Facing the music: An investigation of the factors that influence early career teachers' music practices in early childhood education settings in Australia

Gianna La Rocca

Bachelor of Arts (Early Childhood), Macquarie University

Master of Teaching (Birth to 5 years), Macquarie University

Thesis submitted in fulfilment of the requirements for the degree of Master of Research.

Macquarie School of Education

Faculty of Arts, Macquarie University

November 2021

Table of Contents

Certification by the Candidate

I certify that the work in this thesis entitled "Facing the music: An investigation of the factors that influence early career teachers' music practices in early childhood education settings in Australia" has not previously been submitted for a degree nor has it been submitted as part of requirements for a degree to any other university or institution other than Macquarie University.

I also certify that the thesis is an original piece of research, and it has been written by me. Any help and assistance that I have received in my research work and the preparation of the thesis itself have been appropriately acknowledged. In addition, I certify that all information sources and literature used are indicated in the thesis.

The research presented in this thesis was approved on the 13th of August 2020 by Macquarie University Ethics Committee (Human Research), reference number: 52020786718940.

Gianna La Rocca
43632270

12th November, 2021

List of Figures

List of Tables

List of Appendices

Acknowledgement

Without support, a research degree would be near impossible. I am endlessly grateful to the people who were a part of my life during this time. This past two years have been full of hardship, but the joy of creating this thesis and the meaningful relationships that surround me have turned a challenging period into a connected, memorable time of my life.

Firstly, I must acknowledge my two supervisors, Professor Manjula Waniganayake and Dr Sarah Powell. Manjula, thank you for encouraging me to take this path. You nurtured my curiosity, challenged me and pushed me to new heights. Your belief in me helped move me forwards, even when things were tough. Your wisdom will continue to guide and inspire me as I progress in my journey. Sarah, thank you for your down to earth, pragmatic approach. Your specialist knowledge was extremely valuable in supporting my growing understanding of music education. I am so grateful for the hard work you put into the preparation, the feedback and many zoom meetings.

To my family, thank you. Lynda, you have put up with more hours than anyone could count of rambling thesis conversations. I would not be here without your support. Deb, thank you for your warmth and faith in me, and of course for always reminding me to take a break and have a cup of tea and a biscuit. To my husband, Min, your love and dedication nourished me. Thank you for enabling me to follow my dream.

List of Abbreviations

ACECQA - Australian Children's Education and Care Quality Authority

DEEWR - Department of Education, Employment and Workplace Relations

EC - Early Childhood

ECE - Early Childhood Education

ECT - Early Childhood Teacher

EYLF - Early Years Learning Framework

ITE - Initial Teacher Education

NSW - New South Wales

NQF - National Quality Framework

NQS - National Quality Standard

PLD - Professional Learning and Development

TAFE - Technical and Further Education

VIC - Victoria

Glossary of terms

Early career early childhood teacher:
An ECT who graduated during the past five years.

Early childhood education setting:
A range of prior to school educational services for children from birth to six years, including long day care, preschool, family day care or similar service recognised by the Australian Children's Education and Care Quality Authority (ACECQA). The words centre, setting and services are used interchangeably throughout the thesis.

Early childhood teacher or teacher:
In this thesis, this is a person who is employed in an ECE setting who has completed an ACECQA approved EC teaching degree offered at either a Bachelor or Master level.

Early Years Learning Framework (EYLF):
This is the national learning framework that educators are mandated to use as a guide to curriculum and pedagogy in an ECE setting in Australia.

Educator:
A person who is employed in an ECE setting who works directly with children, regardless of their professional qualification. The words educator, teacher and practitioner are used interchangeably throughout the thesis.

Initial teacher education (ITE) course:
An ACECQA approved university course that is completed to qualify as an early childhood teacher.

Music education:
Provision of music experiences in ECE settings with the intention of building children's musical learning and development.

Music practices:
An umbrella term for when music is used in ECE settings, regardless of intention.

Professional experience:

The placement component of a university degree undertaken in an ECE setting by student teachers that links theory with teaching practice, including mentoring by an experienced teacher.

Professional learning and development (PLD):

This concept is associated with the continuous cycle of ascertaining skills, knowledge and understanding, relevant to the work and progress of an early childhood teacher.

Abstract

The benefits of music education for young children's learning are well documented. Existing research identifies that several challenges impact how early childhood teachers use music in prior-to-school settings. This mixed methods study investigated factors in Australian early childhood (EC) policy and initial teacher education (ITE) programs that impacted how early childhood teachers enacted music pedagogy and practices. The study is underpinned by critical theory and phenomenology. Three sources of data were used: national EC policies; interviews with ITE academics teaching music; and an online survey with early career teachers in the EC sector. This study addressed a gap in extant research by capturing the voices of ITE academics and early career EC teachers, two groups who had not yet been heard on this topic. Qualitative and quantitative data were analysed using NVivo and SPSS respectively. Emerging themes consisted of the role of singing, the place of music in education and the relationship between policy and practice. This research contributes to potential reforms in music related early childhood policy and teacher education.

Chapter 1: Introduction

Early childhood teachers (ECTs) play a pivotal role in the learning and development of young children. Teachers' pedagogical practices shape what children learn and how they understand the world. National policies covering early childhood education (ECE) and initial teacher education (ITE) influence teachers' curriculum decision-making. This thesis set out to explore factors that influenced one curriculum area, music. This chapter establishes the context of this study, situating it within the Australian early childhood (EC) landscape. The benefits of music education are described and the scope and aims of the study are discussed.

1.1 Observations and Reflections

The motivation for undertaking this research came from my experiences of music practices as observed as an early career ECT working in various ECE settings. As a practitioner reflecting critically on current practices in my workplace, the following examples of encounters with music fuelled my curiosity and a desire to understand what I was observing. One ECE setting had an allocated half hour music and movement group time every day. Educators used a rotating program of recorded children's music that specified how children should move, for example, run, gallop, jump or hop. If a child did not move in the correct way or did not follow the recorded commands, they were asked to sit on a chair and watch. The centre director explained that the focus of including music in this way was to build children's fundamental movement skills to benefit their physical development.

At another setting, YouTube videos were screened on a television for children to have 'dance parties', where they copied the dance moves of the on-screen characters. These 'dance parties' were used as a reward for 'good' (compliant) behaviour, as a way to 'let off steam', such as on a rainy day, or a way to keep children occupied while educators did cleaning or administrative work. This was the most prevalent way that children engaged with music at this setting.

Reflecting on these and other similar scenarios, using a critical theory lens, it became clear that the way children understood and interacted with music was being shaped by prevailing discourses at each centre. What surprised me was the limited range of music practices I

observed and that in almost all cases, the reasons that underpinned teachers' decision-making had no connection to children's musical learning and development. Applying a critical theory approach provided me with a framework for questioning the power of dominant narratives and a way to explore possibilities that might otherwise go untold.

Critical theory questions taken-for-granted assumptions and seeks to contest explicit and implicit values, beliefs, and traditions that privilege certain viewpoints and disadvantage others (Moss, 2019). According to Blaise and Ryan (2019), "In uncovering whose values and knowledge perpetuate particular truths about early childhood education, the assumption is that it then becomes possible to create more inclusive and just forms of curriculum" (p. 81). By giving 'voice' to alternative ways of doing and being, practitioners can explore the transformative power of curriculum decision-making, and affirm national policy "to build a caring, fair and inclusive learning community" in ECE settings (DEEWR, 2009, p.17). Neoliberalism represents one dominant discourse present within the current Australian EC landscape. It is an economic paradigm privileging privatisation, marketisation and profits. In effect, Sims and Waniganayake (2015) contend that neoliberalism reduces flexibility and undermines ECTs' decision-making. When children are seen as 'human capital', education becomes a marketised product (Moss, 2019). In ECE settings, Nyland et al. (2015) suggest that by focusing on children as future workers and producers in the global economy, literacy and numeracy have been pushed to the front of the curriculum, leaving music on the periphery. In an education system where pressure is put on children to perform academically, the valuing of music acts as a point of resistance to dominant discourse, as it disrupts normative assumptions about what is important in ECE. Unlike 'hard' academic subjects, music affords children opportunities to make meaning through exploration of ideas that have no one correct answer. According to Brown and Grigg (2017) creative arts experiences expose children to alternative worldviews by letting go of certainty in a safe and positive learning environment.

Music in ECE settings is an under-researched topic (Young, 2016), and resistance to constraining discourses and advocacy in this curriculum space warrants exploration. As Barrett et al. (2018) state,

> It is a continuing paradox that despite the steadily accumulating body of evidence that points to the vital role of music learning and engagement in young children's

development, Australian policy and guidance on the wider value and provision of music in early learning and engagement is largely mute. (p. 239)

1.2 National policies

Australian policies and frameworks inform EC practice. In contextualising this study further, this section outlines contemporary Australian EC policy, and curriculum content in ITE courses shaping everyday practice and ECTs' qualifications, respectively.

1.2.1 *National Quality Framework*

The *National Quality Framework* (NQF) (ACECQA, 2012) aims to improve the quality of ECE settings using a mandated national approach (Waniganayake et al., 2017). There are several key Australian EC policy documents that are part of the NQF including the *Early Years Learning Framework* (EYLF) (DEEWR, 2009); the *National Quality Standard* (NQS) (ACECQA, 2018); and the *Education and Care Act and National Regulations* (NSW Legislation, 2021). These national policies were created as part of the 'education revolution', forged by the 2007 Rudd Labor government, and represented a major policy shift aimed at uniting the EC sector across Australia. Previously, each state and territory government had been responsible for the provision of ECE, creating a fragmented 'patchwork' of policies, service types, and ideas (Cheeseman & Torr, 2009). These reforms focused on improving educational standards and addressed issues of accessibility, quality regulation and the need for a national curriculum framework (Cheeseman et al., 2014; Macfarlane et al., 2016).

The EYLF (DEEWR, 2009) is a core component of the NQF. It is the national EC curriculum framework, comprising key principles and practice guidelines with five outcomes against which educators measure and assess children's learning. The EYLF was developed in four stages: a literature review of learning frameworks and curriculum (Wilks et al., 2008); a draft outline for possible directions; then two stages of developing and trialling drafts (Sumison et al., 2009; Sumsion & Wong, 2011). Insider perspectives on decisions and dilemmas faced by the consortium contracted to formulate the EYLF, cite the strained historical legacy between state, territory and federal jurisdictions, the short timeline, and the toning down of progressive ideas, such as child agency and citizenship, as aspects impacting the development of this document (Sumsion et al., 2009; Sumsion & Wong, 2011). An update to the EYLF is

currently underway. A discussion paper informing this revision explored stakeholder views, with expressive arts identified as one area to be targeted (Hadley et al., 2021).

1.2.2 Initial teacher education in ECE

ECE settings employ workers with various qualifications. ECTs are accredited as teachers by having completed an EC university degree. Other educators may have completed or be working towards a diploma or a Certificate III through a TAFE College or other accredited training agency. This study focused on ECTs, also referred to as 'teachers' throughout this thesis. The term 'educator' or 'practitioner' refers to anyone working in ECE settings with children, regardless of their qualifications. This language is reflected in Australian EC policy.

Australian universities offer three or four-year Bachelor degrees and two-year Master degrees in ECE. The courses that cover birth to twelve years are typically Bachelor degrees and enable these graduates to work in both ECE and school settings. Master degrees tend to cover the birth to five age range and these graduates can work in prior-to-school settings only. Under the *Education and Care Services National Law* (2010), the Australian Children's Education and Care Quality Authority (ACECQA) is responsible for assessing all EC initial teacher education (ITE) courses to ensure national consistency.

Universities offer ITE courses through both face-to-face and online platforms. While individual universities determine content included in their degree, course approval by ACECQA requires compliance with national guidelines (see Appendix 2) ensuring all curriculum areas are covered. This includes specifying the number of days ITE students must complete as professional experience, by being placed at an ECE setting with the aim of better understanding theory-practice connections when working with children and their families.

1.3 Benefits of music education in EC

For more than two decades, research has provided evidence that when children engage in music learning they experience wide-ranging benefits. Music education affords children opportunities to speak and understand the language and symbols of music. The EYLF suggests that music is a form of early years literacy and that belonging is nurtured when

children's ways of communication are valued (DEEWR, 2009, p. 41). Niland and Holland (2019) argue that music education is valuable as it fosters children's creative musical expression, and in this way, children share their ideas, context, thinking and learning, and make connections with others. Given opportunities to perform, compose, respond, and listen to music, develops children's capacity to make meaning (Ewing, 2010).

In addition to supporting children's musical development, children's engagement with music has been associated with neural plasticity and enhanced executive functioning, particularly response inhibition, working memory, and cognitive flexibility (Habibi et al., 2018). Engagement with music is associated with improved language skills and phonological awareness (Patscheke et al., 2018; Kraus et al., 2014), spatial-temporal and mathematical development (Elofsson et al., 2016: Hetland, 2000; Holmes & Hallam, 2017), and general school attainment (Wetter et al., 2009).

Music also has positive outcomes for children's social development. Music can foster positive relationships through shared interactions. For example, research by Niland (2015) shows infants and toddlers in ECE settings connecting with their peers and educators through the expression and delight of shared song and movement. Additionally, music supports children's emotional development (Brown & Sax, 2013) and encourages prosocial behaviour (Buren et al., 2019). Several scholars have noted that specifically in early childhood, music supports the development of self-regulation skills (Barrett, 2016; Bugos & DeMarie, 2017; Williams & Berthelsen, 2019; Winsler et al., 2011). Rabinowitch et al. (2012) found that children scored higher on two of three empathy measures after exposure to musical group interactions than those in control groups, demonstrating that involvement with music has the potential to reveal and validate diverse perspectives.

1.4 Scope and aims

This study examined factors that impacted early career teachers' pedagogical decision-making surrounding the provision of music education in ECE settings. It seeks to contribute by extending a collective understanding of how teachers can best enrich the music learning of young children. The title of this thesis, 'facing the music', reflects the aim of this research to critically examine what and how music is used in prior-to-school settings and to meet the challenges uncovered.

The scope of this study was based on two key areas that impact teacher pedagogy and practice: EC national policy guiding everyday teaching, and ITE course design. EC policy holds power to shape discourse, and therefore, the way in which music is represented (or not) in policy documents enables or constrains practice in the sector. The Australian EC policies selected for examination focused on curriculum for both ITE and ECE settings.

ITE policy was chosen because course content informs the foundation of an ECT's pedagogical knowledge driving their professional practice. Teachers with a university degree were chosen because they hold the highest level of qualification in the sector. Over a decade ago, Yim and Ebbeck (2011) identified a need to investigate music education components of preservice ECT training courses in Australia. The continuing scarcity of local research on the delivery and reception of music components of ITE courses highlights the need for further research.

It is well documented that music education has many benefits for children (Hallam, 2016). This study, therefore, aimed to build on this and provide a rationale to influence future policy and ITE for the purpose of facilitating children's musical learning and development in ECE settings by addressing the following research questions:
What factors enable and constrain early career teacher's provision of music education in early childhood education settings?

a) How does Australian early childhood policy inform pedagogy and practice?
b) How does initial teacher education inform pedagogy and practice?

1.5 Organisation of the thesis

The thesis is organised through six chapters. The thesis begins by introducing the study within the Australian ECE sector context. A literature review is presented in Chapter 2, highlighting three emergent themes. Chapter 3 describes the methodology, including the methods of data collection and analysis that were used. In Chapter 4, findings of the data collected are presented and in Chapter 5, emerging patterns are analysed within the context of related research and the research questions of this study. Chapter 6 concludes the thesis with a summary of findings, implications, and suggestions for future research.

1.6 Chapter Summary

This chapter introduced key concepts related to the Australian EC sector, and demonstrated that music education offers advantages to children's cognitive and social development. The scope and aims of this research were designed to contribute to a deeper understanding of how Australian ECTs can be supported in the provision of quality music education. The following chapter provides a review of literature about teacher education and practice of music in early childhood.

Chapter 2: Literature Review

This chapter presents a review of Australian and international research, which focuses on music learning and practice in early childhood education (ECE) settings. This analysis revealed gaps in the research reviewed with specific relevance to the questions being investigated in this study.

A systematic search of relevant research literature was conducted using ERIC, EBSCOhost and Informit databases. Key words used in this search, combined variations of 'early childhood', including 'early education' and 'young child'; 'teacher education' and variations such as 'preservice', 'professional development' and 'mentor'; and variations of 'music', including 'singing' and 'song'. Other words were used to capture particular aspects of the literature, such as 'novice teachers', 'early career', 'practice', 'initial teacher education' and 'professional development'. Only full text, peer-reviewed studies published in English language between 2000-2021 were included. Studies were excluded if they focused on music therapy; were not conducted in ECE settings; or intentionally used music for another learning domain. There is an extensive body of literature on music and young children. Consequently, this review limited its search parameters to pedagogical practices, policy, and teacher education in order to fit the scale of a master thesis. Forty-seven empirical studies met the criteria and form this literature review.

In reviewing the literature collated for this thesis, best practices emerging through previous studies are discussed in full. The review is organised according to the three key themes that emerged: initial teacher education (ITE); professional learning and development (PLD); and teachers' music practices and pedagogy.

2.1. Initial teacher education

There were 17 research studies that focused on music education within the context of ITE courses. These studies involved the participation of preservice early childhood teachers (ECTs) at various institutions globally (see Table 2.1).

Table 2.1

Studies Examining Initial Teacher Education

Author(s), year and location	Participants	Methods
Addessi & Carugati (2010) Italy	855 preservice ECTs	Questionnaire both before and after university music courses
Atabek & Burak (2020) Turkey	640 preservice ECTs and primary teachers	Survey
Barry & Durham (2017) USA	24 preservice ECTs and 55 children	Student reflective writing - journals Grounded theory
Burak (2019) Turkey	395 preservice ECTs	Self-efficacy scales and questionnaire
Dogani (2009) Greece	50 third year preservice ECTs	Questionnaires, real time and video observations of teaching, discussions and reflective journals
Ehrlin & Gustavsson (2015) Sweden	46 preservice ECTs enrolled in ITE course who selected a program with a music profile.	Two cohorts - 1st 16 students attended one of 4 focus groups. 2nd cohort of 30 answered questionnaire. Materials analysed by content analytical method (Bergstrom & Boreus, 2000)
Garcia Gil, Casanova & Zarza-Alzugaray (2021) Spain	209 preservice ECTs	Questionnaire examining musical skills in EC, including demographic questions
Joseph, Netsinghe & Cabedo-Mas (2020) Australia and Spain	139 preservice ECTs across three universities.	Anonymous online survey, workshops across three sites over Skype. Workshops included teaching culturally meaningful songs
Kim & Choy (2008) USA	160 preservice ECTs	Survey and reflective journal
Kim & Kemple (2010) USA	65 preservice ECTs	Questionnaire and interview
Koca (2013) Turkey	120 preservice ECTs	Survey - Music Teaching Self-Efficacy Scale Özmenteş (2011)

Koutsoupidou (2010) **Greece**	118 Preservice kindergarten teachers Group A- 65 Group B- 53	One questionnaire for first year students prior to any music education (Group A), and a different questionnaire for students who had completed the music education component for their degree (Group B)
Neokleous (2013) **Cyprus**	33 preservice ECTs	Mixed method approach. Survey pre-intervention. Reflection notebook throughout intervention. Questionnaire post intervention
Neokleous (2015) **Cyprus**	33 preservice ECTs	24 lectures and 2 tutorials in singing instruction. Singing skills assessment pre and post intervention
Stramkale (2018) **Latvia**	168 preservice ECTs comprised of 132 students who are employed in an ECE setting and 36 students who are not employed	Questionnaire
Valerio & Freeman (2009) **USA**	6 preservice ECTs	Case study – Teacher reflections – focus group
Wright & Kanellopoulos (2010) **Greece**	91 preservice ECTs	Narrative approach Student reflective diaries

In the past ten years, research has demonstrated that students enrolled in ITE courses in EC lacked confidence and have low self-efficacy in relation to music education (Atabek & Burak, 2020; Barry & Durham, 2017; Burak, 2019; Ehrlin & Gustavsson, 2015; Kim & Kemple, 2011; Koca, 2013; Neokleous, 2013). Literature suggested that personal perceptions about music and musical life experiences determine levels of self-efficacy and subsequent music practice (Burak, 2019; Dogani, 2009; Garcia Gil et al., 2021; Kim & Choy, 2008; Kim & Kemple, 2011; Koutsoupidou, 2010; Stramkale, 2018; Valerio & Freeman, 2009).
For example, being able to play an instrument, either currently or in the past, was found to have a positive effect on music self-efficacy (Burak, 2019; Koutsoupidou, 2010).

Studies that focused on early childhood teacher preparation found that attendance at specialised music courses (Kim & Choy, 2008; Neokleous, 2013; 2015; Valerio & Freeman, 2009), and increased musical content knowledge and skill development during ITE (Garcia

Gil et al., 2021; Kim & Kemple, 2011) were successful strategies for mitigating the effects of identified challenges. In particular, several studies reported increased understanding of the value of music and greater confidence to teach music when ITE student participants used reflective journaling or reflective practice (Barry & Durham, 2017; Dogani, 2009; Kim & Choy, 2008; Neokleous, 2013; Valerio & Freeman, 2009; Wright & Kanelopolous, 2010).

The provision of ITE professional experiences in music was the focus of seven studies. Practical experiences, that specifically targeted music teaching practice, such as learning songs and musical games had a positive impact on ITE students' capacity to provide quality music experiences (Barry & Durham, 2017; Dogani, 2009; Ehrlin & Gustavsson, 2015; Koutsoupidoiu, 2010; Valerio & Freeman, 2009). Negative experiences (Dogani, 2009; Kim & Kemple, 2011) and poor or limited exposure to music practices during professional experience were found in several studies (Dogani, 2009; Ehrlin & Gustavsson, 2015; Kim & Kemple, 2011; Koutsoupidou, 2010). Ehrlin and Gustavsson (2015) reported that ITE students identified the need for more practical experiences with music in their degree. Similarly, Koutsoupidiou (2010) found that while observing music teaching improved student teacher confidence, only one third of ITE students who had completed the music component of their degree reported they felt confident about teaching music to children. These studies highlight the importance of reviewing access to music experiences for ITE students during professional experience placements.

2.2. Professional learning and development

There were ten studies that focused on professional learning and development (see Table 2.2). These studies were conducted with graduate teachers, and frequently included an intervention at their ECE settings with an external expert.

Table 2.2

Studies Examining Professional Learning and Development

Author(s), year and location	Participants	Methods
Bainger (2010) Australia	3 ECTs	Phenomenological, collaborative mentoring intervention including semi-structured interview, periodic interviews, reflective journals, observations of music sessions
Barrett, Zhukov & Welch (2019) Australia	11 ECTs and teachers in schools	Mentoring intervention- Interviews with principles, mentor interviews, mentee interviews
Bautista & Ho (2021) Hong Kong	71 teachers from 10 kindergartens that educate children aged 3 to 6 years old	Semi-structured interview
Dansereau & Wyman (2020) U.S.A	20 children in one classroom aged 3- 6 years old	Critical participatory action research - the development of a music program in one Montessori early childhood setting
De Vries (2006) Australia	Music PD with 6 ECTs, 56 children	Case study. Semi-structured interviews/documentation. Researcher both participant and observer
Niland & Holland (2019) Australia	ECTs in 2 centres	Practitioner inquiry over 6 years
Powell (2019) Australia	Educators in 2 sites 1 preschool & 1 primary school (Kindergarten classes only)	Survey, mixed method of practitioner inquiry and case study
Powell & La Rocca (2021) Australia	4 teachers from early primary school and 6 preschool educators	Practitioner inquiry
Swain & Bodkin-Allen (2014) New Zealand	40 participants ECTs self-selected	Self-report questionnaires – Likert and open-ended questions
Yim & Ebbeck (2011) Australia & Hong Kong	62 early childhood educators; 38 in Hong Kong and 24 in Australia	Mixed mode research approach. Qualitative data reported in this paper only

In this category 70% of the research was conducted in Australia. Participants in these studies were ECTs and, like ITE students, reported a lack of confidence in teaching music (Bainger, 2010; Barrett, Zhukov et al., 2019; Niland & Holland, 2019; Swain & Bodkin-Allen, 2014). Similar to ITE, the provision of PLD was found to increase teacher music skills (Bainger, 2010; De Vries, 2006; Powell; 2019; Swain & Bodkin-Allen, 2014), knowledge (De Vries, 2006) and confidence (Bainger, 2010; Barrett, Zhukov et al., 2019; Niland & Holland, 2019; Powell, 2019; Swain & Bodkin-Allen, 2014), and this also had a positive impact on the music skills of some children through increased interest and participation (Dansereau & Wyman, 2020). Powell and La Rocca (2021) found that offering teachers instruction in the Orff Shulwerk approach, with a focus on singing, supported teachers' musical confidence. This aligns with Welch (2006), who argues that singing development can be supported at any age. Bautista and Ho (2021) found that most teachers were motivated to engage in music and movement PLD. In this study, teachers were interested in skill development, such as playing an instrument or singing, as well as connecting theory to practice. Another important theme that emerged across these studies highlighted the value of continuous and collaborative PLD in music education (Barrett, Zhukov et al., 2019; Niland & Holland, 2019). Mentoring was considered a particularly effective way to build skills and knowledge in music (Bainger, 2010; Barrett, Zhukov et al., 2019; Powell, 2019; Welch, 2020). Mentoring is characterised by a mentor taking on the guiding role of 'critical friend' and confidential advisor in a two-way dialogue with a mentee (Waniganayake et al., 2017). Many researchers argued for increased and ongoing PLD to support teachers in building skill and confidence to sing and enact music practices in ECE settings (Barrett, Zhukov et al., 2019; De Vries, 2006; Niland & Holland, 2019; Powell, 2019; Yim & Ebbeck, 2011).

2.3. Music pedagogy and practice

Pedagogical choices, practice and challenges relating to music education in ECE settings were examined by 20 studies (see Table 2.3). Analysis revealed three areas of interest: ways teachers practice music; the practices of exemplar ECE settings; and the pedagogical approach of the teacher.

Table 2.3

Studies Examining Music Pedagogy and Practice

Author(s), year and location	Participants	Methods
Acker, Jobson & Nyland (2017) Australia	1 early learning centre, 1 specialist music educator, 15 children	Analysis of video recordings of group music sessions using Leuven Involvement Scale
Acker, Nyland & Deans (2011) Australia	187 children, 18 teachers and researcher at a specialised arts-based setting. Parents surveyed. Number of participating parents not given	Action research. Direct observation recorded on video. Children's art works
Andang'O (2009) Kenya	130 preschool teachers in Nairobi	Questionnaire, observations
Barrett, Flynn, Brown & Welch (2019) Australia	88 educators across 7 long day care settings	Two questionnaires
Barrett, Flynn & Welch (2018) Australia	Educators, children, parents and director in 1 centre. Number of each type of participant not given	Case study, observations, and interviews
Bolduc & Evrard (2017) Canada	108 ECTs	Online questionnaire
Bond (2015) USA	3 Reggio inspired preschools in North America - children within 1 class at each centre; focus group of parents	Multiple case study 2-week observation and focus group interviews
Bond (2018) USA	Music *atelierista* and administrative staff in 1 preschool	Exploratory case study design (Yin, 2014) – has no clear set of outcomes. Semi-structured interviews, observation, document analysis over 1 year
Ehrlin & Tivenius (2018) Sweden	68 ECTs	Survey and questionnaire
Ehrlin & Wallerstedt (2014) Sweden	ECTS in 2 Swedish preschools	Data from another empirical study-observations and interviews at two music preschools

Garvis (2012a) **Australia**	76 teachers across kindergarten, preparatory and early primary classrooms	Questionnaire and teachers' weekly plans.
Garvis (2012b) **Australia**	2 Kindergartens and 2 preparatory classrooms in Queensland	Interpretivist research 3 areas of data collection- semi-structured interviews with teachers, field notes and observation
Gillespie & Glider (2010) **USA**	Teachers at 5 preschools	Classroom observation
Koutsoupidou (2020) **Greece**	50 ECTs and 11 children	Survey 50 teachers followed by 19 interviews - 8 with ECTs and 11 with children
Lee (2009) **South Korea**	606 public preschool teachers	Online survey
Lee & Lin (2013) **Taiwan**	1 public kindergarten, 30 children and 2 teachers	Case study, observation video recorded and interview
Nieuwmeijer, Marshall & Van Oers (2019) **Netherlands**	20 ECTs children	Interview
Rajan (2017) **USA**	178 ECTs	Survey
Rodriguez & Alvarez (2017) **Spain**	560 ECTs	Questionnaire and interview
Zimmerman Nilsson & Holmberg (2017) **Sweden**	Educators and children in 1 Swedish preschool. Number of teachers and children not given	Post-humanist methodology- Cyborg theory Video recordings

Several studies identified singing as the primary way of practising music with children in ECE settings (Andang'o, 2009; Ehrlin & Tivenus, 2018; Gilespie & Glider, 2010; Lee, 2009; Niewermeijer et al., 2019; Rajan, 2017). Percussion instruments were also identified as being used (Andang'O, 2009; Barrett et al., 2018; Bond, 2015; Ehrlin & Wallerstadt, 2014; Ehrlin & Tivenus, 2018; Koutsoupidou, 2020; Lee, 2009; Rajan, 2017); in contrast, some studies reported that instruments were rarely used (Ehrlin & Tivenus, 2018; Koutsoupidou, 2020, Rajan, 2017). Music was often used with technology, particularly recorded music (Gillespie

& Glider, 2010; Koutsoupidou, 2020; Lee, 2009; Rajan, 2017; Zimmerman Nilsson & Holmberg, 2017).

Teachers used music to build knowledge in other learning domains (Barrett et al., 2018; Bolduc & Evrard, 2017; Ehrlin & Wallerstadt, 2014; Garvis. 2012b; Gillespie & Glider, 2010) and for transitions (Garvis, 2012b; Gillespie & Glider, 2010; Rajan, 2017). Making music and listening to music were almost always mentioned, but generative music practices, such as composition and improvisation, were rarely discussed. Challenges identified included difficulty using and accessing technology for music (Barrett et al., 2018) and lack of resources (Barrett et al., 2018; Lee, 2009). Only one study found that musical experiences offered to children were rare (Ehrlin & Tivenis, 2018). In Australia, Niland and Holland (2019) noted that many ECE settings have limited or no music education in their curriculum, and Garvis (2012a) claimed that literacy and numeracy dominated planning documents, and when music was planned it was short in duration. This is consistent with the findings of Barrett, Flynn et al. (2019), who identified that although most teachers held positive beliefs about music, "music education appeared not to be valued highly in and of itself, but rather viewed more as a fun and playful way to develop children's social and creative aspects to round out… their traditional academic education" (p. 7).

In some ECE settings, music and the creative arts were a valued aspect of practice (Barrett et al., 2018; Bond, 2015, 2018; Garvis, 2012b), employed specialist music teachers (Acker et al., 2014; Barrett et al., 2018; Garvis, 2012a; Lee, 2009), or were specialised EC music settings (Ehrlin & Wallerstadt, 2014). These settings scheduled time for musical activities each week and many reported a balance between child and teacher-initiated music making (Acker et al., 2014; Barrett et al., 2018; Bond, 2015, 2018; Ehrlin & Wallerstadt, 2014).

