of interpretation and thus also of meaning" (Henriksson & Friesen, 2012:1). Van Manen (1990:30-31) discusses the methodical structure of hermeneutic phenomenology, not as a set of rules or methods (Creswell, 2013:79) but rather "...as a dynamic interplay among six research activities" (Van Manen, 1990:30). He lists these six research activities as follows;

- a) "Turning to a phenomenon which seriously interests us and commits us to the world";
- b) "Investigating experience as we live it rather than as we conceptualise it";
- c) "Reflecting on the essential themes which characterise the phenomenon";
- d) "Describing the phenomenon through the art of writing and rewriting";
- e) "Maintaining a strong and oriented pedagogical relation to the phenomenon"; and
- f) "Balancing the research context by considering parts and whole".

However, the difference between hermeneutic and transcendental phenomenology is twofold. There is both an added and an eliminated element. The added element in hermeneutic phenomenology is the interpretation of the meaning of the lived experiences, not merely a description thereof (Creswell, 2013:80; Laverly, 2003:15; Silverman, 2013:445). "Phenomenology describes how one orients to lived experience, hermeneutics describes how one interprets the 'texts' of life ..." (Van Manen, 1990:4).

The eliminated element in hermeneutic phenomenology is the setting aside, bracketing, of the researcher's experiences that occurs in transcendental phenomenology. This is done in order to get a fresh or new perception of the meanings of the lived experiences in transcendental phenomenology. The researcher's experiences are embedded in the interpretive process within hermeneutic phenomenology (Creswell, 2013:80; Kafle, 2011:186; Lavery, 2003:9,17).

In short, transcendental phenomenology describes the meaning of lived experiences, whilst disregarding the experiences of the researcher; hermeneutic phenomenology incorporates the experiences of the researcher in providing a description and interpretation of the meaning of the lived experiences, because it follows the notion that description is an interpretive process (Kafle, 2011:186).

3.3 Research procedures

Hermeneutic phenomenology guided the following procedures in the current study:

- The topic/phenomenon of the study;
- Role of the researcher;
- The participants;
- The context;
- The activities;
- Data collection; and
- Data analysis.

3.3.1 The topic

At the start of the study, the researcher must identify a phenomenon that interests him/her (Van Manen, 1990:30). This phenomenon, which the researcher identifies, will guide the research along its phenomenological design as well as the topic. The topic is then constructed and it indicates what the phenomenon is that the participants experience. I have identified the phenomenon for this study as learning jazz improvisation through Dalcroze-inspired activities. This study will therefore investigate the meaning of jazz improvisation through Dalcroze-inspired activities for students in beginner jazz ensembles and describe and interpret the essence of this experience for them.

3.3.2 Role of the researcher

My interest in the phenomenon started during my own music studies. During my undergraduate and honours studies, I was exposed to jazz improvisation as a jazz piano student and experienced that the process of teaching improvisation was often treated as a process where I needed to intellectually acquire stylistic vocabulary, skills and knowledge.

In 2013, as an exchange student, I had the opportunity to receive training in Dalcroze Eurhythmics for five months at the Royal College of Music, Stockholm, Sweden, under the guidance of three qualified Dalcroze educators. At the time it was an approach to music education totally unknown to me. During this time, I experienced that learning music, or acquiring an embodied knowing of music, could be achieved through a more holistic and enjoyable approach. It was during this short time that I considered incorporating some Dalcroze-inspired activities in my own learning and teaching jazz improvisation.

In 2014 I was appointed as the director of the jazz ensembles as well as part-time lecturer in music education at the North-West University, School of Music, Potchefstroom Campus. It was an ideal opportunity to combine the two fields in music I am most passionate about, jazz and the Dalcroze approach to music education. I decided to use the Dalcroze approach in my jazz teaching and investigate its applicability. As a researcher I am fully engaged with the phenomenon and the participants of the study - a complete participant (Creswell, 2013:166). This allows me to create rapport and connections with the participants. The reason for my participatory role is the interactive nature of the Dalcroze approach (Alperson, 1995:194; Seitz, 2005:419-422; Vanderspar, 2005:5). It is important for me, as educator, to constantly be aware of the students' needs, interests and ability because it is a student-centred approach (Alperson, 1995:190; Le Collège de l'institut Jaques-Dalcroze, 2009:6).

