



**IMPLEMENTING MUSIC IN AN INTEGRATED  
ARTS CURRICULUM FOR SOUTH AFRICAN  
PRIMARY SCHOOLS**

by

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## ABSTRACT

Music Education as part of the learning area Arts and Culture is far from satisfactory in South African schools. Reasons for this include a highly sophisticated and complex curriculum (the revised National Curriculum Statement, 2002); the integration of four discrete arts forms into one learning area; and teacher training which is not always reflective of the teaching profession's demands.

The study was based on a mixed method design, investigating how teachers in best scenario schools implement music as part of the integrated learning area Arts and Culture. Interviews were held with various stakeholders in Music Education, including teachers currently involved with the presentation of the Arts and Culture learning area, lecturers at universities training students for Music Education, and policy makers such as subject advisors in the Arts and Culture learning area. Data was also collected by analysing commercially available resources for this learning area.

Analysis of the data obtained revealed that few teachers in the Arts and Culture learning area are qualified in more than one art form. A major concern is that music is often omitted from regular classroom activities in the Foundation Phase due to teachers feeling pressurised by multiple assessment standards in learning areas such as Literacy and Numeracy. Another finding in all primary school phases was that the time spent on Music Education was far less than that spent on Visual Arts. Learners are often involved in projects collecting knowledge about music, but seldom involved in active music making experiences.

Aspects such as different ways to integrate the arts into one learning area, generalist/specialist teacher training, as well as issues concerning product,

process and performance during the delivery of the arts, were also investigated. The researcher drew from all the data to design a course for teacher training in Music Education as part of the learning area Arts and Culture.

Recommendations include regular in-service teacher training courses; nationwide co-ordination of teacher training programmes and the establishment of a national council for Music Education. An urgent need for appropriate lesson material in Arts and Culture was also identified, including CDs with songs and backtracks.

### **Keywords**

Praxial Music Education; Integrated learning; Interdisciplinary Arts; Arts and Culture; Teacher training; specialist versus generalist Arts teachers; Foundation Phase; Product/process/performance in Arts Education; Assessment in teacher training for Music Education; Outcomes Based Education.

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**Soli Deo Gloria**

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## KEY CONCEPTS IN THE STUDY

There are various theories, concepts, issues and trends related to the research topic. This section clarifies the key concepts of the research topic and the interpretation thereof for application in this study.

**Arts and Culture:** In South Africa, all the Arts are combined into one learning area entitled 'Arts and Culture'. This includes Music, Visual Arts, Drama and Dance.

**Early Childhood Development (ECD):** This is the education of young learners from the ages of 0 to 5 before they enter the formal schooling system of primary schools. This phase also includes grade R which is the reception stage of formal schooling in South Africa.

**Discrete arts:** The learning area Arts and Culture consists of four separate or discrete arts, including Music, Visual Arts, Drama and Dance. The focus in the curriculum, however, is on an integrated and holistic approach.

**FET Band:** The Further Education and Training Band is focus-based and includes grades 10 to 12 of the secondary school (Pretorius, 1998, p. 36). Learning outcomes for the FET Band have been designed to link with Arts and Culture in the GET (General Education and Training Band). This ensures inclusivity, enabling all learners to choose Music (or any of the other discrete art forms) as subjects in the FET Band (South Africa. Department of Education, 2003b, p. 11).

**First Education Specialist (FES):** This term is applied to administrators who are responsible for the implementation of a learning area in a school district. They are also called Subject Advisors. These specialists (previously known as

‘inspectors’) visit schools and provide or organise in-service training (INSET) courses for teachers during cluster meetings.

**Foundation Phase:** This term refers to the first three years of formal compulsory schooling in South African primary schools, including grades 1 to 3.

**Generalist teachers:** These are teachers of the Foundation and Intermediate phases who are required to teach all learning areas and who do not necessarily have any specialist training in any of the art forms.

**GET Band:** The General Education and Training Band includes learners from grades R to 9. This band follows an integrated approach, ending with the Senior Phase of compulsory schooling (grades 7 to 9). The Senior Phase links the integrated approach of the Foundation and Intermediate phases with the specialised and focused approach of the FET Band (Pretorius, 1998, p. 36).

**INSET:** An acronym used internationally referring to in-service training.

**Intermediate Phase:** This phase indicates grades 4 to 6.

**Intersen Phase:** This term is used to refer to the higher grades of the primary school, extending over the Intermediate Phase into the Senior Phase. It includes the Intermediate Phase (grades 4 to 6), and ends with the first year of the Senior Phase (grade 7).

**KDA:** The KDA or Kids Development Academy is a private organisation providing supplementary training in the learning area Life Skills.

**Music Education:** For the purposes of this thesis, Music Education is defined as being music taught to groups of learners, in comparison to instrumental music tuition where for example piano or orchestral instruments are taught to

individual learners. Furthermore, Music Education includes a variety of activities such as singing, playing percussion instruments, listening to music, moving to music, creating music, reading notation and playing music games.

**OBE:** Outcomes Based Education is the approach used in the new curriculum of South Africa, implemented since 1997.

**RNCS:** The Revised National Curriculum Statement of South Africa was published in 2002 and fully implemented in 2008.

**Senior Phase:** This phase extends over both the primary and secondary schools, including grades 7 up to grade 9.

**Ubuntu:** A South African term which implies that one cannot exist as a human being in isolation. It refers to the interconnectedness of all humans, to kindness, humanity, compassion, and generosity. It is regarded as fundamental to the way Africans approach life (Wikipedia, 2009).

## ACRONYMS AND ABBREVIATIONS

The following acronyms and abbreviations are used in this thesis:

AS	Assessment Standard
ASME	Australian Society for Music Education
CD	Compact Disk
CIRCME	Callaway International Resource Centre for Music Education
DoE	Department of Education, South Africa
DVD	Digital Versatile Disc
ECD	Early Childhood Development
FET	Further Education and Training
FES	First Education Specialist
GDE	Gauteng Department of Education
HOD	Head of Department
HSRC	Human Sciences Research Council
INSET	In-Service Training
ISME	International Society for Music Education
KDA	Kids Development Academy
LO	Learning Outcome
LTSM	Learner Teacher Support Material
MENC	Music Educators National Conference (USA)
MI	Multiple Intelligences
MCM	Music Centred Model
MTV	Music Television
NAAE	National Advocates for Arts Education (Australia)
OBE	Outcomes Based Education
PASMAE	Pan African Society for Musical Arts Education
RNCS	Revised National Curriculum Statement
SAQA	South African Qualifications Authority
WCED	Western Cape Education Department

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# CHAPTER 1

## INTRODUCTION

### 1.1 PURPOSE AND RATIONALE OF THE STUDY

The South African educational landscape has recently undergone several innate changes. The former education system was fragmented and uneven. At one end of the spectrum, some schools had first world education programmes which included Music and Visual Art. At the other end of the spectrum, many schools barely survived, struggling to teach the basic skills such as reading, writing and arithmetic. This resulted in all available periods being allocated to the teaching of literacy and numeracy to compensate for backlogs. The Arts were not examined as part of the formal school curriculum, often having the effect that schools did not use the allocated periods for Arts education.

When a new democratic government was established in 1994, a new curriculum was created to encompass the needs of all the people. Policy makers realised that it is a basic human right for all learners to be exposed to and educated in Music and the Arts. Therefore, a novel, integrated curriculum was devised and hastily implemented to compensate for the vast discrepancies of the past. However, the new curriculum could not be an instant relief for the years of unequal education. The process of fully implementing this curriculum, with all its pitfalls, is still ongoing.

The current outcomes based educational model (OBE) implies a move towards learner-centred orientation and facilitation instead of the content-driven syllabi of the past. Highly structured subject areas have been replaced with broad integrated learning areas. Since the 1990s, the most serious educational problem in South Africa has been to improve the “quality of educators rather than simply improving the quantity” (South Africa. Department of Education, 1998, p. 115). As a result of the changing curriculum, which is now outcomes-based and integrated, teachers in Music Education and the Arts and Culture learning area have to critically assess

their practices and the scope of knowledge and skills offered to learners in schools. OBE also affects how students for the learning area Arts and Culture are trained in order for them to be effectively prepared for the practical demands of teaching the subject.

The integration of the Arts in education is an internationally debated phenomenon and is not unique to South Africa. It is a modern trend to organise the curriculum in an integrated and interdisciplinary manner (Aaron, 1994; Barrett, 2001; Burton, 2001; Chrysostomou, 2004; Hauptfleisch, 1997; Klopper, 2004; Russell-Bowie, 2006 & 2008; Snyder, 2001). Integration has, however, always been a part of traditional African music. Through the ages, the African culture and way of life have embraced the arts in an integrated way – music, song and dance have always been performed as a unity in such a way that Western methods of division and categorisation are superfluous (Levine, 2005, p. 21; Nzewi, 2003, p. 13; Oehrle, 2002, p. 107). A similar observation has been made by McAllester (1985, p. 1) in his description of the Venda people of South Africa. Without basic literacy skills, all Venda people are capable of making music, including the abilities to compose, dance and arrange movements for songs. It is only since the colonisation of the African continent that Western thought and methods have permeated the education of the young, leading to the splitting up and classification of different facets in the arts.

In the Revised National Curriculum Statement for Arts and Culture of 2002, the approach towards Arts Education is twofold: the arts as separate and complete entities are acknowledged, but on the other hand, their integration in terms of combined experiences is also promoted. “There is recognition of both the integrity of discrete art forms and the value of integrated learning experiences” (South Africa, 2002b, p. 4). This equilibrium between integration and differentiation of the art forms is underlined by the following assertion: “The Learning Area Statement strives towards creating a balance between developing generic knowledge about Arts and Culture, and developing specific knowledge and skills in each of the art forms” (South Africa, 2002b, p. 4).

The integration of arts relates to the specific context and culture in which those art forms were created. “One of the most important characteristics of the Arts and Culture Learning Area is the interrelatedness of the different art forms [...]. It would be counter-productive to the spirit of the Learning Area if each of the art forms [...] were treated in isolation from each other...” (South Africa, 2002b, p. 8), and also: “It is important to note that though the Assessment Standards have been written per art form, the focus is on Arts and Culture as a holistic Learning Area, not on the four discrete art forms” (South Africa, 2002b, p. 6).

The Revised National Curriculum Statement for Arts and Culture includes a large number of assessment standards which are too numerous to be dealt with individually (South Africa, 2003c, p. 17). The question of overload is addressed via grouping or clustering standards together according to parallel skills and knowledge. This approach takes for granted that there are similar skills and concepts in the different art forms. While this may be the case for African art forms, it is not always applicable to Western art forms, as the Curriculum Statement quite rightly concludes by stating that the learning area “seeks to respect the integrity of each art form and to integrate them whenever possible, combining individual disciplines to create new forms of expression” (South Africa, 2002b, p. 7). The main question is whether integrating the arts will promote music making and music literacy in schools, or whether these skills and knowledge will deteriorate as a result thereof (Ellis & Fouts, 2001, p. 22). According to Ellis and Fouts (2001, p. 25), there is not enough confirmation through research outputs which verifies that an integrated approach is more advantageous to Music Education than the former approach of separate instruction in the arts.

Most of the state and state-aided schools in South Africa offer Arts and Culture as a learning programme or at least include some aspect of Arts Education. There is, however, no formal co-ordination or framework available regarding the comprehensive implementation in schools. Apart from integrating various arts into one learning area, teachers also have to include arts practices of all cultures in South Africa. Before the new curriculum was designed or implemented, teachers felt that “they don’t even have the requisite skills to cope with teaching **one** musical

practice”, let alone integrate musics from other African cultures (own bold) (Van Niekerk, 1997, p. 267). In order to provide the necessary support for teachers in the diverse and demanding learning area Arts and Culture, it is vital that a better co-operation and communication between policy-makers, universities where teachers are trained, and schools, is implemented.

The MEUSSA research project of the University of Pretoria (Music Education Unit Standards for Southern Africa) made an important contribution in setting clear standards for the NQF (National Qualifications Framework) which can guide teachers in planning the outcomes for each grade. However, practical implications such as time allocation for each of the four Arts and lesson planning for music activities within broad learning programmes need serious rethinking. Schools do not necessarily appoint specialists for the different art forms, and furthermore, in most cases generalist teachers in the Foundation Phase have to integrate music and the other arts into three broad learning programmes which are Literacy, Numeracy and Life Skills.