Studies investigating pedagogical approaches to music revealed that children's musical experiences were more likely to be teacher-initiated rather than spontaneous or child-initiated (Andang'O, 2009; Barrett et al., 2018; Bond, 2015; 2018; Ehrlin & Wallerstadt, 2014; Lee & Lin, 2013). Of the 20 studies, six reported that music practices were mostly pre-planned and teacher-led (Andang'O, 2009; Garvis, 2012a, Koutsoupidou, 2020; Lee & Lin, 2018; Niewmeijer et al., 2019; Rajan, 2017). Balancing teacher-led and child-led music practices was identified as a challenge (Bond, 2018). In Australian ECE settings, play-based pedagogy is combined with the purposeful decisions and actions of intentional teaching, described in the *Early Years Learning Framework* (EYLF) as a balance of "child led, child initiated and

teacher supported learning" (DEEWR, 2009, p. 15). Research by Acker et al. (2011) demonstrated that child and teacher-led learning are not mutually exclusive. They argued that explicit teacher-led instruction in music could incorporate children's ideas and interests, and gave the example of a song composed by the children within the context of participating in a children's choral group. According to the Music Council of Australia (2008), quality early childhood music education comprises a combination of music production, listening and generation through play and exploration, arguing that, "early childhood educators need to understand and be able to implement the wide *variety* of musical activities that are appropriate for young children, including singing, playing musical instruments, composing music and notating music" (p. 3). These studies highlight the importance of addressing the tensions that surround pedagogical choices.

2.4. Research gaps

There is a paucity of Australian research about initial teacher learning, as well as teacher practice and pedagogy, in EC music. Of the total 47 studies reviewed, 13 were conducted in Australia and almost half of these related to PLD. According to Nyland et al. (2015) music is a neglected subject in tertiary education courses in Australia. Yim and Ebbeck (2011) identified this over a decade ago, calling for more research into how music education is approached in EC initial teacher education. Only one of the studies (Joseph et al., 2020) that investigated teacher preparation and music practice in ECE settings was conducted in Australia, and shared the country of investigation with Spain. Of the 17 studies that focused on ITE, two were conducted in Cyprus, three in Greece, one in Latvia, one in Italy, one in Spain, one in Sweden, three in Turkey and four in the United States of America. This pattern underscores the scarcity of Australian research on these topics and the importance of giving voice to those who have not yet been heard.

Within this review, few Australian studies on music education addressed pedagogical practice in ECE settings. Similarly, of the total studies that focused on teacher music pedagogy and practice, 70% were conducted overseas. To date, minimal attention has been given to the relationship between EC policy and music practice. Australian policy informs context specific practices and pedagogy, therefore, these issues are best explored by local research.

Another trend that emerged related to methodology. Studies to date have mostly adopted qualitative or mixed methods and an inductive approach to analysis. Diverse methodologies used included, case study (n=7), practitioner inquiry (n= 2), narrative (n=1), and action research (n=1) designs, with data analysis being framed through interpretivist (n=1), ethnography (n=1), post humanist (n=1) and phenomenology (n=1). This study adopted an exploratory methodology to contribute to this growing research area (see Section 3.1).

2.5. Chapter summary

This chapter reviewed previous research that examined music in EC teacher education and pedagogical practice. Global research identified in this review suggested that ECTs are not confident in teaching music in ECE settings. ITE can support the development of teachers' confidence, knowledge and skills, and professional experience during ITE can impact preservice teachers both positively and negatively. PLD based on collaborative and continuous approaches were considered most effective. Studies that examined teacher music practices found that singing and playing instruments were commonly used, but improvisation and composition were rarely mentioned. Pedagogical practices were often teacher-directed. Emerging gaps informed the design of the research questions and methodology of this study, as explained next in Chapter 3.

Chapter 3: Methodology

This chapter describes the methods used to collect and analyse data. It begins with an explanation of how critical theory and phenomenology shaped the study approach. This is followed by a description of the three stages of data collection, comprising a policy appraisal, an interview and an online survey. Two types of participants were recruited, academics who teach the music components of early childhood (EC) degrees at universities, and early career early childhood teachers (ECTs). Processes of both qualitative and quantitative data analysis used are also explained, and this section concludes with ethical considerations and study limitations.

3.1 Approach

The study used critical theory to underpin the investigation of the factors influencing the ECT's music pedagogy and practice. Critical theory challenges people to question dominant discourses or society's taken-for-granted ideologies that shape beliefs and actions and uncover new possibilities, other ways of thinking, being and doing. According to Moss (2019), dominant discourses are "stories that have a decisive influence on a particular subject… by insisting that they are the only way to think, talk and behave, that they are the only reality" (p. 5). At the same time the study sought to capture the contextualised, lived experience of the participants and, therefore, adopted a phenomenological approach.

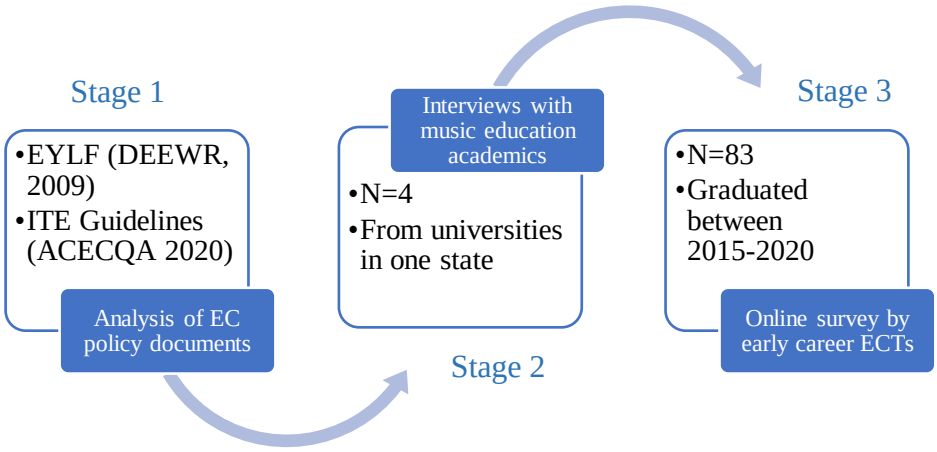
Phenomenology seeks to develop a deep understanding of a topic through the unique ways in which participants relate to the phenomenon under investigation and by being open and receptive to differing perspectives (Barnacle, 2001). This approach influenced the design of the study as it enabled participants to have opportunities to express their views, thereby making it possible to collate and analyse diverse perspectives from the emerging data. Both critical theory and phenomenological approaches seek diverse perspectives; view knowledge as intersubjective and dialogical; and require the researcher to be critical, challenge assumptions, and listen authentically to multiple voices. These aspects in combination enhanced the overall design of this study.

3.2 Methods

The study design comprised three stages of data collection, using three methods (see Figure 3.1). The first stage was a critical appraisal of two national EC policy documents: *Requirements for early childhood teaching program assessments*, which provides guidelines for developing and accrediting EC initial teacher education (ITE) courses, (see Appendix 2), and the *Early Years Learning Framework* (EYLF) (see Appendix 3). The second stage involved semi-structured interviews with four music education academics in order to understand their beliefs, experiences, and the content of ITE music units. The final stage was an online survey completed by early career ECTs, which captured information about their experience of ITE, their pedagogical choices and music practices, as well as aspects that supported or limited these practices. In keeping with a phenomenological methodology, a mixed methods approach was employed in order to use the strengths of both quantitative and qualitative data. This was used to capture the richness of data that comes from listening to participants' voices directly through qualitative research, while also capturing a wider range of perspectives through quantitative research. The design was also both sequential and exploratory with more weight being given to qualitative data, as the intention was to focus on the participants' lived experience.

Figure 3.1

Three Stages of Data Collection



The iterative nature of the sequential, exploratory design offered a targeted approach to each stage of data collection. It meant the research was influenced by the data collected in the

preceding stage, and this allowed new possibilities and surprises to emerge. The focus of this approach also moved from national, to local, and finally to the individual, systematically integrating the perspectives of multiple stakeholders. This approach was purposively designed as it offered multiple perspectives on a topic, and thereby also improving data quality.

3.2.1 Policy appraisal

The policy appraisal sought to determine or reflect on the relationship between national policy and the music pedagogies and practices of ECTs. Accordingly, two Australian EC policy documents were selected for analysis to ascertain if, where, and how music was positioned. Firstly, the EYLF (DEEWR, 2009) was chosen, because it is integral in guiding ECT pedagogical practice. Australian EC policy mandates all ECTs to use the EYLF to "make decisions about pedagogy, principles, resources, assessment and learning outcomes" (Grieshaber & Graham, 2017, p. 95). Secondly, this policy document with guidelines for accrediting EC teacher education qualification programs (ACECQA, 2020) was chosen, as it sets the standard for ITE courses in Australia. It directly affects what is taught in ITE courses preparing ECT graduates in this country.

Policy was examined through three stages of analysis. The initial round of coding was completed as 'free codes'. Using NVivo software, text was analysed, examining the number of mentions of words, such as 'music' and 'creative', as well as the contexts in which these words were used. In a second round of coding, further refining of the codes led to three themes: music education, teacher practice, and National EC policy. A final codebook was created, which included examples to illustrate the meaning of sub-themes (See Appendix 8). This enabled the data to be analysed in relation to the research questions posed. The policy appraisal of these documents highlighted the connectivity between ITE policy and music pedagogy and practice.

3.2.2 Interview

The academics invited were experts in the Creative Arts, meaning they possessed the knowledge, expertise, and authority to discuss ITE course content relating to music education in ECT preparation.

The interviews were semi-structured and conducted online via Zoom in December 2020. Interview questions (see Appendix 5) were sent to participants prior to the interview, and were based on the themes identified in the literature review and the preliminary analysis of the policy documents in Stage 1. Four interviews took place, with the duration of each interview ranging between 30 minutes to one hour.

Interview transcripts of the recordings were sent to participants to ensure accuracy and confirm their approval for use in the analysis. This resonates with a phenomenological approach, ensuring that participants' viewpoints were accurately represented (Fereday & Muir-Cochrane, 2006).

3.2.3 Survey

An online survey was used to access a wide range of participants with diverse perspectives and experiences. The survey was kept short to minimise survey fatigue. Survey questions were informed by the literature review and preliminary data analysis from the policy appraisal and interviews (see Figure 3.1). The survey used a mix of closed and open-ended questions to ensure a balance between obtaining pertinent data and being open to new possibilities (Siraj-Blatchford, 2010). This provision strengthens the reliability of the research through validating and listening to individual voices, while simultaneously observing overall trends in larger groups of participants, and is consistent with a phenomenological approach (Groenewald, 2004).

LimeSurvey was the platform used to host the survey (see Appendix 6). The survey was trialled with three participants who were ECTs. Feedback from the pilot found that the survey took approximately 10 minutes to complete, and minor changes to wording were made for clarity. The survey opened in February and closed at the end of April 2021. A total of 83 complete surveys were collected. A further 47 (36%) surveys were incomplete, and of these, 35 (74%) were not completed past the initial page or the demographic information. It is speculated that because the link was posted in diverse groups, which target both ECTs and educators, participants may have realised as they started that they did not meet the eligibility criteria.

3.3 Data analysis

The mixed methods study yielded both qualitative and quantitative data. In keeping with exploratory research, an inductive approach to analysis was appropriate, given that this was a relatively under-researched area (see Section 2.4). This approach minimised preconceptions by remaining open to the possibilities that emerged from the data (MacNaughton & Rolfe, 2010). An inductive analysis also aligned with both phenomenology and critical theory.

3.3.1 Qualitative data analysis

Braun and Clarke's (2013) model of thematic analysis was used to generate and refine coding from qualitative data emerging from the three data sources. Based on the relatively small size of data, the interview transcripts were coded manually. In contrast, the larger qualitative data pool from the survey responses were analysed using NVivo software. As implemented previously with the policy appraisal, an initial round of coding was completed as 'free codes' by looking at the data and noticing common words and phrases. These codes were then categorised into themes that were generated by the data. Subsequent coding rounds were examined through the lens of the research questions.

The candidate and the supervision team coded a sample of each data set independently, then met to discuss discrepancies and refine the codes accordingly. An inter-rater reliability score of 95% was achieved with each data set, reflective of the design strengths and analysis of findings of this study. The final Codebooks used in analysing the data are presented in Appendices 7, 8 and 9.

3.3.2 Quantitative data analysis

Quantitative analysis was conducted using survey data only. Data were exported from LimeSurvey as an Excel spreadsheet. In some instances, in order to run correlations and regression analysis, written comments were coded numerically and documented in Excel. For example, respondents' experiences of playing musical instruments were coded as 1 if they had no experience playing instruments; 2 if they had played in the past; and 3 if they currently played one or more instrument/s. Codes were also combined from multiple questions. For example, the survey asked whether respondents included a variety of music

practices as part of their curriculum, and those who used three different practices received a variety score of 3. Once completed, the Excel spreadsheet was imported into Statistical Package for the Social Science (SPSS) software for Mac, Version 28 (IBM, 2010). Descriptive analysis, correlations, and linear regressions were then used to analyse this data. Descriptions of each variable can be found in Appendix 10.

3.4 Participants

This section describes participant recruitment processes and participant demographic characteristics. The participants were EC academics and early career ECTs who contributed in Stage 2 and 3 of data collection (see Figure 3.1).

3.4.1 Recruitment

The selection criteria used for recruiting participants aligned with the scope of a study appropriate for a Master of Research project. It meant that the universities were limited to those in one state of Australia that offered a Bachelor or Master in an EC degree (Birth to five years). An Internet search was conducted to identify potential universities, and then public websites and course handbooks were examined to find names of course convenors and their contact details. Only four academics satisfied the selection criteria and emails were sent in September 2020, inviting them to participate in an online interview. Two academics agreed. A follow up email led to one more academic agreeing to be interviewed. One academic nominated a colleague who taught music in a creative arts unit. She also accepted the invitation and became the final academic interviewed.

A flyer was designed to advertise the online survey. It contained a brief description of the project and the link to the survey. The flyer was circulated in three ways: 1) Australian early childhood organisations were approached and asked to post the flyer in their newsletter or website; 2) Academics interviewed were invited to pass the flyer on to alumni; and 3) on Facebook groups targeting EC practitioners in Australia (see Appendix 4). Before posting in any Facebook group, the rules of the group were checked to ensure they allowed student surveys. If there was any uncertainty, the moderator of the group was sent a private message asking permission to post the survey link and flyer. To be eligible, participants had to be aged

18 years or older, have completed their EC degree in Australia in the past five years, and currently be employed in an ECE setting. This was communicated on the first page of the survey.

3.4.2 Participant characteristics

Four academics were interviewed. As most universities in Australia do not offer specialised ECE music units, participant academics were convenors of creative arts units that included multiple arts subjects comprising music, visual arts, drama or dance. Two academics indicated that their experience and interest was mostly in teaching music, while the other two said visual arts were their main focus. Two academics commenced their careers as primary school teachers then moved to ECE, while the other two began with ECE. Two academics had trained in Kodaly and Orff-Schulwerk; all had extensive experience teaching in ECE settings; three discussed being able to play an instrument; and all mentioned singing.

Eighty-three ECTs responded to the survey. The most common age groups represented were over forty years (n=24, 29%) and 25 to 29 years (n=22, 27%) (see Figure 3.2). The majority of respondents worked at long day care centres (n=61, 73%) in contrast to preschools (n=19, 23%), or across different types of centres (n=3, 4%).

Figure 3.2

Age Range of Survey Respondents (n=83)

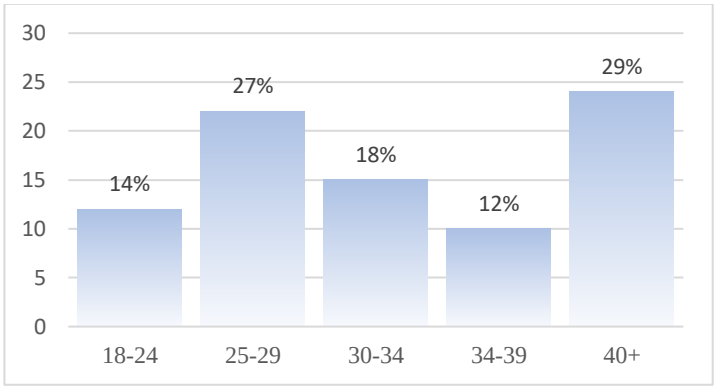
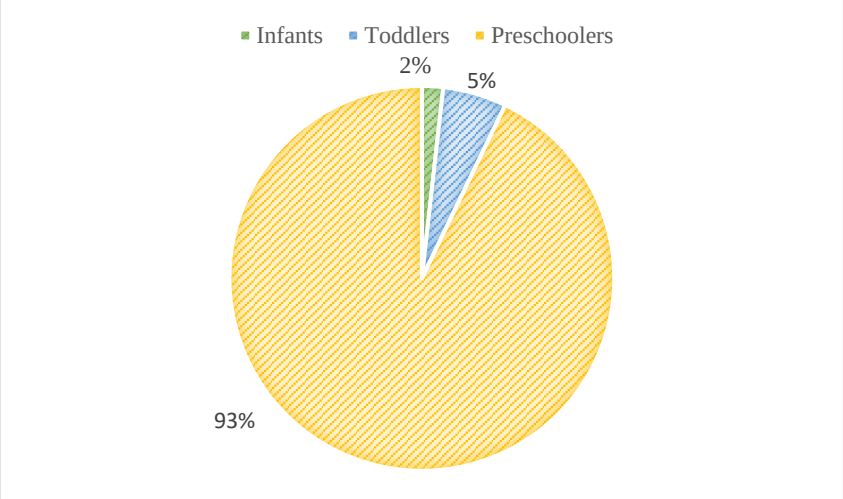


Figure 3.3 shows that 56 respondents reported they worked with one age group, and the majority of these (93%) worked with pre-schoolers. Few respondents reported working with toddlers (5%) or infants (2%).

Figure 3.3

Age Grouping of Children with whom Respondents Worked (n=56)



Further participant demographics and information are reported in the Findings chapter.

3.5 Ethical considerations

Approval was obtained from the Macquarie University Ethics Committee (Human Research), (Ref No: 52020786718940 – see Appendix 1). Participation was voluntary, and both academics and ECTs were made aware that they were free to withdraw at any time.
The interview questions and online survey were designed to minimise the potential for bias, by providing participants with the freedom and opportunity to give positive, negative, or neutral responses. Ethical zoom protocols were followed as required by Macquarie University Ethics. Participants gave both written and/or verbal consent.

Before analysis began, all data was de-identified, pseudonyms used, and any identifying information, such as names and locations were removed. The only exception to this was if a participant wanted to receive the results of the study or be included in the draw for a gift voucher, they provided their email address, accessible only to the researcher.

3.6 Limitations

Limitations applied to each stage of data collection. The policy appraisal examined two national policy documents. Appraisal of a greater number of policy documents could have offered a broader review and more complete picture of policy-practice links. Academic interviews were limited to universities in one state only and, therefore, do not necessarily reflect a national perspective. The survey was limited to university trained ECTs, and as such does not reflect the views of EC educators with vocational qualifications. Finally, despite circulating the survey link to Australia-wide networks, the survey completions were uneven: the majority of respondents were from New South Wales (n=52, 63%), and Victoria (n=27, 33%). Queensland, Western Australia and South Australia combined were represented by 4 (4%) participants, thus making it difficult to present a national picture. These limitations impact the reliability of the data at a national level, indicating that further research representing a greater variety of participants throughout Australia is needed.

3.7 Chapter Summary

Underpinned by critical theory and phenomenology, this chapter provided a description of the study approach, and methods used for data collection and analysis. Participant recruitment and characteristics were outlined, together with ethical considerations and limitations of the study. The next chapter will outline the findings of this research.

Chapter 4: Findings

This chapter presents the key findings from the policy appraisal; interviews conducted with academics; and the online survey with early career early childhood teachers (ECTs). The findings of each method are explored thematically by considering enabling and constraining factors. Finally, early career ECTs' music pedagogy and practices are examined.

4.1 Policy factors

To examine the place of music in early childhood (EC) policy, two Australian EC documents were analysed (see Section 3.2). Despite differences in the aims, these policy documents revealed common themes relevant to music education. This subsection highlights the aspects of policy that both enable and constrain music pedagogy and practices of ECTs.

Firstly, within the ACECQA (2020, p.3) ITE course accreditation guidelines, it was found that music was explicitly listed under the "education and curriculum studies" component (see Appendix 2). This indicates that for an EC degree to be approved as an ITE course in Australia, music content was an essential part of teacher preparation.

Secondly, the EYLF, which guides educators in their curriculum planning, decision-making, and assessment (DEEWR, 2009, p. 9), is written in a non-prescriptive way. It avoids using words such as 'should', 'are to' or 'need to', and instead uses language that implies a shared or common understanding of curriculum. For example, it states: "Educators recognise and respond to barriers to children achieving educational success" (DEEWR, 2009, p. 14). The open nature of the EYLF enables variety in curriculum planning, documenting, and assessment decisions. This is reflected in the survey responses where 26 (31%) ECTs reported they program music a few times a month or less, and 10 (12%) of those indicated they offered music once or a few times a year (see Figure 4.1). Furthermore, when asked how often they documented observations about children's music experiences, 68 (82%) respondents said a few times a month or less, and most said a few times a year (n=27, 32%) (see Figure 4.2). In addition, the majority of survey respondents ranked the priority of music in programming and documentation as having either little or very little priority (n=49, 59%).

Figure 4.1

Frequency of ECTs' Music Programming (n=83)

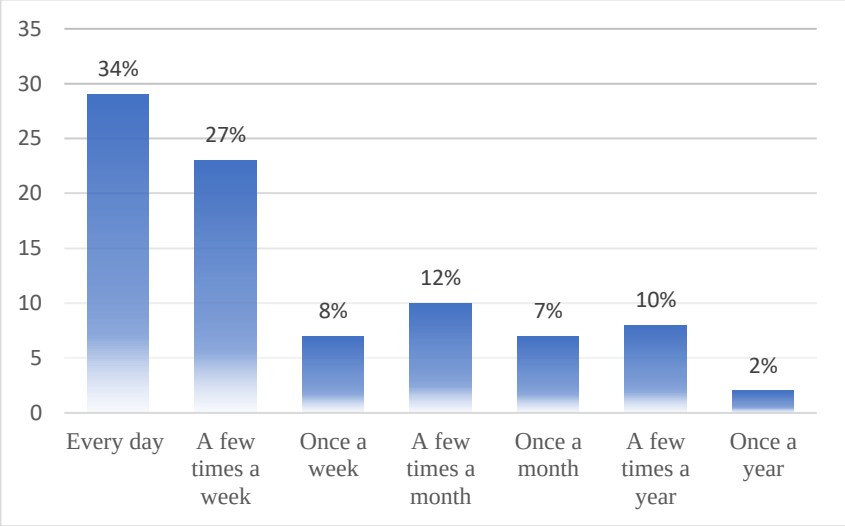
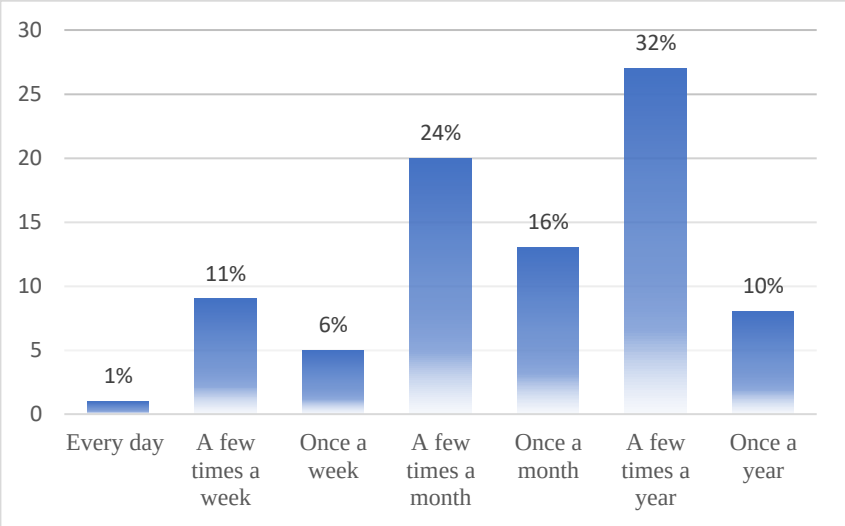


Figure 4.2

Frequency of ECTs' Music Observations (n=83)



Thirdly, music is almost always positioned in the EYLF alongside other creative arts, literacy, or movement. There is only one instance where musical activity is referenced as a standalone example: "sing and chant rhymes, jingles and songs" (DEEWR, 2009, p. 44). 'Music' is included as part of six examples in the learning outcomes. In five of these, music appears alongside other creative and performing arts (DEEWR, 2009, pp. 36, 43, 44, 45), and one where musical notation is offered as an example of a symbol or pattern system (DEEWR, 2009, p. 46). Music is mentioned twice in the introduction of Outcome 5, both times

alongside other creative and performing arts and literacy. Music is framed in relation to communication, expression and meaning making. The final reference to music is in a definition of literacy, stating, "in the early years literacy includes a range of modes of communication including music, movement, dance, story telling, visual arts, media and drama, as well as talking, reading and writing" (DEEWR, 2009, p. 44).

The broad nature of the EYLF provides scope for teachers to facilitate children's music learning. For example, one possible outcome of, "engage children in play with words and sounds" (DEEWR, 2009, p. 44) could relate to using words and sounds varied in pitch or volume. Alternatively, it could relate to phonics or rhyming words. Many movement and sound related examples do not explicitly mention music or musical terms, but an educator with musical knowledge and skills could use these examples to foster children's learning to meet these outcomes.

Two academics acknowledged the importance of ITE students learning to navigate this component of the EYLF. Abigail explained that students are expected to

> join the dots and say, well it doesn't say this, but I can come up with my own indicators of what I would see in a child's learning that tell me that, oh that child's really developing their internal sense of beat.

Catherine noted that she teaches students to see the diversity of ways to find music in the EYLF and is "… trying to have them appreciate that [the EYLF] is not a black and white document". This is aligned with the EYLF that explains that there are multiple ways to demonstrate learning, and that it is important that educators use professional judgement in their pedagogical practices (DEEWR, 2009, p. 22).

The openness of the EYLF however was also seen as a challenge. Belinda discussed the difficulty of supporting ITE students to see links between the curriculum framework and music practices by stating:

> Yes well that's our frustration with the *Early Years Learning Framework,* isn't it? I mean I love the framework, don't get me wrong. I love that [the EYLF is] open ended and I love that it enables educators to contextualize learning and build on those core values. I think the challenge is helping them to see how those core values and vision of belonging, being and becoming translates to… music.

Another challenge for Abigail was that creative arts were not explained to the same depth as other curriculum areas. She described how the EYLF refers to mathematical concepts with terminology such as length, volume, and capacity, yet nothing like this appears for the creative arts. Belinda agreed, saying:

> Basically the arts are positioned within paradigms of communication. There's a little bit in there within multiple intelligences, there's a little bit in that you can connect to notions of identity. There's nothing really, not a lot, that gives educators a really clear understanding of what quality practice in their music and movement… actually looks like in practice.

According to Abigail, the EYLF was integral to ECT's practice, stating that it is the "document that [ECTs] will always go back to… the core document that informs practice". A concern for Belinda, however, was that, instead of looking to the EYLF for guidance, ECTs relied on sources, such as Facebook and Pinterest to find ideas for music practice.

4.2 ITE Courses

Data about ITE courses yielded mixed results in terms of factors that enable or constrain music practices in ECE settings. Academics identified strengths and challenges, and ECTs' experiences varied from feeling well prepared to having no music in their ITE course.

4.2.1 Enablers

As discussed in Chapter 2, research conducted world-wide demonstrates that lack of confidence to support children's music education is a significant barrier for ITE students (Burak, 2019; Koca, 2013: Stramkale, 2018), but there are strategies that can be used to mitigate the effects of this challenge (Barry & Durham, 2017; Garcia Gil et al., 2021; Neokleous, 2013). All academics said that contemporary research informed their ITE units, and they discussed how they assisted students to use music with confidence. For example, Belinda framed discussions from the perspective of children's rights:

> I do a lot of work around talking about their image of the child and the rights of the child and really come at the arts from that perspective as well to really provoke them into thinking 'well if this is a language that every child has a right to speak who am I to steal that language from them by my own lack of confidence or willingness to engage?'.

Catherine encouraged students to reflect critically about their own understanding and perceptions of music. Likewise, Dianne addressed lack of confidence by building a student's skill in their own music making, including assignments where students were invited to sing in pairs.

International studies suggested that linking music with professional experience supported music education, because it offered students an opportunity to observe and practise using music with children (Barry & Durham, 2017; Dogani, 2009; Ehrlin & Gustavsson, 2015; Koutsoupidoiu, 2010; Valerio & Freeman, 2009). Catherine commented that their music unit was completed before students did their professional experience placements. In contrast, Abigail, Belinda, and Dianne's creative arts units coincided with placements. Dianne said units were structured to enable students to practise the skills they had learned at university, in an ECE setting. One unit was timed with professional experience with infants, which encouraged students to engage birth to two-year-olds in musical experiences. Just as important, according to Dianne, was building a positive relationship with the professional experience coordinator for embedding music in ITE courses.

Another way that academics supported ITE students to engage with music was to provide opportunities for music education in other areas of ITE degrees. Belinda and Catherine encouraged singing in their other units and incorporated the Arts into theoretical discussions. Dianne discussed how the degree offered cross-unit synthesis and integration across the program, allowing greater links between curriculum areas. Similarly, Abigail said, "I always link back to… how does this fit in with mathematics? What do we see in music that is mathematical? What type of thinking is involved in that? And what's scientific and so on?" Belinda was advocating for an additional creative arts unit to be included in the degree to better prepare students, and explained it was currently offered as an elective but will be core from 2022. This change recognised the importance of making this additional unit content compulsory.

For academics, ITE was an important factor that enabled ECTs to engage children in music learning. Abigail and Dianne expressed that many students finished the unit with increased knowledge and skills in music, which was also reflected in the responses of three ECTs, one of whom wrote, "The core units I studied at my university have helped me a lot in understanding the importance of music in early years" (ECT #45, NSW).

4.2.2 Constraints

Findings suggested that a lack of confidence and skill to teach music was a concern for many early career ECTs. The majority of survey respondents (n=60, 73%) indicated their confidence to teach music as either 'adequate' or 'low' (see Figure 4.3) and rated their skill in teaching music as 'adequate' or 'low' (n=62, 74%) (see Figure 4.4).