It is important to note, however, that there is not an existing jazz programme currently at the school and the participation in the ensembles is completely voluntary. I should also mention that I am not a qualified Dalcroze teacher and that my knowledge and experience of this approach are limited to the five months training received under the guidance of three senior lecturers in Dalcroze Eurhythmics, Eva Nivbrant Wedin, Ing-Marie Lindberg-Thörnberg and Incca Rasmusson, at the Royal College of Music,

Stockholm. I also had the opportunity to attend the classes Eva Nivbrant Wedin and Ing-Marie Lindberg-Thörnberg presented during their visits to our School of Music during the first semester of 2014. Ing-Marie Lindberg-Thörnberg presented classes for three weeks, 3 – 20 March 2014, and Eva Nivbrant Wedin visited the School of Music for two and a half weeks, 25 April - 13 May 2014. During a visit to South Africa in 2013, Eva Nivbrant Wedin presented a weekend workshop which I also attended.

3.3.3 The participants

The participants for the study are students who were exposed to the phenomenon, learning jazz improvisation through Dalcroze-inspired activities, and students who are willing to articulate their lived experiences of the phenomenon (Creswell, 2013:150). There are a total of nineteen students divided into three ensembles. There were seven members in each of the ensembles (two of the members participated in two ensembles each). The students had very little to no experience playing jazz music, or jazz improvisation prior to joining the ensembles and participating in the sessions. The participants also had very little experience of Dalcroze Eurhythmics prior to this study. They did however also receive a few Dalcroze lessons from Eva Nivbrant Wedin and Ing-Marie Lindberg-Thörnberg, senior lecturers in Dalcroze Eurhythmics, during their visit in the first semester of 2014.

Of the possible nineteen participants, only fifteen completed and returned the forms with their biographical details. One student never attended the improvisation sessions, another two students could not continue with the ensembles or the sessions, and one student never returned the form – however, he did participate in the sessions. The following figures provide the biographical details of the fifteen participants in the following order: age; year of study; study programme; first language; instrument played in the ensemble; and previous jazz experience. The number in the bracket indicates the number of students for each category.