The Revised National Curriculum Statement (South Africa, 2002b) with its integrated Arts and Culture learning area, was implemented for the first time in 2004. Teachers have at this point had almost five years experience in its implementation. Therefore it is an ideal time to learn from their experiences and perspectives in determining the strong points and pitfalls of the new curriculum. The purpose of this thesis is to expand knowledge of the daily experiences and perceptions of teachers implementing Music in the integrated learning area Arts and Culture, in order to adapt the training of student teachers to be in line with the demands of school practice.

Since starting a career as a lecturer in Music Education approximately fifteen years ago, I have been actively involved in the writing and compiling of various modules and curricula for student training in Music Education as well as in the learning area Arts and Culture. Discourse with peers, on both national and international levels, has led to an interest in developing effective and functional student training courses in Music Education that will impact positively on student success and effective

practices within the learning area Arts and Culture in the school curriculum. I have become aware that the emphasis on Arts Education at most South African universities is very fragmented with little if any integration of the Arts, and of the lack of a macro-framework or national strategy regarding the training of students for the learning area Arts and Culture.

A further rationale for this study is the need that is experienced for analysis of effective methods and practical guidelines by which Music Education can be implemented in schools. The outcomes of this research may lead to the identification of crucial aspects and criteria supporting the implementation of Music Education in primary schools. It may also lead to a better understanding of what teachers require in terms of training in Music Education and its integration with the other art forms to sustain and expand Music and the learning area Arts and Culture. This thesis could also outline the requirements for appropriate support materials in Arts and Culture.

My experience as lecturer assessing students' lessons during their practical internships at schools, led me to the supposition that the learning area Arts and Culture is not implemented in a consistent fashion. The skills required by teachers in an integrated curriculum are varied, fragmented and not always coherent. I identified a need to rethink and restructure the ways in which Music should be implemented and integrated in this learning area.

## **1.2 RESEARCH QUESTIONS**

The training of education students for Music and the learning area Arts and Culture has become an important factor in solving some of the practical issues experienced by schools. These include aspects such as methods whereby meaningful integration of the four discrete art forms can take place, as well as skills for achieving divergent outcomes in one learning area. Furthermore, there is a perceived overemphasis on assessment implemented in schools. This, coupled with my personal experience, served to motivate me to attempt to answer the following main research question.

### 1.2.1 Main research question

How do teachers implement Music  
in an integrated Arts curriculum for South African primary schools?

The focus of this research question had the potential for several wide-ranging problems to be investigated. The learning area Arts and Culture includes four art forms, namely Music, Visual Art, Dance and Drama. Aspects such as the complexity of an integrated learning area or curriculum as complex and diverse as the current one, the discrete nature of the four different art forms, and the integration of Arts in a cross-curricular fashion in the Foundation Phase also required investigation. For the purpose of this study, however, the focus will be specifically on Music in the primary school environment and how this impacts on the training of education students worldwide. I thereby wanted to establish which aspects are crucial to the effective implementation of Music in the learning area Arts and Culture in the primary school.

I conducted an in-depth study to explore and understand the nature of an integrated or interdisciplinary curriculum in order to reflect on the meaningful integration of Music into the learning area Arts and Culture. The purpose of this section of the study was to create a description that goes beyond mere fact and surface appearances (Denzin, 1989, p. 83).

The following sub-questions relate to the main research question:

- In which of the discrete art forms did teachers receive training?
- How do teachers integrate four discrete arts into one learning area?
- Are generalist or specialist teachers responsible for Music Education in the Foundation Phase?
- What are the requirements regarding equipment and venues for the effective implementation of Music Education and the other art forms?
- What are the positive and negative aspects of the new integrated arts curriculum and outcomes based approach?
- How do teachers assess activities in Music Education?

- Which resources, books and sound material are available and used for the effective delivery of Music Education?

With the purpose of this study in mind, there were four main areas of investigation. These included teachers, lecturers at universities, policy makers, and resources. The related research sub-questions which guided and focused the study are:

1.2.2 To what extent do the views of **policy makers** of the national curriculum correspond with teachers' experiences in their interpretation of an integrated arts curriculum?

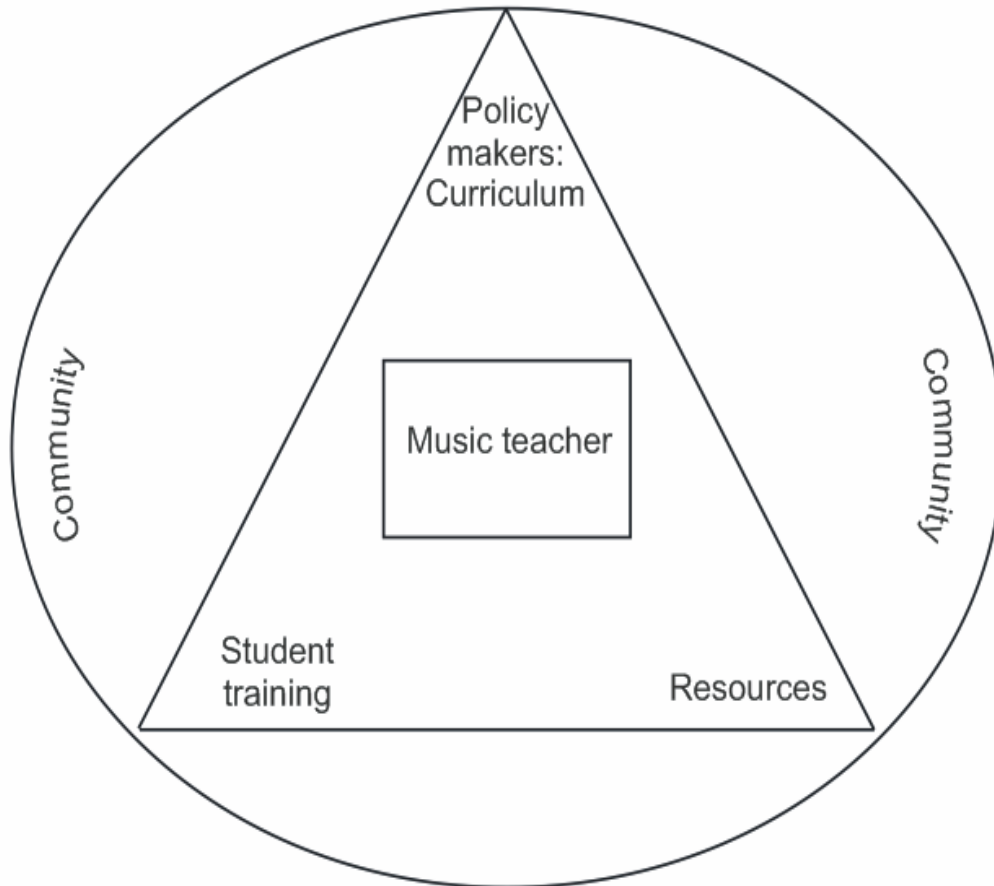
1.2.3 How are education **students trained** to implement the integrated arts curriculum?

1.2.4 What are the suitable **resources** which support a meaningful implementation of Music into the Arts curriculum?

- What are the suitable published sources, teacher guides or learner workbooks from which teachers can make valid choices to include Music in their programmes?
- What status do these sources give Music among the integrated arts?
- Which sound materials and music concepts for relevant music activities are included in these sources?
- What progression for the advancement of music concepts and skills is evident in these sources?



The research focus of this thesis with all the factors impacting on it is visually illustrated in figure 1.1 below.



**Figure 1.1: Research focus of this thesis**

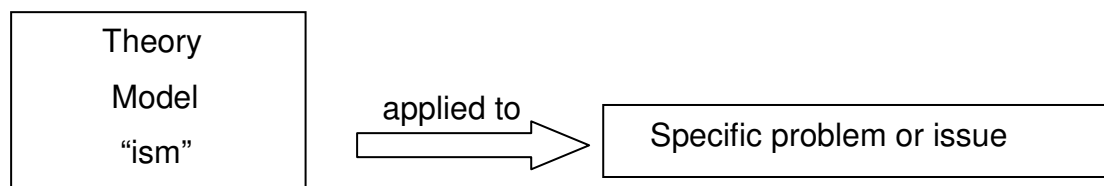
The main issues in the research are placed within a triangle to simulate the idea of triangulation in the research process. At the centre is the music teacher who has to implement a new curriculum. This curriculum was designed and directed by policy makers, shown at the top of the triangle. In the two lower corners of the triangle lie the input areas to the teaching corps – on the one side student training at universities, while the other side represents the resources available for Music and Arts Education to support teachers in their daily tasks. All this had and still has an impact on the learners in the classrooms as well as on the broader community and culture of our nation.

### 1.3 RESEARCH DESIGN AND METHODOLOGY

Choosing the appropriate design for the research was a process involving experimenting and rethinking until I arrived at the best solution to enable me to answer the research questions. According to Bak (2004, p. 19) an investigation can be approached in one of two ways:

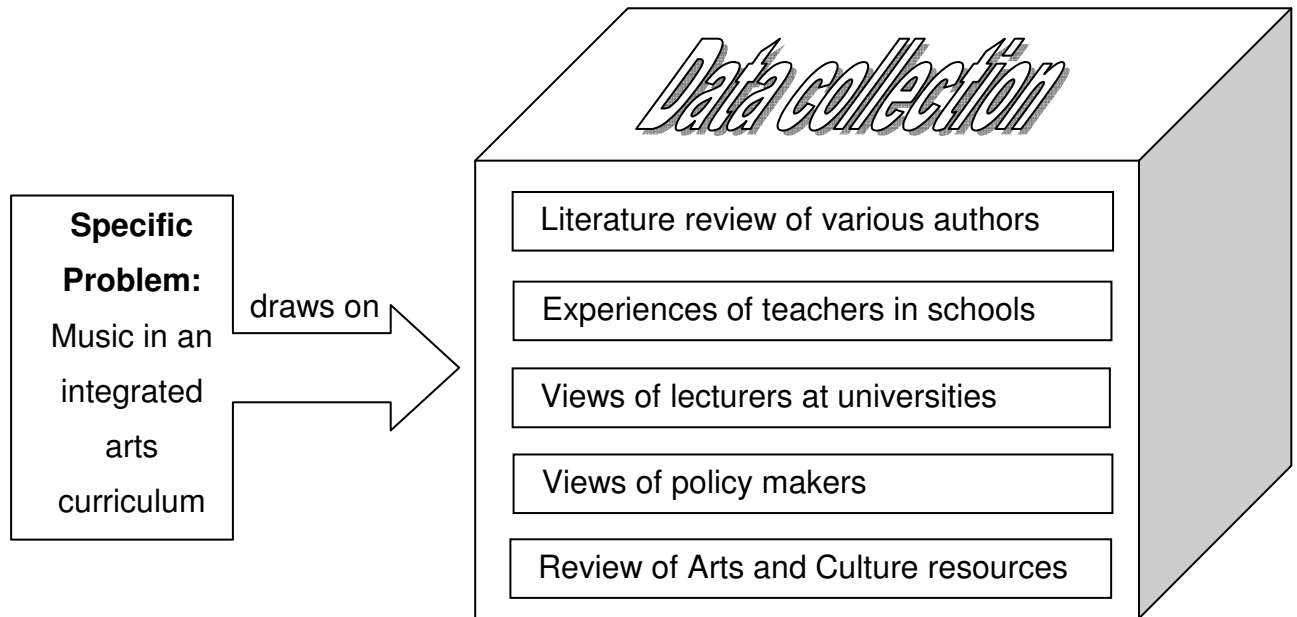
- “from the outside in”, or
- “from the inside out”.

An “outside in” or external approach starts from a theory, a model or a trend in the research field, which is then applied to a specific problem or issue. The focus is on the end product: the theory, model or “ism” that is being refined or reformulated to be used as generalisation to other similar situations.



**Figure 1.2: An “outside in” approach**

An “inside out” or internal approach is often the preference for investigations in the arts and social sciences. Choosing this approach, I immersed myself in the practices of the discipline without too much concern about how these practices correlate with the theoretical basis upon which they are founded (Bak, 2004, p. 19). Using an “inside out” approach, I started from the specific problem and drew on various sources and viewpoints to investigate the issue. This method led to a more eclectic research design and motivated me to draw on literature from different authors and varying paradigms as the need arose. The focus was more on the process, giving me a deeper understanding of the research problem. Figure 1.3 illustrates the “inside out” approach, simulating a chest of drawers with each drawer representing a different source of information.