Figure 4.3

Confidence Teaching Music (n=83)

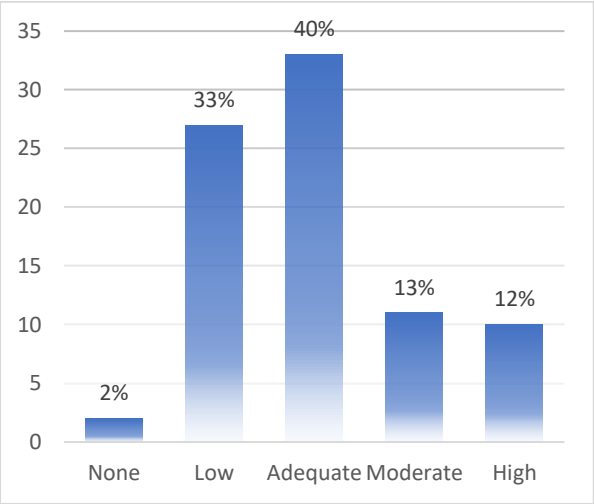
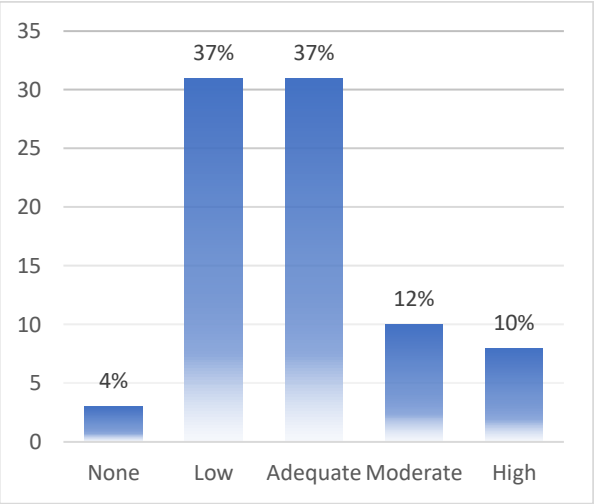


Figure 4.4

Skills Teaching Music (n=83)



When asked to describe what limited their music practices, ten ECTs wrote that they lacked confidence. One ECT explained that it was "Mostly confidence in my own skills" (ECT#81, NSW). This is in keeping with the responses of the academics, who all agreed that many ITE students lacked confidence. Abigail stated, "A lot of them are terrified, and very uncertain about even giving something a go". Similarly, Dianne explained that when asked to sing as part of a tutorial exercise, "… they just look at you as if to say, 'you have to be joking'. And often, I used to regard it as a badge of honour if by the third week of music they actually all were singing". International research supports these findings about ITE student confidence within music education units (Addessi & Carugati, 2010; Barry & Durham, 2017; Burak, 2019; Ehrlin & Gustavsson, 2015; Kim & Kemple, 2011; Koca, 2013; Koutsoupidou, 2010; Neokleous, 2013).

ECTs also lacked prior experience playing instruments and/or singing. Some respondents (n=19, 23%) said they had no experience with instruments, while others (n=12, 14%) used the words ‘minimal’, ‘limited’, or ‘not much’ to describe their experience with instruments. It is notable that some (n=34, 41%) said they had no experience singing. One respondent wrote, “I cannot sing” (ECT#68, NSW), which demonstrates a reluctance to sing.

Additionally, the EYLF’s practice principle suggests a balance of child and teacher-initiated experiences. Yet, the academics reported that some ITE students held beliefs about music education that did not align with this. One academic reported the need to address ITE students’ perceptions that music was primarily teacher-directed. Catherine explained, “I still have many students that plan very close experiences where they can measure children’s musical progression… [rather than] allowing open-ended exploration and really taking the lead from children”.

The belief that music should be highly structured was echoed in one ECT’s response who, when asked what limited her music practice, explained, “I'm not a music teacher so I don't whip out an instrument. I also don't think deep, instructive music lessons actually play a role in early childhood education” (ECT#55, VIC). In the survey, there was no mention of formal or instructive music lessons. This association was surprising, since it appears that it is underpinned by the belief that music must be teacher-directed, and therefore, does not have a place in a child-centred curriculum. Catherine said that students often came with the belief that they needed to be ‘experts’ in music, and that music in ECE settings is about teaching children to play instruments. She explained that she redirects students to be open to the possibilities of music making, saying, “So for me it was coming back to my own philosophy… about not being very certain about what it has to look like at the end of the experience”. This comment suggests that understanding the theory and pedagogy that underpins practice has an impact on how ECTs engage children in music experiences.

Another constraint for academics and ECTs was structural elements of a degree. Time limitations and negative professional experiences were identified as particularly significant. Abigail explained there was little time to cover the content of multiple creative arts areas and both Abigail and Dianne expressed their desire to have a standalone unit dedicated to each art form. Dianne felt there was not enough time to assist students to overcome their lack of confidence. In the survey, three ECTs also said this was a factor that limited their practice:

> … although my university degree had a creative arts unit in it, we only had one two hour music tutorial, which was very rushed and we were only shown some finger plays and children's songs, which I've completely forgotten… (ECT#43, NSW).

Findings from this study support extant research, which indicates that lack of music in professional experiences, or exposure to negative music practices in professional experiences, are constraints (Dogani, 2009; Ehrlin & Gustavsson, 2015; Kim & Kemple, 2011; Koutsoupidou, 2010). Catherine explained that many ITE students did not have opportunities to observe quality music practices during their placements. Dianne noted, "When students do go out on prac, often what's done is really inadequate and it's getting worse because it's like, stick the iPad on and let's all sing along, and that's music".

Finally, given that ITE course accreditation mandates the inclusion of music (see Section 4.1), one aspect worth highlighting was that 21 (25%) ECTs reported they had not completed any music education unit in their university degree. It is speculated that this could relate to ITE students who had completed music education within a previous qualification. One academic commented that at her university, "students who come into our degree with a vocational qualification are actually exempt from our first-year arts subject, because it's considered they've done it in their vocational course work". Given the sample size of this study, however, it is not possible to verify the extent to which this factor impacted music pedagogy and practice in ECE settings through the results of the survey or the interviews.

4.3 Other factors

Other factors identified as enablers or constraints were based on the descriptive statistics from the survey data and are discussed in this section (see Appendix 11 for descriptive statistics and Appendix 10 for a full list of variables and descriptions). Pearson's correlational coefficients were obtained to assess the associations between variables (see Table 4.1) together with successive regressions. Results of the statistical analysis are detailed next, followed by a discussion of these results considered together with relevant qualitative data.

Table 4.1

Pearson's Correlation Table on ECTs' Survey Responses

		Participant age	Experience with instruments	Experience singing	Preparedness to teach music	Skill in teaching music	Confidence in teaching music	Confidence singing	Support	Variety of practices
Participant age	Pearson Correlation	1	-.092	-.082	.114	.038	.041	.023	.180	.028
	Sig. (2-tailed)		.422	.486	.304	.733	.714	.835	.103	.801
	N	83	78	74	83	83	83	83	83	83
Experience with instruments	Pearson Correlation	-.092	1	.403**	.199	.239*	.184	.072	.120	.129
	Sig. (2-tailed)	.422		<.001	.080	.035	.107	.532	.296	.262
	N	78	78	70	78	78	78	78	78	78
Experience singing	Pearson Correlation	-.082	.403**	1	.234*	.184	.232*	.445**	.006	.238*
	Sig. (2-tailed)	.486	<.001		.045	.116	.047	<.001	.961	.041
	N	74	70	74	74	74	74	74	74	74
Preparedness to teach music	Pearson Correlation	.114	.199	.234*	1	.625**	.708**	.535**	.446**	.542**
	Sig. (2-tailed)	.304	.080	.045		<.001	<.001	<.001	<.001	<.001
	N	83	78	74	83	83	83	83	83	83
Skill in teaching music	Pearson Correlation	.038	.239*	.184	.625**	1	.743**	.433**	.570**	.525**
	Sig. (2-tailed)	.733	.035	.116	<.001		<.001	<.001	<.001	<.001
	N	83	78	74	83	83	83	83	83	83
Confidence in teaching music	Pearson Correlation	.041	.184	.232*	.708**	.743**	1	.617**	.501**	.468**
	Sig. (2-tailed)	.714	.107	.047	<.001	<.001		<.001	<.001	<.001
	N	83	78	74	83	83	83	83	83	83
Confidence singing	Pearson Correlation	.023	.072	.445**	.535**	.433**	.617**	1	.292**	.526**
	Sig. (2-tailed)	.835	.532	<.001	<.001	<.001	<.001		.007	<.001
	N	83	78	74	83	83	83	83	83	83
Support	Pearson Correlation	.180	.120	.006	.446**	.570**	.501**	.292**	1	.411**
	Sig. (2-tailed)	.103	.296	.961	<.001	<.001	<.001	.007		<.001
	N	83	78	74	83	83	83	83	83	83
Variety of practices	Pearson Correlation	.028	.129	.238*	.542**	.525**	.468**	.526**	.411**	1
	Sig. (2-tailed)	.801	.262	.041	<.001	<.001	<.001	<.001	<.001	
	N	83	78	74	83	83	83	83	83	83

**. Correlation is significant at the 0.01 level (2-tailed).

*. Correlation is significant at the 0.05 level (2-tailed).

One important variable is ‘variety of practices’. Each point for the ‘variety’ variable represented one music practice a respondent used in their setting. For example, if a participant selected four different music practices, their variety score would be 4 (see Appendix 6 for a list of music practices offered for selection). This variable was chosen as a representation of quality because academics suggested that the use of instruments, exploration of the elements of music, music composition, music performance, movement, and singing were all integral elements of music education in ECE settings. This aligns with both Barrett (2012) and the Music Council of Australia (2008) who define quality music education as using a variety of music practices including singing, playing instruments, composing and critical listening.

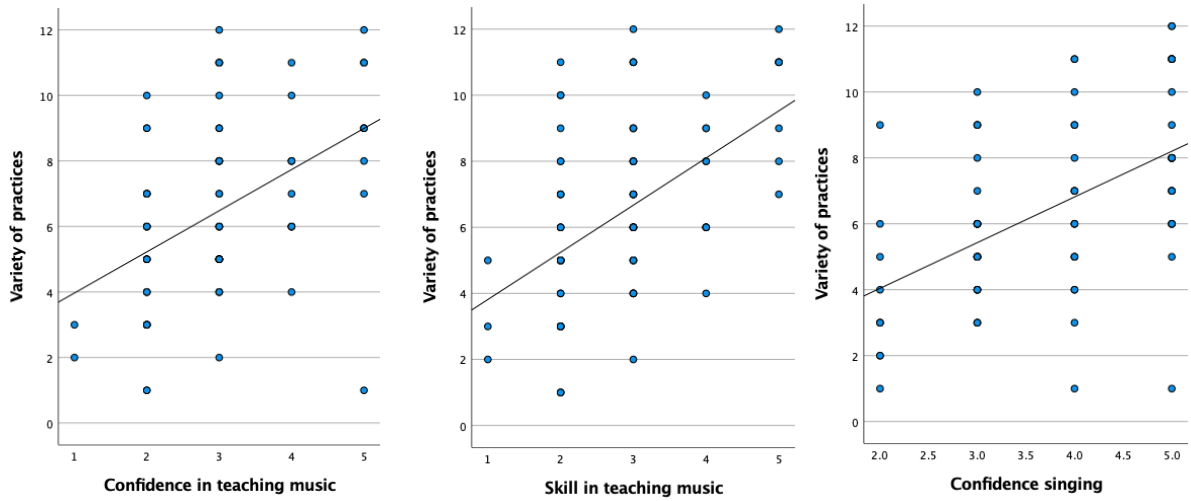
4.3.1 Enablers

Importantly, ECTs who were confident in singing with children used a greater variety of music practices. Correlational and regression analysis determined that a chain of variables influenced ECTs’ variety of music practices. Linear regression was tested with ‘variety’ as the response variable to determine which variables predicted a variety of music practices. This analytical procedure offered more information than correlations alone because multiple regressions showed the direction of the relationships as well as the relative weight of the effects of predictor variables.

As indicated in Table 4.1, the variety of practices were correlated with ECTs’ self-reported measures of confidence singing with children (r = .526 p = <.001), skill in teaching music (r = .525 p = <.001) and confidence in teaching music (r = .468 p = <.001). Each of these fit within categories of medium to large effect sizes. R-values and p-values were used to determine significance of correlations. Cohen (1992) suggests that r values <.10 do not represent a meaningful effect size, while .10-.30 are small but meaningful, .30-.50 medium, and >.50 represents large effect sizes. This indicates a positive relationship between these three variables and the variety of music practices used by ECTs (see Figure 4.5).

Figure 4.5

Relationship between Variety of Practices and Other Variables



Linear regression was run to determine which variables predicted the variety of music practices in this sample (see Table 4.2). The results demonstrated that the combination of variables provided a strong model fit with an overall significance of p=<.001. The R^2 value of .499 demonstrates that these variables account for almost 50% of the variance in variety of practice; however, only two variables significantly predict variety of music practices: confidence singing (B=1.170 p=<.001) and, to a lesser extent, preparedness to teach music (B=.713, p=0.045). When run as the only predictor variable, confidence singing accounts for just under 28% of variance in the variety of music practices alone (R^2= .277). This demonstrates that ECT's confidence singing with children plays a significant role in supporting quality music education in ECE settings, as those respondents who used a greater variety of music practices included more practices deemed to be high quality by the academics, again reflecting the definition proposed by Barrett (2012) and the Music Council of Australia (2008). In addition, confidence singing also showed a positive correlation with preparedness in teaching music, skill in teaching music, and confidence teaching music.

Table 4.2

Regression Analysis on Variety of Music Practices

Coefficients[a]

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	-1.529	1.322		-1.156	.252
	Experience with instruments	.361	.265	.146	1.362	.178
	Experience singing	-.354	.478	-.086	-.741	.462
	Music education in degree	.201	.413	.045	.487	.628
	Skill in teaching music	.249	.425	.093	.586	.560
	Confidence in teaching music	-.105	.476	-.041	-.220	.826
	Confidence singing	1.170	.330	.480	3.544	<.001
	Preparedness to teach music	.713	.349	.267	2.042	.045
	Support	.120	.278	.048	.432	.667

a. Dependent Variable: Variety of practices

Another linear regression was carried out using the dependant variable of confidence singing (see Table 4.3). This examined how other independent variables contributed to confidence singing, which was shown in the initial regression to be the most important variable to influence the variety of music practices used. Again, two variables were significant predictors of the dependant variable: experience singing (B=.887 p=<.001) and support (B=.278 p=<.05).

Table 4.3

Regression Analysis on Confidence Singing

Coefficients[a]

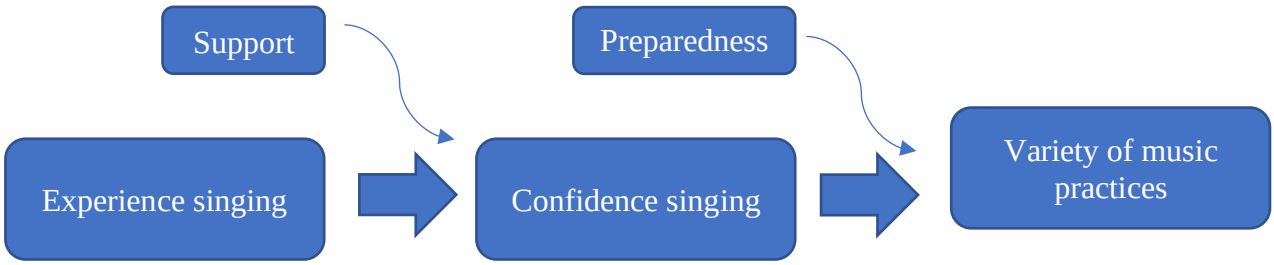
Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	1.879	.762		2.465	.016
	Experience with instruments	-.184	.123	-.182	-1.499	.139
	Experience singing	.887	.211	.524	4.205	<.001
	Music education in degree	.206	.197	.112	1.048	.298
	Support	.278	.110	.273	2.528	.014
	Prior experience	-.152	.203	-.084	-.748	.457
	ECT experience	-.014	.109	-.015	-.130	.897

a. Dependent Variable: Confidence singing

This succession of regressions is depicted in Figure 4.6. Prior experience of singing was the strongest predictor of how confident ECTs were about their ability to sing with children, which in turn predicted the variety of music practices used.

Figure 4.6

Variables Predicting Music Practices



Whilst all the academics discussed singing in ITE units, Dianne emphasised the importance of building confidence in singing unaccompanied; focusing on singing as a goal in professional experience placements; and singing being an assessment requirement. She added that an ECT's cultural background might be another factor influencing confidence in singing and gave the example of singing and playing traditional instruments as an integral part of the community cultures of students from Chinese heritages.

The variable 'support' is statistically significant in the regression on confidence singing, although to a lesser extent than experience singing. Support affecting confidence singing is echoed in one interview. Catherine suggested that the presence of a supportive co-worker contributed to the successful provision of music education. The importance of support and encouragement from colleagues was substantiated by 12 (14%) ECT respondents.

4.3.2 Constraints

Interview and survey data revealed two constraining factors. The first was that creative arts were perceived as having lower priority than other curriculum areas. The second was that some ECE settings faced practical constraints.

Firstly, academics and ECTs noted that EC stakeholders, including parents, perceived music as having low status within the curriculum. All four academics discussed the shift in ECE

towards curriculum areas, such as literacy and science, technology, engineering, and maths (STEM), and that this had limited the opportunities for music. Catherine noted this specifically, saying, “There’s evidence that the government emphasis on STEM has reduced the time that’s allocated to the arts. And that’s been a process that’s been happening over more than a decade”.

A concern that both Dianne and Abigail highlighted was the perpetuation of a cycle of minimal music education. Abigail commented:

> Our education system doesn’t teach music really well from primary level. It’s often better in secondary level but if you don’t have good primary music teaching, then students that ultimately come to university to study or do a vocational qualification haven’t had a lot of experience.

Belinda noted that aspects of the university system acted as constraining factors for ITE music education:

> Definitely the political stuff going on in universities does have an impact upon decisions made around the arts because you know I guarantee you they would never drop an elective that had anything to do with literacy or numeracy.

Belinda also suggested that parents show preference for ECTs teaching STEM and literacy rather than the arts. Likewise, Dianne contended that parents influenced the favouring of literacy and numeracy in connection with ‘school readiness’.

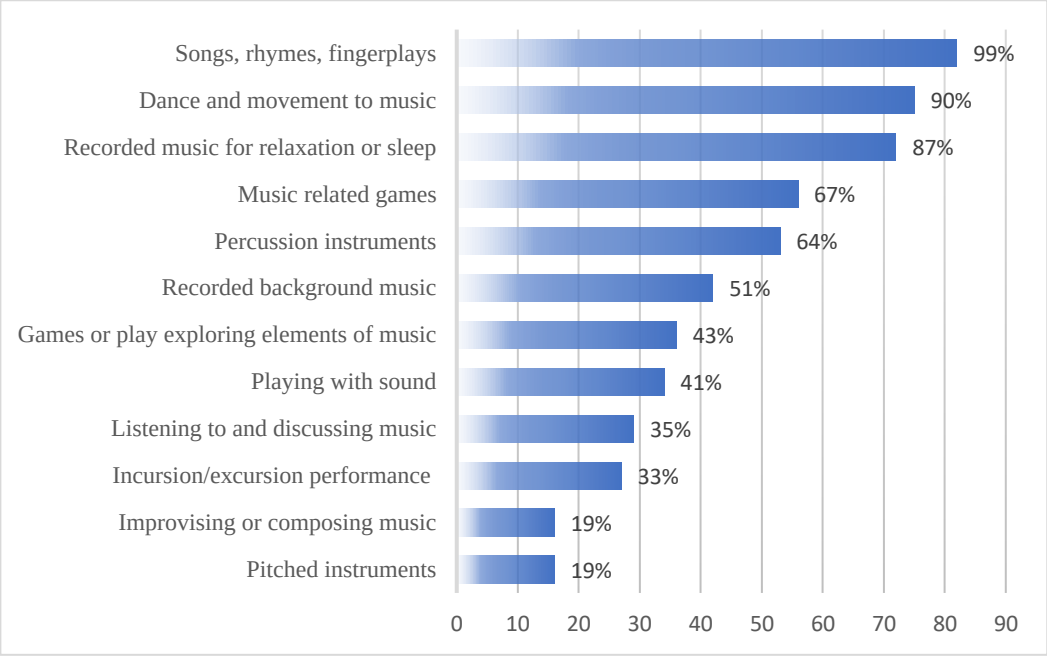
Secondly, several practical factors were found to constrain music practices. Some ECTs explained they did not have access to appropriate resources. Some highlighted that quality instruments were expensive, and often the technology used, such as Bluetooth speakers, were unreliable. Lack of time emerged again as a factor limiting music practice, especially time required for programming and planning music experiences. When asked what limits music education, one respondent wrote, "Time. Finding new songs, researching theories and ideas can be difficult in the busy world of kinder teaching” (ECT#70, VIC). Some ECTs identified that centre management influenced how much time was allocated to music: “I don’t have much time to plan for it. It is hard to prioritize music when the management is pushing for all sorts of things” (ECT#40, VIC).

4.4 Music practices and pedagogies of ECTs

ECTs were invited to identify the types of music practices they used day-to-day with young children (see Figure 4.7). Common answers included singing songs, rhymes and fingerplays (n=82, 99%), dancing or moving to recorded music (n=75, 90%), and using recorded music for relaxation or sleep time (n=72, 87%).

Figure 4.7

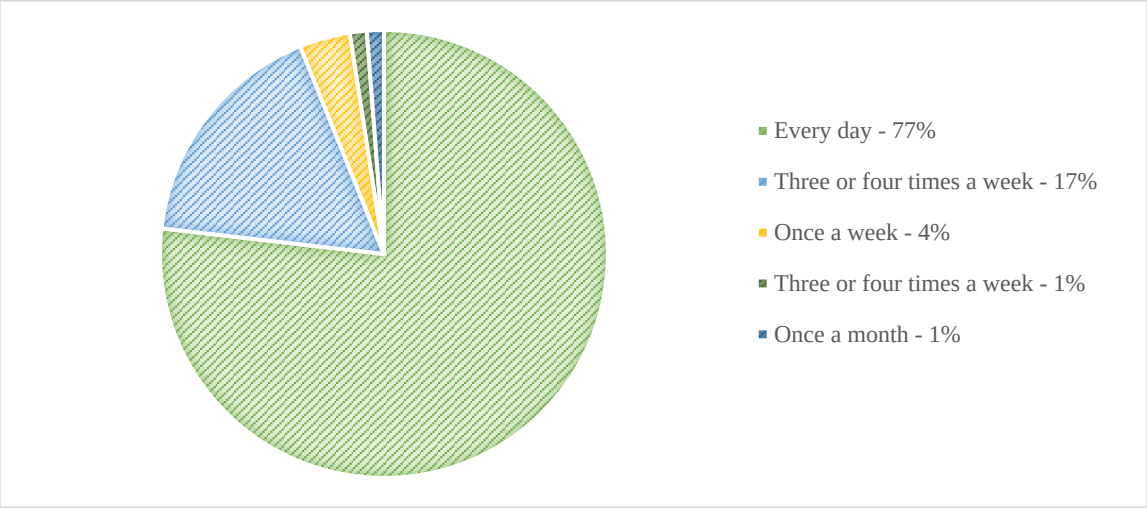
Music Practices Used by ECTs (n=83)



When ECTs were asked how frequently they used each practice, those most commonly chosen were also used most frequently. For example, the majority of respondents indicated they often sing songs, rhymes and fingerplays (see Figure 4.8).

Figure 4.8

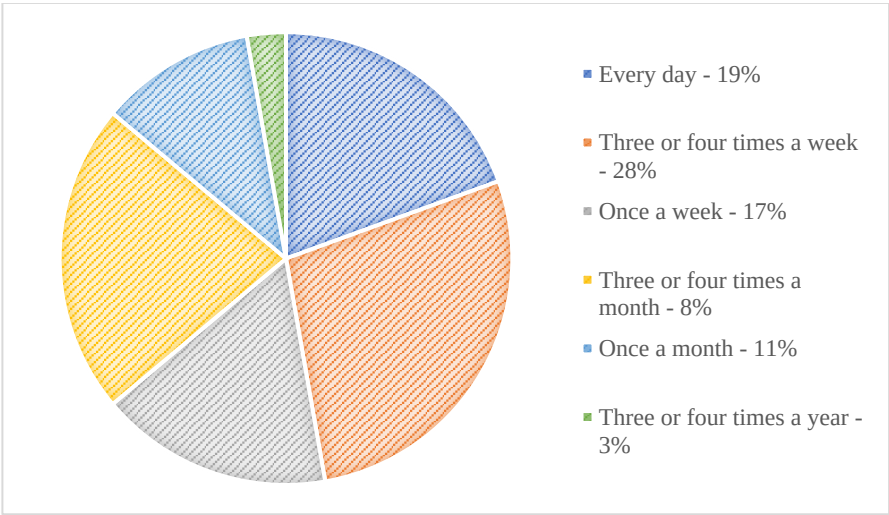
Use of Songs, Rhymes and Fingerplays (n=82)



'Every day' was the most common answer given for how often ECTs engaged children in movement or dance to music (n=36, 43%); used music for relaxation or sleep (n=60, 72%); and used background music (n=18, 22%). In a similar way, practices less frequently chosen by participants in the survey were used less often (see Figure 4.9). Exploring the elements of music through games or play was selected by 43% of respondents (n=36), and frequency ranged from 'every day' to 'three or four times a year'. This is highlighted in the difference in frequency between Figure 4.8 and Figure 4.9.

Figure 4.9

Exploring the Elements of Music Through Games or Play (n=36)



Although some music practices were being used frequently and by many participants, some types of practices that were favoured by the ECTs contrasted with those favoured by the academics. When the academics were asked what music practices they would like to see ECTs use, Abigail stated, "just relying on their own voices and focusing on children developing a good internal sense of beat, understanding… music concepts… having people visiting your centre to come and play instruments for children". Catherine and Dianne mentioned that they hoped ECTs would offer children opportunities to compose music and respond musically to a stimulus.

The practices suggested by these academics have a strong focus on music education because they involved intentional teaching for musical learning. These practices were nominated by some ECTs in the survey, however, only used by a minority of respondents. For example, there were ECTs exploring elements of music with children (n=36, 43%); and those organising musical performance incursions or excursions (n=27, 33%). There were also an equal number of ECTs (n=16, 19%) who used pitched instruments and engaged in composition and improvisation.

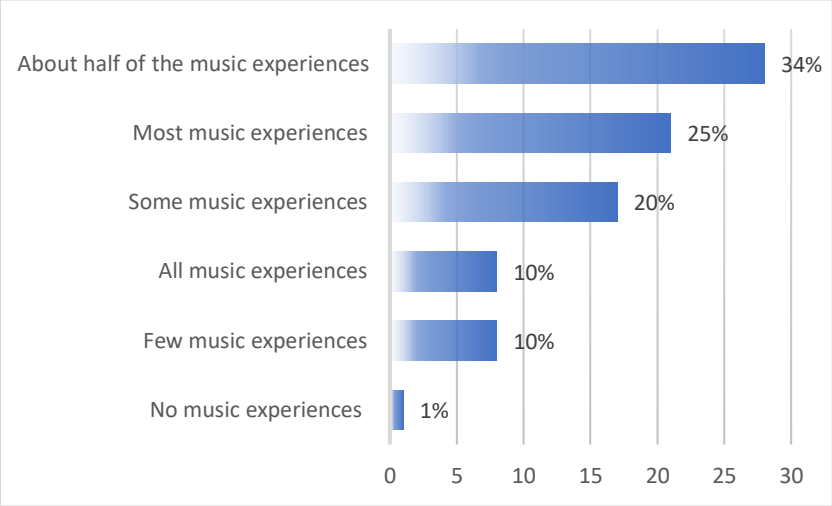
Recorded music was discussed in both the interview and survey. Academics were united in their belief that ECTs should not rely on recorded music. Dianne stated, "you need to have that direct interaction and communication, flexibility to be responsive to the children in the moment that a recording device completely takes away from you." Likewise, Belinda explained that playing recorded music without intentional teaching was not sufficient for teaching music. The survey findings indicated that using recorded music was, however, a common practice, with 90% (n=75) of ECTs using recorded music for dance or movement; 87% (n=72) using it for relaxation and sleep; and 51% (n=42) playing background music throughout the day. International studies also reported frequent use of recorded music (Gillespie & Glider, 2010; Koutsoupidou, 2020; Lee, 2009; Rajan, 2017; Zimmerman Nilsson & Holmberg, 2017).

One genre of recorded music discussed in both the interview and survey was children's music. This is recorded music that is aimed at children, is often upbeat, repetitive and has an educational focus. Dianne explained the need for ECTs to understand the potential of music "that extends beyond the top rating YouTube channels of highly animated synthesised

westernised songs that are about learning your colours and your numbers and your letters". Belinda said it was not enough simply to put on a Wiggles CD or play 'Baby Shark'. Survey respondents were asked if and how often, they used recorded children's music, and were given examples to help them understand the question, including, "The Wiggles, Playschool, Hi-5, and recorded nursery rhymes used for singing, dancing games and other musical experiences". Almost all ECTs (n=82, 99%) reported using recorded children's music and the frequency of use was 'about half of the music experiences' used overall (see Figure 4.10).

Figure 4.10

Proportion of Practices that Use Recorded Children's Music (n=83)



The types of music practices used by ECTs align with their reasons for using music. For the majority of ECTs, music was used for purposes other than supporting children's music learning. For many ECTs, music was a pedagogical choice for specific purposes at certain times of the day, particularly for rest and relaxation (n=51, 61%) and transitions (n=42, 51%). Group experiences, background music and movement or dance experiences were also common uses. Table 4.4 presents examples to illustrate some of the more frequently given reasons for including music at certain times of the day. Not all respondents answered this question and many respondents included multiple reasons for using music.

Table 4.4

ECT Respondents' Reasons for Using Music

Reason for using music	Example/s
To set the mood or evoke emotions (n=34)	"To promote a calm environment" (ECT#17, VIC)
To draw children's attention (n=23)	"They are also great for focussing the children's attentions before attending to an experience or task" (ECT#39, NSW)
As an auditory cue for children to know when the next activity will occur (n=21)	"Using the sunscreen song for applying sunscreen" (ECT#43, NSW) "Signal transition time, indicate a different time of the day/routine is to occur" (ECT#21, NSW)
To support children's learning in other curriculum areas (n=17)	"We use action songs and recorded songs to engage in dance parties with different learning outcomes (across the curricula)" (ECT#26, NSW) "For supporting the maths and language and literacy program" (ECT#65, NSW)
To manage children's behaviour (n=12)	"Helps to bring the noise level down" (ECT#31, NSW) "Redirect children in a fun way" (ECT#41, NSW) "To use up excess energy when we can't go outside and play" (ECT#72, VIC)
For supporting and building relationships (n=8)	"Music brings everyone together" (ECT#63, VIC) "A shared learning moment" (ECT#47, NSW)
Music education (n=7)	"Children learn beat, rhythm, patterns" (ECT#45, NSW). "Music encourages children to express their feelings and ideas in a number of ways" (ECT#60, VIC).

Seven ECTs wrote that they used music to support children's musical development. These responses demonstrated the ECTs' pedagogical intention to engage children in music education, rather than including music in the curriculum as an adjunct for other purposes. However, this reason was given far less frequently than other answers.