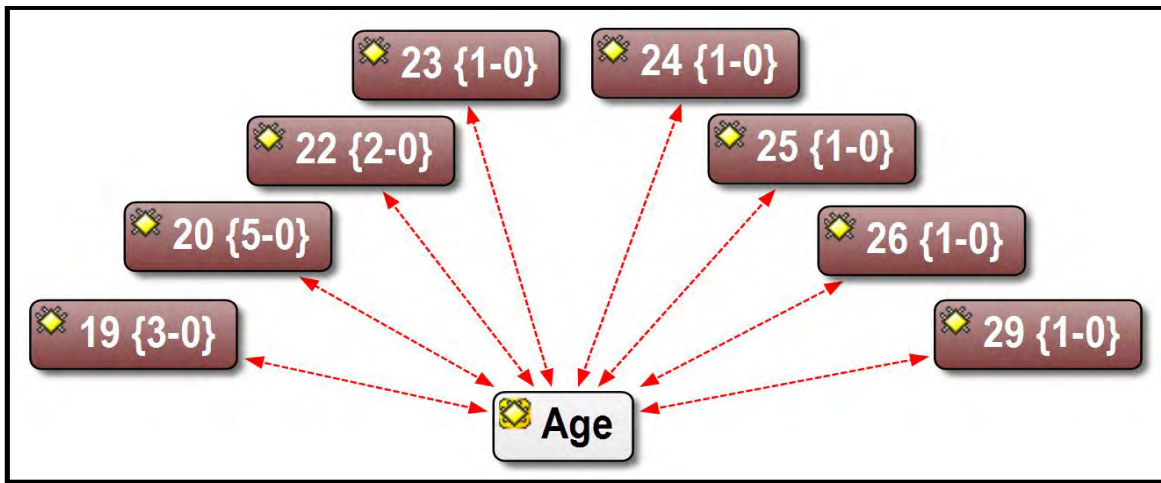


Figure 4: Ages of the respective participants

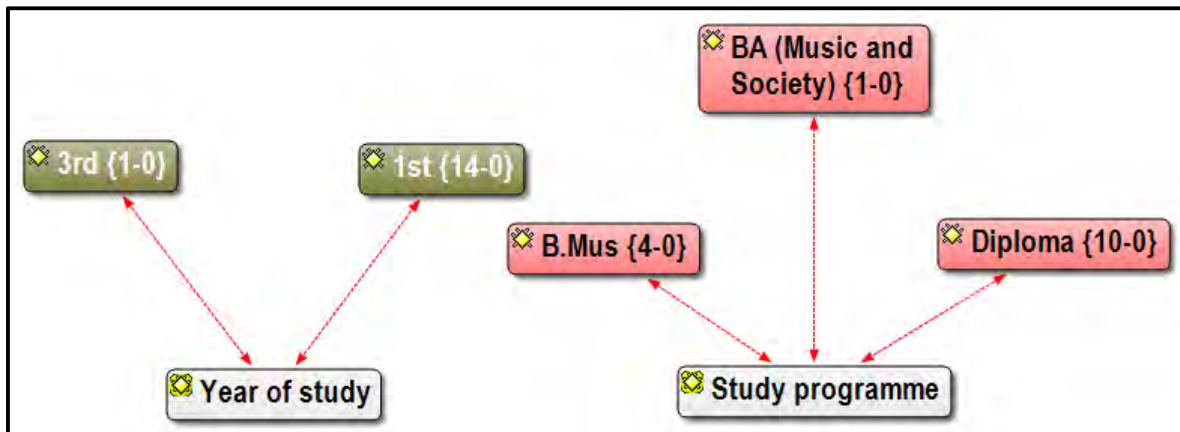


Figure 5: Year of study; study programme

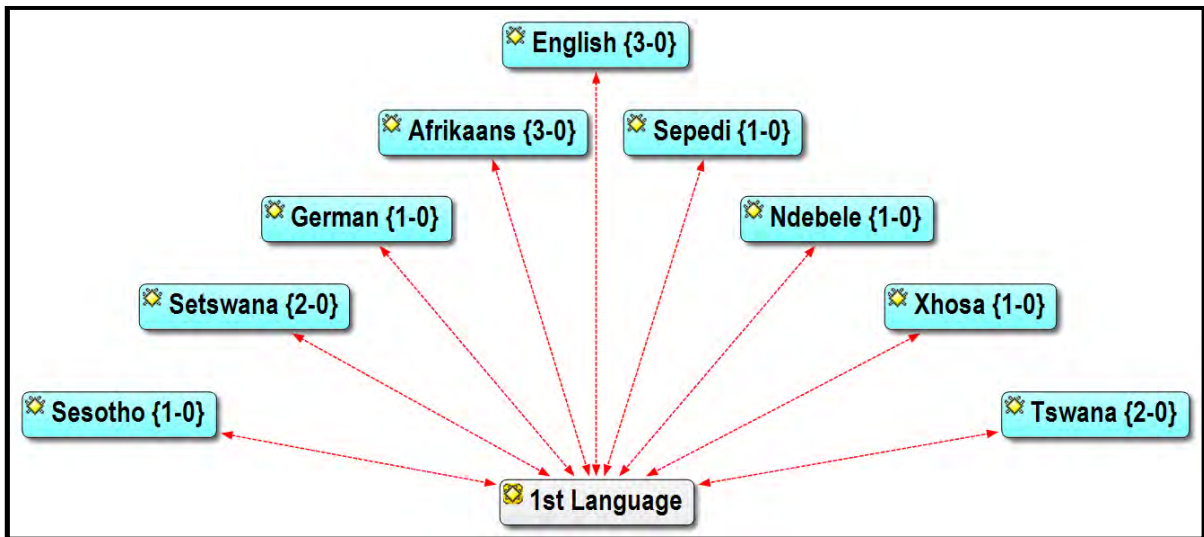


Figure 6: First language of participants

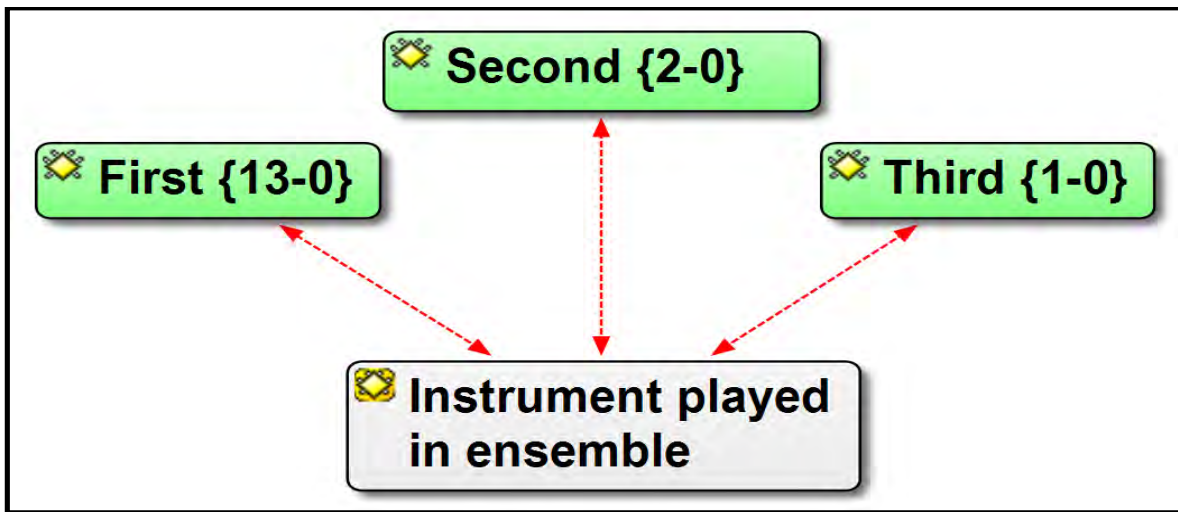


Figure 7: Instrument played in the ensemble

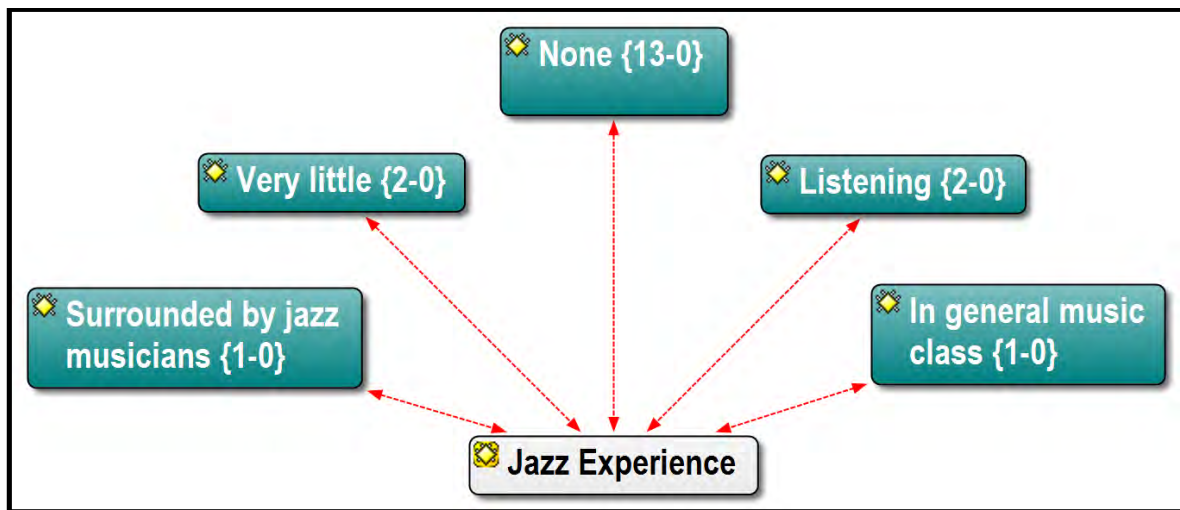


Figure 8: Jazz experience prior to joining the ensemble

As I have mentioned, the ensembles do not form part of the students' formal music studies, therefore participation in the ensembles is not compulsory, but recommended. The weekly sessions were conducted every Monday from 17:30 to 18:30, starting on the 27th of July and ending on the 20th of October. There were a total of eleven sessions, and the data were gathered after nine sessions. It was during these sessions where the students had the opportunity to experience learning jazz improvisation through Dalcroze-inspired activities. All twenty members were invited to participate in the sessions, which were conducted separately from the normal rehearsal times, and it was also not a prerequisite to participate in the ensembles. Therefore, the numbers of the participants are not prescribed as the number of students who attended the sessions might vary from time to time. The semi-structured interviews were conducted with students who attended most of the possible nine sessions until data saturation had been reached. Data saturation is the point where further discussion with the participants will not provide any new information.

3.3.4 The context

The descriptions of the participants' lived experience must be considered in the context of the phenomenon; where and how they experience the phenomenon. All the participants experienced the phenomenon during a weekly one-hour session devoted specially to learning jazz improvisation through Dalcroze-inspired activities. The large group jazz improvisation sessions were held every Monday between 17:30 and 18:30.