**Figure 1.3: An “inside out” approach**

The “inside out” approach materialised into an eclectic or mixed method design. Therefore, some of the data was qualitative in nature, making use of the interpretive paradigm. Further data with a quantitative nature was added to verify the findings. The study interpreted the perspectives, views, priorities, interpretations and methods of teachers and other persons involved as respondents. It also required the sampling of various persons and schools to be representative of the broader South African education environment. The study required multi-site investigation with a range of teachers and representatives for it to have value in generating a better understanding of the factors impacting on the effective implementation of Music in an integrated Arts curriculum. Sites were determined by the sampling strategy.

### 1.3.1 Sampling strategy

The sampling strategy was mostly convenient and purposive, as selected sites or participants had to be both accessible and fairly representative. After the initial analysis of data, a degree of snowballing was required to extend the sample. Further interviewees were identified as the data collection process progressed. A detailed description of the sampling strategy and profile of the participants are given in Chapter 3.

### **1.3.2 Data analysis**

In choosing a mixed method design of which a large part is qualitative in nature, the method in which a researcher will analyse the collected data is already defined. Qualitative research is not a linear, step-by-step process and as a result data collection and analysis is a simultaneous activity. Analysis began with the first actions of the research: the first interview, the first observation and the first document read. Emerging insights and intuition directed the next phase of data collection, which in turn led to the refinement or reformulation of questions and the verifying of educated guesses. Implementing the mixed method aspects of this study, techniques for quantitative data analysis were also implemented to a lesser degree to validate findings. A more detailed description of the data analysis process is given in Chapter 3.

## **1.4 DELIMITATIONS OF THE STUDY**

This study is limited to Music Education in South African primary schools. It does involve the total learning area of Arts and Culture, but the focus remains Music Education. Although some references are made to the implementation of four discrete art forms as they appear in the RNCS, the main aim of the study is to gain a better perspective of how teachers implement Music Education within an integrated learning area.

## **1.5 PROBLEMS ENCOUNTERED DURING THE STUDY**

A challenge encountered during the initial stages of the research was the difficulty I experienced in contacting teachers in disenfranchised communities. After various visits to schools in previously disadvantaged communities, telephone interviews and attempts to set up focus group interviews with teachers from these areas, I realised that Music or Arts Education often did not take place in these schools. Since these schools were in a state of survival, trying to meet the minimum standard of

educating learners with basic skills in numeracy and literacy, the learning area Arts and Culture was given a very low priority. Music activities at these schools were often limited to extra curricular choirs. Therefore I decided to change the approach towards the study and centred it on a purposive and fairly limited choice of respondents, instead of a large group of randomly chosen participants. Furthermore, similar studies which investigated the problems experienced in the learning area Arts and Culture in South African schools were recently conducted by Chris Klopper (2004) and Sue Rijdsdijk (2003). Consequently I had to change the focus and approach of my research so as not to duplicate these studies. Both Klopper and Rijdsdijk applied quantitative research methods involving random samplings. The schools in these studies included all social and economic facets of the South African population. Since many problems were already defined, I decided to investigate schools where best practices regarding Music and Arts Education were implemented, to determine whether the situation was noticeably better or ideal. I furthermore wanted to use this as a model for planning efficient student training and in-service teacher training courses, as well as resources for Music Education to help relieve a dire situation.

In my research, schools were purposefully chosen according to reports and testimonies of which I became aware, and they do not represent a random sampling of primary schools in South Africa. Governmental or state-aided schools as well as a few private schools were part of the investigation, since the emphasis was on educators who have a noticeable degree of success in their current practices concerning the implementation of Music. The thesis therefore focuses on a relatively small sample of teachers implementing Music in the Arts and Culture learning area. This implies that no generalisations could be made (Mouton, 2001, pp. 149-150, 164). Since the research design was planned according to my intention to focus entirely on exploring, understanding and explaining what Music educators experience in their daily tasks within an integrated curriculum, the purpose was not to generalise the findings to other situations.

Although a characteristic of a study using purposive sampling tends to be low transferability, I attempted to give a rich description of findings for applicability to

other similar situations. Therefore I hope that some guidelines for the implementation of Music within an integrated learning area may be derived from it, especially to direct the planning of future student training courses in Music Education. The employment of purposive sampling may also be detrimental to issues of quality criteria (Mouton, 2001, p. 101), which I counteracted constructively by using a mixed method approach to enhance authenticity, reliability and the validity of findings.

In addition, I aimed to continuously and purposefully rethink, modify, and authenticate my own practices and impressions during the research process. I also verified my findings with the educators themselves. These strategies enhanced the trustworthiness and authenticity of my study.

## **1.6 OUTLINE AND ORGANISATION OF THE THESIS**

In Chapter 1 I have given an overview of Music Education as an integral part of the learning area Arts and Culture to contextualise the study. Chapter 2 presents a review of existing literature in the domain of Arts Education, specifically relating to the approach followed in modern curricula by integrating various art forms into one learning area. I explore the concepts and theories related to the topic of this study in order to construct a conceptual framework, outlining the field of investigation. The research method is clarified in Chapter 3, justifying the choice of a mixed method design. I also outline the methodological strategies used to accomplish the study. This includes a discussion of data collection methods and instruments as well as strategies for enhancing the validity of the investigation.

Chapter 4 is a presentation of the data analysis by employing the constructivist grounded theory analysis. In this chapter, an interpretive commentary is given resulting from the understanding of the experiences of various groups of educators. Wherever possible, statistical data derived from the evidence is also represented. I also include a critical assessment of the available resources for the learning area Arts and Culture. In Chapter 5, I discuss various guiding principles for the planning of student training courses in Music Education in an integrated arts learning area.

These guiding principles include a discussion of OBE, the RNCS, and a whole-brain approach towards student training. The answers to the research questions are offered in Chapter 6, and have been aligned with statements and arguments made in the literature. A summary of findings and recommendations are posited, as well as suggestions for further research.

## 1.7 VALUE OF THE STUDY

The findings of this research contribute to a better understanding of the critical factors which influence the effective implementation of Music in the outcomes-based system of integrated learning areas. The outcome of the study furthermore facilitates a better understanding of the purpose, role, focus, and content of student training courses in Music and Arts Education, as well as the specific role of the lecturer of student educators in the field of Arts and Culture. It stimulates further debate and research on aspects relating to the provision and implementation of sustainable in-service teacher training courses for the Arts and Culture learning area. A valuable outcome of the research is also that it can lead to the creating of resources and sound material for use in schools during the implementation of Music Education.

## 1.8 NOTES TO THE READER

In South African schools, all the arts are combined into one learning area entitled 'Arts and Culture'. Consequently, all references to the learning area Arts and Culture will be capitalised. The word Arts will also be capitalised when referring to this subject area. Since the focus of this thesis is on Music Education, and to a lesser extent Visual Art, Drama and Dance Education, these terms will also be capitalised, as will Music, when referring to this specific subject.

The term *data* will be treated as singular, e.g. *data* is.

For purposes of clarity in this study, a learner is distinguished from a student in so far as the term *learner* refers to a school pupil who has not yet completed grade

twelve, while reference to a *student* is a post grade twelve person, currently studying at a tertiary institution such as a university. The term *children* is also used collectively to refer to learners in schools.

The terms *teacher*, *educator* and *facilitator* are used alternatively, but all three terms refer to a person who acts as instructor and mentor to learners in a classroom situation.

When referring to the term *whole-brain* as a theory or an approach, a hyphen is used, but when referring to the *whole brain*, as opposed to part(s) of the brain, no hyphen will be used.

The terms *outcomes based education* (OBE), and *music making*, will not be hyphenated.

When quoting the work of other authors, double inverted commas will be used. When another author has used inverted commas, this will be replaced by single inverted commas in a direct quote. If inverted commas have been used in the title of a work, this will be replaced by single inverted commas in the list of sources. When other text is placed within single inverted commas, these are the words of the author of this thesis, highlighted for a specific reason.

Standard British English spelling is used, with preference for the letter 's' instead of 'z' in words ending with 'ise'.

The American Psychological Association (APA) system of referencing is used, as advised by Mouton (2001, p. 228). All citations have a standardised format in the text, concurring with the comprehensive list of sources included at the end of the thesis.

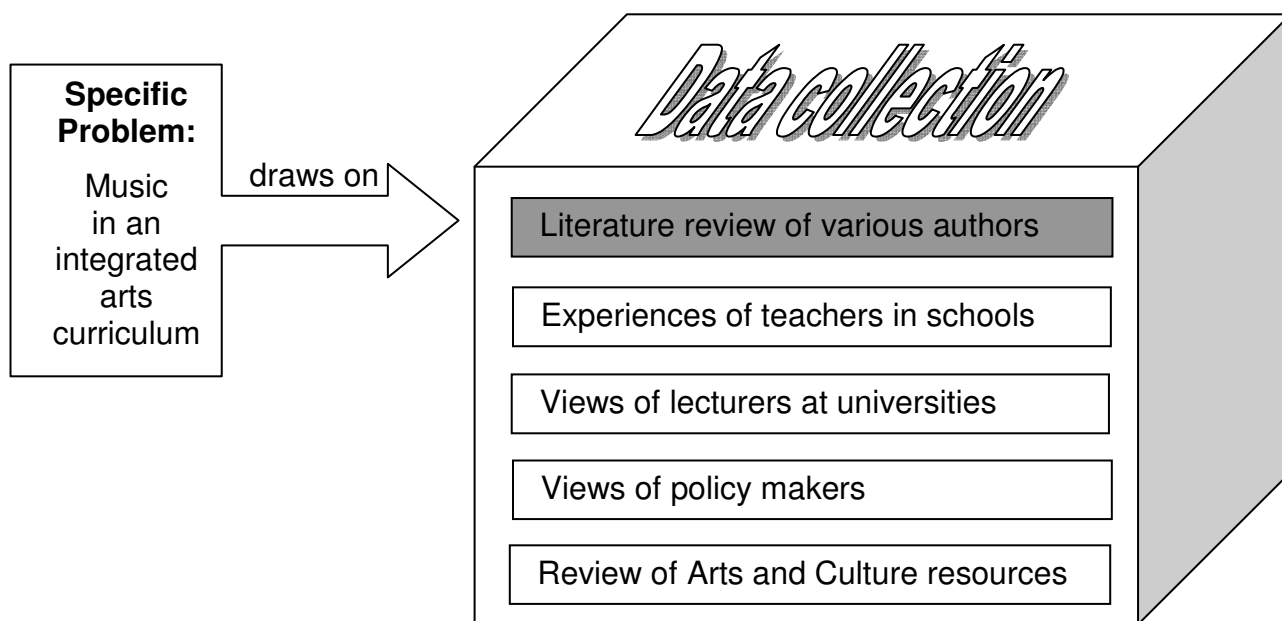


## CHAPTER 2

### LITERATURE REVIEW

#### 2.1 INTRODUCTION

In Chapter 1, an overview of the integration of music within the Arts and Culture learning area was given to contextualise the inquiry. In this chapter a review of literature is offered to provide a summary of studies related to aspects of arts and culture. The shaded section in figure 2.1 indicates this chapter, as a source of secondary data, in the overall process of data collection to inform the research.



**Figure 2.1: Data collection process No 1**

The literature review focused on arguments concerning the role of the arts, music, and the integration of arts disciplines in order to outline and demarcate the area of study.

## **2.2 THE ARTS**

Before the Arts and Culture learning area can be closely examined, it is necessary to define what the arts are. In all human beings there is an innate urge to create something of beauty. This urge can manifest in a multitude of ways, for example by creating visual objects, sounds, expressions through movements or the spoken voice, forming extensions of our inner selves and communicating our deepest feelings to others. These are all forms of the arts, which can be divided into Visual Art, Music, Drama and Dance.

### **2.2.1 The value of the arts**

The arts have been part of humankind and are intrinsically a component of human existence since the beginning of time. Nomadic people painted images on their cave walls and sang and danced to share stories with their children. Through the arts, people have been able to “connect time and space, experience and event, body and spirit, intellect and emotion” (Consortium of National Arts Education Associations, 1994, p. 5). The arts are studied because they enrich perceptions of creative expressions – art is a “window onto human thought and emotion” (Adams, 2002, p. 1). The human spirit has a basic aesthetic need to create and enjoy things of beauty. Kenneth Clark (1977, p. 1) fittingly refers to Ruskin, the English poet and artist, in his book about the civilisation of mankind:

Great nations write their biographies in three manuscripts: the book of their deeds, the book of their words and the book of their art. Not one of these books can be understood unless we read the two others, but of the three the only trustworthy one is the last.