Overall, these findings demonstrated that while many music practices were used in ECE settings, few ECTs made intentional pedagogical choices to use music for the purpose of music education. This is reflected in the low proportion of ECTs that cited children's musical development as a reason for including music in their programmes. The findings in this section highlight the challenges of aligning what is proposed in policy, what is taught in ITE courses, and how this translates to everyday music pedagogy and practice in ECE settings.

4.5 Chapter Summary

This chapter illustrated the complex and multifaceted nature of exploring enabling and constraining factors related to music education in ECE settings. Research-based delivery and content of units that include music, and the advocacy of academics were enabling factors relating to ITE. Other enabling factors were confidence in singing with children, positive experiences of singing, and cultural background. Constraints included ITE students' lack of confidence, preconceived ideas about music education, lack of music training at university, and limited experience with music in their lives. Findings show ECTs used music for reasons other than to teach music. They all highlight a gap between policy and the reality of music education in pedagogical practice. Analysis of these findings and their relationships with existing research will follow in the Discussion chapter.

Chapter 5: Discussion

This chapter reflects on the supports and challenges to the provision of early years music education, with findings considered in relation to relevant research. The enabling factor of confidence to sing with children, which emerged as an important finding, is reviewed. When considered within a policy landscape where music education is not a priority, the findings in this study call for an elevation of music in early childhood education (ECE) settings. The translation of the national policy documents into everyday musical experiences is then discussed, and the chapter concludes with a consideration of enablers and constraints impacting early childhood teachers' (ECTs) pedagogical choices and curriculum decision-making.

5.1 Confidence to sing with children

An important finding of this study was the role that the confidence to sing with children played in the practices of ECTs (see Section 4.3.1). This finding, indicating that confidence singing predicted the use of a variety of music practices, highlights the role of singing in supporting the variety, and therefore the quality, of ECT's music practices.

The strongest predictor of confidence to sing with children was past experience with singing. No studies reviewed for this thesis found experience singing to be a predictor of ECT's confidence in singing with children. However, two studies have demonstrated that experience in playing instruments positively impacted music teaching (Burak, 2019; Koutsoupidou, 2010). The present study's regression analysis showed that playing an instrument was not a major contributor in using a variety of music practices (see Section 4.2.2). This was echoed in the qualitative data, as illustrated by an ECT, who explained that even when teachers knew how to play an instrument, this knowledge did not necessarily transfer to being able to engage young children in quality music learning.

Surprisingly, despite many ECTs indicating that they are not confident to sing with children, all but one respondent indicated that they sing songs, rhymes and fingerplays, with the majority saying they do so every day. Singing was found to be a critical component of early years music education. However, this study found that teacher confidence to sing, rather than including singing as a practice, acted as an enabling factor for many kinds of music practices. This suggests that approaches that improve teacher's confidence in singing could lift the

quality of music education in ECE settings. Studies have indicated that specialised music training can improve both singing accuracy and a teacher's confidence to sing (Swain & Bodkin-Allen, 2014; Neokleous 2013; Neokleous 2015). Group singing and behaviour therapy were also found to improve singing confidence (Swain & Bodkin-Allen, 2017). Approaches used in these studies may offer the key to improving the quality of ECTs' music pedagogies and practices.

As discussed in Section 4.3.1, personal experiences with singing were the greatest predictor of confidence singing. Examples included having sung in primary or secondary school choirs, at church, having vocal lessons or singing for fun. This demonstrated the important role that the education system, families, and communities play in providing positive singing experiences. Conversely, research by Swain and Bodkin-Allen (2014) suggested that ECTs who found it difficult to lead or initiate singing in ECE settings had received negative feedback about their singing ability in the past. They argue, "These issues impact on the professional lives of early childhood teachers and may have flow-on effects on child development, transmission of culture and behavior" (p. 257). This highlights the importance of the academics' call for opportunities for initial teacher education (ITE) students to sing during their courses, particularly given that many ECTs claimed they had no experience singing at all.

Support from colleagues in ECE settings also predicted confidence in singing with children. This finding, indicating a moderate effect on singing confidence, was consistent with the findings of Barrett et al. (2018) who contend that, "music provision is best supported when there is a high value for music amongst staff" (p. 226).

According to the academics, cultural connections with music were another factor that enabled ITE students to feel confident in singing or playing musical instruments with children (see Section 4.3.1). Lee (2009) found that ITE students in Korea showed significantly greater confidence in music than those in western countries and suggests this may be because singing is embedded in the lives of Koreans, reflected in the popularity of karaoke. Niland and Holland (2019) demonstrated that when teachers shared songs from their own culture, they become more confident and empowered to sing with children. Another Australian study involving ITE students from Australia and Spain, demonstrated that cultural understanding could be enhanced through song (Joseph et al., 2020). This study involved song sharing in the

languages of the teacher researchers, and found ITE student's attitudes and confidence to include multicultural songs in their practice improved as a result of this unit content. These studies highlight that cultural connections can enable ECTs' music practices, a position supported by the *Early Years Learning Framework* (EYLF), which encourages educators to design curriculum with reference to the diverse cultural contexts of children, families, and communities. These findings offer insight into possibilities for supporting ECTs in providing quality music education and will be examined in combination with other factors in the following subsection.

5.2 Place of music

The findings of this study suggest that the place of music within early childhood education (ECE) in Australia is at the periphery of the curriculum. Academics and ECTs alike identified that a push to prioritise 'academic' content, such as literacy and numeracy, left little or no space for curriculum areas such as music. According to Sims (2017), the focus on 'school readiness' is driven by a neoliberal agenda, which seeks to ensure that future adults can support the nation's economic goals. She argues that economic return motivates policymakers to target measurable, standardised outcomes that lead to the elevation of learning domains such as mathematics. These prevailing policy discourses can be detrimental to music education, as reflected in a report by Music Australia (2017), which concluded that music "is seen as 'nice to have' and not recognised as a core element in the learning and lives of young Australians" (p. 1).

Several curriculum areas are prioritised in the EYLF. According to Krieg (2011), the EYLF "foregrounds some disciplines and this gives prominence to these subject areas" (p. 50). She suggests that outcomes aimed at building children's numeracy are given primacy, particularly under "Outcome 4: Children are confident and involved learners" (DEEWR, 2009, pp. 36-40). In the present study, two academics expressed concern at the lack of in-text references to music in comparison to other curriculum areas (see Section 4.1). For example, mathematics outcomes include metalanguage, such as volume and capacity (DEEWR, 2009, p. 43), while music is discussed without qualifying terminology such as rhythm, tempo, or tone colour. Welch (2010) explains that policy is not value free and that policymakers choose language to reinforce certain practices. For example, literacy concepts in the EYLF are specifically mentioned. It is suggested that educators "talk explicitly about concepts such as rhyme and

letters and sounds when sharing texts with children" (DEEWR, 2009, p. 44). In comparison, there is greater ambiguity in the statement that educators promote learning when they, "teach art as language and how artists can use the elements and principles to construct visual/musical/dance/media texts" (DEEWR, 2009, p. 44). Deep theoretical knowledge is necessary to use this outcome in programming and observation, and as Ewing (2010) explains, each discipline has specific elements and principles that underpin both its reception and production. Sims (2017) states:

> There is always a risk that a curriculum becomes a recipe, leading to the kinds of teaching and learning behaviours that we see in "teaching to the test". In the Australian context, this appears to be happening, meaning that learning outcomes not easily matched to those identified in the framework are not valued, perhaps ignored and perhaps not addressed. (p. 4)

This study found that each mention of music in the EYLF, except one, was positioned alongside other creative arts. To combine all creative arts into one curriculum area denies the complexity of each.

When music is positioned on the margins of curriculum design, a cycle of music-poor education is perpetuated. In this study, music held little or very low priority in the programming, observation, and documentation for many of the survey respondents (see section 4.1). Bainger (2010) contends that, "teachers are a product of their own arts-poor education system" (p. 18). Reinforcement of the low status of music as an ongoing process accords with Suthers (2008), who found that the *NSW Curriculum Framework for Children's Services*, which was the document prior to the EYLF, had minimal references to music and no practical assistance for educators.

Other stakeholders also impact the beliefs and pedagogical choices of ECTs. Co-workers and management contribute to discourses that maintain the favoured position of some curriculum areas over others, as seen in the responses of ECTs in the survey (see Section 4.3.2). Demands are placed on ECTs to focus on children's achievement of measurable outcomes such as counting and writing their name. As explained by an academic, some families also expect their children to excel in subjects that secure high-income professions as adults. These expectations add to a multitude of other demands placed on early career ECTs, including navigating leadership responsibilities, building and maintaining professional autonomy

(Ciuciu & Robertson, 2020); completing administrative paperwork during work time (McKinlay et al., 2018); and establishing an accreditation portfolio (NESA, 2021).

5.3 Building the profile of music

ITE has the potential to contribute to the elevated status of music in ECE. Findings from this study aligned with research advocating the need for further training to improve ITE students' confidence, knowledge, and skills to support young children's music education. It was found that music is mandated as part of EC ITE courses (see Section 4.1). Only eight respondents, however, reported that they had completed a music-specific unit during their degree. Most respondents studied music within a creative arts unit that also covered content in visual arts, drama, or dance. Some ECTs explained that music was covered by one lecture or tutorial. It is concerning that a quarter of ECTs claimed they did not receive any music education as part of their university degree. Further analysis around these responses was outside the scope of this study (see Section 4.2.2), however, it is worthy of further investigation.

A substantial number of ECTs had no personal experience with either musical instruments or singing, and in addition had minimal exposure to music during their ITE courses. Consequently, they would have had limited opportunities to build confidence, knowledge, or skill to support children's musical learning and development. The results of the regression analysis indicate this, demonstrating that how prepared ECTs felt about engaging children in music predicted the variety of music practices they used (see Table 4.2). It highlights the critical nature of ITE in preparing ECTs to use music in their practice.

Academics approached ITE student preparation in music education in different ways, but they each used research to inform their pedagogy and unit content. These academics also shared the common aim of building the confidence, knowledge, and skills of ECTs in the provision of music education. They acted as advocates for music, by developing additional units, and demonstrated their commitment to integrating music content into other units (see Section 4.2.1). Although they strived to structure unit content to correspond with professional experience, constraining factors were identified, such as the amount or quality of music practices at the ECE settings students attended for placement. This finding echoes international research, which suggests that professional experiences do not always offer ITE students high quality models of music and singing (Dogani, 2009; Ehrlin & Gustavsson,

2015; Kim & Kemple, 2011; Koutsoupidou, 2010). Professional experience is essential in improving ECTs' knowledge of links between theory and practice in authentic ways.

Policy has an important role in building the profile of music within ECE. While the guide to the EYLF explains that the framework is not to be used as a syllabus or script for what children should learn (DEEWR, 2010, p. 5), the close relationship between the framework and practice was noted by the academics. The data analysed demonstrated that practices explicitly stated within the framework were those more commonly used by ECTs, meaning that the EYLF shaped music practices through what was, and was not included in ECE settings. The review of the learning framework currently underway suggests new possibilities, where the discussion paper examining stakeholder feedback on Outcome 5 notes, "STEAM [Science, technology, engineering, arts and mathematics] … and expressive forms of the arts were all areas, Stage 1 respondents argued needed to be strengthened …to maintain currency" (Hadley et al., 2021, p. 55).

5.4 Misalignment between policy and practice

The principles and practice guidelines of the EYLF set the expectation that educators engage in a planning and assessment cycle, while outcomes are used to measure children's learning (DEEWR, 2009, p. 19). Music is primarily mentioned in relation to "Outcome 5: Children are effective communicators" (DEEWR, 2009, pp. 41-47), being defined as a form of literacy and communication (see Section 4.1).

This study found elements of policy and practice related to music that were misaligned. The EYLF refers to music in terms of expression, interpretation, or communication. These concepts are consistent with Barrett's (2012) critical listening and generation categories of music, where children interpret and respond to music, or creatively use sounds for expression of ideas. The low percentages of ECTs engaged in listening and discussing music and/or composing and improvising music (see Section 4.3.2) suggest that the majority were not using music as a mode of literacy or communication as discussed in the EYLF. These findings mirror research where commonly used music practices only included singing (Andang'O, 2009; Ehrlin & Tivenius, 2018; Lee, 2009; Nieuwmeijer et al., 2019; Rajan, 2017), fingerplays (Lee, 2009), and playing instruments (Andang'O, 2009; Rajan, 2017).

The EYLF denotes the planning and assessment cycle as being part of an ECT's pedagogical role. Although the majority of ECTs included multiple modes of music every day, few indicated that these daily music experiences were intentionally programmed. Additionally, almost a third reported they planned music a few times a month or less (see Figure 4.1). Observations of music experiences were documented even less frequently, many respondents indicating they wrote musical observations a few times a year or less (see Figure 4.2). These findings suggest that ECTs' intentional preparation and assessment for children's music education was infrequent. Lack of adequate data, however, means additional research is necessary to confirm and validate these patterns.

Although ECTs in this study indicated using music practices every day, these were mostly unplanned informal experiences. In addition, documentation and observation of children engaging in musical experiences were low. Responses demonstrated that many ECTs used music for purposes other than actively supporting children's musical learning. This follows research, by Rajan (2017), that found preschool teachers' reasons for using music included supporting transitions, to greet children, manage behaviour, and teach concepts such as letters and colours. According to Pitts (2017), "the emphasis on outcomes other than musical ones risks distorting the place of music in the curriculum, positioning it as an enabler of other kinds of development rather than a valued subject in its own right" (p. 2). Although these findings suggest that many ECTs were not using music for the provision of music education, the data available did not allow a thorough analysis of differences between respondents' music practices and music education, and therefore requires attention in future research.

5.5 Curriculum decision-making

The open-ended nature of the EYLF offers professional autonomy to educators and provides guidance for the implementation of a contextualised, child-centred curriculum. This is a strength of this framework since it does not limit the possibilities of ECTs' curriculum decision-making. Findings indicated that many EYLF outcomes apply to music learning even though they are not explicitly described as such (see Section 4.1). Musical knowledge is, however, necessary in assessing outcomes of music experiences. In a study by Boyd et al. (2020), it was found that several employers felt that new EC graduates were underprepared in certain areas, and this included music and singing, with participants highlighting the value of

professional networking and mentoring of new graduates as ways to improve preparedness. This offers insight into how EC employers can contribute to the support of music education in ECE settings.

It was evident that intentional pedagogical choices were limited when ECTs were constrained by factors that impacted their capacity to respond to children's interests and ideas (see Section 4.3.2). Gibson et al. (2015) argue that normalisations and replication of taken-for-granted assumptions can become 'regimes of truth'. For example, the academics valued the use of singing, but noted that recorded music was frequently used in ECE settings (see Section 4.4). This pattern was confirmed by many ECTs in this study, suggesting it is possible this practice has become normative. When left uncontested, systems of knowledge such as this may entrench practices that do not support intentional music learning.

5.6. Chapter summary

Experience and confidence in singing supported the variety of an ECT's music practices, and therefore impacted the overall quality of music practices in this study. This finding offers a new avenue for discussion and inclusion in ITE courses in the future. Support from co-workers and the importance of cultural connections were also identified as enablers of music practices. Challenges included music's low priority in an educational system where literacy and numeracy are given preference. This demonstrated the importance of advocacy to promote the profile of music in both ITE and ECE curriculum. Disparities between certain elements of the EYLF and an ECT's practice were discussed. Together, they contribute to curriculum decision-making that ultimately affects what and how music is offered to children in ECE settings. The next chapter provides the conclusion to this study.

Chapter 6: Conclusion

This thesis explored factors that affected the provision of music education in early childhood education (ECE) settings, with a focus on national policy on curriculum and initial teacher education (ITE) in Australia. Enablers and constraints were identified. The advocacy of ITE academics; early childhood teachers' (ECT) confidence to sing with children; and societal perceptions about the value of music in early childhood education were found to be crucial factors. This chapter summarises key findings in response to the research questions, considers implications for the EC sector, and identifies future research, as well as the strengths of the study. It concludes with the contribution of this research to advancing EC policy and practice by pondering the question, what can be done in terms of supporting early career teachers to 'face the music'?

6.1. Key findings

This study set out to examine factors that enable and constrain early career teachers' provision of music education for children aged birth to five years. It addressed two questions,

a) How does Australian early childhood policy inform pedagogy and practice?
b) How does initial teacher education inform pedagogy and practice?

Findings demonstrated that confidence in singing with children enabled early childhood teachers to use a variety of music practices. The relationship between these two variables contributed to the quality of music education present in ECE settings. Past experiences singing, support from colleagues and cultural factors were also found to influence teachers' confidence to sing with children. These findings offer new lines of inquiry for future research.

It was evident that music education has a low priority in EC curriculum policy and practice. This limiting factor is reflective of a neoliberal agenda that prioritises literacy and numeracy and is mirrored in the *Early Years Learning Framework* (EYLF) through the inclusion of more generic references to music when compared to other learning domains.

Findings also identified elements of policy and ITE courses that both enabled and constrained teacher music practices. The Australian Children's Education and Care Quality Authority

(ACECQA) guidelines for developing and accrediting EC ITE courses specifically included music, establishing that universities were mandated to include music in curriculum studies of EC degrees. These guidelines act as an enabling factor because ITE music academics aim to build the confidence, knowledge, and skills of beginning teachers in the provision of music education with young children. Findings suggested that both academics and ECTs felt constrained by time to build confidence adequately and prepare for teaching music. Music content was largely offered as part of one or two creative arts units and some ECTs reported having experienced no music education at university. It is, therefore, of concern that many ECTs felt underprepared to support children's music learning and development.

The EYLF provisions educators with the autonomy to make curriculum decisions. Many outcomes in the EYLF, whilst not specifically related to music, could easily be met through quality music experiences. However, a lack of confidence and adequate preparation during ITE can perpetuate the marginalisation of music education in ECE settings. This underscores the importance of continued advocacy for music to be better represented in the EYLF as well as in ITE courses in ECE.

Expectations for music education set by the EYLF and ITE were not necessarily reflected in practice. Almost all early career ECTs in this study used music with children every day. They sang songs, used rhymes and fingerplays, and combined these with movement or dance; however, the reasons teachers included music was largely related to supporting the regulation of children's emotions, transitioning children between activities, and to gain their attention. Additionally, findings revealed a strong reliance on technology and recorded children's music, and academics suggested these practices should be limited. Findings indicated that only a small number of ECTs engaged in intentional teaching to support children's musical learning and development and this was infrequent.

6.2. Implications

This study has identified several challenges ECTs faced in the provision of music education in ECE settings. It is important to address these challenges in reforming both national policy and ITE courses, as well as advocating for high quality music professional learning and development (PLD). The EYLF is the core, guiding framework for educators and is, therefore, pivotal to curriculum decision-making. It is possible that embedding metalanguage

of music in the EYLF may strengthen the intentional inclusion of music experiences. This suggestion for policy reform is timely, given that the EYLF is currently under revision (Hadley et al., 2021).

For ITE, there are complexities inherent in fulfilling compulsory components of a degree within the course timeframe. Although standalone units for music would be optimal, given the breadth of mandated course content, it could be difficult to afford such prominence to music. However, integration of music and singing through cross unit synthesis and professional experiences may offer much needed support for ITE students to build confidence in teaching music (Barry & Durham, 2017). Course evaluations and follow up with graduates employed as ECTs could also be used to ensure that universities systematically address any shortfalls in ITE course designs.

Further, the findings of this study demonstrate a misalignment between policy and music pedagogies and practices used in ECE settings. This highlights the continuing need for music PLD. Research into PLD suggests that teachers improve their confidence, skills, and knowledge to provide quality music education, through sustained, mentoring approaches (Welch, 2020). Collaboration between ECTs and musicians may yield positive outcomes (Bautista & Ho, 2021).

6.3. Directions for future research

This study offered some preliminary exploration of factors that impact on the provision of music education in ECE settings. This research relied on policy appraisal, academic reports, and self-report measures of an ECT's practice. Future research using observational methods could add another layer of data and strengthen the quality of evidence on everyday realities of music education. Further, larger scale studies examining the music practices of ECTs are needed. This aligns with Bolduc and Evrard (2017), who call for large-scale studies of music practice to investigate how best to support teacher needs.

Future studies could examine how culture impacts music pedagogy and practices in ECE settings and an ECT's confidence in singing. Niland and Holland (2019) used practitioner enquiry to support teachers to sing songs with children in their home language, affording children opportunities for rich music learning, and educators the opportunity to share cultural

understandings. In the current study, cultural background was not included in the demographic information sought from ECT survey respondents. Further research could ascertain how cultural background influences engagement in singing and music education.

Another question for future consideration is related to participants who reported that they received 'no music education' in their ITE degree. This was an unexpected finding and as such, no further questions were asked of survey respondents who selected this answer, and no text box to explain the situation was provided. To better understand why this option was selected by these ECTs, more information is needed. Future research could include interviews with ECTs to probe these kinds of issues in more depth.

6.4 Strengths and contributions

This study contributed new knowledge to an under-researched area. It aimed to capture the voices of academics and early career ECTs whose perspectives had not yet been heard in previous research. The adoption of a phenomenological approach meant that the comments made by participants enabled their lived experience to be communicated authentically.

Triangulation of three data points was employed to examine the topic from different perspectives (see Section 3.2), giving weight to findings supported by multiple data sources (MacNaughton & Rolfe, 2010). Three investigators undertook a process of establishing inter-rater reliability and both qualitative and quantitative measures were used to draw conclusions (see Section 3.2). These measures strengthened the validity of this albeit small scale study, highlighting challenges ECTs encounter in the provision of music education in ECE settings in Australia.

This study demonstrated that confidence and experience in singing were critical factors in enabling quality music practice in ECE settings (see Section 4.3.1). This was a distinctive contribution. Singing is an accessible, cost neutral resource that spans cultural and linguistic diversity. Findings in this study could be used to advocate for the provision of PLD to support ECTs to build confidence to sing with children in ECE settings. Further, this research provides evidence for more music education and particularly singing to be better integrated across ITE courses in other curriculum units.

This study explored enablers and constraints impacting the music practices and pedagogy of ECTs in the initial stages of their careers. As discussed previously, the benefits of music for young children's development are well documented, and this study affirms how music, and singing in particular, can enrich both learning and teaching in ECE settings. By listening to participant voices and 'facing the music', this research found that national curriculum policy, ITE and confidence to sing with children impact an ECT's music practices. Accordingly, it is time to use this knowledge to better guide early career teachers, so they are effectively supported to provide quality music education in ECE settings.

References

Acker, A., Jobson, S., & Nyland, B. (2017). Revisiting video data to research children's involvement when engaged in purposeful musical activity. *Australian Journal of Music Education, 51*(1), 29-40. https://files.eric.ed.gov/fulltext/EJ1269801.pdf

Acker, A., Nyland, B., & Deans, J. (2011). Young children and music: Participatory learning and intentional teaching. *Victorian Journal of Music Education, 1*, 13-19. https://doi.org/10.3316/aeipt.190109

Addessi, A. R., & Carugati, F. (2010). Social representations of the "musical child": An empirical investigation on implicit music knowledge in higher teacher education. *Music Education Research, 12*(3), 311-330. https://doi.org/10.1080/14613808.2010.505645

Andang'o, E. A. (2009). Synchronising pedagogy and musical experiences in early childhood: Addressing challenges in preschool music education in Kenya. *Early Child Development and Care, 179*(6), 807-821.https://doi.org/10.1080/03004430902944148

Atabek, O., & Burak, S. (2020). Pre-school and primary school pre-service teachers' attitudes towards using technology in music education. *Eurasian Journal of Educational Research, 87*, 47-68. https://doi.org/10.14689/ejer.2020.87.3

Australian Children's Education & Care Quality Authority (ACECQA) (2011). *National Quality Framework.* https://www.acecqa.gov.au/national-quality-framework

Australian Children's Education & Care Quality Authority (ACECQA) (2020). *Requirements for early childhood teaching program assessments* https://www.acecqa.gov.au/sites/default/files/2020-01/Requirements-for-early-childhood-teaching-program-assessments.pdf

Bainger, L. (2010). A music collaboration with early childhood teachers. *Australian Journal of Music Education, 2*, 17-27. https://files.eric.ed.gov/fulltext/EJ916787.pdf

Barnacle, R. (2001). Phenomenology and wonder. In R. Barnacle, (Ed.). *Phenomenology*. RMIT University Press, (pp. 3-15). https://doi.org/10.3316/informit.0864591535

Barrett, M.S. (2012). Belonging, being and becoming musical: An introduction to children's musical worlds. In S. Wright (Ed.). *Children, meaning-making and the arts* (pp. 57-84). Pearson.

Barrett, M. S. (2016). Attending to “culture in the small”: A narrative analysis of the role of play, thought and music in young children’s world-making. *Research Studies in Music Education, 38*(1), 41-54. https://doi.org/10.1177/1321103X15603557

Barrett, M. S., Flynn, L. M., Brown, J. E., & Welch, G. F. (2019). Beliefs and values about music in early childhood education and care: Perspectives from practitioners. *Frontiers in psychology, 10*, 724. https://doi.org/10.3389/fpsyg.2019.00724

Barrett, M. S., Flynn, L. M., & Welch, G. F. (2018). Music value and participation: An Australian case study of music provision and support in early childhood education. *Research Studies in Music Education, 40*(2), 226-243. https://doi.org/10.1177/1321103X18773098

Barrett, M. S., Zhukov, K., & Welch, G. F. (2019). Strengthening music provision in early childhood education: A collaborative self-development approach to music mentoring for generalist teachers. *Music Education Research, 21*(5), 529-548. https://doi.org/10.1080/14613808.2019.1647154

Barry, N. H., & Durham, S. (2017). Music in the early childhood curriculum: Qualitative analysis of pre-service teachers’ reflective writing. *International Journal of Education and the Arts, 18*(16), 1-18. https://www.ijea.org/v18n16/

Bautista, A., & Ho, Y. L. (2021). Music and movement teacher professional development: An interview study with Hong Kong kindergarten teachers. *Australasian Journal of Early Childhood, 46*(3), 276-290. https://doi.org/10.1177/18369391211014759

Blaise, M, & Ryan, S. (2019). Engaging with critical theories and the early childhood curriculum. In J. Mueller, & N. File (Eds.), *Curriculum in early childhood education: re-examined, reclaimed, renewed* (pp. 80-95) Publishing company. Routledge. https://doi.og/10.4324/97813103310

Bolduc, J., & Evrard, M. (2017). Music education from birth to five: An examination of early childhood educators' music teaching practices. *Research and Issues in Music Education, 13*(1), 21. https://files.eric.ed.gov/fulltext/EJ1151097.pdf

Bond, V. L. (2015). Sounds to share: The state of music education in three Reggio Emilia–inspired North American preschools. *Journal of research in music education, 62*(4), 462-484. https://doi.org/10.1177/0022429414555017

Bond, V. L. (2018). Finding one’s place: A case study of a music atelierista. *Journal*

Of Research in Childhood Education, 32(2), 150-164. https://doi.org/10.1080/02568543.2017.1416005

Boyd, W., Wong, S., Fenech, M., Mahony, L., Warren, J., Lee, I. F., & Cheeseman, S. (2020). Employers' perspectives of how well prepared early childhood teacher graduates are to work in early childhood education and care services. *Australasian Journal of Early Childhood*, *45*(3), 215-227. https://doi.org/10.117/1836939120935997

Braun, V., & Clarke, V. (2006). Using thematic analysis in psychology. *Qualitative Research in psychology, 3(*2), 77-101. https://doi.org/10.1191/1478088706qp063oa

Brown, A., & Grigg, J. (2017). Critical narrative as a framework for professional border crossing in early childhood. *Contemporary Issues in Early Childhood*, *18*(3), 333-345. https://doi.org/10.1177/143949116668097

Brown, E. D., & Sax, K. L. (2013). Arts enrichment and preschool emotions for low-income children at risk. *Early childhood research quarterly*, *28*(2), 337-346. https://doi.org/10.1016/j.ecresq2012.08.002

Bugos, J. A., & DeMarie, D. (2017). The effects of a short-term music program on preschool children's executive functions. *Psychology of Music, 45*(6), 855-867. https://doi.org/10.1177/0305735617692666

Burak, S. (2019). Self-efficacy of pre-school and primary school pre-service teachers in musical ability and music teaching. *International Journal of Music Education*, *37*(2), 257-271. https://doi.org/10.1177/0255761419833083

Buren, V., Degé, F., & Schwarzer, G. (2019). Active music making facilitates prosocial behaviour in 18-month-old children. *Musicae Scientiae*. 1-16. https://doi.org/10.1177/1029864919892308

Cheeseman, S., Sumsion, J., & Press, F. (2014). Infants of the knowledge economy: The ambition of the Australian Government's Early Years Learning Framework. *Pedagogy, Culture & Society*, *22*(3), 405-424. https://doi.org/10.1080/14681366.2014.914967

Cheeseman, S., & Torr, J. (2009). From ideology to productivity: Reforming early childhood education and care in Australia. *International Journal of Child Care and Education Policy, 3*(1), 61-74. https://link.springer.com/content/pdf/10.1007/2288-6729-3-1-61.pdf

Ciuciu, J., & Robertson, N. (2019). " That's what you want to do as a teacher, make a

difference, let the child be, have high expectations": Stories of becoming, being and unbecoming an early childhood teacher. *Australian Journal of Teacher Education*, *44*(11), 79-95. https://ro.ecu.edu.au/ajte/vol44/iss11/5

Cohen, J. (1992). Quantitative methods in psychology: A power primer. *Psychological Bulletin*, *112*(1), 155-159. https://doi.org/10.20982/tqmp.03.2.p079

Dansereau, D. R., & Wyman, B. (2020). A child-directed music curriculum in the Montessori classroom: Results of a critical participatory action research Study. *Journal of Montessori Research*, *6*(1), 19-31. https://doi.org/10.17161/jomr.v6i1.10631

Department of Education Employment and Workplace Relations (DEEWR). (2009). *Belonging, being & becoming: The early years learning framework for Australia.* Commonwealth of Australia. https://www.acecqa.gov.au/sites/default/files/2018-02/belonging_being_and_becoming_the_early_years_learning_framework_for_australia.pdf

Department of Education Employment and Workplace Relations (DEEWR). (2010). *Educators guide to the early years learning framework for Australia*. Commonwealth of Australia. https://www.acecqa.gov.au/sites/default/files/acecqa/files/National-Quality-Framework-Resources-Kit/educators_guide_to_the_early_years_learning_framework_for_australia_2.pdf

De Vries, P. (2006). Being there: Creating music-making opportunities in a childcare centre. *International Journal of Music Education*, *24*(3), 255-270. https://doi.org/10.1177/0255761406069661

Dogani, K. (2008). Using reflection as a tool for training generalist teachers to teach music. *Music Education Research, 10*(1), 125-139. https://doi.org/10.1080/14613800701871595

Ehrlin, A., & Gustavsson, H-O. (2015). The importance of music in preschool education. *Australian Journal of Teacher Education, 40*(7), 1-12. https://doi.org/10.14221/ajte.2015v40n7.3