At the start of the second semester, the time was arranged together with all the members of the ensembles. It was important to have a time that suited everybody and an available venue that was large enough to allow the participants to move around freely – in order to perceive, respond to and express the music with their bodies (Abramson, 1980; Aronoff, 1983; Mead, 1996; Willour, 1969).

It is also important to consider the level of proficiency, choice of instrument and experience in jazz music. All the students have a great interest in playing jazz, but had little to no experience playing jazz music before joining the ensembles. Although most of the students, with the exception of three, play their first instrument in the ensemble, none of the students have played in a jazz ensemble before. Eleven of the students are also not familiar with the reading and writing of music; they have a limited theoretical knowledge. None of the students is familiar with jazz theory, nomenclature, scales and concepts.

3.3.5 The activities

In designing the lesson plans (see Annexure B) and activities, it was important to consider the proficiency level of all the students. It was important to design the material of each session in such a way that the activities were not too hard for the students who have had little music training and also not too simple for the students who have had a fair amount of music training. The challenge lay in planning the sessions in such a way to keep the interest of all the students at all times. Because most students did not have a strong theoretical understanding during the course of the study, I designed the activities accordingly. I taught them, through the use of Dalcroze-inspired activities, basic rudiments of music theory whilst at the same time its application in jazz improvisation. In this way all the students were constantly challenged to use the material at hand in new creative ways.

The activities were designed according to what many jazz educators regard as important for jazz improvisation. Some aspects include the basic scales used for improvisation, articulation, swing, rhythm, the 12-bar blues with a variation, polyrhythms and different divisions.