The arts enable the describing of the indescribable, and through the arts, people are able to connect one generation with the next. The arts can be seen as humankind’s gift to itself, for it inspires, gives hope and enriches lives as a unique source of enjoyment.

### **2.2.2 The arts in contemporary society**

In contemporary society, the awareness of the presence of the arts is often not conscious, yet they influence every part of daily existence. Teenagers walk with earphones to surround themselves with music, women dress themselves in elegant robes of colour, and business men buy cars which have been designed with a dynamic interplay of concave and convex surfaces. The arts are everywhere, involving various human senses in daily experiences. They have also become a strong economic force ranging into multibillion dollar industries (Consortium of National Arts Education Associations, 1994, p. 5). For civilisation to be dynamic and innovative, the arts should be an innate part of the education of all children. The children of contemporary society need to be inspired, and certainly one of the best ways to inspire is through the beauty of art, giving their daily lives significance and value (Eldredge & Eldredge, 2005, p. 76).

### **2.2.3 The role of the arts in schools**

Of all the disciplines taught in schools, music and the arts have always suffered the role of having to defend their existence in the school programme. This is not only a South African trend; it is a worldwide phenomenon (Bamford, 2006; Campbell & Scott-Kassner, 2006; Regelski, 2005a; Russell-Bowie, 2006; Watson & Forrest, 2005). Therefore, serious advocacy is required to motivate and justify why the arts are of importance to the children of the world. Music and the arts form a basic part of all cultures, and need to be central in the curriculum. If the education system seeks to develop knowledge and skills, enriching the lives of children, music and the arts should not be downgraded to the “curricular periphery”, but should have equal importance to subjects like mathematics and languages (Campbell & Scott-Kassner, 2006, p. 7).

The famous Spanish artist Pablo Picasso remarked that he spent all his life trying to paint like a child (Guerrero, 2007, p. 39). He thereby implied that he wanted to see through the eyes of a child and have the same spontaneity and

joy of life which children express naturally. For nearly all children, the act of drawing a picture, singing a song, or moving to music is as natural as breathing. It comes without effort and is part of the playfulness and delight inherent in their existence. Humming a tune or scribbling pictures happens before a child starts talking. Therefore, it is vital that learners should be exposed to and involved in arts activities from the earliest school years to prolong and extend their natural abilities and urges toward creativity. In a school system where the arts do not feature, spontaneity and joy will be unnecessarily absent.

According to Dugmore (2004, p. 2) and Grové (2001, pp. 1-12), the education system in South Africa for many years, prior to 1994, marginalised the arts, viewing them as non-essential, extra-curricular activities, and also branding them as elitist subjects for a small minority. However, since 1994 there has been a seemingly determined effort, largely on paper, to give the arts their rightful place in the education system of South Africa:

We believe the Arts represent an invaluable tool in shaping, sustaining and enshrining the culture and heritage of any country. The arts are also indispensable as a means of bridging the barriers that divide our society, of improving the social fabric, and can make a very real contribution to education (Dugmore, 2004, p. 3).

Fortunately, the educational environment changed after 1994, in terms of a national curriculum which includes Arts and Culture as a key learning area (Klopper, 2004, p. 1:1). After many years of fragmented and inconsistent arts programmes in different provinces of the country (Hauptfleisch, 1997, p. 5), there now is a standardised curriculum which directs the education and training of all arts programmes. Since there is now in South Africa an official document and a learning area which is compulsory up to grade 9, educators in the arts should put in all possible efforts to ensure that it remains a compulsory learning area. It is also important to strive to make sure that the skills, knowledge and values which learners acquire in arts programmes offered at schools, reveal excellence towards the improvement of the quality of life in general.

A research project conducted in the United States, *The Third Space*, asserted that quality arts programmes lead to a variety of positive enhancements in the general school curriculum. These include improvement in maths and literacy, and reduced rates of failure (Stevenson & Deasy, 2005, pp. 62-63). Furthermore, the arts offer an exceptional contribution towards the total development of learners since it supplies them with alternative and enhancing techniques of communication (Hodges & Haack, 1999, p. 488; Wright, 2001, p. 226). Through music and the other arts, emotions can be expressed (Campbell & Scott-Kassner, 2006, p. 13; Hodges & Haack, 1999, pp. 486, 533), an aspect which is not often addressed by other academic areas of the curriculum.

The arts teach us that all thoughts and feelings cannot be reduced to words. Through music, art, theatre, dance, and literature we are given special opportunities to look outward to understand others and inward to understand ourselves. The arts give voice to ideas and feelings in ways no other communication can, largely because they are driven by emotion and passion. The intellect, heart and body are holistically engaged as the arts offer a unique means of knowing, thinking, and feeling based in imagination and cognition (Cornett, 2003, pp. 7, 9).

Since the unique characteristics of the arts involve learners mentally, physically and emotionally, all human abilities are combined to promote the development of innate creative abilities. The arts provide alternative opportunities to explore real-life issues, enhancing innovative and unconventional solutions instead of being tied down to “one correct response” (Wright, 2001, p. 229). This, in turn, leads to learners gaining self-confidence, allowing them to excel in other school programmes (Campbell, Campbell & Dickinson, 2004, pp. 190-193; Edwards, 2002, pp. 25-26; Sikes, 1995, p. 30; Wright, 2001, p. 226).

Teaching and learning suffer negative consequences when the arts are withdrawn from school environments. During the 1980s, many schools in the United States of America chose to reduce the arts because of financial constraints. This had an almost immediate impact, leading to poor academic performance and lack of social unity in schools (Bamford, 2006, p. 149). The

same effect has been observed in South Africa, where many schools regarded subjects like mathematics and languages as vital to the intellectual development of their learners, while little attention was given to the emotional well-being of learners through the arts. Many music periods were spent on other activities, whether practising for the school athletics or catching up homework in other subjects (Van der Merwe, 1986, p. 104). By neglecting the arts, schools can become desolate and rigorous places without beauty or inspiration (Sikes, 1995, p. 31).

Since the arts are concerned with aesthetics, beauty and enjoyment in life, many officials and policy makers of the current government may feel that, in a country struggling to provide the basic needs regarding education for all its children, the arts are ‘nice to have’s’, not ‘need to have’s’. Research has shown, however, that music and the arts are not merely luxury activities, they are “an essential part of our biological makeup” (Hodges & Haack, 1999, p. 472). Even though the arts have an official status within the RNCS, it seems that the arts are not intrinsically valued for their role in the overall education of children in South African schools. It is ironic that the arts, and specifically music, “has underpinned and driven the anti-apartheid movement in South Africa” (Durrant, 2005, p. 84), but seems to be relegated to the periphery of the education system after the establishment of a new government.

After scrutinising the official documents and speeches given by the previous Minister of Education, Naledi Pandor, it became clear that the arts are certainly not a priority for the government, since in four years spanning 2005–2008, very few speeches have been directed to the improvement of the arts in schools. The first time the Minister mentioned one of the terms ‘music’, ‘arts’ or ‘culture’, was when she referred to “cultural divisions of the past” in a speech which was delivered in September 2005 (Pandor, The launch of the flag in every school project). It was evident that the main focus for the education of South African children was on basic Literacy and Numeracy skills. This should be understood

within the perspective of a crippled education system, where only 40% of schools were provided with electricity in 1996 (Pandor, 2007b, p. 3). The government had to spend vast amounts to increase the provision of electricity, improving to 82% schools by 2007 (Pandor, 2007b, p. 3). In the same year, the focus of the Minister expanded with specific bursaries allocated to teacher trainees who enrolled in courses for science, mathematics, technology and languages. However, music and the arts were still blatantly omitted, only addressed by means of extra-mural activities (Pandor, 2007a, p. 2) or limited programmes in “focused schools” (Pandor, 2007b, p. 5). It therefore is imperative that educators in the arts make a determined effort to influence policy makers and government officials regarding the value and need for the arts in every school. Instead of the title of the Minister’s speech being “the launch of the flag in every school project”, it could be argued that a nationwide campaign is needed entitled ‘the launch of the **arts in every school** project’ to make a difference in the lives of all South African children.

After the recent 2009 elections in South Africa, a new cabinet was formed with two ministers appointed for education. It will depend largely on the viewpoints of these ministers, Ms MA Motshekga for Basic Education, and Dr BE Nzimande for Higher Education and Training, whether any effort would be made to develop and extend the current arts programmes in schools and on tertiary level through teacher training.

#### **2.2.4 Intrinsic and utilitarian merits of the arts**

According to Bamford (2006, p. 21), arts education can be approached in two different ways. One approach is to teach the underpinning elements and skills of the discrete art forms – “education **in** the arts”, while the other approach involves using the arts as a medium through which other disciplines can be taught – “education **through** the arts” (own bold). Although the approach of using the arts as a means to teach other subjects is positive in promoting the



arts, it can by no means replace the value of the arts being taught in their own right and for their own sake. The arts have distinctive qualities which require the development of skills as well as knowledge. They also provide unique ways by which learners can express themselves and experience emotion and fulfilment in the school environment. However, these qualities cannot be attained if the arts are merely used as tools to serve other purposes. Bamford believes that both approaches are valid and serve the arts well:

It is important [...] that for children to maximise their educational potential, both approaches are needed [...]. *Education in the arts* and *education through the arts*, while distinct, are interdependent and it should not be assumed that it is possible to adopt one or the other to achieve the totality of positive impacts on the child's educational realization (Bamford, 2006, p. 71).

Although Bamford subscribes to the theory that utilitarian reasons for the arts are acceptable, there is then a danger that the arts can become “add-ons”. On the other hand, utilitarian motivation for arts programmes may enhance the overall atmosphere at schools, promoting positive attitudes which are more conducive to learning in general. Music is an art form, for example, which has the unique ability to unify a group of people (Hodges & Haack, 1999, p. 506). By enjoying the experience of participating in singing or listening to music together, barriers of disparate backgrounds, race and gender are transcended.

During the economic crisis in Cuba after the collapse of the Soviet Union, there was a lively music and dance tradition everywhere: on the streets, beaches, and at night clubs in the evenings. Thornburgh even reports that, between treating patients at hospitals, doctors, nurses and medical students would start an “impromptu salsa session” (2008, p. 28). Singing, smiling and dancing seemed to be the “cultural cure for whatever ailed the revolution. [...] music was the one thing that held the island together, a common passion for both revolutionaries and reactionaries” (Thornburgh, 2008, pp. 28-29). The arts is a powerful counteractive to crime (Bunt, 1997, p. 261; Cohen, 2007, pp. 66-70; Crozier, 1997, p. 68; Gardstrom, 1996, p. 133; Hodges & Haack, 1999, p. 508; Olsson,



1997, p. 297; Sikes, 1995, pp. 28, 30), a reality and existent threat in current South African schools. The question remains whether it is an educationally sound practice to use utilitarian reasons for including the arts: is this a tool which we should use, or is utilitarian motivation detrimental to the arts?

The utilitarian versus the aesthetic merit for the inclusion of arts in educational curricula was fervently debated in the 1980s. Alan Simpson argued that there were two assumptions regarding utilitarianism: the first assumption was that society, and therefore education, demanded for the arts to be utilitarian, while the second assumption was that the innate quality of the arts caused them to be non-utilitarian. Simpson quoted Oscar Wilde who remarked that: “All art is quite useless” (Simpson, 1985, p. 187). Although this comment was certainly made in jest, it is unfortunate that the general public often mirrors this view.

For 21<sup>st</sup>-century society to assume that the arts have no real value or contribution in the education of children endangers the learning area to the point of it becoming extinct. The arts cannot be compared to the “usefulness” of subject disciplines like mathematics or science. Views which question the usefulness of the arts “are prejudiced from the start, for the whole idea of art, or the arts, carries the corollative (sic) notion of non-utility; the arts are autonomous, their value intrinsic and not tied to the concept of an end” (Simpson, 1985, p. 196). Arts educators often try to validate the inclusion of music and the arts in the education of all learners by trying “to prove that the arts are really useful after all” (Simpson, 1985, p. 196). As Simpson concludes, the only way to really understand, comprehend and respect the value of the arts is to have been “on the inside”.

You cannot explain what appreciating art is like to those who do not appreciate it [...]. But then no more can you explain what enjoying cricket is like to those who do not play it (Simpson, 1985, p. 203).