Ehrlin, A., & Tivenius, O. (2018). Music in preschool class: A quantitative study of factors that determine the extent of music in daily work in Swedish preschool classes. *International Journal of Music Education, 36*(1), 17-33. https://doi.org/10.1177/0255761417689920

Ehrlin, A., & Wallerstedt, C. (2014). Preschool teachers' skills in teaching music:

Two steps forward one step back. *Early Child Development and Care*, *184*(12), 1800-1811. https://doi.org/10.1080/03004430.2014.884086

Elofsson, J., Englund Bohm, A., Jeppsson, C., & Samuelsson, J. (2018). Physical activity and music to support pre-school children's mathematics learning. *Education 3-13*, *46*(5), 483-493. https://doi.org/10.1080/03004279.2016.1273250

Fereday, J., & Muir-Cochrane, E. (2006). Demonstrating rigor using thematic analysis: A hybrid approach of inductive and deductive coding and theme development. *International journal of qualitative methods*, *5*(1), 80-92. https://journals.sagepub.com/doi/pdf/10.1177/160940690600500107

García Gil, D., Casanova, O., & Zarza-Alzugaray, F. J. (2021). Musical skills in the Spanish Grado university degree in early childhood education: How do Spanish university students view their preparation? *Music Education Research*, *23*(1), 77-89. https://doi.org/10.1080/14613808.2020.1853084

Garvis, S. (2012a). What is going on in early years music planning? A study of early Years teachers' weekly plans. *Australasian Journal of Early Childhood*, *37*(2), 122-126. https://doi.org/10.1177/183693911203700216

Garvis, S. (2012b). Exploring current arts practice in kindergartens and preparatory classrooms. *Australian Journal of Early Childhood, 37*(4), 86-93. https://doi.org/10.1177/183693911203700412

Gibson, M., McArdle, F., & Hatcher, C. (2015). Governing child care in neoliberal times: Discursive constructions of children as economic units and early childhood educators as investment brokers. *Global Studies of Childhood*, *5*(3), 322-332. https://doi.org/10.1177/2043610615597149

Gillespie, C. W., & Glider, K. R. (2010). Preschool teachers' use of music to scaffold children's learning and behaviour. *Early child development and care*, *180*(6), 799-808. https://doi.org/10.1080/03004430802396530

Grieshaber, S., & Graham, L. J. (2017). Equity and educators enacting the Australian ` early years learning framework. *Critical Studies in Education*, *58*(1), 89-103. https://doi.org/10.1080/17508487.2015.1126328

Groenewald, T. (2004). A phenomenological research design illustrated. *International Journal of Qualitative Methods*, *3*(1), 42-55. https://doi.org/10.1177/160940690400300104

Habibi, A., Damasio, A., Ilari, B., Elliott Sachs, M., & Damasio, H. (2018). Music training and child development: A review of recent findings from a longitudinal study. *Annals of the New York Academy of Sciences, 1423*(1), 73-81. http://doi.org/10.1111/nyas.13606

Hadley, F., Harrision, L., Irvine, S., Barblett, L., Cartmel, J., & Bobongir-Harris, F. (2021*). 2021 National quality framework approved learning frameworks update*. https://www.mq.edu.au/__data/assets/pdf_file/0006/1183056/FINAL-2021-NQF-ALFs-Discussion-Paper-23-August-2021.pdf

Hallam, S. (2016). The impact of actively making music on the intellectual, social and personal development of children and young people: A summary. *Voices: A World Forum for Music Therapy, 16*(2). https://voices.no/index.php/voices/article/view/2310/2065

Hetland, L. (2000). Learning to make music enhances spatial reasoning. *Journal of aesthetic education, 34*(3/4), 179-238. https://www.jstor.org/stable/3333643

Holmes, S., & Hallam, S. (2017). The impact of participation in music on learning mathematics. *London Review of Education, 15*(3), 425-438. https://doi.org/10.18546/LRE.15.3.07

Joseph, D., Nethsinghe, R., & Cabedo-Mas, A. (2020). "We learnt lots in a short time": Cultural exchange across three universities through songs from different lands. *International Journal of Music Education, 38*(2), 177-193. https://doi.org/10.1177/0255761419880027

Kim, J., & Choy, D. (2008). Learning to toot your own horn: Preservice teachers Integrating music into a childhood classroom. *Journal of Research in Childhood Education, 22*(4), 405-423. http://doi.org/10.1080/02568540809594636

Kim, H. K., & Kemple, K. M. (2011). Is music an active developmental tool or simply a supplement? Early childhood preservice teachers' beliefs about music. *Journal of Early Childhood Teacher Education, 32*(2), 135-147. https://doi.org/10.1080/10901927.2011.572228

Koca, S. (2013). An investigation of music teaching self-efficacy levels of prospective preschool teachers. *Educational Research and Reviews, 8*(12), 897-900. https://doi.org/10.5897/ERR2013.1483

Koutsoupidou, T. (2010). Initial music training of generalist kindergarten teachers in Greece: What do they ask for and what do they receive? *Arts Education Policy Review, 111*(2), 63-70. https://doi.org/10.1080/10632910903455892

Koutsoupidou, T. (2020). Musical play in early years education: Towards a model of autonomy through adult support. *Music Education Research, 22*(1), 87-106. https://doi.org/10.1080/14613808.2019.1703920

Kraus, N., Hornickel, J., Strait, D. L., Slater, J., & Thompson, E. (2014). Engagement in community music classes sparks neuroplasticity and language development in children from disadvantaged backgrounds. *Frontiers in psychology*, *5*, 1403. 1-9. https://doi.org/10.3389/fpsyg.2014.01403

Krieg, S. (2011). The Australian early years learning framework: Learning what? *Contemporary Issues in Early Childhood*, *12*(1), 46-55. https://doi.org/10.2304/ciec.2011.12.1.46

Lee, Y. (2009). Music practices and teachers' needs for teaching music in public preschools of South Korea. *International Journal of Music Education, 27*(4), 356-371. https://doi.org/10.1177/0255761409344663

Lee, P.-N., & Lin, S.-H. (2013). Music teaching for young children at a developmentally appropriate practice classroom in Taiwan. *Music Education Research, 15*(1), 107-122. https://dx.doi.org/10.1080/14613808.2012.759549

Macfarlane, K., Nolan, A., & Cartmel, J. (2016). Integrated practice in the early years in Australia: The assumptions, omissions and contradictions of policy reform. *Journal of Early Childhood Research*, *14*(3), 247-260. https://doi.org/10.11771476718X1452872

MacNaughton, G. (2005). *Doing Foucault in early childhood studies: Applying post-structural ideas*. Routledge.

MacNaughton, G., & Rolfe, S.A. (2010). The research process. In G. MacNaughton, S.A. Rolfe & I. Siraj-Blatchford (Eds.). *Doing early childhood research:* (2nd ed., pp. 13-34). Allen and Unwin.

McKinlay, S., Irvine, S., & Farrell, A. (2018). What keeps early childhood teachers working in long day care? Tackling the crisis for Australia's reform agenda in early childhood education and care. *Australasian Journal of Early Childhood*, *43*(2), 32-42. https://doi.org/10.23965/AJEC.43.2.04

Moss, P. (2019). *Alternative narratives in early childhood: An introduction for students and practitioners*. Routledge.

Music Australia. (2017). *The state of music education in Australia and a path to achieving universal music education*. https://musicaustralia.org.au/publications/report-the-status-of-music-education-in-australia-the-future-path/

Music Council of Australia. (2008). *Music in early childhood education: A submission from*

the Music Council of Australia. https://musicaustralia.org.au/wp-content/uploads/2014/08/MA-Submission-to-the-Commonwealth-Inquiry-for-a-National-Quality-Framework-for-Early-Childhood-Education-and-Care-Oct-2008.pdf

Neokleous, R. (2013). Having their song heard: Tracking pre-service kindergarten teachers' perceptions and confidence in their singing skills. *Music Education Research, 15*(2), 151-167. https://doi.org/10.1080/14613808.2012.732561

Neokleous, R. (2015). Aiming for the singing teacher: An applied study on preservice kindergarten teachers' singing skills development within a music methods course. *International Journal of Music Education, 33*(2), 163-180. https://doi.org/10.1177/0255761413515822

Nieuwmeijer, C., Marshall, N., & van Oers, B. (2019). Dutch early years classroom teachers facilitating and guiding musical play: Problems and opportunities. *European Early Childhood Education Research Journal, 27*(6), 860-871. https://doi.org/10.1080/1350293X.2019.1678926

Niland, A., & Holland, J. (2019). Journeys towards empowerment: Educators sharing their musical cultural identities with children. *International Journal of Music in Early Childhood, 14*(1), 71-88. https://doi.org/10.1386/ijmec.14.1.71_1

NSW Legislation. (2021). *Education and care services national regulations (2011 S1 653).* https://legislation.nsw.gov.au/view/html/inforce/current/sl-2011-0653#sec.2

NSW Education Standards Authority (NESA). (2021). *Early childhood teachers: Maintaining accreditation at proficient teacher.* https://educationstandards.nsw.edu.au/wps/portal/nesa/teacher-accreditation/resources/policies-procedures/ect-maintaining-accreditation-proficient-teacher

Nyland, B., Acker, A., Ferris, J., & Deans, J. (2015). *Musical childhoods: Explorations in the pre-school years*. Routledge.

Patscheke, H., Degé, F., & Schwarzer, G. (2019). The effects of training in rhythm and pitch on phonological awareness in four-to six-year-old children. *Psychology of Music, 47*(3), 376-391. https://doi.org/10.1177/030573561875673

Pitts, S. E. (2017). What is music education for? Understanding and fostering routes into lifelong musical engagement. *Music Education Research, 19*(2), 160-168. https://doi.org/10.1080/14613808.2016.1166196

Powell, S. (2019). Singing with young children: Empowering early childhood teachers to

sing Orff-style. *Musicworks: Journal of the Australian Council of Orff Schulwerk, 24,* 23-30. https://www.academia.edu/43040507/Singing_with_young_children_Empowering_early_childhood_teachers_to_sing_Orff_style?auto=citations&from=cover_page

Powell, S., & La Rocca, G. (2021). Supporting early childhood teachers with Orff: The potential of targeted professional learning to build skill and confidence to sing with children. *Musicworks: Journal of the Australian Council of Orff Schulwerk, 26,* 25-32. https://search.informit.org/doi/abs/10.3316/informit.912437987703587

Rabinowitch, T. C., Cross, I., & Burnard, P. (2013). Long-term musical group interaction has a positive influence on empathy in children. *Psychology of music, 41*(4), 484-498. http://doi.org/10.1177/0305735612440609

Rajan, R. S. (2017). Preschool teachers' use of music in the classroom: A survey of Park District preschool programs. *Journal of Music Teacher Education, 27*(1), 89-102. https://doi.org/10.1177/1057083717716687

Rodríguez, J. R., & Álvarez, R. M. V. (2017). The music materials in early childhood education: A descriptive study in Galicia (Spain). *International Journal of Music Education, 35*(2), 139-153. https://doi.org/10.1177/0255761415619423

Sims, M. (2017). Neoliberalism and early childhood. *Cogent Education, 4*(1), 1-10. https://doi.org/10.1080/2331186X.2017.1365411

Sims, M., & Waniganayake, M. (2015). The performance of compliance in early childhood: Neoliberalism and nice ladies. *Global Studies of Childhood, 5*(3), 333-345. https://doi.org.10.1177/20436106115597154

Siraj-Blatchford, J. (2010). Surveys and questionnaires: An evaluative case study. In G. MacNaughton, S.A. Rolfe & I. Siraj-Blatchford (Eds.). *Doing early childhood research:* (2nd ed., pp. 223-238). Allen and Unwin.

Stramkale, L. (2018). Students' perspectives on the implementation of musical activities in preschool education. *Journal of Education, Culture & Society, 2,* 109-116. https://doi.org/10.15503/jecs20182.109.116

Sumsion, J., Barnes, S., Cheeseman, S., Harrison, L., Kennedy, A., & Stonehouse, A. (2009). Insider perspectives on developing belonging, being & becoming: The early years learning framework for Australia. *Australasian Journal of Early Childhood, 34*(4), 4-13. https://doi.org/10.1177/183693910903400402

Sumsion, J., & Wong, S. (2011). Interrogating 'belonging' in belonging, being and

becoming: The early years learning framework for Australia. *Contemporary Issues in Early Childhood*, *12*(1), 28-45. https://doi.org/10.2304/ciec.2011.12.1.28

Suter, W.N., (2014). *Qualitative data, analysis and design.* Sage Publications Inc. http://doi.org/10.4135/9781483384443

Suthers, L. (2008). Early childhood music education in Australia: A snapshot. *Arts Education Policy Review, 109*(3), 55-64. https://doi.org/10.3200/AEPR.109.3.55-64

Swain, N., & Bodkin-Allen, S. (2014). Can't sing? Won't sing? Aotearoa/New Zealand 'tone-deaf' early childhood teachers' musical beliefs. *British Journal of Music Education, 31*(3), 245-263. https://doi.org/10.1017/S0265051714000278

Swain, N., & Bodkin-Allen, S. (2017). Developing singing confidence in early childhood teachers using acceptance and commitment therapy and group singing: A randomized trial. *Research Studies in Music Education, 39*(1), 109-120. https://doi.org/10.1177/13591053211012778

Valerio, W. H., & Freeman, N. K. (2009). Pre-service teachers' perceptions of early childhood music teaching experiences. *Bulletin of the Council for Research in Music Education, 181*, 51-69. https://www.jstor.org/stable/40319227

Waniganayake, M., Cheeseman, S., Fenech, M., Hadley, F. & Shephard, W. (2017). *Leadership: Contexts and complexities in early childhood education*. (2nd ed.), Oxford University Press.

Welch, A. (2010). Making education policy. In R. Connell, C. Campbell, M. Vickers, A. Welch, D. Foley, N. Bagnall, N. & D. Hayes (Eds.), *Education, Change and Society. (2nd Ed.*). (pp. 235 – 245). Oxford University Press.

Welch, G. F. (2006). The musical development and education of young children. In *Handbook of research on the education of young children*, ed. B. Spodek and O. Saracho, (pp. 251-267). https://www.researchgate.net/profile/Graham-Welch/publication/320912212_THE_MUSICAL_DEVELOPMENT_AND_EDUCATION_OF_YOUNG_CHILDREN/links/5a024243aca2720df3c9418d/THE-MUSICAL-DEVELOPMENT-AND-EDUCATION-OF-YOUNG-CHILDREN.pdf

Welch, G. F. (2020). The challenge of ensuring effective early years music education by non-specialists. *Early Child Development and Care*, 1-13. https://doi.org/10.1080/03004430.2020.1792895

Wetter, O. E., Koerner, F., & Schwaninger, A. (2009). Does musical training improve

school performance? *Instructional Science, 37*(4), 365-374. https://doi.org/10.1007/s11251-008-9052-y

Wilks, A., Nyland, B., Chancellor, B., & Elliot, S. (2008). Analysis of curriculum/learning frameworks for the early years (birth to age 8). *Victorian Curriculum and Assessment Authority*. https://www.vcaa.vic.edu.au/Documents/earlyyears/analysiscurriclearnfwlitreview.pdf

Williams, K. E., & Berthelsen, D. (2019). Implementation of a rhythm and movement intervention to support self-regulation skills of preschool-aged children in disadvantaged communities. *Psychology of Music, 47*(6), 800-820. https://eprints.qut.edu.au/131367/

Winsler, A., Ducenne, L., & Koury, A. (2011). Singing one's way to self-regulation: The role of early music and movement curricula and private speech. *Early Education and Development, 22*(2), 274-304. http://doi.org/10.1080/10409280903585739

Wright, R., & Kanellopoulos, P. (2010). Informal music learning, improvisation and teacher education. *British Journal of Music Education, 27*(1), 71-87. https://doi.org/10.1017/S0265051709990210

Yardley, L. (2008). Demonstrating validity in qualitative psychology. In J. Smith. (Ed.). *Qualitative psychology: A practical guide to research methods* (2nd ed.), (pp. 235- 251). Sage Publications.

Yim, H. Y. B., & Ebbeck, M. (2011). Early childhood teachers' professional development in music: A cross-cultural study. *Australasian Journal of Early Childhood, 36*(3), 74-81. https://doi.org/10.1177/183693911103600310

Young, S. (2016). Early childhood music education research: An overview. *Research Studies in Music Education, 38*(1), 9-21. https://doi.org/10.1177/1321103X16640106

Zimmerman-Nilsson, M.H., & Holmberg, K. (2017). Quality and knowledge content in music activities in preschool: The impact of human materiality combinations. *Journal of Research in Childhood Education, 31*(1), 103-112. https://doi.org/10.1080/02568543.2016.1250020

Appendices

Appendix 1- Ethics Application Approval Letter

Human Sciences Subcommittee
Macquarie University, North Ryde
NSW 2109, Australia

13/08/2020

Dear Professor Waniganayake,

Reference No: 52020786718940
Project ID: 7867
Title: Facing the music

Thank you for submitting the above application for ethical review. The Human Sciences Subcommittee has considered your application.

I am pleased to advise that ethical approval has been granted for this project to be conducted by Professor Manjula Waniganayake, and other personnel: Mrs Gianna La Rocca, Dr Sarah Powell.

This research meets the requirements set out in the National Statement on Ethical Conduct in Human Research 2007, (updated July 2018).

Standard Conditions of Approval:

1. Continuing compliance with the requirements of the National Statement, available from the following website: https://nhmrc.gov.au/about-us/publications/national-statement-ethical-conduct-human-research-2007-updated-2018.
2. This approval is valid for five (5) years, subject to the submission of annual reports. Please submit your reports on the anniversary of the approval for this protocol. You will be sent an automatic reminder email one week from the due date to remind you of your reporting responsibilities.
3. All adverse events, including unforeseen events, which might affect the continued ethical acceptability of the project, must be reported to the subcommittee within 72 hours.
4. All proposed changes to the project and associated documents must be submitted to the subcommittee for review and approval before implementation. Changes can be made via the Human Research Ethics Management System.

The HREC Terms of Reference and Standard Operating Procedures are available from the Research Services website: https://www.mq.edu.au/research/ethics-integrity-and-policies/ethics/human-ethics.

It is the responsibility of the Chief Investigator to retain a copy of all documentation related to this project and to forward a copy of this approval letter to all personnel listed on the project.

Should you have any queries regarding your project, please contact the Faculty Ethics Officer.

The Human Sciences Subcommittee wishes you every success in your research.

Yours sincerely,

Dr Naomi Sweller

Chair, Human Sciences Subcommittee

The Faculty Ethics Subcommittees at Macquarie University operate in accordance with the National Statement on Ethical Conduct in Human Research 2007, (updated July 2018), [Section 5.2.22].

Appendix 2- ITE Guidelines - https://www.acecqa.gov.au/sites/default/files/2020-01/Requirements-for-early-childhood-teaching-program-assessments.pdf

Australian Children's Education & Care Quality Authority

Requirements for early childhood teaching program assessments

What are these requirements for?

Under the *Education and Care Services National Law*, ACECQA determines and publishes lists of approved qualifications for three types of early childhood educators and teachers under the National Quality Framework (NQF):

- Early childhood teacher
- Diploma level educator
- Certificate III level educator.

ACECQA will assess early childhood teaching program applications using the requirements at **Attachment A**, which are grouped into the following areas:

- Qualification level
- Age focus
- Supervised professional experience
- Program evaluation (for re-applications)
- Curriculum content.

If you are concerned that your program may not satisfy our requirements, you can seek general advice from us before lodging your application.

ACECQA approves programs for a **five year period** (unless a program undergoes significant changes during that timeframe). To ensure continuity of delivery, we strongly recommend submitting your application for renewal **at least six months** prior to your current approval expiring.

In addition to the documentation required for initial applications, applications for re-approval should also include an evaluation of the program.

What happens after an application is submitted to ACECQA?

ACECQA will provide an email acknowledging receipt of the application within **10 working days**.

It is the responsibility of the applicant to ensure the application form is completed appropriately and that all relevant documents have been provided. ACECQA is committed to processing applications within **60 calendar days of receiving a complete application**.

If we need to request additional information or documentation, the application process will be delayed.

ACECQA will confirm the outcome of an application by email.

Can changes be made to a program after it has been approved by ACECQA?

As long as the proposed changes do not significantly affect the program or student outcomes, ACECQA will consider a request for a minor amendment to an approved program.

A new application will need to be submitted for any significant changes that affect the program or student outcomes, including changes that may mean our requirements are no longer being met.

Can the outcome of ACECQA's assessment be appealed?

ACECQA will consider requests for internal review in limited circumstances. Those circumstances include where the application process has been flawed or unfair, or if we have failed to give weight to special circumstances or facts existing at the time of the assessment.

Complaints about the application process can be made in writing to ACECQA.

If we are unable to resolve your complaint to your satisfaction, you can contact the National Education and Care Services FOI and Privacy Commissioners and Ombudsman.

How can ACECQA be contacted?

Any questions or queries about the application and assessment process can be directed to 1300 422 327 or apply@acecqa.gov.au.

Qualification level	Bachelor's degree level or equivalent early childhood teaching qualification that meets the level 7 qualification type descriptor under the Australian Qualifications Framework (AQF).
Age focus	Early childhood teaching qualifications must include curriculum and professional experience that covers the age range from birth to five years of age (including transition to school). Where qualifications span birth to eight or birth to 12 years, we would expect to see a significant number of units and period of time devoted to early childhood. At a minimum, at least a third of the course units must be devoted to, or inclusive of, early childhood.
Supervised professional experience	80 days supervised professional experience for undergraduate early childhood teaching qualifications. This must include a minimum of 10 days in Australian early childhood settings* with children under three years old (birth – 35 months), and a minimum of 30 days in Australian early childhood settings* with children aged three until before they start formal schooling, including days with children under five years of age. The remaining balance may be undertaken with school aged children. 60 days supervised professional experience for post graduate early childhood teaching qualifications. This must include a minimum of 10 days in Australian early childhood settings* with children under three years old (birth – 35 months), and a minimum of 20 days in Australian early childhood settings* with children aged three until before they start formal schooling, including days with children under five years of age. The remaining balance may be undertaken with school aged children. In addition, we would typically not expect any of the required supervised professional experience days to be credited from a lower level qualification (e.g. from the Diploma of Early Childhood Education and Care). *early childhood settings are typically children's education and care services that base their educational program on a National Quality Framework approved learning framework.
Program evaluation	Applications for re-approval should include an evaluation of the early childhood teaching qualification since the previous approval. The evaluation should demonstrate the impact of the program on graduate outcomes and include supporting evidence for any planned program changes.

Australian Children's Education & Care Quality Authority

Requirements for early childhood teaching program assessments
Attachment A

Curriculum content of qualification	ACECQA, having reference to the early childhood background and experience of staff leading the development and delivery of course content, will consider the following six areas as part of the assessment process.	
Child development and care: • learning, development and care • language development • social and emotional development • child health, wellbeing and safety • early intervention • diversity, difference and inclusivity • learners with special / additional needs • transitions and continuity of learning (including transition to school).	**Teaching pedagogies:** • alternative pedagogies and curriculum approaches • play based pedagogies • guiding behaviour / engaging young learners • teaching methods and strategies • children with diverse needs and backgrounds • working with children who speak languages other than, or in addition to, English • contemporary society and pedagogy.	**Education and curriculum studies:** • Early Years Learning Framework • the Australian curriculum • numeracy, science and technology • language and literacy • English as an additional language • social and environmental education • creative arts and music • physical and health education • curriculum planning, programming and evaluation.
Family and community contexts: • developing family and community partnerships • multicultural education • Aboriginal and Torres Strait Islander perspectives • socially inclusive practice • culture, diversity and inclusion.	**History and philosophy of early childhood:** • historical and comparative perspectives • contemporary theories and practice • ethics and professional practice.	**Early childhood professional practice:** • educational leadership • management and administration • professional identity and development • advocacy • research.

Appendix 3 – Early Years Learning Framework
https://www.acecqa.gov.au/sites/default/files/2018-02/belonging_being_and_becoming_the_early_years_learning_framework_for_australia.pdf

BELONGING, BEING & BECOMING

THE EARLY YEARS LEARNING FRAMEWORK FOR AUSTRALIA

ISBN 978-642-77872-7

CONTENTS

INTRODUCTION

This is Australia's first national Early Years Learning Framework for early childhood educators. The aim of this document is to extend and enrich children's learning from birth to five years and through the transition to school.

The Council of Australian Governments has developed this Framework to assist educators to provide young children with opportunities to maximise their potential and develop a foundation for future success in learning. In this way, the Early Years Learning Framework (the Framework) will contribute to realising the Council of Australian Governments' vision that:

"All children have the best start in life to create a better future for themselves and for the nation." [1]

The Framework draws on conclusive international evidence that early childhood is a vital period in children's learning and development. It has been developed with considerable input from the early childhood sector, early childhood academics and the Australian and State and Territory Governments.

The Framework forms the foundation for ensuring that children in all early childhood education and care settings experience quality teaching and learning. It has a specific emphasis on play-based learning and recognises the importance of communication and language (including early literacy and numeracy) and social and emotional development. The Framework has been designed for use by early childhood educators working in partnership with families, children's first and most influential educators.

Early childhood educators guided by the Framework will reinforce in their daily practice the principles laid out in the United Nations Convention on the Rights of the Child (the Convention). The Convention states that all children have the right to an education that lays a foundation for the rest of their lives, maximises their ability, and respects their family, cultural and other identities and languages. The Convention also recognises children's right to play and be active participants in all matters affecting their lives.

This document may complement, supplement or replace individual State and Territory frameworks. The exact relationship will be determined by each jurisdiction.

More broadly, the Framework supports Goal 2 of the Melbourne Declaration on Education Goals for Young Australians[2], that:

All young Australians become:

- *Successful learners*
- *Confident and creative individuals*
- *Active and informed citizens.*

The Melbourne Declaration also commits to improved outcomes for Aboriginal and Torres Strait Islander young people and strengthening early childhood education.

The Council of Australian Governments is committed to closing the gap in educational achievement between Indigenous and non-Indigenous Australians within a decade[3]. Early childhood education has a critical role to play in delivering this outcome.

---

1 *Investing in the Early Years - a National Early Childhood Development Strategy*, Council of Australian Governments

2 On 5 December 2008, State, Territory and Commonwealth Ministers of Education meeting as the Ministerial Council on Education, Employment, Training and Youth Affairs, released the Melbourne Declaration on Educational Goals for Young Australians.

3 The Council of Australian Governments – Communique – 3 July 2008. *Indigenous Reform – Closing the Gap*.

Recognising this, a specific document that provides educators with additional guidance on ensuring cultural security for Aboriginal and Torres Strait Islander children and their families will be developed and made available to educators.

Over time additional resources may be developed to support the application of this Framework

Children:
refers to babies, toddlers and three to five year olds, unless otherwise stated.

Educators:
early childhood practitioners who work directly with children in early childhood settings.

Play-based learning:
a context for learning through which children organise and make sense of their social worlds, as they engage actively with people, objects and representations.

A VISION FOR CHILDREN'S LEARNING

All children experience learning that is engaging and builds success for life.

Fundamental to the Framework is a view of children's lives as characterised by *belonging*, *being* and *becoming*. From before birth children are connected to family, community, culture and place. Their earliest development and learning takes place through these relationships, particularly within families, who are children's first and most influential educators. As children participate in everyday life, they develop interests and construct their own identities and understandings of the world.

Belonging

Experiencing *belonging* – knowing where and with whom you belong – is integral to human existence. Children belong first to a family, a cultural group, a neighbourhood and a wider community. *Belonging* acknowledges children's interdependence with others and the basis of relationships in defining identities. In early childhood, and throughout life, relationships are crucial to a sense of *belonging*. *Belonging* is central to *being* and *becoming* in that it shapes who children are and who they can become.

"You belong in your house with your family" **– Dong**

Being

Childhood is a time to be, to seek and make meaning of the world.

Being recognises the significance of the here and now in children's lives. It is about the present and them knowing themselves, building and maintaining relationships with others, engaging with life's joys and complexities, and meeting challenges in everyday life. The early childhood years are not solely preparation for the future but also about the present.

"If you want to be a mermaid you can imagine" **– Jazmine**

Becoming

Children's identities, knowledge, understandings, capacities, skills and relationships change during childhood. They are shaped by many different events and circumstances. *Becoming* reflects this process of rapid and significant change that occurs in the early years as young children learn and grow. It emphasises learning to participate fully and actively in society.

"When you keep planting plants you become a gardener" **– Olivia**

The Framework conveys the highest expectations for all children's learning from birth to five years and through the transitions to school. It communicates these expectations through the following five Learning

Outcomes:

- Children have a strong sense of identity
- Children are connected with and contribute to their world
- Children have a strong sense of wellbeing
- Children are confident and involved learners
- Children are effective communicators.

The Framework provides broad direction for early childhood educators in early childhood settings to facilitate children's learning.

It guides educators in their curriculum decision-making and assists in planning, implementing and evaluating quality in early childhood settings. It also underpins the implementation of more specific curriculum relevant to each local community and early childhood setting.

The Framework is designed to inspire conversations, improve communication and provide a common language about young children's learning among children themselves, their families, the broader community, early childhood educators and other professionals.

Learning outcome:
a skill, knowledge or disposition that educators can actively promote in early childhood settings, in collaboration with children and families.

Early childhood settings:
long day care, occasional care, family day care, Multi-purpose Aboriginal Children's Services, preschools and kindergartens, playgroups, creches, early intervention settings and similar services.

ELEMENTS OF THE FRAMEWORK

The Framework puts children's learning at the core and comprises three inter-related elements: Principles, Practice and Learning Outcomes (see Figure 1). All three elements are fundamental to early childhood pedagogy and curriculum decision-making.

Curriculum encompasses all the interactions, experiences, routines and events, planned and unplanned, that occur in an environment designed to foster children's learning and development.
The emphasis in the Framework is on the planned or intentional aspects of the curriculum.

Children are receptive to a wide range of experiences. What is included or excluded from the curriculum affects how children learn, develop and understand the world.

The Framework supports a model of curriculum decision-making as an ongoing cycle. This involves educators drawing on their professional knowledge, including their in-depth knowledge of each child.

Working in partnership with families, educators use the Learning Outcomes to guide their planning for children's learning. In order to engage children actively in learning, educators identify children's strengths and interests, choose appropriate teaching strategies and design the learning environment.

Educators carefully assess learning to inform further planning.

Curriculum:
in the early childhood setting curriculum means 'all the interactions, experiences, activities, routines and events, planned and unplanned, that occur in an environment designed to foster children's learning and development'. [adapted from Te Whariki]

Pedagogy:
early childhood educators' professional practice, especially those aspects that involve building and nurturing relationships, curriculum decision-making, teaching and learning.

CHILDREN'S LEARNING

The diversity in family life means that children experience *belonging, being* and *becoming* in many different ways. They bring their diverse experiences, perspectives, expectations, knowledge and skills to their learning.

Children's learning is dynamic, complex and holistic. Physical, social, emotional, personal, spiritual, creative, cognitive and linguistic aspects of learning are all intricately interwoven and interrelated.

Play is a context for learning that:

- allows for the expression of personality and uniqueness
- enhances dispositions such as curiosity and creativity
- enables children to make connections between prior experiences and new learning
- assists children to develop relationships and concepts
- stimulates a sense of wellbeing.