3.3.6 Data collection

Various data-collection methods such as observations, reflective journals, poetry, music, taped interviews, videos, or transcribed conversations can lead to a description and interpretation, an understanding, of the participants' experiences of the phenomenon. In phenomenological studies, data are primarily collected through conducting multiple in-depth interviews with the participants; however multiple methods of data collection are encouraged in order to acquire a greater variety of perspectives, meanings and experiences (Creswell, 2013:81; Merriam, 2009:25; Van Manen, 1990:53-54; Willis, 2007:173,203).

The following data-collection strategies were used in this study in order to describe and interpret the meaning the participants ascribe to their experience of the phenomenon:

- Personal reflections;
- Reflective essays;
- Recorded and transcribed semi-structured interviews; and
- Video recordings of two sessions.

All the above-mentioned data that were collected were included in one heuristic unit in ATLAS.ti 7. The personal reflections, student reflection essays and interviews transcriptions are included on a compact disc (CD) as Annexure F. I did not include the video recordings in order to assure the anonymity of the participants. I will now discuss each data-collection strategy.

Personal reflections

After each session, I wrote down a personal reflection of my experience of the session. These reflections focussed on my observation of the students' experiences and they were used to determine the level of the students, what their abilities were and what they find difficult and enjoyable. These personal reflections served as guideline for my lesson planning. Examples of two of my reflections are added as Annexure C. From this it is clear how I observed what happened in the first session, how the students dealt with the material presented in the session, and how my observations of their experiences shaped the planning for the next session.