The relatively new field of music and sound therapy is another avenue of utilitarianism for the arts, providing treatment and cure for ailments ranging from psychological disorders to physical illnesses such as cancer and Parkinson's disease (Hodges & Haack, 1999, p. 472). The entertainment value of the arts has also increased to such an extent that it has become a main contributor to the economic industry of the present age (Hodges & Haack, 1999, p. 509).

Instead of an 'either or' paradigm regarding the utilitarian versus the aesthetic merit for the inclusion of arts, I concur with Austin and Reinhardt (1999, p. 20), who suggest that an eclectic philosophy is possible, allowing both aesthetic and utilitarian goals to be included. It is, however, vital that the arts form part of the core curriculum, since omitting the arts could lead to learners completing their school years but being "illiterate in the new skills areas essential for the 21<sup>st</sup> century" (NAAE, 2008, p. 1).

Since the arts are not static and continually change to adapt to the society we live in, there are a variety of manifestations of the arts to be found in the 21<sup>st</sup> century. The following eight categories were identified by Bamford (2006, pp. 30-32), which I view as important aspects to be considered in the arts education programmes of schools:

- **Technocratic art** views the arts as a set of skills necessary for the production of usable items;
- **Child art** presents the view that the arts are part of an innate developmental trend in all children, determined by their physical and psychological growth. For children, it is a natural and spontaneous means of communicating their needs and feelings;

- **Arts as expression** focus on the therapeutic benefit of the arts to individuals, emphasising the development of creativity and imagination during involvement in arts activities;
- **Arts as cognition** occur when unique forms of thinking are applied during the process of creating artworks;
- **Arts as aesthetic response** treat the arts as a set of principles according to sensory and perceptual underpinnings;
- **Arts as a cultural agent** accentuate the role of the arts in social action, social reconstruction and the role of culture in society; and
- **Arts as symbolic communication** explore the arts as a universal means of communication.

The last category has often been misinterpreted to imply that ‘music is a universal language’. Oehrle explains this as “a romantic idea from the pen of Longfellow which made its way into Western music textbooks and thereafter into the minds of many music educators” (2002, p. 104). This claim should rather be replaced by the view that music making is a universal trait amongst all cultures.

Although postmodernism challenges the conventional views of the arts being physical and dependent on a product or performance (Bamford, 2006, p. 32), an arts curriculum should acknowledge and provide for each of the above categories, since they are all valid and form part of a holistic approach towards arts education.

### **2.2.5 The arts all have a product**

The arts all share a common feature: culmination in a product which has to be exhibited or performed in order to be shared and valued by the community (Stevenson & Deasy, 2005, p. 28). This unique attribute bestows significance on arts experiences, since it focuses the concerted efforts and energies of all learners to a purpose – the performance or exhibition. While most other subjects of the curriculum require almost identical responses from learners for an assignment, the arts demand unique and individual responses which cannot simply be duplicated. Self-imposed levels of excellence are far better motivation for learners than external pressure from teachers, as can be deduced from the comment made by the director of an Arts Literacy project: “when students have a real audience they are preparing their art for, they create a self-imposed set of high standards. They demand a high level of quality from each other and themselves” (Stevenson & Deasy, 2005, p. 47). The arts, therefore, contribute to motivation, self-esteem and purpose for learners. As a drama teacher commented: “I don’t think the arts teach self-esteem and confidence; I think the arts *demand* self-esteem and confidence” (Stevenson & Deasy, 2005, p. 32).

## **2.3 CULTURE**

The term “culture” is often confused with the arts in general (Smiers, 2005, p. 11). Although the culture of a group of people is manifested in their arts, there are also other traditions, symbols, rituals and activities which are unique to that culture. It indicates a way of life (Hauptfleisch, 1997, p. 115), is usually centred around a specific language, and often has a particular religious outlook for a group of people (Ely & Rashkin, 2005, p. 117). Masoga (2006, p. 55) gives an apt description of culture: “A system of ideas and beliefs that can be seen in [...] peoples’ creations and activities which, over time, comes to characterise the people who share in the system”. Cultures rely on indigenous knowledge which is acquired in specific communities and which is passed on orally from one

generation to the next, consisting of folk stories, folk songs, folk dramas, legends, proverbs, myths, etc. This form of knowledge can be effectively used as a resource to bring a culture to life for learners in a classroom.

One very prominent aspect of cultures is that they are “not static – they have histories and contexts, and they change, especially when in contact with other cultures” (South Africa. Department of Education, 2002b, p. 4). Culture, and so also traditional musics, continuously change and are shaped by social, political and human issues: as the social fibre and context of society changes over time, so the culture is adapted to reflect that change. While change and development are positive aspects, there is a danger that different cultures may lose their uniqueness. There is a worldwide tendency towards globalisation and this, in turn, robs people of their cultural identity. In South Africa, large scale urbanisation as well as the tendency to adopt a Western way of life, impacts negatively on the cultural experiences of children (Woodward, 2007, p. 37). While traditional cultures change very gradually over many decades and centuries, Smiers points out that globalisation and modernisation can cause traditional cultures to be “swept away overnight” (2005, p. 217). In the education system of a multicultural society, this aspect should be kept in mind to ensure that all learners are exposed to their own culture, and that mutual respect and value for all cultural practices are promoted.

With a never-ending onslaught of commercialisation on culture and the arts through the media, such as music, films, television and advertising, Smiers asks the following questions:

... how can we rebuild communities and cultures that are related to the life of the people, their daily pleasures, sorrows, material needs, moral doubts, animosities, and concerns about the quality of their surrounding environment? How can we make a decisive change so that the arts people enjoy do not come almost exclusively from oligopolistic sources far away from their own artistic cultural impulses? How can we counter the commercially-driven activity that currently dominates artistic creation, production,

distribution and reception? How can we ensure that the revival of communities is not a nostalgic, romantic or narrow-minded affair? (2005, p. 178).

Smiers (2005, p. 217) also refers to the Gulf War in 1991, where bomb attacks on Iraq not only killed people and ruined the economy of the country, but also destroyed much of the rich cultural heritage of one of the most ancient civilisations of the world. By destroying the cultural heritage of a country, that country and its peoples are devalued to mere statistics in global warfare.

To include culture in the arts learning area in South African schools makes educational sense, since this is the ideal opportunity to contextualise arts activities and relate them to specific cultures in the country, as well as to other cultures of the world. The importance of keeping cultural activities alive is stressed by the following statement made by Andrew Tracey: "It is a poor nation that does not know its own culture" (Levine, 2005, p. 9). The value of cultural traditions and artefacts, to inspire new generations and to shape individual and collective identities, should not be underestimated. As previously mentioned, societies have since ancient times passed on their culture from generation to generation, culture in this instance containing all aspects of art. This communal knowledge, accumulated over generations, is regarded as the foundation of all learning (Madaus, Kellaghan & Schwab, 1989, p. 21). The RNCS includes many aspects of this idea, through which a wealth of knowledge is available from indigenous cultures. Teachers should be encouraged to incorporate and utilise this knowledge from the community which is readily available. In this way, knowledge handed down from the past is conserved.

In a country as culturally diverse as South Africa, there is the risk of opting for a 'melting-pot' identity where each culture loses its individuality and all ethnic differences are wiped out for political purposes. Somewhere between separate and culturally diverse peoples, and a melting-pot identity, there is a unique opportunity in South Africa to create a new, humane, cultural pluralism. This

cultural pluralism supports the idea that “culturally different groups can each maintain their cultural heritage while also functioning as part of a larger society” (Ely & Rashkin, 2005, p. 117). Furthermore, it can be mirrored in a curriculum which places merit on multiplicity, acceptance and open-mindedness; a non-judgmental attitude which values diversity and equity. Such a culture will value the self-worth and self-respect of each child, since it focuses on personal identity (Smit, 2006, pp. 74, 76).

## **2.4 INTEGRATION OF THE ARTS**

The learning area Arts and Culture covers a broad array of South African arts and cultural practices and presents many challenges for teachers to implement as an integrated learning area. Although the arts are legitimised and part of the curriculum, the fact that it is an integrated learning area “does not secure a place for any one of the art forms” (Klopper, 2004, p. 9). Therefore, a means has to be found to ensure that all of the arts survive and thrive.

Integrating music and the arts is a “hot topic” among teachers worldwide (Veblen & Elliott, 2000, p. 4). Intense debates have been waged right through the 20<sup>th</sup> century, outlining the advantages and pitfalls of integrating the arts (Loepp, 1999, p. 1; McCarthy & Goble, 2005, p. 25; Veblen & Elliott, 2000, p. 4). Since the 1990s it has become a worldwide trend to use integration as a means of organising the curriculum (Burton, 2001, p. 17; Ellis & Fouts, 2001, pp. 22-26; Hauptfleisch, 1997, p. 103; Klopper, 2004, pp. 2-15; Russell-Bowie, 2006, p. 257). An integrated learning area generates the formation of new insights and connections between various disciplines. “Interdisciplinary education enables students to identify and apply authentic connections between two or more disciplines and/or to understand essential concepts that transcend individual disciplines” (Consortium of National Arts Education Associations, 2002, p. 3). A further motivation for an integrated curriculum is that problems in the real world are seldom limited to one discipline – they require a multidisciplinary approach

(Loepp, 1999, p. 2). Therefore, an integrated arts education could equip learners with skills to cope with real-life situations.

The challenge, however, is to find feasible ways by which this can be implemented, maintaining the integrity of each discipline in an integrated arts curriculum. As a fairly common organising principle of modern curricula, Burton (2001, p. 17) foresees two major problems with integrated programmes:

- the “potpourri problem”, where haphazard samples of knowledge are grouped together without a coherent structure or focus; and
- the “polarity problem”, where specialists of different knowledge areas make claims on the subject matter included in the curriculum of an integrated learning area.

Hauptfleisch (1997, p. 13) is also concerned about the potpourri approach, but mentions another problem regarding the topical or thematic approach to music content which may replace a more systematic, logical sequence of content. Regarding the resolution of these problems, I fully agree with Burton in suggesting that both discipline-based and interdisciplinary experiences should be used to give an integrated curriculum staying power (Burton, 2001, p. 141). Designing an interdisciplinary curriculum programme is far more difficult than designing a curriculum programme in one discipline, and curricular organisers should involve specialists from all art forms during this process. Doll’s point of view regarding the development of curricula is that the contributions of individual students should also be taken into consideration, thereby including multiple pathways or alternatives instead of having closure on all aspects of curriculum content: “The broad goal would be to combine closure with openness, performance with development, right answers with creative solutions and processes” (1989, p. 251).



The perception of integration implies that there is a unity or underlying connection between various disciplines which are to be integrated: “discover the connections between the various arts forms and [...] recognise the common elements and concepts which artists use” (Dachs et al., 2000, p. v). However, Elliott strongly points out in his argument against a multiarts education that the discrete arts “do not share a common nature or knowledge” (Veblen & Elliott, 2000, p. 7). While there are affinities and similarities among the arts when terms such as mood, dynamics, texture, accents, contour, balance or form are used (Veblen & Elliott, 2000, p. 5), it can lead to superficial knowledge if the terminology is used without the deep understanding and cognition needed to truly appreciate each art form for its own intrinsic value (Du Pré-Briggs, 2004, p. 177). Thomas Sowell (1995, p. 22) regards interdisciplinary teaching as a trend, describing this method of teaching as “nondisciplinary” and having no respect for the diverse natures of various disciplines.

The main focus for the implementation of an integrated arts curriculum should be to find a responsible method whereby all four art forms could exist without the integrity of any of the discrete art forms being undermined. This method, however, should also recognise the influences which the various art forms have had on one another through centuries of history. Loepp (1999, p. 1) describes an integrated educational system as taking various shapes. He uses the metaphor of a “layer cake” recipe for an interdisciplinary curriculum. Each discrete subject is of equal importance and is represented by a different layer of the cake which is stacked together to form a unity. The “marble cake” recipe, on the other hand, allows for cross influences and integration, where disciplines permeate one another. He points out that integration following the layer cake recipe sustains the identity of each of the disciplines and is in effect an interdisciplinary approach, while the permeation of different disciplines in the marble cake recipe could be an effort towards the teaching of problem solving skills (Loepp, 1999, p. 1). One of the main foci of the school curriculum is to lead learners towards effective ways of solving problems, and an integrated

curriculum can result in higher skills of problem solving. From the viewpoint of technology, Loepp advocates the “marble cake” recipe which, according to him, motivates learners when they focus on “problems worth solving” (1999, p. 2).