Children actively construct their own understandings and contribute to others' learning. They recognise their agency, capacity to initiate and lead learning, and their rights to participate in decisions that affect them, including their learning.

Viewing children as active participants and decision makers opens up possibilities for educators to move beyond pre-conceived expectations about what children can do and learn. This requires educators to respect and work with each child's unique qualities and abilities.

Educators' practices and the relationships they form with children and families have a significant effect on children's involvement and success in learning. Children thrive when families and educators work together in partnership to support young children's learning.

Children's early learning influences their life chances. Wellbeing and a strong sense of connection, optimism and engagement enable children to develop a positive attitude to learning.

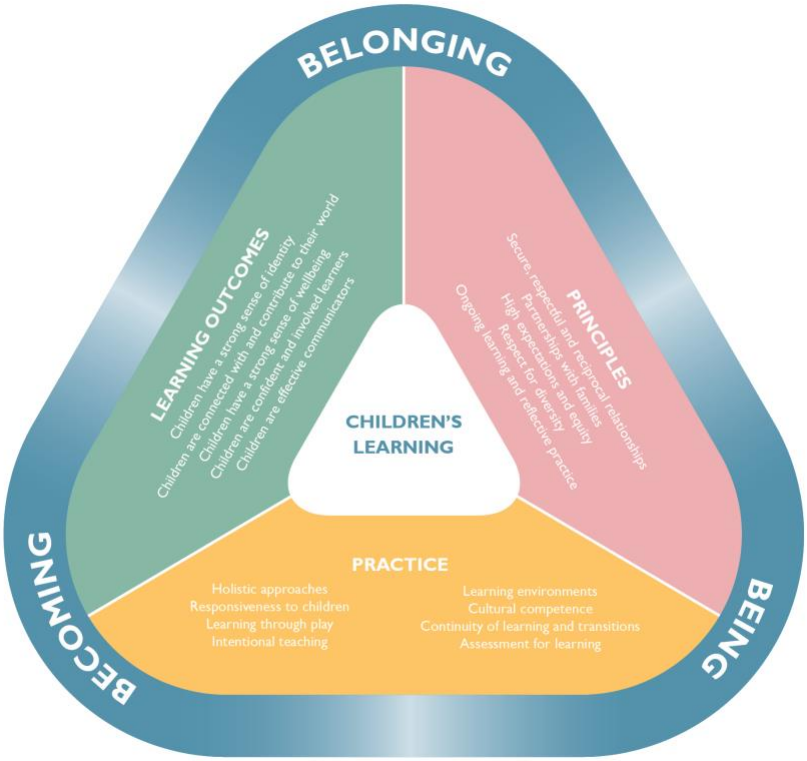
The Learning Outcomes section of the Framework provides examples of evidence of children's learning and the educator's role.

Involvement:
is a state of intense, whole hearted mental activity, characterised by sustained concentration and intrinsic motivation. Highly involved children (and adults) operate at the limit of their capacities, leading to changed ways of responding and understanding leading to deep level learning. (adapted from Laevers 1994)

Dispositions:
enduring habits of mind and actions, and tendencies to respond in characteristic ways to situations, for example, maintaining an optimistic outlook, being willing to persevere, approaching new experiences with confidence. (Carr, 2001)

ELEMENTS OF THE EARLY YEARS LEARNING FRAMEWORK

This diagram shows the relationship between learning outcomes, principles and practice which centres on children's learning. The three themes of Belonging, Being and Becoming are contained overlapping all of these elements.



EARLY CHILDHOOD PEDAGOGY

The term *pedagogy* refers to the holistic nature of early childhood educators' professional practice (especially those aspects that involve building and nurturing relationships), curriculum decision-making, teaching and learning. When educators establish respectful and caring relationships with children and families, they are able to work together to construct curriculum and learning experiences relevant to children in their local context. These experiences gradually expand children's knowledge and understanding of the world.

Educators' professional judgements are central to their active role in facilitating children's learning. In making professional judgements, they weave together their:

- professional knowledge and skills
- knowledge of children, families and communities
- awareness of how their beliefs and values impact on children's learning
- personal styles and past experiences.

They also draw on their creativity, intuition and imagination to help them improvise and adjust their practice to suit the time, place and context of learning.

Different theories about early childhood inform approaches to children's learning and development. Early childhood educators draw upon a range of perspectives in their work which may include:

- developmental theories that focus on describing and understanding the processes of change in children's learning and development over time
- socio-cultural theories that emphasise the central role that families and cultural groups play in children's learning and the importance of respectful relationships and provide insight into social and cultural contexts of learning and development
- socio-behaviourist theories that focus on the role of experiences in shaping children's behaviour
- critical theories that invite early childhood educators to challenge assumptions about curriculum, and consider how their decisions may affect children differently
- post-structuralist theories that offer insights into issues of power, equity and social justice in early childhood settings.

Drawing on a range of perspectives and theories can challenge traditional ways of seeing children, teaching and learning, and encourage educators, as individuals and with colleagues, to:

- investigate why they act in the ways that they do
- discuss and debate theories to identify strengths and limitations
- recognise how the theories and beliefs that they use to make sense of their work enable but also limit their actions and thoughts
- consider the consequences of their actions for children's experiences
- find new ways of working fairly and justly.

PRINCIPLES

The following are five Principles that reflect contemporary theories and research evidence concerning children's learning and early childhood pedagogy. The Principles underpin practice that is focused on assisting all children to make progress in relation to the Learning Outcomes.

1. SECURE, RESPECTFUL AND RECIPROCAL RELATIONSHIPS

Educators who are attuned to children's thoughts and feelings, support the development of a strong sense of wellbeing. They positively interact with the young child in their learning.

Research has shown that babies are both vulnerable and competent. Babies' first attachments within their families and within other trusting relationships provide them with a secure base for exploration and learning.

Through a widening network of secure relationships, children develop confidence and feel respected and valued. They become increasingly able to recognise and respect the feelings of others and to interact positively with them.

Educators who give priority to nurturing relationships and providing children with consistent emotional support can assist children to develop the skills and understandings they need to interact positively with others. They also help children to learn about their responsibilities to others, to appreciate their connectedness and interdependence as learners, and to value collaboration and teamwork.

2. PARTNERSHIPS

Learning outcomes are most likely to be achieved when early childhood educators work in partnership with families. Educators recognise that families are children's first and most influential teachers. They create a welcoming environment where all children and families are respected and actively encouraged to collaborate with educators about curriculum decisions in order to ensure that learning experiences are meaningful.

Partnerships are based on the foundations of understanding each other's expectations and attitudes, and build on the strength of each others' knowledge.

In genuine partnerships, families and early childhood educators:

- value each other's knowledge of each child
- value each other's contributions to and roles in each child's life
- trust each other
- communicate freely and respectfully with each other
- share insights and perspectives about each child
- engage in shared decision-making.

Partnerships also involve educators, families and support professionals working together to explore the learning potential in every day events, routines and play so that children with additional needs are provided with daily opportunities to learn from active participation and engagement in these experiences in the home and in early childhood or specialist settings.

3. HIGH EXPECTATIONS AND EQUITY

Early childhood educators who are committed to equity believe in all children's capacities to succeed, regardless of diverse circumstances and abilities. Children progress well when they, their parents and educators hold high expectations for their achievement in learning.

Educators recognise and respond to barriers to children achieving educational success. In response they challenge practices that contribute to inequities and make curriculum decisions that promote inclusion and participation of all children. By developing their professional knowledge and skills, and working in partnership with children, families, communities, other services and agencies, they continually strive to find equitable and effective ways to ensure that all children have opportunities to achieve learning outcomes.

4. RESPECT FOR DIVERSITY

There are many ways of living, *being* and of knowing. Children are born *belonging* to a culture, which is not only influenced by traditional practices, heritage and ancestral knowledge, but also by the experiences, values and beliefs of individual families and communities. Respecting diversity means within the curriculum valuing and reflecting the practices, values and beliefs of families. Educators honour the histories, cultures, languages, traditions, child rearing practices and lifestyle choices of families. They value children's different capacities and abilities and respect differences in families' home lives.

Educators recognise that diversity contributes to the richness of our society and provides a valid evidence base about ways of knowing. For Australia it also includes promoting greater understanding of Aboriginal and Torres Strait Islander ways of knowing and *being*.

When early childhood educators respect the diversity of families and communities, and the aspirations they hold for children, they are able to foster children's motivation to learn and reinforce their sense of themselves as competent learners. They make curriculum decisions that uphold all children's rights to have their cultures, identities, abilities and strengths acknowledged and valued,
and respond to the complexity of children's and families' lives.

Educators think critically about opportunities and dilemmas that can arise from diversity and take action to redress unfairness. They provide opportunities to learn about similarities and difference and about interdependence and how we can learn to live together.

5. ONGOING LEARNING AND REFLECTIVE PRACTICE

Educators continually seek ways to build their professional knowledge and develop learning communities. They become co-learners with children, families and community, and value the continuity and richness of local knowledge shared by community members, including Aboriginal and Torres Strait Islander Elders.

Reflective practice is a form of ongoing learning that involves engaging with questions of philosophy, ethics and practice. Its intention is to gather information and gain insights that support, inform and enrich decision-making about children's learning. As professionals, early childhood educators examine what happens in their settings and reflect on what they might change.

Critical reflection involves closely examining all aspects of events and experiences from different perspectives. Educators often frame their reflective practice within a set of overarching questions, developing more specific questions for particular areas of enquiry.

Overarching questions to guide reflection include:

- What are my understandings of each child?
- What theories, philosophies and understandings shape and assist my work?
- Who is advantaged when I work in this way? Who is disadvantaged?
- What questions do I have about my work? What am I challenged by? What am I curious about? What am I confronted by?
- What aspects of my work are not helped by the theories and guidance that I usually draw on to make sense of what I do?

- Are there other theories or knowledge that could help me to understand better what I have observed or experienced? What are they? How might those theories and that knowledge affect my practice?

A lively culture of professional inquiry is established when early childhood educators and those with whom they work are all involved in an ongoing cycle of review through which current practices are examined, outcomes reviewed and new ideas generated. In such a climate, issues relating to curriculum quality, equity and children's wellbeing can be raised and debated.

PRACTICE

The principles of early childhood pedagogy underpin practice. Educators draw on a rich repertoire of pedagogical practices to promote children's learning by:

- adopting holistic approaches
- being responsive to children
- planning and implementing learning through play
- intentional teaching
- creating physical and social learning environments that have a positive impact on children's learning
- valuing the cultural and social contexts of children and their families
- providing for continuity in experiences and enabling children to have successful transition
- assessing and monitoring children's learning to inform provision and to support children in achieving learning outcomes.

HOLISTIC APPROACHES

Holistic approaches to teaching and learning recognise the connectedness of mind, body and spirit[4]. When early childhood educators take a holistic approach they pay attention to children's physical, personal, social, emotional and spiritual wellbeing as well as cognitive aspects of learning. While educators may plan or assess with a focus on a particular outcome or component of learning, they see children's learning as integrated and interconnected. They recognise the connections between children, families and communities and the importance of reciprocal relationships and partnerships for learning. They see learning as a social activity and value collaborative learning and community participation.

An integrated, holistic approach to teaching and learning also focuses on connections to the natural world. Educators foster children's capacity to understand and respect the natural environment and the interdependence between people, plants, animals and the land.

RESPONSIVENESS TO CHILDREN

Educators are responsive to all children's strengths, abilities and interests. They value and build on children's strengths, skills and knowledge to ensure their motivation and engagement in learning. They respond to children's expertise, cultural traditions and ways of knowing, the multiple languages spoken by some children, particularly Aboriginal and Torres Strait Islander children, and the strategies used by children with additional needs to negotiate their every day lives.

4 Siraj-Blatchford, I., & Sylva, K. (2004). Researching pedagogy in English pre-schools. *British Educational Research Journal, 30*(5), 712-730.

Educators are also responsive to children's ideas and play, which form an important basis for curriculum decision-making. In response to children's evolving ideas and interests, educators assess, anticipate and extend children's learning via open ended questioning, providing feedback, challenging their thinking and guiding their learning. They make use of spontaneous 'teachable moments' to scaffold children's learning.

Responsive learning relationships are strengthened as educators and children learn together and share decisions, respect and trust. Responsiveness enables educators to respectfully enter children's play and ongoing projects, stimulate their thinking and enrich their learning.

Examples of how educators can reflect on their practice can be found in the description of the Learning Outcomes.

Scaffold:
the educators' decisions and actions that build on children's existing knowledge and skills to enhance their learning.

LEARNING THROUGH PLAY

Play provides opportunities for children to learn as they discover, create, improvise and imagine. When children play with other children they create social groups, test out ideas, challenge each other's thinking and build new understandings. Play provides a supportive environment where children can ask questions, solve problems and engage in critical thinking. Play can expand children's thinking and enhance their desire to know and to learn. In these ways play can promote positive dispositions towards learning. Children's immersion in their play illustrates how play enables them to simply enjoy *being*.

Early childhood educators take on many roles in play with children and use a range of strategies to support learning. They engage in sustained shared conversations with children to extend their thinking[5].They provide a balance between child led, child initiated and educator supported learning. They create learning environments that encourage children to explore, solve problems, create and construct. Educators interact with babies and children to build attachment. They use routines and play experiences to do this. They also recognise spontaneous teachable moments as they occur, and use them to build on children's learning. Early childhood educators work with young children to promote and model positive ways to relate to others. They actively support the inclusion of all children in play, help children to recognise when play is unfair and offer constructive ways to build a caring, fair and inclusive learning community.

Intentional teaching: involves educators being deliberate, purposeful and thoughtful in their decisions and action. Intentional teaching is the opposite of teaching by rote or continuing with traditions simply because things have 'always' been done that way.

5 Sraj-Blatchford, I., & Sylva, K. (2004). Researching pedagogy in English pre-schools. *British Educational Research Journal, 30*(5), 712-730.

INTENTIONAL TEACHING

Intentional teaching is deliberate, purposeful and thoughtful.

Educators who engage in intentional teaching recognise that learning occurs in social contexts and that interactions and conversations are vitally important for learning. They actively promote children's learning through worthwhile and challenging experiences and interactions that foster high-level thinking skills. They use strategies such as modelling and demonstrating, open questioning, speculating, explaining, engaging in shared thinking and problem solving to extend children's thinking and learning. Educators move flexibly in and out of different roles and draw on different strategies as the context changes. They plan opportunities for intentional teaching and knowledge-building. They document and monitor children's learning.

LEARNING ENVIRONMENTS

Learning environments are welcoming spaces when they reflect and enrich the lives and identities of children and families participating in the setting and respond to their interests and needs. Environments that support learning are vibrant and flexible spaces that are responsive to the interests and abilities of each child. They cater for different learning capacities and learning styles and invite children and families to contribute ideas, interests and questions.

Outdoor learning spaces are a feature of Australian learning environments. They offer a vast array of possibilities not available indoors. Play spaces in natural environments include plants, trees, edible gardens, sand, rocks, mud, water and other elements from nature. These spaces invite open-ended interactions, spontaneity, risk-taking, exploration, discovery and connection with nature. They foster an appreciation of the natural environment, develop environmental awareness and provide a platform for ongoing environmental education.

Indoor and outdoor environments support all aspects of children's learning and invite conversations between children, early childhood educators, families and the broader community. They promote opportunities for sustained shared thinking and collaborative learning.

Materials enhance learning when they reflect what is natural and familiar and also introduce novelty to provoke interest and more complex and increasingly abstract thinking. For example, digital technologies can enable children to access global connections and resources, and encourage new ways of thinking. Environments and resources can also highlight our responsibilities for a sustainable future and promote children's understanding about their responsibility to care for the environment. They can foster hope, wonder and knowledge about the natural world.

Educators can encourage children and families to contribute ideas, interests and questions to the learning environment. They can support engagement by allowing time for meaningful interactions, by providing a range of opportunities for individual and shared experiences, and by finding opportunities for children to go into and contribute to their local community.

CULTURAL COMPETENCE

Educators who are culturally competent respect multiple cultural ways of knowing, seeing and living, celebrate the benefits of diversity and have an ability to understand and honour differences. This is evident in everyday practice when educators demonstrate an ongoing commitment to developing their own cultural competence in a two way process with families and communities.

Educators view culture and the context of family as central to children's sense of *being* and *belonging*, and to success in lifelong learning. Educators also seek to promote children's cultural competence.

Cultural competence is much more than awareness of cultural differences. It is the ability to understand, communicate with, and effectively interact with people across cultures. Cultural competence encompasses:

- being aware of one's own world view
- developing positive attitudes towards cultural differences
- gaining knowledge of different cultural practices and world views
- developing skills for communication and interaction across cultures.

CONTINUITY OF LEARNING AND TRANSITIONS

Children bring family and community ways of *being, belonging* and *becoming* to their early childhood settings. By building on these experiences educators help all children to feel secure, confident and included and to experience continuity in how to *be* and how to learn.

Transitions, including from home to early childhood settings, between settings, and from early childhood settings to school, offer opportunities and challenges. Different places and spaces have their own purposes, expectations and ways of doing things. Building on children's prior and current experiences helps them to feel secure, confident and connected to familiar people, places, events and understandings. Children, families and early childhood educators all contribute to successful transitions between settings.

In partnership with families, early childhood educators ensure that children have an active role in preparing for transitions. They assist children to understand the traditions, routines and practices of the settings to which they are moving and to feel comfortable with the process of change.

Early childhood educators also help children to negotiate changes in their status or identities, especially when they begin full-time school. As children make transitions to new settings (including school) educators from early childhood settings and schools commit to sharing information about each child's knowledge and skills so learning can build on foundations of earlier learning. Educators work collaboratively with each child's new educator and other professionals to ensure a successful transition.

ASSESSMENT FOR LEARNING

Assessment for children's learning refers to the process of gathering and analysing information as evidence about what children know, can do and understand. It is part of an ongoing cycle that includes planning, documenting and evaluating children's learning.

It is important because it enables educators in partnership with families, children and other professionals to:

- plan effectively for children's current and future learning
- communicate about children's learning and progress
- determine the extent to which all children are progressing toward realising learning outcomes and if not, what might be impeding their progress
- identify children who may need additional support in order to achieve particular learning outcomes, providing that support or assisting families to access specialist help
- evaluate the effectiveness of learning opportunities, environments and experiences offered and the approaches taken to enable children's learning
- reflect on pedagogy that will suit this context and these children.

Educators use a variety of strategies to collect, document, organise, synthesise and interpret the information that they gather to assess children's learning. They search for appropriate ways to collect rich and meaningful information that depicts children's learning in context, describes their progress and identifies their strengths, skills and understandings. More recent approaches to assessment also examine the learning strategies that children use and reflect ways in which learning is co-constructed through interactions between the educator and each child. Used effectively, these approaches to assessment become powerful ways to make the process of learning visible to children and their families, educators and other professionals.

The five Learning Outcomes in this Framework, as outlined later, provide early childhood educators with key reference points against which children's progress can be identified, documented and communicated to families, other early childhood professionals and educators in schools. Over time educators can reflect on how children have developed, how they have engaged with increasingly complex ideas and participated in increasingly sophisticated learning experiences.

Ongoing assessment processes that include a diverse array of methods capture and validate the different pathways that children take toward achieving these outcomes. Such processes do not focus exclusively on the endpoints of children's learning; they give equal consideration to the 'distance-travelled' by individual children and recognise and celebrate not only the giant leaps that children take in their learning but the small steps as well.

All children demonstrate their learning in different ways. Approaches to assessment that are culturally and linguistically relevant and responsive to the physical and intellectual capabilities of each child will acknowledge each child's abilities and strengths, and allow them to demonstrate competence.

Including children, families and other professionals in the development and implementation of relevant and appropriate assessment processes allows for new understandings to emerge that are not possible if educators rely solely on their own strategies and perspectives. Developing inclusive assessment practices with children and their families demonstrates respect for diversity, helps educators make better sense of what they have observed and supports learning for both children and adults.

Assessment, when undertaken in collaboration with families, can assist families to support children's learning and empower them to act on behalf of their children beyond the early childhood setting. When children are included in the assessment process they can develop an understanding of themselves as learners and an understanding of how they learn best.

When educators reflect on their role in children's learning and assessment they reflect on their own views and understandings of early childhood theory, research and practice to focus on:

- the experiences and environments they provide and how that links to the intended learning outcomes
- the extent to which they know and value the culturally specific knowledge about children and learning that is embedded within the community in which they are working
- each child's learning in the context of their families, drawing family perspectives, understandings, experiences and expectations
- the learning opportunities which build on what children already know and what they bring to the early childhood setting
- evidence that the learning experiences offered are inclusive of all children and culturally appropriate
- not making assumptions about children's learning or setting lower expectations for some children because of unacknowledged biases
- incorporating pedagogical practices that reflect knowledge of diverse perspectives and contribute to children's wellbeing and successful learning

- whether there are sufficiently challenging experiences for all children
- the evidence that demonstrates children are learning
- how they can expand the range of ways they assess to make assessment richer and more useful.

LEARNING OUTCOMES

The five Learning Outcomes are designed to capture the integrated and complex learning and development of all children across the birth to five age range. The outcomes are:

- Children have a strong sense of identity
- Children are connected with and contribute to their world
- Children have a strong sense of wellbeing
- Children are confident and involved learners
- Children are effective communicators.

The outcomes are broad and observable. They acknowledge that children learn in a variety of ways and vary in their capabilities and pace of learning. Over time children engage with increasingly complex ideas and learning experiences, which are transferable to other situations.

Learning in relation to the outcomes is influenced by:

- each child's current capabilities, dispositions and learning preferences
- educators' practices and the early childhood environment
- engagement with each child's family and community
- the integration of learning across the outcomes.

Children's learning is ongoing and each child will progress towards the outcomes in different and equally meaningful ways. Learning is not always predictable and linear. Educators plan with each child and the outcomes in mind.

The following Learning Outcomes demonstrate how the three elements of the Framework: Principles, Practices and Outcomes combine to guide curriculum decision-making and assessment to promote children's learning.

Key components of learning in each outcome are expanded to provide examples of evidence that educators may observe in children as they learn. Examples of practice to promote children's learning are also included.

There will be many other ways that children demonstrate learning within and across the outcomes. Educators understand, engage with and promote children's learning. They talk with families and communities to make locally based decisions, relevant to each child and their community.
There is provision for educators to list specific examples of evidence and practice that are culturally and contextually appropriate to each child and their settings.

The points described within each outcome are relevant to children of all ages. Knowledge of individual children, their strengths and capabilities will guide educators' professional judgement to ensure all children are engaging in a range of experiences across all the Learning Outcomes
in ways that optimise their learning.

OUTCOME 1: CHILDREN HAVE A STRONG SENSE OF IDENTITY

Belonging, *being* and *becoming* are integral parts of identity.

Children learn about themselves and construct their own identity within the context of their families and communities. This includes their relationships with people, places and things and the actions and responses of others. Identity is not fixed. It is shaped by experiences. When children have positive experiences they develop an understanding of themselves as significant and respected, and feel a sense of *belonging*. Relationships are the foundations for the construction of identity – 'who I am', 'how I belong' and 'what is my influence?'

In early childhood settings children develop a sense of *belonging* when they feel accepted, develop attachments and trust those that care for them. As children are developing their sense of identity, they explore different aspects of it (physical, social, emotional, spiritual, cognitive), through their play and their relationships.

When children feel safe, secure and supported they grow in confidence to explore and learn.

The concept of *being* reminds educators to focus on children in the here and now, and of the importance of children's right to be a child and experience the joy of childhood. *Being* involves children developing an awareness of their social and cultural heritage, of gender and their significance in their world.

Becoming includes children building and shaping their identity through their evolving experiences and relationships which include change and transitions. Children are always learning about the impact of their personal beliefs and values. Children's agency, as well as guidance, care and teaching by families and educators shape children's experiences of *becoming*.

OUTCOME 1: CHILDREN HAVE A STRONG SENSE OF IDENTITY

- Children feel safe, secure, and supported
- Children develop their emerging autonomy, inter-dependence, resilience and sense of agency
- Children develop knowledgeable and confident self identities
- Children learn to interact in relation to others with care, empathy and respect

Children feel safe, secure, and supported	
This is evident, for example, when children: • build secure attachments with one and then more familiar educators • use effective routines to help make predicted transitions smoothly • sense and respond to a feeling of belonging • communicate their needs for comfort and assistance • establish and maintain respectful, trusting relationships with other children and educators • openly express their feelings and ideas in their interactions with others • respond to ideas and suggestions from others • initiate interactions and conversations with trusted educators • confidently explore and engage with social and physical environments through relationships and play • initiate and join in play • explore aspects of identity through role play	**Educators promote this learning, for example, when they:** • acknowledge and respond sensitively to children's cues and signals • respond sensitively to children's attempts to initiate interactions and conversations • support children's secure attachment through consistent and warm nurturing relationships • support children in times of change and bridge the gap between the familiar and the unfamiliar • build upon culturally valued child rearing practices and approaches to learning • are emotionally available and support children's expression of their thoughts and feelings • recognise that feelings of distress, fear or discomfort may take some time to resolve • acknowledge each child's uniqueness in positive ways • spend time interacting and conversing with each child

Add your own examples from your context:

OUTCOME 1: CHILDREN HAVE A STRONG SENSE OF IDENTITY

Children develop their emerging autonomy, inter-dependence, resilience and sense of agency	
This is evident, for example, when children: • demonstrate increasing awareness of the needs and rights of others • be open to new challenges and discoveries • increasingly co-operate and work collaboratively with others • take considered risk in their decision-making and cope with the unexpected • recognise their individual achievements and the achievements of others • demonstrate an increasing capacity for self-regulation • approach new safe situations with confidence • begin to initiate negotiating and sharing behaviours • persist when faced with challenges and when first attempts are not successful	**Educators promote this learning, for example, when they:** • provide children with strategies to make informed choices about their behaviours • promote children's sense of belonging, connectedness and wellbeing • maintain high expectations of each child's capabilities • mediate and assist children to negotiate their rights in relation to the rights of others • provide opportunities for children to engage independently with tasks and play • display delight, encouragement and enthusiasm for children's attempts • support children's efforts, assisting and encouraging as appropriate • motivate and encourage children to succeed when they are faced with challenges • provide time and space for children to engage in both individual and collaborative pursuits • build on the culturally valued learning of individual children's communities • encourage children to make choices and decisions

Add your own examples from your context:

OUTCOME 1: CHILDREN HAVE A STRONG SENSE OF IDENTITY

Children develop knowledgeable and confident self identities	
This is evident, for example, when children: • feel recognised and respected for who they are • explore different identities and points of view in dramatic play • share aspects of their culture with the other children and educators • use their home language to construct meaning • develop strong foundations in both the culture and language/s of their family and of the broader community without compromising their cultural identities • develop their social and cultural heritage through engagement with Elders and community members • reach out and communicate for comfort, assistance and companionship • celebrate and share their contributions and achievements with others	**Educators promote this learning, for example, when they:** • promote in all children a strong sense of who they are and their connectedness to others – a shared identity as Australians • ensure all children experience pride and confidence in their achievements • share children's successes with families • show respect for diversity, acknowledging the varying approaches of children, families, communities and cultures • acknowledge and understand that children construct meaning in many different ways • demonstrate deep understanding of each child, their family and community contexts in planning for children's learning • provide children with examples of the many ways identities and culture are recognised and expressed • build upon culturally valued approaches to learning • build on the knowledge, languages and understandings that children bring • talk with children in respectful ways about similarities and differences in people • provide rich and diverse resources that reflect children's social worlds • listen to and learn about children's understandings of themselves • actively support the maintenance of home language and culture • develop authentic children's understanding of themselves

Add your own examples from your context:

OUTCOME 1: CHILDREN HAVE A STRONG SENSE OF IDENTITY

Children learn to interact in relation to others with care, empathy and respect	
This is evident, for example, when children: • show interest in other children and being part of a group • engage in and contribute to shared play experiences • express a wide range of emotions, thoughts and views constructively • empathise with and express concern for others • display awareness of and respect for others' perspectives • reflect on their actions and consider consequences for others	**Educators promote this learning, for example, when they:** • initiate one-to-one interactions with children, particularly babies and toddlers, during daily routines • organise learning environments in ways that promote small group interactions and play experiences • model care, empathy and respect for children, staff and families • model explicit communication strategies to support children to initiate interactions and join in play and social experiences in ways that sustain productive relationships with other children • acknowledge children's complex relationships and sensitively intervene in ways that promote consideration of alternative perspectives and social inclusion

Add your own examples from your context:

Inclusion:
involves taking into account all children's social, cultural and linguistic diversity (including learning styles, abilities, disabilities, gender, family circumstances and geographic location) in curriculum decision-making processes. The intent is to ensure that all children's experiences are recognised and valued. The intent is also to ensure that all children have equitable access to resources and participation, and opportunities to demonstrate their learning and to value difference.

OUTCOME 2: CHILDREN ARE CONNECTED WITH AND CONTRIBUTE TO THEIR WORLD

Experiences of relationships and participation in communities contribute to children's *belonging, being and becoming*. From birth children experience living and learning with others in a range of communities. These might include families, local communities or early childhood settings. Having a positive sense of identity and experiencing respectful, responsive relationships strengthens children's interest and skills in *being* and *becoming* active contributors to their world. As children move into early childhood settings they broaden their experiences as participants in different relationships and communities.

Over time the variety and complexity of ways in which children connect and participate with others increases. Babies participate through smiling, crying, imitating, and making sounds to show their level of interest in relating to or participating with others. Toddlers participate and connect with other toddlers through such gestures as offering their teddy to a distressed child or welcoming a new child enthusiastically. Older children show interest in how others regard them and understandings about friendships. They develop understandings that their actions or responses affect how others feel or experience *belonging*.

When educators create environments in which children experience mutually enjoyable, caring and respectful relationships with people and the environment, children respond accordingly. When children participate collaboratively in everyday routines, events and experiences and have opportunities to contribute to decisions, they learn to live interdependently.

Children's connectedness and different ways of *belonging* with people, country and communities helps them to learn ways of *being* which reflect the values, traditions and practices of their families and communities. Over time this learning transforms the ways they interact with others.