Reflective essays

After each session, we would discuss what had happened in the session and the participants were then asked to complete a reflection sheet. The reflection sheets were based on the reflection method developed by Eva Nivbrant Wedin. In a personal interview with her she explained it to me. I have attached an example of this lesson reflection sheet as Annexure D. Together with this reflection method, the participants also had to answer a few questions based on their experiences of the sessions. These questions focussed on *if* and *how* the activities contributed to their understanding of the material and jazz improvisation. The students were asked to choose a fictitious name to be used in the study, in order to protect their identity. They had to write these names on the reflection sheets. In this way I could follow the experiences of each student. I am the only person who knows which name is assigned to which student.

Interviews

After a nine-week period, semi-structured interviews were conducted with some of the participants. Semi-structured interviews consist of questions that were predetermined as well as questions that arise in the interview, therefore the questions have no specific order and allow the researcher to react to the answers of the interviewee (Merriam, 2009:90). The predetermined questions were adapted from Habron *et al.* (2012:57). The questions Habron *et al.* (2012:57) posed focussed “on the experiences of student composers during a short course of Dalcroze Eurhythmics” and these question suited my study very well. These questions were adapted to fit the study of jazz improvisation through the use of Dalcroze-inspired activities (Annexure E). Semi-structured interviews were conducted in order to guide the students in their answers since English is not their first language. The pre-determined questions were asked and supported by questions that arose in the situation when they were not sure how to express their experiences.

The participants who showed great ability to inform the researcher about their experiences of the phenomenon were chosen for the interviews until data saturation was reached. These interviews were recorded and transcribed for analysis.

3.3.7 Data analysis (coding for the meaning and structure of the experiences)

In this study, ATLAS.ti 7, a computer programme part of the computer-aided qualitative data-analysis software (CAQDAS) family, was used for data analysis. This programme does not analyse the data, it assists the researcher in the analysis process. It allows the researcher to save the raw collected data into one heuristic unit, build visual networks and organise the data into quotations, codes, categories and themes. A quotation is a marked segment of data with a distinct start and ending, often coded (Friese, 2014:38). A code is a keyword linked to a quotation that symbolically assigns the specific data segment with an interpreted meaning. This classification assists the researcher in the analysis process by detecting patterns, categories and/or themes. It also assists the researcher in finding the quotes and phrases more easily, through the help of the program. A code is intended to capture the essence of the specific data segment quoted (Friese, 2014:1,36; Saldaña, 2013:3-4). Categories are created through organizing or classifying the various codes into groups that share certain characteristics (Saldaña, 2013:9). When the categories are compared to one another and consolidated or split up, themes are generated. Themes illustrate how the various categories relate to each other and is an outcome of the process of coding and categorizing (Saldaña, 2013:13-14).

The data collected in this study were therefore inserted into ATLAS.ti 7 and codes were allocated to specific words, phrases and video segments within the data. The words or phrases coded have a certain noticeable quality that relates to the study and were identified accordingly (Saldaña, 2013:3). During the coding process, the affective method was used. This implies that the coding process was governed by investigating human experiences and assigning names to the codes according to those experiences. Within the affective coding method we find (Saldaña, 2013:105):

- Emotion coding – labelling the feeling of the participants;
- Value coding – labelling the values, attitudes and belief system;
- Versus coding – labelling conflict among participants, as well as the struggle for power; and
- Evaluation coding – to judge the merit and value of programs and/or policies.