The three models of integration within a curriculum which Loepp identifies can each be linked to his metaphor of a cake recipe:

- The interdisciplinary or “layer cake” model, in which different disciplines are grouped together in blocks with a specific time allocated to each block.
- The problem-based or “marble cake” model, which places technology at the core with a relevant and highly motivational problem which learners have to solve.
- The theme-based model, which I will refer to as a ‘layer cake with icing’ model, where an overall theme is chosen for all the disciplines. All the discrete disciplines still function independently with no preference for one discipline above the other; the theme or ‘icing’ links all the disciplines to each other.

Russell-Bowie (2006, pp. 258-260; 2008, p. 603) has also made an important contribution towards finding feasible ways of integrating various disciplines and arts. She argues that in order to survive a “crowded curriculum”, many teachers have opted to integrate across the curriculum to provide learners with holistic learning experiences. In her view, there are various models of integration. These include:

- **Service connections**

This method of integration is based on the premise that, in the presentation of a key learning area, a teacher borrows an element or activity from another discipline without including any concepts or knowledge of the discipline

which they borrowed from. An example would be where learners sing the “Alphabet Song” in a language lesson to help them remember the alphabet letters, but without learning anything about music. In this instance, music is in the service of the language discipline.

- **Symmetric correlations**

These correlations are more symmetric since the emphasis is equally divided between the various disciplines involved. Referring to the “Alphabet song” example, this would now include aspects of the form of the song being explored in the music lesson, adding a listening example of Variations of the same theme by Mozart; the alphabet being used as a spelling tool in a language lesson; and the origin of the Western alphabet from its Arabic roots being explored in a history lesson. This method uses common resources or material, which in this instance is the alphabet. Through this method, barriers between learning areas are broken down while appropriate outcomes are achieved for each discipline.

- **Syntegegration**

Russell-Bowie has coined this term by combining the words “synergy” and “integration”. Combining the meaning of these two terms is in essence what this form of integration implies. The term synergy refers to the potential ability of people to be more successful in working together than on their own. Syntegegration, then, means that “the outcomes achieved [...] are greater than if each key leaning area was taught by itself” (2006, p. 260). This method encourages holistic and real-life experiences. Although an overarching theme is chosen for these types of lessons, knowledge and skills for the discrete disciplines are not “blurred for the sake of the theme”. Russell-Bowie then describes a unit based on Impressionism, where a variety of disciplines spanning the arts as well as languages and history are all involved to give learners a vivid experience of this style period.

The last model of synte-gration as proposed by Russell-Bowie seems to have the most integrity, especially regarding the integrated arts learning area in the South African curriculum. It does imply a team effort from various teachers to co-ordinate and plan the implementation of such integration to take place, which can sometimes be restrictive considering the full schedules and hectic time-tables of teachers in primary schools. Whichever model of integration is chosen, there are various implications when implementing an integrated curriculum. I have used the six implications as suggested by Loepp (1999, pp. 5-6), but added aspects of importance for the South African scenario. These are:

- A paradigm shift whereby teachers move from a didactic outlook to a constructivist view. Learners work collectively to take part in music making activities and apply the knowledge they have gained to create new sounds, rhythms and melodies.
- An intervention of considerable scale for the professional development of teachers. This should be a continuous process, involving teachers in INSET courses on a regular basis.
- The development of social and interacting abilities of lecturers and teachers to facilitate group learning.
- Ongoing support from administrators and school boards so that the necessary resources can be provided to the teachers.
- Systemic reform, which takes account of the way teachers are trained, supported and assessed during their teaching careers.
- The use of authentic assessment strategies which need to be well understood and utilised by teachers. These assessment strategies should be implemented using a variety of assessment tools, for example practical

performances and portfolios with the help of rubrics to define assessment criteria. The purpose of the assessment process is to effectively document student progress and to note where intervention is needed. It is imperative, however, that assessment skills are effectively managed by teachers to take up the least amount of time in order for maximum learner activities and participation to take place.

Regarding all the aspects of an integrated curriculum, it is the aim of this study to determine which of these methods can be deemed to be the most appropriate for the South African situation, since each approach has its own challenges and constraints as well as positive attributes.

## **2.5 MUSIC AS COMPONENT OF AN ARTS EDUCATION**

As discussed in the first section of this chapter, the arts and music form an innate part of all cultures and human practices. Music has an important role in all societies. Before considering the value of music in schools, the role of music in a contemporary society and particularly in African cultures will first be investigated, also pointing out the significance of Music Education in these societies.

### **2.5.1 The role of music in 21<sup>st</sup>-century society**

A significant change in the way contemporary society functions in the 21<sup>st</sup> century is that technology has infiltrated almost all aspects of life. With the onslaught of mass music production, people have become passive listeners instead of active participants. While strict legislation exists to prohibit smoking in public places, these areas are bombarded by pervasive ‘canned’ music. One of the most invasive characteristics of technology is that the environment is constantly flooded by noise. This noise adds stress to humans, “putting their bodies out of tune and out of their natural rhythms” (Michels, 2001, p. 5:52). A disconcerting aspect is that most people are not aware of the impact of the

noise. They are not even aware of the noise itself. Di Scipio refers to this trend as “deaf consumerism”, which can be compared to the deforestation of natural environments all over the globe (2002, p. 7). In a recent article, it was reported that ambulances and fire engines in America were being fitted with new “Rumbler Intersection Clearing Systems”, generating low-level vibrations similar to “boom-boxes” which motorists have in their cars to listen to music at exceptionally high volumes. Since motorists have become oblivious to sirens emitting from emergency vehicles, these “Rumblers” will produce noise loud enough to “shake most solid materials” and to “attract the attention of even the most brain-dead drivers” (Hartdegen, 2008, p. 37).

This noise pollution is found in all facets of contemporary civilisation, and has a direct influence on the education of all learners. Many children spend a vast amount of time in front of television sets or computers, thereby forming habits of being passive viewers instead of active participants. Most families resort to meals in front of television sets, depriving children of developing socialising and interactive skills. Children do not learn to listen to others since they are mostly surrounded by noise. The main form of communication for pre-adolescents and teenagers in the 21<sup>st</sup> century is via “Facebook” and “MXit”, with millions of children worldwide logging onto these websites and cellphone networks to access “chat rooms” (Wikipedia, 2008a; 2008c). The virtual reality on computer or cellphone screens become real life for them, making the development of adequate skills in communication and socialising seem redundant.

Music plays an all-involving role in the lives of teenagers, shaping their identities and self-value (Schoeman & Potgieter, 2006, p. 3:54; Vandeyar, 2008, p. 14). Being constantly surrounded by sound and moving images, young learners adapt by shutting out certain sounds. Just to make sense out of the multitude of simultaneous inputs on their visual and aural senses, they are forced not to listen attentively. However, listening is one of the most important skills to be learnt in the school. Without being able to listen attentively, no other learning

area can be effectively taught. Listening is the first of six specific learning outcomes of all the literacy programmes of the Foundation Phase (Gauteng Department of Education, 2002). Music Education is therefore an ideal vehicle to teach children how to use their ears attentively for listening. Music also develops socialising and communication skills, while involving learners physically, mentally and emotionally in shared, real-life creative activities.

### **2.5.2 Music as an intrinsic part of African cultures**

In traditional African cultures, music has always been utilitarian – it used to be performed with a purpose in mind, being it as accompaniment to singing at a wedding, an initiation ceremony or a dance for war. In the African tradition, children do not ask questions but learn through imitation, observing and emulating their elders (Mandela, 1994, p. 13). In these societies, music was passed on orally from one generation to the next generation, to the extent that it was for long not considered necessary to be included in the curriculum of the pervasive Western culture, largely introduced by missionaries of the past (Primos, 2001, p. 1). The main musical input in current African schools of South Africa remains the singing of religious songs during assemblies (Interview 67). A decade or two ago, it was still “the task of the family, extended family and the cultural leaders to teach children singing, dancing, handclapping, body percussion and to play the drums. They ensured that each child knew a big repertoire of songs” (Interview with S.J. Khosa: Hugo & Potgieter, 2006). Black schools in the previous political dispensation, therefore, rarely included music or other arts activities as part of the formal training during school hours. Singing and dancing often took place after school hours in an informal setting. Hauptfleisch (1997, p. 9) pointed out that these schools did not make use of their legal right to change the curriculum to suit their own needs and cultural preferences. It could also be argued that the main focus in an unequal education system was, for schools in marginalised communities, to ensure that the basic educational needs of their children were being catered for.

Although there is now a nationwide curriculum for all schools, there are still huge discrepancies in the delivery of music education to schools of various economic groups (Herbst, De Wet & Rijdsdijk, 2005, p. 261; Klopper, 2008, p. 57). While private schools frequently employ specialists to implement music, many governmental schools have teachers untrained in the arts disciplines they are required to teach. Such an education system is therefore in a crisis, since many schools in previously marginalised areas still struggle to provide learners with skills in basic learning areas such as Literacy and Numeracy. This situation certainly places music education at risk. Where the family, extended family and the cultural leaders used to take the responsibility for educating the young in cultural and arts practices, this is no longer the case. Societies in contemporary South Africa have changed. In 21<sup>st</sup>-century urban societies, many children grow up in homes where both parents work and young children are not necessarily cared for by their mothers (Pavlicevic, 2001, p. 115). Far less time is spent on communal activities, where music making used to be a natural phenomenon. This invalidates the assumption that young children learn the basic skills of singing, dancing and other cultural activities in their homes. It is necessary, therefore, that a paradigm shift is made regarding the value and place of the arts in schools.

### **2.5.3 The merit of Music Education in schools**

Music has the ability to inspire and motivate, it gives children hope and enjoyment in what can otherwise be mundane school lives. But this can only happen when learners are actively involved in making the music themselves. The aesthetic quality of music has long been debated and validated as a legitimate reason for including music in school programmes (Campbell & Scott-Kassner, 2006; Hoffer & Hoffer, 1987; Reimer, 2006; Röscher, 2001). However, according to Regelski (2005b, pp. 12-13), this may lead to the idea that music compositions and performances exist as “self-sufficient entities” that are valued in an intellectual and analysing fashion, disconnecting them from practical situations and uses. This creates the notion that music as aesthetic art form is



an independent, higher ideal reserved for “quasi-sacred locations such as concert halls”, while applied or practical music is for real life situations.

Since aesthetic philosophies are not closely related to music making experiences, they are not good advocates of music in school programmes. It is also very difficult to measure if any degree of aesthetic development has taken place. To speculate about the noble, aesthetic, profane or spiritual qualities of music is not necessary to justify its inclusion in a curriculum. The fact that they are an innate part of human experiences and are utilised in daily lives are already indicators that they are “special” and worthy of being included in a curriculum (Regelski, 2005b, p. 21).

Elliott caused a major paradigm shift regarding conventional philosophies of Western Music Education when he introduced his praxial philosophy in the 1990s. He regards Music Education to be based on four interrelated premises:

- education **in** music, which involves the teaching, learning, and listening to music while performing;
- education **about** music, which involves the teaching and learning of formal knowledge about music listening, music making, music history, etc.;
- education **for** music, which involves teaching and learning as preparation for making music, or becoming a performer, composer, music teacher, etc.; and
- education **by means of** music, which involves teaching and learning of music directly related to goals such as improving one’s health, development of the whole brain and spiritual well-being (1995, pp. 12-13).

Elliott emphasises the process of active music making or as he calls it, musicing, where listening is an innate part of the music making. Music Education, therefore, should focus on musicianship and listenership. He also supports a multicultural education in music, which values the inclusion of music from all cultures. However, to retain the integrity of all musics, the ideal is that

they should be performed within the appropriate framework of the original context (1995, pp. 39-40; 2005a, pp. 11-13). Elliott's praxial philosophy is compatible with African "experience-oriented" music practices (Nzewi, 2002, p. 19). According to Nzewi, it may be argued that the legacy of African musical arts is the original manifestation of praxialism (2002, p. 20).

Regelski agrees with Elliott's philosophical stance, advocating for an approach which builds on the music experience which learners already possess as they come into schools. They thereby expand their existing skills and add value to their music making abilities. Their musicianship should be "developed as a practicum that serves praxial ends which will enrich students' musical options and thus enhance the likelihood that music will 'make a difference' in their lives and in society" (2005b, p. 21). Music then serves an active function in the lives of children, providing lifelong experiences and enjoyment.