OUTCOME 2: CHILDREN ARE CONNECTED WITH AND CONTRIBUTE TO THEIR WORLD

- Children develop a sense of belonging to groups and communities and an understanding of the reciprocal rights and responsibilities necessary for active community participation
- Children respond to diversity with respect
- Children become aware of fairness
- Children become socially responsible and show respect for the environment

Children develop a sense of belonging to groups and communities and an understanding of the reciprocal rights and responsibilities necessary for active community participation	
This is evident, for example, when children: • begin to recognise that they have a right to belong to many communities • cooperate with others and negotiate roles and relationships in play episodes and group experiences • take action to assist other children to participate in social groups • broaden their understanding of the world in which they live • express an opinion in matters that affect them • build on their own social experiences to explore other ways of being • participate in reciprocal relationships • gradually learn to 'read' the behaviours of others and respond appropriately • understand different ways of contributing through play and projects • demonstrate a sense of belonging and comfort in their environments • are playful and respond positively to others, reaching out for company and friendship • contribute to fair decision-making about matters that affect them	**Educators promote this learning, for example, when they:** • promote a sense of community within the early childhood setting • build connections between the early childhood setting and the local community • provide opportunities for children to investigate ideas, complex concepts and ethical issues that are relevant to their lives and their local communities • model language that children can use to express ideas, negotiate roles and collaborate to achieve goals • ensure that children have the skills to participate and contribute to group play and projects • plan opportunities for children to participate in meaningful ways in group discussions and shared decision-making about rules and expectations

Add your own examples from your context:

OUTCOME 2: CHILDREN ARE CONNECTED WITH AND CONTRIBUTE TO THEIR WORLD

Children respond to diversity with respect	
This is evident, for example, when children: • begin to show concern for others • explore the diversity of culture, heritage, background and tradition and that diversity presents opportunities for choices and new understandings • become aware of connections, similarities and differences between people • listen to others' ideas and respect different ways of being and doing • practise inclusive ways of achieving coexistence • notice and react in positive ways to similarities and differences among people	**Educators promote this learning, for example, when they:** • reflect on their own responses to diversity • plan experiences and provide resources that broaden children's perspectives and encourage appreciation of diversity • expose children to different languages and dialects and encourage appreciation of linguistic diversity • encourage children to listen to others and to respect diverse perspectives • demonstrate positive responses to diversity in their own behaviour and in conversations with children • engage in interactions with children that promote respect for diversity and value distinctiveness • explore the culture, heritage, backgrounds and traditions of each child within the context of their community • explore with children their ideas about diversity

Add your own examples from your context:

OUTCOME 2: CHILDREN ARE CONNECTED WITH AND CONTRIBUTE TO THEIR WORLD

Children become aware of fairness	
This is evident, for example, when children: • discover and explore some connections amongst people • become aware of ways in which people are included or excluded from physical and social environments • develop the ability to recognise unfairness and bias and the capacity to act with compassion and kindness • are empowered to make choices and problem solve to meet their needs in particular contexts • begin to think critically about fair and unfair behaviour • begin to understand and evaluate ways in which texts construct identities and create stereotypes	**Educators promote this learning, for example, when they:** • notice and listen carefully to children's concerns and discuss diverse perspectives on issues of inclusion and exclusion and fair and unfair behaviour • engage children in discussions about respectful and equal relations such as when a child dominates in the use of resources • analyse and discuss with children ways in which texts construct a limited range of identities and reinforce stereotypes • draw children's attention to issues of fairness relevant to them in the early childhood setting and community

Add your own examples from your context:

OUTCOME 2: CHILDREN ARE CONNECTED WITH AND CONTRIBUTE TO THEIR WORLD

Children become socially responsible and show respect for the environment	
This is evident, for example, when children: • use play to investigate, project and explore new ideas • participate with others to solve problems and contribute to group outcomes • demonstrate an increasing knowledge of, and respect for natural and constructed environments • explore, infer, predict and hypothesise in order to develop an increased understanding of the interdependence between land, people, plants and animals • show growing appreciation and care for natural and constructed environments • explore relationships with other living and non-living things and observe, notice and respond to change • develop an awareness of the impact of human activity on environments and the interdependence of living things	Educators promote this learning, for example, when they: • provide children with access to a range of natural materials in their environment • model respect, care and appreciation for the natural environment • find ways of enabling children to care for and learn from the land • consider the nature of children's connectedness to the land and demonstrate respect for community protocols • share information and provide children with access to resources about the environment and the impact of human activities on environments • embed sustainability in daily routines and practices • look for examples of interdependence in the environment and discuss the ways the life and health of living things are interconnected

Add your own examples from your context:

OUTCOME 3:
CHILDREN HAVE A STRONG SENSE OF WELLBEING

Wellbeing incorporates both physical and psychological aspects and is central to *belonging, being and becoming.* Without a strong sense of wellbeing it is difficult to have a sense of *belonging,* to trust others and feel confident in *being*, and to optimistically engage in experiences that contribute to *becoming*.

Wellbeing includes good physical health, feelings of happiness, satisfaction and successful social functioning. It influences the way children interact in their environments. A strong sense of wellbeing provides children with confidence and optimism which maximise their learning potential. It encourages the development of children's innate exploratory drive, a sense of agency and a desire to interact with responsive others.

Wellbeing is correlated with resilience, providing children with the capacity to cope with day-to day stress and challenges. The readiness to persevere when faced with unfamiliar and challenging learning situations creates the opportunity for success and achievement.

Children's learning and physical development is evident through their movement patterns from physical dependence and reflex actions at birth, to the integration of sensory, motor and cognitive systems for organised, controlled physical activity for both purpose and enjoyment.

Children's wellbeing can be affected by all their experiences within and outside of their early childhood settings. To support children's learning, it is essential that educators attend to children's wellbeing by providing warm, trusting relationships, predictable and safe environments, affirmation and respect for all aspects of their physical, emotional, social, cognitive, linguistic, creative and spiritual *being*. By acknowledging each child's cultural and social identity, and responding sensitively to their emotional states, educators build children's confidence, sense of wellbeing and willingness to engage in learning.

Children's developing resilience and their ability to take increasing responsibility for self-help and basic health routines promote a sense of independence and confidence. As they experience being cared for by educators and others, they become aware of the importance of living and learning interdependently with others.

Learning about healthy lifestyles, including nutrition, personal hygiene, physical fitness, emotions and social relationships is integral to wellbeing and self-confidence. Physical wellbeing contributes to children's ability to concentrate, cooperate and learn. As children become more independent they can take greater responsibility for their health, hygiene and personal care and become mindful of their own and others' safety. Routines provide opportunities for children to learn about health and safety. Good nutrition is essential to healthy living and enables children to be active participants in play. Early childhood settings provide many opportunities for children to experience a range of healthy foods and to learn about food choices from educators and other children. Physical activity and attention to fine and gross motor skills provide children with the foundations for their growing independence and satisfaction in being able to do things for themselves.

OUTCOME 3: CHILDREN HAVE A STRONG SENSE OF WELLBEING

- Children become strong in their social and emotional wellbeing
- Children take increasing responsibility for their own health and physical wellbeing

Children become strong in their social and emotional wellbeing	
This is evident, for example, when children: • demonstrate trust and confidence • remain accessible to others at times of distress, confusion and frustration • share humour, happiness and satisfaction • seek out and accept new challenges, make new discoveries, and celebrate their own efforts and achievements and those of others • increasingly co-operate and work collaboratively with others • enjoy moments of solitude • recognise their individual achievement • make choices, accept challenges, take considered risks, manage change and cope with frustrations and the unexpected • show an increasing capacity to understand, self-regulate and manage their emotions in ways that reflect the feelings and needs of others • experience and share personal successes in learning and initiate opportunities for new learning in their home languages or Standard Australian English • acknowledge and accept affirmation • assert their capabilities and independence while demonstrating increasing awareness of the needs and rights of others • recognise the contributions they make to shared projects and experiences	**Educators promote this learning, for example, when they:** • show genuine affection, understanding and respect for all children • collaborate with children to document their achievements and share their successes with their families • ensure that all children experience pride in their attempts and achievements • promote children's sense of belonging, connectedness and wellbeing • challenge and support children to engage in and persevere at tasks and play • build upon and extend children's ideas • maintain high expectations of each child's capabilities • value children's personal decision-making • welcome children and families sharing aspects of their culture and spiritual lives • talk with children about their emotions and responses to events with a view to supporting their understandings of emotional regulation and self-control • acknowledge and affirm children's effort and growth • mediate and assist children to negotiate their rights in relation to the rights of others

Add your own examples from your context:

OUTCOME 3: CHILDREN HAVE A STRONG SENSE OF WELLBEING

Children take increasing responsibility for their own health and physical wellbeing	
This is evident, for example, when children: • recognise and communicate their bodily needs (for example, thirst, hunger, rest, comfort, physical activity) • are happy, healthy, safe and connected to others • engage in increasingly complex sensory-motor skills and movement patterns • combine gross and fine motor movement and balance to achieve increasingly complex patterns of activity including dance, creative movement and drama • use their sensory capabilities and dispositions with increasing integration, skill and purpose to explore and respond to their world • demonstrate spatial awareness and orient themselves, moving around and through their environments confidently and safely • manipulate equipment and manage tools with increasing competence and skill • respond through movement to traditional and contemporary music, dance and storytelling • show an increasing awareness of healthy lifestyles and good nutrition • show increasing independence and competence in personal hygiene, care and safety for themselves and others • show enthusiasm for participating in physical play and negotiate play spaces to ensure the safety and wellbeing of themselves and others	**Educators promote this learning, for example, when they:** • plan for and participate in energetic physical activity with children, including dance, drama, movement and games • draw on family and community experiences and expertise to include familiar games and physical activities in play • provide a wide range of tools and materials to resource children's fine and gross motor skills • actively support children to learn hygiene practices • promote continuity of children's personal health and hygiene by sharing ownership of routines and schedules with children, families and the community • discuss health and safety issues with children and involve them in developing guidelines to keep the environment safe for all • engage children in experiences, conversations and routines that promote healthy lifestyles and good nutrition • consider the pace of the day within the context of the community • model and reinforce health, nutrition and personal hygiene practices with children • provide a range of active and restful experiences throughout the day and support children to make appropriate decisions regarding participation

Add your own examples from your context:

OUTCOME 4: CHILDREN ARE CONFIDENT AND INVOLVED LEARNERS

A sense of security and sound wellbeing gives children the confidence to experiment and explore and to try out new ideas, thus developing their competence and becoming active and involved participants in learning. Children are more likely to be confident and involved learners when their family and community experiences and understandings are recognised and included in the early childhood setting. This assists them to make connections and to make sense of new experiences.

Children use processes such as exploration, collaboration and problem solving across all aspects of curriculum. Developing dispositions such as curiosity, persistence and creativity enables children to participate in and gain from learning. Effective learners are also able to transfer and adapt what they have learned from one context to another and to locate and use resources for learning.

In a supportive active learning environment, children who are confident and involved learners are increasingly able to take responsibility for their own learning, personal regulation and contribution to the social environment. Connections and continuity between learning experiences in different settings make learning more meaningful and increase children's feelings of *belonging*.

Children develop understandings of themselves and their world through active, hands-on investigation. A supportive active learning environment encourages children's engagement in learning which can be recognised as deep concentration and complete focus on what captures their interests. Children bring their *being* to their learning. They have many ways of seeing the world, different processes of learning and their own preferred learning styles.

Active involvement in learning builds children's understandings of concepts and the creative thinking and inquiry processes that are necessary for lifelong learning. They can challenge and extend their own thinking, and that of others, and create new knowledge in collaborative interactions and negotiations. Children's active involvement changes what they know, can do, value and transforms their learning.

Educators' knowledge of individual children is crucial to providing an environment and experiences that will optimise children's learning.

OUTCOME 4: CHILDREN ARE CONFIDENT AND INVOLVED LEARNERS

- Children develop dispositions for learning such as curiosity, cooperation, confidence, creativity, commitment, enthusiasm, persistence, imagination and reflexivity
- Children develop a range of skills and processes such as problem solving, enquiry, experimentation, hypothesising, researching and investigating
- Children transfer and adapt what they have learned from one context to another
- Children resource their own learning through connecting with people, place, technologies and natural and processed materials

Children develop dispositions for learning such as curiosity, cooperation, confidence, creativity, commitment, enthusiasm, persistence, imagination and reflexivity	
This is evident, for example, when children: • express wonder and interest in their environments • are curious and enthusiastic participants in their learning • use play to investigate, imagine and explore ideas • follow and extend their own interests with enthusiasm, energy and concentration • initiate and contribute to play experiences emerging from their own ideas • participate in a variety of rich and meaningful inquiry-based experiences • persevere and experience the satisfaction of achievement • persist even when they find a task difficult	**Educators promote this learning, for example, when they:** • recognise and value children's involvement in learning • provide learning environments that are flexible and open-ended • respond to children's displays of learning dispositions by commenting on them and providing encouragement and additional ideas • encourage children to engage in both individual and collaborative explorative learning processes • listen carefully to children's ideas and discuss with them how these ideas might be developed • provide opportunities for children to revisit their ideas and extend their thinking • model inquiry processes, including wonder, curiosity and imagination, try new ideas and take on challenges • reflect with children on what and how they have learned • build on the knowledge, languages and understandings that children bring to their early childhood setting • explore the diversity of cultures and social identities • promote in children a strong sense of who they are and their connectedness to others – a shared identity as Australians

Add your own examples from your context:

OUTCOME 4: CHILDREN ARE CONFIDENT AND INVOLVED LEARNERS

Children develop a range of skills and processes such as problem solving, inquiry, experimentation, hypothesising, researching and investigating	
This is evident, for example, when children: • apply a wide variety of thinking strategies to engage with situations and solve problems, and adapt these strategies to new situations • create and use representation to organise, record and communicate mathematical ideas and concepts • make predictions and generalisations about their daily activities, aspects of the natural world and environments, using patterns they generate or identify and communicate these using mathematical language and symbols • explore their environment • manipulate objects and experiment with cause and effect, trial and error, and motion • contribute constructively to mathematical discussions and arguments • use reflective thinking to consider why things happen and what can be learnt from these experiences	**Educators promote this learning, for example, when they:** • plan learning environments with appropriate levels of challenge where children are encouraged to explore, experiment and take appropriate risks in their learning • recognise mathematical understandings that children bring to learning and build on these in ways that are relevant to each child • provide babies and toddlers with resources that offer challenge, intrigue and surprise, support their investigations and share their enjoyment • provide experiences that encourage children to investigate and solve problems • encourage children to use language to describe and explain their ideas • provide opportunities for involvement in experiences that support the investigation of ideas, complex concepts and thinking, reasoning and hypothesizing • encourage children to make their ideas and theories visible to others • model mathematical and scientific language and language associated with the arts • join in children's play and model reasoning, predicting and reflecting processes and language • intentionally scaffold children's understandings • listen carefully to children's attempts to hypothesise and expand on their thinking through conversation and questioning

Add your own examples from your context:

OUTCOME 4: CHILDREN ARE CONFIDENT AND INVOLVED LEARNERS

Children transfer and adapt what they have learned from one context to another	
This is evident, for example, when children: • engage with and co-construct learning • develop an ability to mirror, repeat and practice the actions of others, either immediately or later • make connections between experiences, concepts and processes • use the processes of play, reflection and investigation to solve problems • apply generalisations from one situation to another • try out strategies that were effective to solve problems in one situation in a new context • transfer knowledge from one setting to another	**Educators promote this learning, for example, when they:** • value signs of children applying their learning in new ways and talk about this with them in ways that grow their understanding • support children to construct multiple solutions to problems and use different ways of thinking • draw children's attention to patterns and relationships in the environment and in their learning • plan for time and space where children can reflect on their learning and to see similarities and connections between existing and new learning • share and transfer knowledge about children's learning from one setting to another, by exchanging information with families and with professionals in other settings • encourage children to discuss their ideas and understandings • understand that competence is not tied to any particular language, dialect or culture

Add your own examples from your context:

OUTCOME 4: CHILDREN ARE CONFIDENT AND INVOLVED LEARNERS

Children resource their own learning through connecting with people, place, technologies and natural and processed materials	
This is evident, for example, when children: • engage in learning relationships • use their senses to explore natural and built environments • experience the benefits and pleasures of shared learning exploration • explore the purpose and function of a range of tools, media, sounds and graphics • manipulate resources to investigate, take apart, assemble, invent and construct • experiment with different technologies • use information and communication technologies (ICT) to investigate and problem solve • explore ideas and theories using imagination, creativity and play • use feedback from themselves and others to revise and build on an idea	**Educators promote this learning, for example, when they:** • provide opportunities and support for children to engage in meaningful learning relationships • provide sensory and exploratory experiences with natural and processed materials • provide experiences that involve children in the broader community and environment beyond the early childhood setting • think carefully about how children are grouped for play, considering possibilities for peer scaffolding • introduce appropriate tools, technologies and media and provide the skills, knowledge and techniques to enhance children's learning • provide opportunities for children to both construct and take apart materials as a strategy for learning • develop their own confidence with technologies available to children in the setting • provide resources that encourage children to represent their thinking

Add your own examples from your context:

OUTCOME 5:
CHILDREN ARE EFFECTIVE COMMUNICATORS

Communication is crucial to *belonging, being* and *becoming*. From birth children communicate with others using gestures, sounds, language and assisted communication. They are social beings who are intrinsically motivated to exchange ideas, thoughts, questions and feelings, and to use a range of tools and media, including music, dance and drama, to express themselves, connect with others and extend their learning.

Children's use of their home languages underpins their sense of identity and their conceptual development. Children feel a sense of *belonging* when their language, interaction styles and ways of communicating are valued. They have the right to be continuing users of their home language as well as to develop competency in Standard Australian English.

Literacy and numeracy capabilities are important aspects of communication and are vital for successful learning across the curriculum.

Literacy is the capacity, confidence and disposition to use language in all its forms. Literacy incorporates a range of modes of communication including music, movement, dance, story telling, visual arts, media and drama, as well as talking, listening, viewing, reading and writing. Contemporary texts include electronic and print based media. In an increasingly technological world, the ability to critically analyse texts is a key component of literacy. Children benefit from opportunities to explore their world using technologies and to develop confidence in using digital media.

Numeracy is the capacity, confidence and disposition to use mathematics in daily life. Children bring new mathematical understandings through engaging with problem solving. It is essential that the mathematical ideas with which young children interact are relevant and meaningful in the context of their current lives. Educators require a rich mathematical vocabulary to accurately describe and explain children's mathematical ideas and to support numeracy development. Spatial sense, structure and pattern, number, measurement, data argumentation, connections and exploring the world mathematically are the powerful mathematical ideas children need to become numerate.

Experiences in early childhood settings build on the range of experiences with language, literacy and numeracy that children have within their families and communities.

Positive attitudes and competencies in literacy and numeracy are essential for children's successful learning. The foundations for these competencies are built in early childhood.

OUTCOME 5: CHILDREN ARE EFFECTIVE COMMUNICATORS

- Children interact verbally and non-verbally with others for a range of purposes
- Children engage with a range of texts and gain meaning from these texts
- Children express ideas and make meaning using a range of media
- Children begin to understand how symbols and pattern systems work
- Children use information and communication technologies to access information, investigate ideas and represent their thinking

Texts:
things that we read, view and listen to and that we create in order to share meaning. Texts can be print-based, such as books, magazines and posters or screen-based, for example internet sites and DVDs. Many texts are multimodal, integrating images, written words and/or sound.

Attuned:
"Attunement includes the alignment of states of mind in moments of engagement, during which affect is communicated with facial expression, vocalisations, body gestures and eye contact". (Siegel,1999)

OUTCOME 5: CHILDREN ARE EFFECTIVE COMMUNICATORS

Children interact verbally and non-verbally with others for a range of purposes	
This is evident, for example, when children: • engage in enjoyable interactions using verbal and non-verbal language • convey and construct messages with purpose and confidence, building on home/family and community literacies • respond verbally and non-verbally to what they see, hear, touch, feel and taste • use language and representations from play, music and art to share and project meaning • contribute their ideas and experiences in play, small and large group discussions • attend and give cultural cues that they are listening to and understanding what is said to them • are independent communicators who initiate Standard Australian English and home language conversations and demonstrate the ability to meet the listeners' needs • interact with others to explore ideas and concepts, clarify and challenge thinking, negotiate and share new understandings • convey and construct messages with purpose and confidence, building on literacies of home/family and the broader community • exchange ideas, feelings and understandings using language and representations in play • demonstrate an increasing understanding of measurement and number using vocabulary to describe size, length, volume, capacity and names of numbers • express ideas and feelings and understand and respect the perspectives of others • use language to communicate thinking about quantities to describe attributes of objects and collections, and to explain mathematical ideas • show increasing knowledge, understanding and skill in conveying meaning in at least one language	**Educators promote this learning, for example, when they:** • engage in enjoyable interactions with babies as they make and play with sounds • are attuned and respond sensitively and appropriately to children's efforts to communicate • listen to and respond to children's approximations of words • value children's linguistic heritage and with family and community members encourage the use of and acquisition of home languages and Standard Australian English • recognise that children enter early childhood programs having begun to communicate and make sense of their experiences at home and in their communities • model language and encourage children to express themselves through language in a range of contexts and for a range of purposes • engage in sustained communication with children about ideas and experiences, and extend their vocabulary • include real-life resources to promote children's use of mathematical language

OUTCOME 5: CHILDREN ARE EFFECTIVE COMMUNICATORS

Children engage with a range of texts and gain meaning from these texts	
This is evident, for example, when children: • listen and respond to sounds and patterns in speech, stories and rhymes in context • view and listen to printed, visual and multimedia texts and respond with relevant gestures, actions, comments and/or questions • sing and chant rhymes, jingles and songs • take on roles of literacy and numeracy users in their play • begin to understand key literacy and numeracy concepts and processes, such as the sounds of language, letter-sound relationships, concepts of print and the ways that texts are structured • explore texts from a range of different perspectives and begin to analyse the meanings • actively use, engage with and share the enjoyment of language and texts in a range of ways • recognise and engage with written and oral culturally constructed texts	**Educators promote this learning, for example, when they:** • read and share a range of books and other texts with children • provide a literacy-enriched environment including display print in home languages and Standard Australian English • sing and chant rhymes, jingles and songs • engage children in play with words and sounds • talk explicitly about concepts such as rhyme and letters and sounds when sharing texts with children • incorporate familiar family and community texts and tell stories • join in children's play and engage children in conversations about the meanings of images and print • engage children in discussions about books and other texts that promote consideration of diverse perspectives • support children to analyse ways in which texts are constructed to present particular views and to sell products • teach art as language and how artists can use the elements and principles to construct visual/musical/dance/media texts • provide opportunities for children to engage with familiar and unfamiliar culturally constructed text

Add your own examples from your context:

Literacy:
in the early years literacy includes a range of modes of communication including music, movement, dance, story telling, visual arts, media and drama, as well as talking, reading and writing.

OUTCOME 5: CHILDREN ARE EFFECTIVE COMMUNICATORS

Children express ideas and make meaning using a range of media	
This is evident, for example, when children: • use language and engage in play to imagine and create roles, scripts and ideas • share the stories and symbols of their own culture and re-enact well-known stories • use the creative arts such as drawing, painting, sculpture, drama, dance, movement, music and storytelling to express ideas and make meaning • experiment with ways of expressing ideas and meaning using a range of media • begin to use images and approximations of letters and words to convey meaning	**Educators promote this learning, for example, when they:** • build on children's family and community experiences with creative and expressive arts • provide a range of resources that enable children to express meaning using visual arts, dance, drama and music • ask and answer questions during the reading or discussion of books and other texts • provide resources that encourage children to experiment with images and print • teach children skills and techniques that will enhance their capacity for self-expression and communication • join in children's play and co-construct materials such as signs that extend the play and enhance literacy learning • respond to children's images and symbols, talking about the elements, principles, skills and techniques they have used in order to convey meaning

Add your own examples from your context:

OUTCOME 5: CHILDREN ARE EFFECTIVE COMMUNICATORS

Children begin to understand how symbols and pattern systems work	
This is evident, for example, when children: • use symbols in play to represent and make meaning • begin to make connections between and see patterns in their feelings, ideas, words and actions and those of others • notice and predict the patterns of regular routines and the passing of time • develop an understanding that symbols are a powerful means of communication and that ideas, thoughts and concepts can be represented through them • begin to be aware of the relationships between oral, written and visual representations • begin to recognise patterns and relationships and the connections between them • begin to sort, categorise, order and compare collections and events and attributes of objects and materials, in their social and natural worlds • listen and respond to sounds and patterns in speech, stories and rhyme • draw on memory of a sequence to complete a task • draw on their experiences in constructing meaning using symbols	**Educators promote this learning, for example, when they:** • draw children's attention to symbols and patterns in their environment and talk about patterns and relationships, including the relationship between letters and sounds • provide children with access to a wide range of everyday materials that they can use to create patterns and to sort, categorise, order and compare • engage children in discussions about symbol systems, for example, letters, numbers, time, money and musical notation • encourage children to develop their own symbol systems and provide them with opportunities to explore culturally constructed symbol systems

Add your own examples from your context:

Numeracy:
broadly includes understandings about numbers, patterns, measurement, spatial awareness and data as well as mathematical thinking, reasoning and counting.

OUTCOME 5: CHILDREN ARE EFFECTIVE COMMUNICATORS

Children use information and communication technologies to access information, investigate ideas and represent their thinking	
This is evident, for example, when children: • identify the uses of technologies in everyday life and use real or imaginary technologies as props in their play • use information and communication technologies to access images and information, explore diverse perspectives and make sense of their world • use information and communication technologies as tools for designing, drawing, editing, reflecting and composing • engage with technology for fun and to make meaning	**Educators promote this learning, for example, when they:** • provide children with access to a range of technologies • integrate technologies into children's play experiences and projects • teach skills and techniques and encourage children to use technologies to explore new information and represent their ideas • encourage collaborative learning about and through technologies between children, and children and educators

Add your own examples from your context:

GLOSSARY OF TERMS

Active learning environment: an active learning environment is one in which children are encouraged to explore and interact with the environment to make (or construct) meaning and knowledge through their experiences, social interactions and negotiations with others. In an active learning environment, educators play a crucial role of encouraging children to discover deeper meanings and make connections among ideas and between concepts, processes and representations. This requires educators to be engaged with children's emotions and thinking. *(Adapted from South Australian Curriculum Standards and Accountability (SACSA) Framework, General Introduction, pp10 & 11).*

Agency: being able to make choices and decisions, to influence events and to have an impact on one's world.

Attuned: "Attunement includes the alignment of states of mind in moments of engagement, during which affect is communicated with facial expression, vocalisations, body gestures and eye contact". (Siegel, 1999).

Children: refers to babies, toddlers and three to five year olds, unless otherwise stated.

Community participation: taking an active role in contributing to communities.

Co-construct: learning takes place as children interact with educators and other children as they work together in partnership.

Communities: social or cultural groups or networks that share a common purpose, heritage, rights and responsibilities and/or other bonds. 'Communities' is used variously to refer, for example, to the community within early childhood settings, extended kinships, the local geographic community and broader Australian society.

Critical reflection: reflective practices that focus on implications for equity and social justice.

Curriculum: in the early childhood setting curriculum means 'all the interactions, experiences, activities, routines and events, planned and unplanned, that occur in an environment designed to foster children's learning and development'. [adapted from Te Whariki].

Dispositions: enduring habits of mind and actions, and tendencies to respond in characteristic ways to situations, for example, maintaining an optimistic outlook, being willing to persevere, approaching new experiences with confidence.

Early childhood settings: long day care, occasional care, family day care, Multi-purpose Aboriginal Children's Services, preschools and kindergartens, playgroups, creches, early intervention settings and similar services.

Educators: early childhood practitioners who work directly with children in early childhood settings.

Inclusion: involves taking into account all children's social, cultural and linguistic diversity (including learning styles, abilities, disabilities, gender, family circumstances and geographic location) in curriculum decision-making processes. The intent is to ensure that all children's experiences are recognised and valued. The intent is also to ensure that all children have equitable access to resources and participation, and opportunities to demonstrate their learning and to value difference.

Intentional teaching: involves educators being deliberate, purposeful and thoughtful in their decisions and actions. Intentional teaching is the opposite of teaching by rote or continuing with traditions simply because things have 'always' been done that way.

Involvement: is a state of intense, whole hearted mental activity, characterised by sustained concentration and intrinsic motivation. Highly involved children (and adults) operate at the limit of their capacities, leading to changed ways of responding and understanding leading to deep level learning (adapted from Laevers, 1994).

Children's involvement can be recognised by their facial, vocal and emotional expressions, the energy, attention and care they apply and the creativity and complexity they bring to the situation. (Laevers) *A state of flow* Csikszentmihayle cited in *Reflect, Respect, Relate* (DECS 2008).

Learning: a natural process of exploration that children engage in from birth as they expand their intellectual, physical, social, emotional and creative capacities. Early learning is closely linked to early development.

Learning framework: a guide which provides general goals or outcomes for children's learning and how they might be attained. It also provides a scaffold to assist early childhood settings to develop their own, more detailed curriculum.

Learning Outcome: a skill, knowledge or disposition that educators can actively promote in early childhood settings, in collaboration with children and families.

Learning relationships: relationships that further children's learning and development. Both the adult and the child have intent to learn from each other.

Literacy: in the early years literacy includes a range of modes of communication including music, movement, dance, story telling, visual arts, media and drama, as well as talking, reading and writing.

Numeracy: broadly includes understandings about numbers, patterns, measurement, spatial awareness and data as well as mathematical thinking, reasoning and counting.

Pedagogies: practices that are intended to promote children's learning.

Pedagogy: early childhood educators' professional practice, especially those aspects that involve building and nurturing relationships, curriculum decision-making, teaching and learning.

Play-based learning: A context for learning through which children organise and make sense of their social worlds, as they engage actively with people, objects and representations.

Reflexivity: children's growing awareness of the ways that their experiences, interests and beliefs shape their understanding.

Scaffold: the educators' decisions and actions that build on children's exisitng knowledge and skills to enhance their learning.

Spiritual: refers to a range of human experiences including a sense of awe and wonder, and an exploration of *being* and knowing.

Technologies: includes much more than computers and digital technologies used for information, communication and entertainment. Technologies are the diverse range of products that make up the designed world. These products extend beyond artefacts designed and developed by people and include processes, systems, services and environments.

Texts: things that we read, view and listen to and that we create in order to share meaning. Texts can be print-based, such as books, magazines and posters or screen-based, for example internet sites and DVDs. Many texts are multimodal, integrating images, written words and/or sound.

Transitions: the process of moving between home and childhood setting, between a range of different early childhood settings, or from childhood setting to full-time school.

Wellbeing: Sound wellbeing results from the satisfaction of basic needs - the need for tenderness and affection; security and clarity; social recognition; to feel competent; physical needs and for meaning in life (adapted from Laevers 1994). It includes happiness and satisfaction, effective social functioning and the dispositions of optimism, openness, curiosity and resilience.

BIBLIOGRAPHY

Bailey, D. B. (2002). Are critical periods critical for early childhood education? The role of timing in early childhood pedagogy. *Early Childhood Research Quarterly, 17*, 281-294.

Brooker, L., & Woodhead, M. (Eds.). (2008). *Developing positive identities*. Milton Keynes: The Open University.

Fleer, M., & Raban, B. (2005). *Literacy and numeracy that counts from birth to five years: A review of the literature*. Canberra: Department of Education, Science and Training.

Carr,M. (2001). *Assessment in early childhood settings: learning stories.* London: Paul Chapman.

Department of Education and Children's Services (2008). *Assessing for Learning and Development in the Early Years using Observation Scales: Reflect Respect Relate*, Adelaide: DECS Publishing.

Department of Education Training and Employment (2001). *South Australian Curriculum, Standards and Accountability Framework*, Adelaide: DETE Publishing.

Gammage, P. (2008). *The social agenda and early childhood care and education: Can we really help create a better world*? Online Outreach Paper 4. The Hague: Bernard van Leer Foundation.