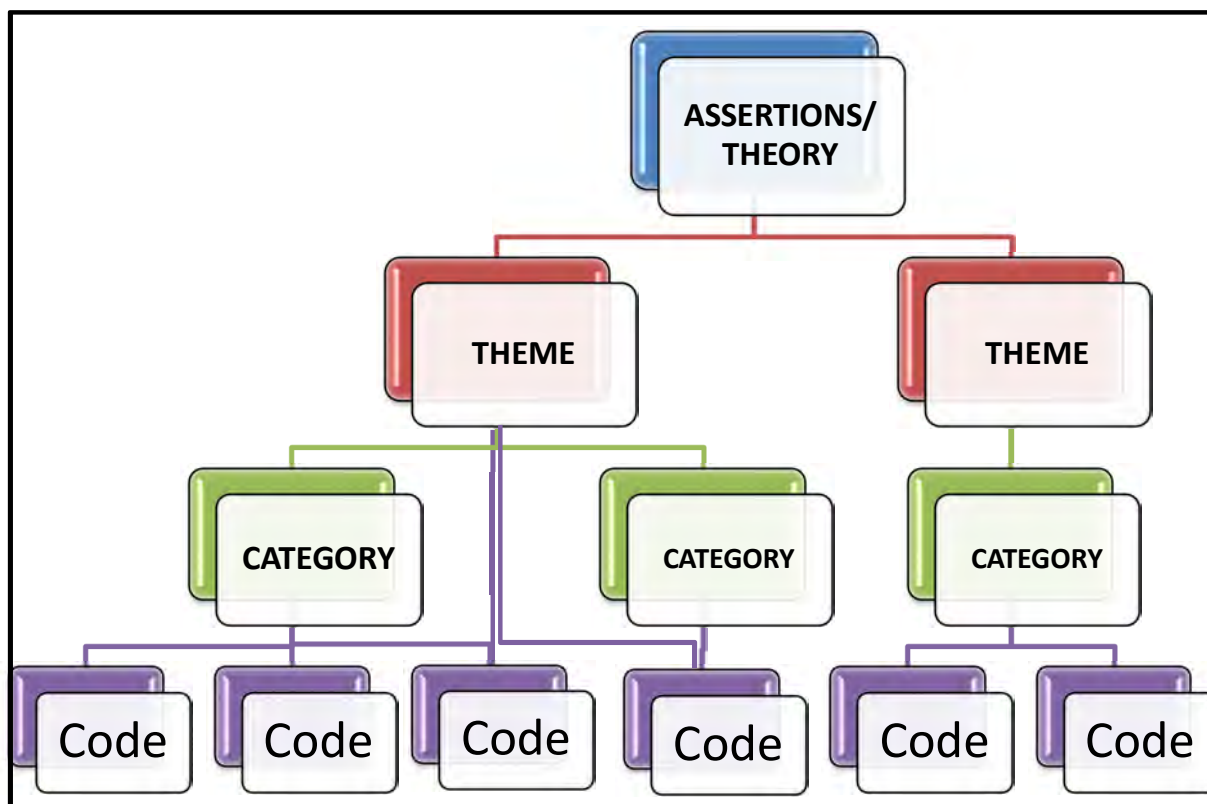


Figure 9: Codes to theory model (Saldaña, 2013:13)

These codes were arranged into categories that link the codes to each other, in other words systematise the codes of similar characteristics into larger meaningful units (Saldaña, 2013:9). The categories were then further compared and linked to form themes or concepts. These themes formed the outline of the arguments or conclusions presented in the study. The development of a theory is not necessarily an outcome of the qualitative research process (Saldaña, 2013:13).

The notice-collect-think (NCT) model of computer-assisted qualitative data analysis was also used in combination with ATLAS.ti 7. Within the NCT model, adapted by Friese (2014:12-16), there are three components that guide the analysis process. These components do not guide the analysis in a sequential format, but rather in an interactive, interlinking manner between the three components. The three fundamental components of the NCT model that guide the analysis process are:

- a) Noticing things – in this part of the process the researcher assigns codes, inductively or deductively, to small information segments of interest (Friese, 2014:13);
- b) Collecting things – in this section, pieces of information are grouped together according to similarity. Codes names may be changed in order to create a stronger connection between issues similar in nature. The codes can then be organised into subcategories of comparable characteristics (Friese, 2014:13-14);
- c) Thinking about things – creates pattern, links and relations in the coded data. When thinking about things, we explore how the data fits together and consequently develop themes from the connections. In ATLAS.ti the use of the network view provides a visual representation of the codes and categories and can assist the researcher in discovering the links (Friese, 2014:14).

All the interviews and reflections were entered into ATLAS.ti 7 and quotes were identified within the data. The quotes were organised into codes, larger units of information. From the codes, themes were identified that formed the foundation for the textural and structural descriptions of the experienced phenomenon and consequently the essence of the lived experiences were highlighted.