It is noticeable that the reasons for including music vary according to changing values in society. A study of Music Education textbooks, published over a hundred year time span, revealed the following universal reasons for the inclusion of Music in school programmes (Draper & Gayle, 1987, p. 202):

- Music develops self-expression, emotional expression and creativity;
- Music develops an aesthetic awareness and provides enjoyment;
- Music facilitates co-ordination and improves motor skills;
- Music embraces continuity and stability in cultural heritage;
- Music promotes language and communication skills;
- Music stimulates cognitive and abstract brain processes; and
- Music enhances social and interactive skills, contributing to the integration of society.

In recent publications, there is an observed tendency to place less emphasis on aesthetic development, while increasing prominence is given to Music

Education as a means of enhancing cognitive development in children. The most important reason to include music, however, should be for its own sake. Music has a unique and intrinsic value, and is a means of expression by which feelings can be shared and by which the unempowered, like children, can be given a voice (Miché, 2002, p. 160).

As an educator of student teachers, I support the philosophical foundations for the purpose of Music Education as expressed by Blacking (1973), Elliott (2005a) and Regelski (2005a). The three main aspects which I view as critical regarding my own philosophy towards Music Education are:

- **Music for all learners**

Musical skills should be developed in **all learners** rather than in some select group only. If music education is omitted from the school programme, justified by the premise that the talented learners should receive individual instruction, music becomes elitist. This deprives all other learners from the opportunity to be exposed to the benefits and joy gained through music activities. As John Blacking commented by comparing the inclusive music practice of the Venda to the Western music education system of exclusivity: “Must the majority be made ‘unmusical’ so that a few may become more ‘musical’?” (1973, p. 8).

- **Music develops emotional, physical, cognitive and spiritual qualities**

The unique and unsurpassed qualities of Music embrace the physical, emotional, cognitive and spiritual development of children. These qualities justify music as imperative in any curriculum.

- **Music Education should focus on music making**

Music Education needs to focus on **music making** or musicing activities, rather than toward the gaining of knowledge about music in a theoretical and non-musical way. However, merely entertaining learners in sound producing activities without involving them in the contextual framework of the music they

are performing, while also demanding their full listening alertness while doing so, will not accomplish the endeavours of quality Music Education.

These above three aspects are all part of the aims as stated in the RNCS for Arts and Culture. By depriving learners of these experiences is again to marginalise the arts, reserving them for the elite. Therefore, Music should form a core part of the curriculum, not merely being viewed as a supplement to the education of children. While music exists for its distinctive and inherent value as an art form, it furthermore functions as a vehicle for transferring culture and is part of the holistic development of all learners which embraces their physical, emotional intellectual and spiritual beings.

#### **2.5.4 Specialist or generalist teachers for Music Education**

The fact that Music Education now forms part of an integrated arts curriculum in the GET band of the South African education system, creates new challenges in its implementation. Music is a highly specialised art form, but most teachers currently employed to teach the learning area Arts and Culture do not have specialised training in music. The specialised nature of music appears to have been a problem in teacher training for a long time. For example, Forrest already remarked more than a decade ago that there has been a “lack of adequate specialist training in music for primary schools teachers” in Australia (1994, p. 87). In Klopper’s research at South African schools (2004, p. ii), the conclusion was drawn that, although educators possess qualifications of some kind, few of them have specialised training in music. Arts teachers furthermore indicated a natural tendency towards the art form they were qualified in.

Russell-Bowie also reports on the ongoing arguments concerning specialist or generalist teachers for Music and Arts Education (2006, p. 13). There seems to be no coherent policy in Australia or in South Africa regarding who should implement Music or the Arts. This has serious implications for the delivery of Music within an integrated Arts learning area, since most teachers without

training in music will not have the self-confidence, skills or expertise to include it in their daily teaching practices (Russell-Bowie, 2003, p. 111). A concerted effort needs to be made to uplift the current level of music training for teachers in the Arts and Culture learning area, as well as advanced INSET (in-service training) courses focusing on music.

### **2.5.5 Process, product, presentation and performance in Music Education**

As mentioned in paragraph 2.2.5, the arts all have a **product**. A product is normally something produced or manufactured by human activity (Butterfield et al., 2002, p. 600). This can be an artefact, creation or artistic work. To find out what the curriculum really underlines as significant aspects of music in terms of the product, I scrutinised the official curriculum documents (South Africa. Department of Education, 2002b-bb; 2003c), finding numerous references to various terms all starting with the letter 'p'. This is most succinctly and concisely affirmed on page 26 of the Teacher's guide, which indicates the importance of "[p]rocess, product, presentation and performance" in the Arts and Culture learning area (South Africa. Department of Education, 2003c). To define these terms clearly, two categories can be identified:

- **The Process**

In music, the process involves the development of skills by regularly **practising** them, as the well-known expression confirms, 'practice makes perfect'. The process also refers to the acquiring of knowledge about music.

- **The Product**

The product in music usually culminates in a **performance** or **production** of some kind. This kind of product reflects the skills which learners have developed. The product could also be the **presentation** of a creative activity, such as improvising rhythmic patterns on percussion instruments.

Regarding the gaining of knowledge about music, the product can be a physical artefact such as a homemade instrument, or a written assignment such as a **portfolio**.

How the product is presented, differs in various art forms. Visual works of art are usually produced individually by learners in a classroom, not necessitating co-operative and socialising activities taking place during the process. The product is completed without an audience being present, and all the learners are involved in creating their own art works. If a mistake is made, it can be rectified before the final product is handed in for assessment. To present the final product at the end of the process would normally be an exhibition or presentation, where the learners can be present or not, according to individual preference or situation in a school context.

Music, on the other hand, is performance-based. There is a continual interaction, co-operation and socialisation between learners during the process of creating or practising for the performance. During the final presentation of the product – the performance – all the learners are actively involved and are, in effect, exhibiting themselves while the audience views and experiences their production. If a mistake is made, it is immediately observed by the audience and may cause embarrassment for the performers. Being performance-based, therefore, requires additional skills regarding self-confidence, co-operation, participation, and socialising. Music also requires the performance to be highly disciplined, with all learners being exactly on cue, in time and on pitch simultaneously.

The above attributes result in Music Education being one of the most difficult and demanding disciplines to be effectively implemented by teachers. Apart from being a skilled musician, a teacher has to be self-confident and assertive to orchestrate musical activities in a class, which to the uninformed may seem noisy, active and energetic, instead of the calm and quiet nature of lessons in

many other learning areas. This is an aspect which may lead to teachers not opting for performance-based activities in music lessons, but rather focusing on the reflecting and communicating outcomes of the curriculum.

“Reflecting” as an outcome of the Arts and Culture curriculum involves that learners respond critically to “artistic and cultural processes, products and styles” (South Africa. Department of Education, 2002b-a, p. 10). In the description of the learning outcome, the term “reflect” implies that conscious thought processes have to be used to discuss, understand and contemplate musical processes, products and styles. It does not entail that learners are actively involved in these processes or products by making music themselves. Although it is important for learners to take note of what other musicians do and to contemplate musical practices, it is far more significant and important what they themselves do in the Music Education class through making music.

The fourth learning outcome for Arts and Culture refers to expressing and communicating skills as a means to analyse cultural practices (South Africa. Department of Education, 2002b-a, p. 10). This may also be interpreted as mainly consisting of discussions and debates **about** music and the arts instead of actually making music and taking part in cultural practices. Since two of the four learning outcomes for Arts and Culture refer to verbal instead of musical or artistic experiences, this may lead to a more passive role for learners instead of making them active participants in producing musical performances and products.

The **product** of a music performance seems to have gained a negative association, being considered only to be of value if it is executed by a select few, to be performed in a venue such as the school hall and displaying the talent of the elite. Russell-Bowie refers to a “product-oriented approach” which centres around performances to “showcase the school” (Russell-Bowie, 2006, p. 12). She also comments that such performances can be very teacher-centred

and restrictive, inhibiting the creativity of learners. A further point is made that some schools opt for an annual stage production, thereby claiming to have “done’ the arts for that year”. This situation has also been observed at South African schools, where the Arts and Culture learning area is replaced by such a production.

In my view, both the process and the product are equally important. The product of music skills culminates in performance, and performing activities should take place in every music lesson, not only at the end of a term on the stage. These regular class performances or **products** should be part of an ongoing **process**, giving learners the opportunity to make music together and to experience the benefits of social interaction. These products can be the group activities, e.g. where jingles are created, practised, and performed to the rest of the class during a music lesson. The most important aspect is that these music products or performances allow learners to share the wonder of music enjoyment. Performance, as aptly described by Szego, lies at the “unqualified centre of [...] music education” (2005, p. 202).

## 2.6 CONCLUDING REMARKS

In this chapter, relevant issues and research regarding the arts, culture, and music as component of an integrated arts education, were scrutinised. Various theories and premises were described, indicating how these influence the implementation of music in an integrated learning area. Aspects regarding the process and product in Music Education were also examined. Studying the literature made me more informed to direct the empirical data collection process of the research. In the next chapter, the methodological process of the inquiry is explained.



# CHAPTER 3

## RESEARCH DESIGN AND METHOD

### 3.1 INTRODUCTION

In this chapter the methodology for the research is outlined. A description of the procedures used for the collection of data, as well as the research techniques employed, are presented. The research design and research method were chosen to enlighten the core research problem, namely aspects which influence the implementation of music in an integrated arts curriculum, as well as secondary research questions. A profile of the research respondents is also included.

The research design and method both focus on finding accountable answers to the research questions. The research design is the planning of the research and indicates the type of study undertaken, while the research methods indicate the steps taken, instruments used and techniques implemented to complete the process (Mouton, 2001, pp. 49, 55-56). A justification for the choice of research for this study is also offered.

When conducting a research project or thesis, Creswell (2003, p. 5) suggests the following three aspects to be taken into consideration:

- the epistemology or theoretical perspective of the researcher;
- the broad approach or research design which the researcher will follow; and
- the specific research procedures or research method which will be utilised.

In order to determine the appropriate design and method for this investigation, an extensive study was made of the most prominent research designs and

methods available. I compiled a table which includes descriptions of various research methods and strategies, referring to key authors in the field. After this process, it became clear that a mixed method design would render the most enlightening answers to the specific research problems posited in this study.

### **3.1.1 Theoretical perspective**

Research comprises the search for knowledge and gaining of new insights into some unknown areas within the researcher's perception. Before commencing any research project or study, the researcher should be aware of the theoretical perspective or epistemological underpinning which directs the way in which the knowledge will be acquired. This theoretical perspective or theory of knowledge is broadly referred to as epistemology. In philosophy, epistemology is the researcher's view of knowledge. Ely and Rashkin describes epistemology as the process behind the acquiring of knowledge and the perimeters of that knowledge (2005, p. 151).

### **3.1.2 Broad approach or research design**

The broad approach or design of a research project usually comprises the overall plan, or as Mouton refers to it, the architectural design (2001, p. 56) of the study to be embarked on. From this, a strategy or method is derived, which normally falls into one of two categories or research paradigms: qualitative or quantitative research strategies. The two research paradigms are displayed in table 3.1 to indicate their main differences.