Grieshaber, S. (2008). Interrupting stereotypes: Teaching and the education of young children. *Early Education and Development, 19*(3), 505-518.

Hertzman, C. (2004). *Making early child development a priority: Lessons from Vancouver*. Ottawa: Canadian Centre for Policy Alternatives.

Laevers, F. (1994). Defining and assessing quality in Early Childhood education. *Studia Paedagogica.* Leuven: Leuven University Press.

Lally, R. (2005). The human rights of infants and toddlers: A comparison of childcare philosophies in Europe, Australia, New Zealand and the Unites States. *Zero to Three* 43-46.

Mac Naughton, G. (2003). *Shaping early childhood: Learners, curriculum and contexts*. Maidenhead: Open University Press.

Martin, K. (2005). Childhood, lifehood and relatedness: Aboriginal ways of being, knowing and doing. In J. Phillips & J. Lampert (Eds.), *Introductory indigenous studies in education: The importance of knowing* (pp. 27-40). Frenches Forest, Sydney: Pearson Education Australia.

Ministry of Education, (1996). *Te Whãriki: He Whãriki Mãtauranga mõ ngã Mokopuna o Aotearoa/Early Childhood Curriculum*. Wellington: Learning Media.

Moss, P. (2006). Early childhood institutions as loci of ethical and political practice. *International Journal of Educational Policy, Research and Practice: Reconceptualizing Childhood Studies, 7*, 127-136.

OECD. (2006). *Starting Strong II: Early Childhood Education and Care*: OECD.

Petrie, P., Boddy, J., Cameron, C., Heptinstall, E., McQuail, S., Simon, A., et al. (2008). *Pedagogy - A holistic, personal approach to work with children and young people, across services.* London: Thomas, Coram Research Unit, Institute of Education, University of London.

Queensland Department of Education, Training and the Arts, 2008, *Foundations for Success - Guidelines for Learning Program in Aboriginal and Torres Strait Communities*, Queensland Governement.

Queensland Studies Authority. (2006). *Queensland early years curriculum guidelines*. Brisbane: The State of Queensland.

Rogoff, B. (2003). *The cultural nature of human development*. Oxford: Oxford University Press.

Shonkoff, J., & Phillips, D. K. (2000). *From neurons to neighbourhoods: The science of early childhood development.* Washington, DC: National Academies Press.

Siegel DJ, 1999:88, *Developing Mind,* Guilford Press, New York.

Siraj-Blatchford, I., & Sylva, K. (2004). Researching pedagogy in English pre-schools *British Educational Research Journal, 30*(5), 712-730.

Sylva, K., Melhuish, E., Sammons, P., Siraj-Blatchford, I., & Taggart, B. (2004). *The Effective Provision of Pre-school Education: The final report.* London: DfES Sure Start Publications & The Institute of Education.

Uprichard, E. (2007). Children as 'being and becomings': Children, childhood and temporality. *Children & Society, 22*, 303-313.

Wood, E. (2007). New directions in play: Consensus or collision. *Education 3-13, 35*(4), 309-320.

Woodhead, M., & Brooker, L. (2008). A sense of belonging. *Early Childhood Matters* (111), 3-6.

Appendix 4 – Survey Flyer

HAVE YOUR SAY!!

Facing the music - An investigation of the factors that influence early career teachers' music practices in early childhood settings in Australia.

- Are you currently employed as an early childhood teacher?
- Did you complete your early childhood degree between 2015-2020?
- Did you complete your degree in Australia?
- Do you have 10 minutes to complete this survey?

If you answered 'yes' to all of these questions, please complete my survey here:

https://limesurvey.mq.edu.au/index.php/413586?lang=en

This survey is a part of my Master of Research studies at Macquarie University – Ethics # 52020786718940. This research is about early childhood teachers, their university experiences of music education and how they practice music with children in their early childhood settings. Your responses to this survey will contribute to future directions in early childhood music education in Australian universities.

By doing the survey you can go into the draw to win 1 of 15 Myer gift vouchers worth $50.

COMPLETE THE SURVEY & WIN!

Appendix 5 - Interview Questions

1) Can you please tell me about your background in teaching music and the creative arts?

2) I've had a look at your university handbook and found units called (Unit name)
   a) Can you tell me about how these units fit within the early childhood degree at your university?
   b) What factors influence what is taught in these units?

3) Based on your experiences with teacher education students, what have you noticed about their attitudes and interests towards teaching music in early childhood settings?

4) Can you please tell me how you go about preparing early childhood teacher education students to include music as part of their teaching practice?

5) How do you support teacher education students to link policy with practice in doing music in early childhood settings? For example, how do you support students to make connections between what's in the Early Years Learning Framework and the music practices they implement with children in early childhood settings?

6) What do you find most difficult in guiding teacher education students to engage in music experiences with children aged birth to 5 years?

7) In your opinion,
   a) what factors contribute to the **successfu**l delivery of music experiences by teachers working in early childhood settings?
   b) what factors **hinder** the delivery of music practice by teachers working in early childhood settings?

8) With regard to music education, in an ideal world, what would you like to see teachers doing in early childhood settings?

Appendix 6 - Survey questions

Music teaching in EC settings survey

This survey will ask you about you, your experiences during your early childhood degree and your practices in early childhood settings.

You are eligible to participate if:

- You are employed as an early childhood teacher
- You have completed an early childhood teaching degree between 2015-2020
- You have graduated from an Australian University

The survey will take about 10 minutes. Most questions are multiple choice.

Have your say and win: After completing the survey, you can choose to enter the draw to **win one of 15x $50 Myer gift vouchers!**

There are 52 questions in this survey.

Next

Information and Consent

*You are invited to participate in a study about music education in early childhood settings. Ethics Reference No: 52020786718940. The purpose of the study is to better understand the successes and challenges of implementing music education in early childhood settings.

Completing this survey is completely voluntary. If you decide to participate, you are free to withdraw at any time without having to give a reason and without consequence.

The study is being conducted by Gianna La Rocca, email: gianna.la- rocca@hdr.mq.edu.au to meet the requirements of a Master of Research under the supervision of Dr Sarah Powell and Professor Manjula Waniganayake.

To learn more about the study and how the research team will protect your privacy, please read the full information and consent form.

- **By selecting 'I agree', you agree that you have understood the terms of this consent form and will begin the survey.**
- **If you do not wish to participate in the survey, please close the browser or navigate away from this page.**

Choose one of the following answers

- ○ I agree
- ○ I would like to see the full participation information and consent sheet

Next

*Macquarie School of Education Faculty of Arts
MACQUARIE UNIVERSITY NSW 2109 Phone: 400199292

Email: gianna.la-rocca@hdr.mq.edu.au

Chief Investigator / Supervisor: Professor Manjula Waniganayake

Name of Project: Facing the music - An investigation of the factors that influence early career teachers' music practices in early childhood education settings in Australia.

About the Project

You are invited to participate in a study investigating where early childhood music education is situated within teacher education and the national policy landscape in Australia. The purpose of the study is to better understand the successes and challenges of implementing music education in early childhood settings. This study focuses on the perspectives of music education academics who are involved in the delivery of early childhood teaching degrees and early career teachers (defined as the first five years of employment after graduation), whose voices have been largely silent in available research.

About the Survey

The survey is likely to take approximately 10 minutes to complete. Most questions are multiple choice. Questions are in four sections. The first is demographic questions, which ask about you and the early childhood degree you have completed. The second section asks about the music education you have received as part of your early childhood degree. The third section of the survey asks about how you currently practice music in early childhood education settings. The final section offers a chance to reflect on what supports and limits your music practice.

Eligibility

To be eligible to participate you need to be currently employed as an early childhood teacher, having graduated between 2015-2020. You must have completed this degree in Australia and you must also be over 18 years of age.

An email contact will need to be provided if you wish to enter the draw to receive a $50 voucher or to receive survey results. Email addresses will be permanently deleted after participants receive survey results and/or are contacted to receive the $50 voucher.

Privacy and confidentiality

Except as required by law, any information or personal details gathered in the course of this study are confidential and accessible only by the research team comprising the two supervisors and the student. No individual will be identified in any publication or presentation of the results. A summary of the findings of this study can be made available to you on request via email by checking an opt- in option at the end of the survey. Deidentified data may be made available for use in future Macquarie University Human Research Ethics Committee-approved projects.

The Macquarie University Human Research Ethics Committee has approved the ethical aspects of this study. Ethics reference number : 52020786718940. If you have any complaints or reservations about any ethical aspect of your participation in this research, you may contact the Committee through the Director, Research Ethics & Integrity (telephone (02) 9850 7854; email ethics@mq.edu.au). Any complaint you make will be treated in confidence and investigated, and you will be informed of the outcome

Participation in this study is entirely voluntary: you are not obliged to participate and if you decide to participate, you are free to withdraw at any time without having to give a reason and without consequence.

By selecting 'I agree', you agree that you have understood the terms of this consent form and will begin the survey.

If you do not wish to participate in the survey, please close the browser or navigate away from this page.

Choose one of the following answers

- [x] I agree

Next

Demographics

*My age is within this range:

Choose one of the following answers

- [ ] 18-24
- [ ] 25-29
- [ ] 30-34
- [ ] 35-39
- [ ] 40+

*I graduated as an early childhood teacher in:

Choose one of the following answers

- [ ] 2015
- [ ] 2016
- [ ] 2017
- [ ] 2018
- [ ] 2019
- [ ] 2020

*I completed my early childhood degree in:

Choose one of the following answers

- NSW
- ACT
- VIC
- QLD
- SA
- NT
- WA

*I have been working as an ECT for:

Choose one of the following answers

- Less than a year
- 1-2 years
- 3-4 years
- 5 years

*Prior to graduating and working as an early childhood teacher (ECT) I worked as a:

Choose one of the following answers

- Certificate III educator
- Diploma educator
- I have only worked as an ECT

*I have been working at my current centre for:

Choose one of the following answers

- Less than a year
- 1-2 years
- 3-4 years
- 5 or more years

*I am currently employed:

Choose one of the following answers

- Full time
- Part time
- Casual

✱I currently work with children:

Choose one of the following answers

- ○ In one age group
- ○ Across different age groups

✱I currently work with children who are:

Choose one of the following answers

- ○ Infants
- ○ Toddlers
- ○ Preschoolers
- ○ In family grouping

✱I work at this type of centre:

(Long day centres have extended hours and close 4 weeks of the year or less. Preschools open during school terms with shorter hours)

Choose one of the following answers

- ○ Long day care
- ○ Preschool
- ○ I work across different types of centres

✱Please briefly explain any experience you have in playing musical instruments.

✱Please briefly explain any experience you have in singing, e.g choirs, singing lessons

Initial Teacher Education experiences

✱My early childhood degree included:

Check all that apply

- ☐ No music education
- ☐ Music education within a creative arts unit(s)
- ☐ Specific music unit(s)

*These aspects of music education were included in my degree:

Check all that apply

- [ ] Learning songs, games and fingerplays
- [ ] Playing instruments
- [ ] Practical workshops
- [ ] Music listening skills
- [ ] Music and movement
- [ ] Music theory e.g. elements of music
- [ ] Integrating music into other learning domains
- [ ] Planning music experiences
- [ ] Observing and documenting music experiences
- [ ] Playing with sound
- [ ] Improvisation and composition
- [ ] Other:

*How prepared do I feel to engage children at my centre in music experiences?

Choose one of the following answers

- ( ) Not at all prepared
- ( ) Not very prepared
- ( ) Somewhat prepared
- ( ) Well prepared
- ( ) Completely prepared

*My early childhood degree prepared me to teach music through providing:

Check all that apply

- [ ] music content knowledge
- [ ] practical skills to plan and implement music experiences with children
- [ ] how to observe and document children's music experiences
- [ ] how to respond to young children's spontaneous music making
- [ ] Other:

*I would be better at teaching music if my degree had included some or more of:

Check all that apply

- [ ] Practical skills in doing music with children
- [ ] Music theory relevant for early childhood education
- [ ] Planning and implementing music experiences with children
- [ ] Observing and documenting children's music experiences
- [ ] Responding to children's spontaneous music making
- [ ] Other:

Next

Confidence

*I would rate my level of skill in teaching music as follows:

Choose one of the following answers

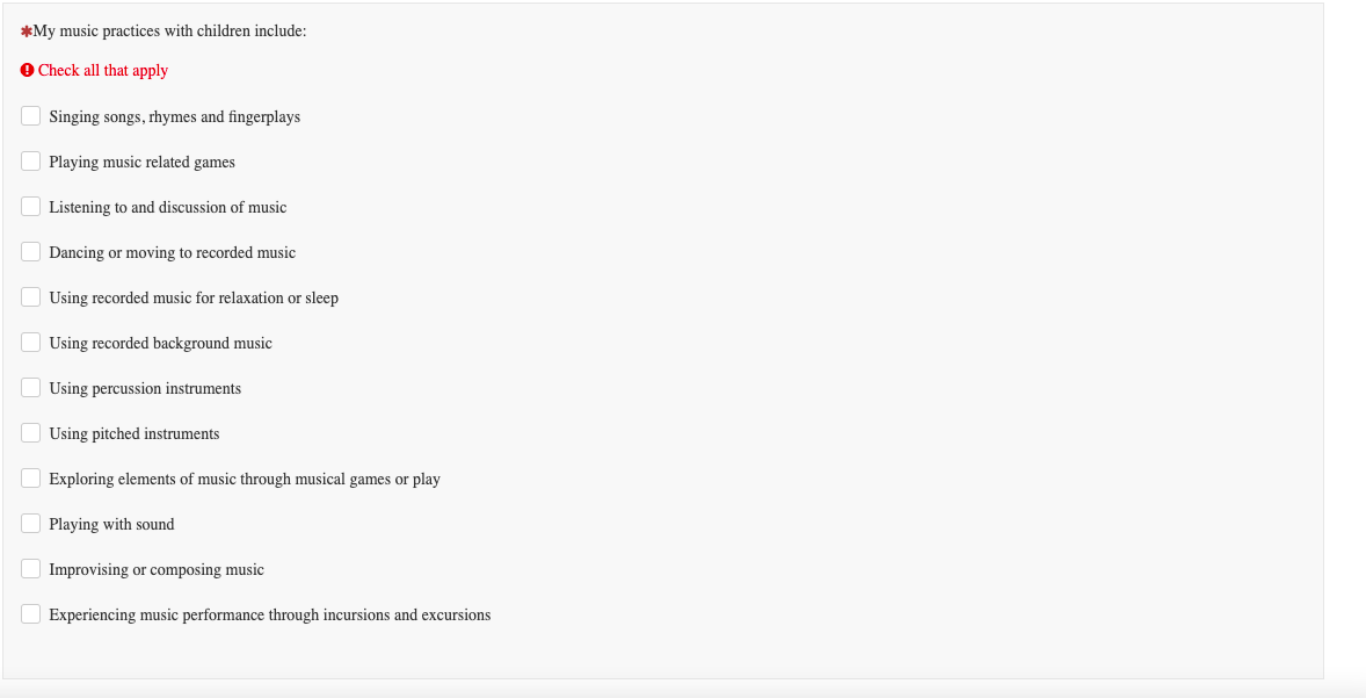
- ( ) None
- ( ) Low
- ( ) Adequate
- ( ) Moderate
- ( ) High

*I would rate my level of confidence in teaching music as follows:

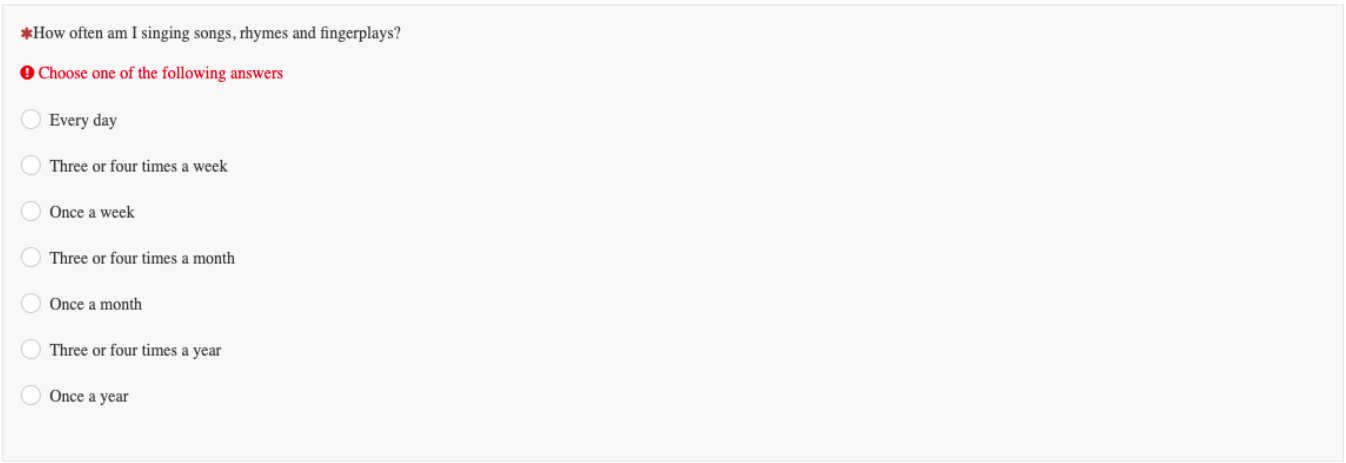
Choose one of the following answers

- ( ) None
- ( ) Low
- ( ) Adequate
- ( ) Moderate
- ( ) High

Music practice



For each box ticked, the following question asked how frequently the practice was used (Shown below)



✱Are there particular times of the day where I use music? (For example, transitions, during rest, group time)

Please comment.

Choose one of the following answers

- Yes
- No

Please enter your comment here:

What are the reasons for including music at these particular times?

✱The centre/s I work at employ a specialist music teacher:

Choose one of the following answers

- Yes
- No

Please enter your comment here:

✱I use these genres of recorded music with the children I teach:

Check all that apply

- Children's music (e.g The Wiggles)
- Pop music
- Classical music
- Instrumental music
- Electronic dance music
- Other:

✱Some centres use childrens music (e.g The Wiggles, Playschool, Hi-5, recorded nursery rhymes) for singing, dancing, games or other musical experiences.

What proportion of my music experiences with children include children's music?

Choose one of the following answers

- All music experiences include children's music
- Most music experiences include children's music
- About half of the music experiences include children's music
- Some music experiences include children's music
- Few music experiences include children's music
- No music experiences include children's music

✱Some centres use technology (e.g YouTube, CD player, bluetooth speaker, interactive whiteboard, iPad) for singing, dancing, games or other musical experiences. What proportion of my music experiences with children include the use of technology?

Choose one of the following answers

- All music experiences include technology
- Most music experiences include technology
- About half of the music experiences include technology
- Some music experiences include technology
- Few music experiences include technology
- No music experiences include technology

✱How supported do I feel by the other educators and leadership staff to engage children in music experiences?

Choose one of the following answers

- Very well supported
- Well supported
- Somewhat supported
- Not well supported
- Not at all supported

✱On average, I program music experiences for children in my centre:

Choose one of the following answers

- Every day
- A few times a week
- Once a week
- A few times a month
- Once a month
- A few times a year
- Once a year

*On average, I write observations on children's music experiences:

Choose one of the following answers

- Every day
- A few times a week
- Once a week
- A few times a month
- Once a month
- A few times a year
- Once a year

*I feel that in my programming, observation and documentation, music has:

Choose one of the following answers

- Very low priority
- Little priority
- Moderate priority
- High priority
- Very high priority

*I feel that in my programming, observation and documentation, music has:

Choose one of the following answers

- Very low priority
- Little priority
- Moderate priority
- High priority
- Very high priority

Next

Overall reflections

This section is an opportunity for you to write what you feel has supported or limited your music practice with young children in early childhood settings. You can write as much or as little as you like. Your perspectives are very important for my research and much appreciated.

What supports my music practice with children?

Thank you for contributing to this research project.

TO WIN A $50.00 GIFT VOUCHER, please read on.

If you would like to go into the draw and/or to receive the results of the study, you will need to provide an email address. Email addresses will be used for these purposes only and will be permanently deleted after the project is completed.

Please indicate your preference below:

Check all that apply

- [ ] I would like to enter the draw to win a $50 gift voucher
- [ ] I would like to be receive the results of the project once it has been completed
- [ ] I do not wish to enter the draw or receive the results of the project

My email address is:

Appendix 7- Policy appraisal codebook

Policy Appraisal Code Book –
Data source: Early Years Learning Framework, National Quality Standards A4 sheets, ACECQA initial teacher education course requirements

Music Education (ME) - Any statements that include teaching and/or learning about music. These statements can explicitly mention music, mention it within the creative arts umbrella, or could be implied.	**Teacher Practice (TP)** – refers to the products and processes involved in teaching and learning. As building relationships is a central to teaching practice, these have been identified separately.	**National EC Policy (NP)** – Statements that explain the purpose, function and requirements of policy documents, particularly related to learning, teaching and curriculum.
ME1- Music as communication – Music is discussed in relation to literacy, creative expression or as an exchange of ideas	**TP1- Actions relating to the teaching cycle –** involves one or more actions or 'processes' including observing, documenting, planning, implementing, reflecting and evaluating.	**NP1- Music education policy –** Any requirements or statements about expectations related to the delivery, education or practice of music.
ME2- Movement and dance – Music is discussed/implied alongside movement or dance	**TP2- Artefacts in teaching practice –** refer to any items or 'products' of teaching with relevant notes including observations, program plans, centre design, programs, or assessments etc.	**NP2- Music education content –** Any comments that reflect curriculum information or course content related to music.
ME3- Music as part of creative arts – Music falls under 'creative arts' umbrella or is placed in the same sentence as visual arts, dance or drama.	**TP3- Relationships with children –** how educators respond to children either on an individual or group basis taking into account children's ideas, feelings, strengths or abilities.	**NP3- Degree/Qualification requirements –** Any statement of requirements in ITE courses, related to curriculum content.
ME4- Music as sound – Music is related to using or responding to sound in children's play.	**TP4- Relationships with families & community** – how educators engage with parents, other relatives or the community, using contextual information to promote children's learning.	**NP4- Policy explanation -** Any statements that explain policy processes, aims and relationships to other policies, including how policy documents are to be enacted by relevant people/organisations.
ME5- Creativity/Misc. – Music or creative arts are not explicitly mentioned. However, these statements may be linked with music or the creative arts. E.g. creativity is often linked with the arts, but can also be applied to other areas.	**TP5- General practice -** Teacher's role in supporting children generally in terms of health, safety, wellbeing, protection as well as environmental, staffing, management, and leadership work.	

Appendix 8 - Interview codebook

Data source: Interviews with four EC Academics that teach music education to ITE students

Academic Attributes (AA) Academic's personal and professional characteristics, as well as pedagogical style	**Initial Teacher Education Courses (ITE)** Relates to the ITE course and academic's unit/s.	**Factors Impacting Teaching Practice (FTP)** What the academics believe impacts teaching practice in ECE settings
AA1 Qualifications, experience and career – Academic's formal training in music and other professional qualifications and experiences in teaching and learning music.	**ITE1 Structural elements of degree** – Timing of units in degree, how many units, etc. and reasons for these elements to be in place	**FTP1 Dispositions and beliefs–** ITE students' or ECTs' dispositions and beliefs about music and education
AA2 Interests, values and beliefs – Academic's interests, values and beliefs about music education	**ITE2 Curriculum –** Curriculum, tasks and assignments in music units.	**FTP2 Music knowledge and experiences –** ITE students' or ECTs' music knowledge, skills and experiences, including what they have learned through their degree and in their personal lives
AA3 Teaching strategies – How academics choose to deliver music content to ITE students. Pedagogical choices, including strategies such as modelling	**ITE3 Linking theory and policy with practice –** Discussing theory - policy - practice connections with ITE students.	**FTP3 Contextual/Environmental factors –**Physical elements of ITE student or ECT practice such as staffing, space, time, technology, cost etc.
AA4 Hopes – Related to the final interview question, what academics would like ECTs to achieve in relation to music practices	**ITE4 Integration of music with other subjects –** Discussing music integration in their units and/or including music content in other units	**FTP4 Value of music in education and society –** Perceptions of the value placed on music in educational settings and in society, including societal and cultural beliefs about music.
AA5 Other attributes – Any other attribute that does not fit into AA codes listed	**ITE5 Other elements** – Any other element of the degree and unit that does not fit into ITE codes listed	**FTP5 Other factors** – Any other factors that impact practice that do not fit into FTP codes listed

Appendix 9 - Survey codebook

Data source: Online survey with early career ECTs written responses

Question: **Please briefly explain any experience you have had in playing musical instruments/ singing.**

<table>
<tr><th colspan="2">Experience with Instruments (EI)
Participants' experience with playing musical instruments.</th><th colspan="3">Experience with Singing (ES)
Participants' experience with singing.</th></tr>
<tr><td colspan="2">(EI1) None or Minimal
Participants comment that they have little or no experience with musical instruments</td><td colspan="3">(ES1) None or minimal
Participants comment that they have little or no experience/dislike singing/bad singing voice</td></tr>
<tr><td colspan="2">(EI2) Past
Played an instrument in the past, without specifying an approximate age</td><td colspan="3">(ES2) Past
Experience singing, without specifying an approximate age</td></tr>
<tr><td>(EI2A) Primary School
Experience with instruments during primary school or when they were 'children'</td><td>(EI3A) High School
Experience with instruments during high school or when they were 'teenagers'</td><td>(ES2A) Primary school
Experience with singing during primary school or when they were 'children'</td><td>(ES2B) High School
Experience with singing during high school or they were 'teenagers'</td><td>(ES2C) Community
Experience with singing though community</td></tr>
<tr><td colspan="2">(EI3) Current
Currently plays at least one instrument</td><td colspan="3">(ES3) Singing lessons
Participate in singing lessons either current or prior</td></tr>
<tr><td colspan="2">(EI4) Multiple instruments
Can play three or more instruments or have a high level of musical ability</td><td colspan="3">(ES4) Good at or enjoy singing
Enjoy singing or believing they have a good singing voice</td></tr>
<tr><td colspan="2">(EI5) Any other experiences with instruments
Any other experiences with instruments not covered by the above EI codes.</td><td colspan="3">(ES5) Any other experiences with Singing
Any other experiences with singing not covered by the above ES codes.</td></tr>
</table>

Question: **Are there particular times of the day where I use music? What are the reasons for using music at these particular times?**

Music at Particular Times (MPT) Times of the day teachers use music practices with children at the EC centre	Reasons for Using Music (RUM) Reasons for using music at particular times of the day
(MPT1) Rest/Relaxation Music used for sleep, meditation, rest or relaxation with children	**(RUM1) Set the mood** Music used to relax, excite or soothe children's mood or for children's enjoyment.
(MPT2) Transitions Music is used to transition to another activity, including packing away	**(RUM2) Smooth transitions** Music used to help make smooth transitions between activities and/or as a cue that the next part of the routine is about to happen e.g singing instructions or during periods of waiting
(MPT3) Group times Music used in 'group times'	**(RUM3) Draw attention** Music used to grab children's attention or engage them e.g used to redirect or manage behaviour, to focus children for group times
(MPT4) Background Music is used in the background at any time of the day	**(RUM4) Teach music concepts** Music used to teach elements of music such as beat, tempo, rhythm etc.
(MPT5) Movement or dance Specifically during movement or dance sessions?	**(RUM5) Social and relationship building** Music is used to support relationship building, including relationships between children and relationships between teacher and child
(MPT6) Spontaneous Music is used spontaneously, initiated by either teachers or children.	**(RUM6) Other learning domains** Music is used to support development of other learning domains such as literacy, numeracy, physical development etc.
(MPT7) Any other music practices Any other aspects not covered by the above MPT codes.	**(RUM7) Any other reasons** Any other aspects not covered by the above RUM codes.

Question: **What supports my music practice with children? What limits my teaching practice with children?**

Data source: Online survey with early career ECTs written responses	
Supports Practice (SP) What teachers believe supports their music teaching practice at the EC centre.	**Limits Practice (LP)** What teachers believe limits their music teaching practice at the EC centre.
(SP1) Positive dispositions and beliefs Teachers dispositions and societal and cultural beliefs about music and teaching, including confidence. Understanding the value of music in children's education.	**(LP1) Negative dispositions and beliefs** Dispositions and personal, societal and cultural beliefs about music and teaching, including confidence.
(SP2) Music knowledge, skills and experience Having Music knowledge, skills and experiences, and research including what they have learned through their ITE degree, professional learning and in their personal lives.	**(LP2) Lack of Music knowledge and experience** Lack of music knowledge or experience, including what they did not learn through their ITE degree, professional learning and in their personal lives.
(SP3) Contextual/Environmental supports Physical elements of ITE student or ECT practice such as staff, space, time, technology, cost etc that support practice.	**(LP3) Contextual/Environmental limitations/constraints** Physical elements of ITE student or ECT practice such as staff, space, time, technology, cost etc that limit practice.
(SP4) Enjoyment Teachers enjoy music or believe that children enjoy music	**(LP4) Lack of music skills** Unable to sing in tune or play an instrument.
(SP5) Available Support Support from colleagues or management to learn, share or practice music with children	**(LP5) Lack of support** Lack of support from colleagues or management to learn, share or practice music with children
(SP6) Other Support available Any other aspects not covered by the above SP codes.	**(LP6) Other constraints** Any other aspects not covered by the above LP codes.

Appendix 10 - Independent Variables Used in the Quantitative Analysis

Variable name	Explanation	How it was scored
Experience with instruments	Any experience participants had playing instruments throughout their lives.	Qualitative responses were coded into either no experience (1), played an instrument in the past (2), currently being able to play an instrument (3), or plays multiple instruments (4).
Experience singing	Any experience participants had playing instruments throughout their lives.	Qualitative responses were coded into either no experience (1), past experience, such as having sung in a school choir (2), or current experience, such as currently participating in voice lessons (3).
Music education	Music education received as part of the degree.	Choices included (1), music within a creative arts unit (2) or specific music unit (3). Additional options were provided if participants were offered both creative arts and music units, but no participants chose this option.
Preparedness to teach music	How prepared participants felt to teach music	Answers were coded in a five point Likert scale, from not at all prepared (1) to completely prepared (5)
Skill in teaching music	How participants rated their level of skill in teaching music.	Answers were coded in a five point Likert scale, from none (1) to high (5)
Confidence in teaching music	How participants rated their level of confidence in teaching music.	Answers were coded in a five point Likert scale, from none (1) to high (5)
Confidence singing	Level of confidence in singing with children	Answers were coded in a five point Likert scale, from none (1) to high (5)
Support	How supported participants felt by colleagues and leadership to teach music	Answers were coded in a five point Likert scale, from not at all supported (1) to very well supported (5)

Appendix 11- Descriptive statistics of quantitative data

Descriptive Statistics

	Mean	Std. Deviation	N
Participant age	3.14	1.458	83
Experience with instruments	2.10	1.039	78
Experience singing	1.59	.618	74
Preparedness to teach music	3.12	.993	83
Skill in teaching music	2.87	1.009	83
Confidence in teaching music	3.00	1.024	83
Confidence singing	3.76	1.043	83
Support	3.2048	1.04484	83
Variety of practices	6.48	2.747	83