3.4 Validation

Validation strategies are employed in order to assess the accuracy, trustworthiness and authenticity of the results described in a study. The connection between the researcher and participants in a qualitative study can also contribute to the accuracy of the findings. There are various validation strategies that can be employed within qualitative research and an author is recommended to use multiple methods of validation, to indicate their choices of strategies to be employed, and to reference these strategies (Creswell, 2013:249-250). I subscribe to the notion of Creswell (2013:250) who argues that the use of the term *validation* emphasises the process of acquiring accuracy and trustworthiness. In this study, several validation strategies will be employed in order to validate the trustworthiness of the information: validation through member checking, extended experience in the environment, peer review, negative case analysis, and rich and thick descriptions (Creswell, 2013:250-252; Willis, 2007:220-221). Each validation strategy will now be discussed.

Validation through member checking

The findings, conclusions and interpretations are taken back to the participants to validate the data. They can check the accuracy of the findings as well as indicate whether there is something missing (Creswell, 2013:252; Willis, 2007:220). Specific questions were asked during the member checking:

- Did I understand you correctly?
- Did I leave something out?
- Do you want to add something?
- Is there something you do not agree with?

The results of the member checking will be discussed at the end of chapter 4.

Extended experience in the environment

Willis (2007:220) states that another way of validating hermeneutic phenomenological research is to spend as much time as possible in the environment or context being studied. In this study, the researcher participated interactively in all the activities and all the sessions.

Peer review

Peer reviewing is a process where the research process is observed and scrutinised externally (Creswell, 2013:251; Willis, 2007:221). This debriefing process was implemented by my supervisor and co-supervisor.

Negative case analysis

It is possible that not all of the data collected will be positive; all evidence that does not correspond with the pattern of a code/theme would be reported in order to provide a truthful assessment of the phenomenon being studied (Creswell, 2013:251).

Rich and thick descriptions

Rich and thick descriptions of the participants, settings, context and activities used in the research process were given. The descriptions would provide interconnected details

that would enable the reader to transfer the findings to other contexts with shared characteristics (Creswell, 2013:252).

3.5 Ethics

Ethical issues may surface during any stage of the research process. Prior to the study, university approval from the review board is needed as well as approval from the School of Music where the research would be conducted. At the onset of the study, the purpose of the study should be clearly revealed to the participants, it should be clear that participation is voluntary and that there are no risks associated with the study. Any differences among participants should be anticipated and respected. During data collection, most ethical issues may arise during the interviewing and observation process. Participants should not be misled about the nature of the study, and the researcher should avoid creating a power imbalance between him/herself and the participant. In analysing the data, it is important to not only release positive or subjective results and the anonymity of the participants should be guaranteed (Creswell, 2013:56-60).

I have, for the purpose of the ethical concerns, designed a consent form that protects the North-West University, the participants and the researcher. This consent form includes the following elements as outlined by (Creswell, 2013:152-153) (see Annexure A):

- The purpose of the study is clearly disclosed;
- The participants have the right to withdraw at any time;
- The procedures of data collection and purpose of the study are clearly outlined;
- Protecting the confidentiality of the participants is paramount;
- The physical risks associated with participation are outlined;
- The expected development of the participants in the study is projected; and
- Signatures of the participants and researcher are appended.

The issue regarding revealing only positive results is dealt with through the validation strategy of negative case analysis discussed above. During the interviews and on the reflection sheets, names of the participants would not be mentioned in order to protect their confidentiality. The participants chose fictitious names to use in the study. The researcher was the only person familiar with which names were assigned to which

participant. Playing in the ensembles is also voluntary; therefore no marks are allocated to the students and no form of assessment took place during the course of the instruction. The sessions, during which the research was conducted, it was also not a prerequisite for participating in the ensembles, therefore participation in the research is completely voluntary. This research poses, and/or the results of the study would therefore in no way influence any form of assessment of their studies. Safety measures would be clear in order to prevent any possible injuries associated with the movements used in the sessions.

The ethical clearance letter, given by the ethics committee of the NWU Faculty of Arts, is attached as Annexure G (the ethical clearance number given for the study is NWU-00327-14-A7).