**Table 3.1: Research Paradigms**

<b>Research Paradigms</b>	
<b>Qualitative Research</b>	<b>Quantitative Research</b>
<p>The qualitative researcher looks at knowledge from a subjective point of view (Onwuegbuzie &amp; Collins, 2006, p. 10). There is a belief in the interconnectedness between researcher and the subject being studied, and therefore these have an influence on one another (Creswell, 1998, p. 253).</p>	<p>The quantitative researcher aims to be objective towards knowledge (Onwuegbuzie &amp; Collins, 2006, p. 10).</p>
<p>In qualitative research, there are typically few cases but many variables (Creswell 1998, pp. 15-18).</p>	<p>In quantitative research, there are usually many cases with only a few variables (Creswell 1998, pp. 15-18.)</p>
<p>Extensive time is spent in the field while collecting data (Creswell 1998, pp. 15-18).</p>	<p>Data collection is standardised and not as time-consuming as in qualitative research.</p>
<p>Qualitative research implies that the researcher uses an inductive reasoning style, looking from the inside out. An example would be to do a detailed single case study and then attempt to make generalisations on a broader scale from this. It may sometimes result in reasoning that is not necessarily the truth (Ely &amp; Rashkin, 2005, p. 214).</p>	<p>In a quantitative study, theories and hypotheses are tested using the deductive reasoning style (Johnson &amp; Onwuegbuzie, 2004, p. 17). The researcher starts with a generalisation which is accepted as true, and then either confirms or refutes it (Ely &amp; Rashkin, 2005, p. 122).</p>

Qualitative Research	Quantitative Research
<p style="text-align: center;">↓</p> <p>Data analysis in qualitative studies involves a complex and time-consuming process, reducing large amounts of data to a few themes or categories (Creswell 1998, pp. 15-18). A great deal of insight is needed, since the researcher has to interpret the data and make inferences and correlations.</p>	<p style="text-align: center;">↓</p> <p>In quantitative studies, data is collected and stored in statistical format and can be fairly easily analysed by means of computer programmes.</p>
<p>The final writing up of research findings consists of extended passages and a longer final research report. The researcher provides multiple perspectives to substantiate claims. Another feature which differs from quantitative studies is that ample quotations are provided, embodying the perspectives of participants and thereby lengthening the study (Creswell, 1998, pp. 15-18).</p>	<p>The final writing up of quantitative research findings consists mainly of statistics, tables and numerical data.</p>

### 3.1.3 Positivist and post-positivist beliefs

There are two underlying philosophical beliefs that direct research methods. On the one hand, the positivist belief is that there is an ultimate reality which is beyond the subjective human view. This philosophical view was highly valued during the 17<sup>th</sup> and 18<sup>th</sup> centuries and supported a system of gathering knowledge via the scientific method (Ely & Rashkin, 2005, p. 343). This philosophical view had a revival during the early 1920s and 1930s

(Onwuegbuzie & Collins, 2006, p. 2), and is referred to as the modernist movement. On the other hand, the post-positivist or post-modernist belief is a later development in reaction to the positivist’s rational view of the world and reality. This belief underlines the important role which the subjective involvement of the researcher plays. Table 3.2 describes how these beliefs impact on qualitative and quantitative research.

**Table 3.2: Post-positivism and positivism**

Post-Positivism / Post-Modernism	Positivism
<p style="text-align: center;">↓</p> <p>Qualitative research falls into the post-positivist or post-modernist paradigm, whereby the researcher is personally involved with the research participants. Through this method, a unique perspective of the knowledge is gained (Cohen et al., 2002, p. 6). This unique perspective is not the only truth available, but describes one view of reality, capturing the emotions of the participants.</p>	<p style="text-align: center;">↓</p> <p>Quantitative research is positivist, where the researcher is an observer and remains emotionally uninvolved with the participants. The aim is to view data objectively to enable the researcher to make generalisations, without being bound by context and time constraints (Johnson &amp; Onwuegbuzie, 2004, p. 14).</p>

### 3.1.4 Specific research procedures

There are two methods by which data is collected during a research process. These are the interpretive and the behaviourist procedures. The characteristics of each are described in table 3.3.

**Table 3.3: Interpretive and behaviourist procedures**

Interpretive	Behaviourist
<p>In qualitative research, the researcher is required to interpret data while searching for meaning behind the actions and interactions of participants. Data should be understood against the background of a specific context (Johnson &amp; Onwuegbuzie, 2004, p. 14; Reimer, 2006, p. 21).</p>	<p>According to behaviourist procedures, “human behaviour is essentially rule-governed and it should be investigated by the methods of natural science” (Cohen et al., 2002, p. 22). This implies that the researcher should remain uninvolved and objective towards research participants, merely taking note of findings as they emerge. This is a preferred stance of quantitative research.</p>

In studying both types of epistemological paradigms, I have come to the conclusion that I am a pragmatist, applying both the subjective and objective perspectives in my approach towards the research problem (Onwuegbuzie & Collins, 2006, p. 10). A pragmatic philosophy is based on the practical application of ideas in everyday life (Ely & Rashkin, 2005, p. 344). I therefore chose to include both the qualitative and the quantitative research methods, gaining insight from one method, while being able to apply the gained insight into the other method.

### 3.2 RESEARCH DESIGN AND METHODOLOGY

The integrated research process which I used for my investigation is referred to as a mixed method research design. It provided multi-faceted aspects of different research paradigms, thereby minimising the weaknesses of each strategy. It also supplied a means of triangulation, providing both qualitative and quantitative data. The emphasis, however, would be more on the qualitative

than the quantitative aspects. As can be deduced from tables 3.1, 3.2 and 3.3, qualitative and quantitative research methods are traditionally classified as opposing research strategies, conflicting with each other. However, Hauptfleisch argues that these two methods “should rather be regarded as at opposite ends of a continuum of research methods” (1997, p. 164). Data collected through quantitative research is revealed numerically, using quantities and statistics (Hauptfleisch, 1997, p. 165). On the other hand, qualitative research is more explorative with most of the information gathered as verbal data. Both qualitative and quantitative research methods have constraints and weaknesses. However, the two methods balance each other’s limitations and it is therefore advantageous to combine the two techniques in order for a researcher to gain a broader perspective and insight into the problem.

### **3.3 RESEARCH PARADIGM FOR THIS STUDY**

In reaction to the modernist research paradigm which focuses on impartial and objective reason, I approached the study with a post-modernist view, placing a high premium on human perception and experience (Spies, 2006, p. 32). The modernist research paradigm is similar to a positivist worldview which presupposes a single objective reality that can be observed, recognised and measured. In contrast, post-positivist thought or a post-modernist worldview presupposes multiple, subjective realities that are a function of personal interaction and perception (Merriam, 1988, p. 17).

The interpretive paradigm within a qualitative research design involving field settings offers a means of investigating complex social units consisting of multiple variables of potential importance in understanding the phenomenon. Anchored in real-life situations, this type of study results in a richly descriptive and holistic account of the phenomenon. It offers insights and illuminates meanings that expand the reader’s experiences. These insights can be construed as tentative hypotheses that help structure future research; hence they play an important role in advancing a field’s knowledge base (Merriam,

1988, p. 32). Because of its strengths, the interpretive aspect of qualitative research was particularly appealing to me, applying it in a field of study such as arts education.

Qualitative research, however, also has certain limitations and weaknesses, as identified by Merriam (1988). The first limitation lies in the fact that time and financial constraints sometimes preclude the researcher from conducting an exhaustive study. Secondly, this type of study may lead readers to the erroneous conclusion that that which applies to certain cases also applies automatically to the class from which they are drawn. Thirdly, qualitative research employs the researcher as the primary data collection instrument, thus implying limitations in terms of sensitivity and integrity. Therefore, all effort has been made by me as researcher to be as objective and unbiased as possible, gaining insights from a variety of role players in the field being studied.

The overall objective of this study was to deepen the understanding of the dynamics between the curriculum (RNCS), how it is interpreted by individual teachers, and how it is translated into action in real classrooms. It furthermore aimed to explore how lecturers and teachers in the learning area Arts and Culture understand, interpret and act on the curriculum policy.

Two main approaches were used for the collection of data: interviews, and document and resource material analysis.

This research included a relatively small number of teachers (63). The purpose was not to discover how many people share certain experiences, but rather to gain access to the experiences and perceptions of some teachers implementing music in the Arts and Culture learning area. Looking at a much larger sample of teachers would not have added any more value to the research, and it would have failed to notice the depth that was afforded by working with a smaller group of teachers.



The procedure of one-on-one interviews at various schools was adopted in order to provide in-depth data as well as multiple viewpoints. Sites were determined by the sampling strategy.

### **3.4 SAMPLING STRATEGY**

The sampling strategy was guided by the focus of the research, namely to gain insight into best practices of Music Education at primary schools in South Africa.

#### **3.4.1 Purposive sampling**

The sampling strategy was mostly purposive, since knowledge and expertise about the research problem were used to identify respondents who represent the criteria needed for the investigation (Berg, 2004, p. 36; Cohen et al., 2002, p. 143). A measure of snowball-sampling was also implemented by asking the first interviewees to recommend other teachers and references in the field (Cohen et al., 2002, p. 144). Lecturers at universities and First Education Specialists (FESs) were also consulted regarding schools where a high standard of Arts and Culture programmes were being presented.

For this study, purposive samples were selected after initial field investigations, to ensure that certain types of individuals were included who display specific types of attributes. There were three categories of respondents:

- firstly, teachers currently involved in teaching Arts and Culture in schools;
- secondly, lecturers involved in training programmes in Arts Education; and
- thirdly, policy makers involved in the planning and execution of the learning area Arts and Culture.

### 3.4.2 Teachers interviewed

The main research question focuses on teachers; therefore it was this question which motivated me to choose teachers as the largest group of participants for this study.

How do teachers implement Music  
In an integrated Arts curriculum for South African primary schools?

Four different groups of teachers were interviewed, each representing a different sector of those involved in the implementation of Arts and Culture in primary schools:

- Music teachers who succeeded and even excelled in primary schools regarding their implementation of Music in the learning area Arts and Culture;
- Arts and Culture teachers with specialisation in one of the other art forms, comprising Visual Arts, Drama or Dance;
- Teachers involved in the learning area Arts and Culture with no specialisation in any of the art forms; and
- Teachers in the Foundation Phase who, according to the current policy in most schools, have to integrate Arts and Culture into their normal classroom teaching within the three learning programmes, Literacy, Numeracy and Life Skills.

To answer the main research question, 63 respondents from 39 schools in South Africa were included for personal, semi-structured interviews. Most teachers were in the Pretoria region since those were the easiest and most convenient to reach for me as a researcher. During a study tour in October 2006, some interviews were also conducted with teachers, lecturers and policy makers in the Western Cape. Usually, focus group interviews were conducted

with two or more teachers from each school: one teacher in the Foundation phase and one in the Intersen phase. In some schools, the principal or head of a department was also interviewed. The schools were selected purposively in order to represent examples of best practices covering success stories in terms of the implementation of music. In order to select these schools, facilitators (First Education Specialists) in the learning area Arts and Culture of the particular regions were consulted.

### **3.4.3 Lecturers involved in Music Education at South African universities**

The question related to the main research question that motivated me to choose lecturers and students as participants was:

How are music students trained to implement the new integrated Arts curriculum?

For this question of the empirical data collection strategy, open-ended interviews, telephone interviews and e-mail correspondence were undertaken with nine lecturers from various universities in South Africa with strong Music Education programmes. Furthermore, information was obtained from two lecturers from overseas universities, one in the United Kingdom, the other in Australia, where these lecturers are involved in training students in Music Education.

### **3.4.4 Policy makers in Arts Education**

The question related to the main research question that motivated me to choose the above participants was:

To what extent do the views of policy makers of the national curriculum correspond with teachers' experiences in their interpretation of an integrated Arts curriculum?

For this question, interviews with four policy makers were conducted.

As the interview process continued, further interviewees in all categories were identified. In order to extend the sample, a degree of snowballing was required. As previously mentioned, the snowballing technique was implemented as a procedure whereby initial respondents were asked to identify other subjects who “possess the same attributes as they do” (Berg, 2004, p. 36). These respondents still resembled the same groups as the categories mentioned above, but provided variety in terms of age, experience and environments. A broader perspective was thus gained and findings verified.

One of the apparent shortcomings of a qualitative and interpretive study is the fact that many subjective judgments are made by the researcher. Correspondingly, in selecting the participants of this study, a purposeful sample was chosen since this was the only way to ensure some representation of the population of Music teachers in South Africa. This meant that I scrutinised and interpreted the experiences of all the music teachers of the selected schools until saturation of data occurred. The benefit of this method of sampling was that rich descriptions from the chosen participants could be acquired.

### **3.5 DATA COLLECTION STRATEGIES**

Bogdan and Biklen (1982, pp. 52-53), supported by Merriam (1988, pp. 124-125), suggest nine process-based criteria for the simultaneous collection and analysis of data. These suggestions informed my method of collecting data, also guiding the concurrent data analysis process. The nine suggestions are:

- Limit the investigation, thereby rather collecting more information on a specific topic than inappropriate data on too wide a field.

- Make choices regarding the nature of the research. For example, decide whether a full description should be undertaken, or whether a theory concerning a particular aspect should be generated.
- Develop investigative questions, refining the general initial questions and discarding irrelevant ones.
- Guide data collection sessions by prior observations.
- Take note of all observations which are not necessarily part of the planned interview sessions to encourage analytical thinking.
- Make notes of the learning process – these can help to relate aspects to the hypothetical, practical and confirming issues of the research.
- Try out thoughts and topics on respondents – some respondents become key factors in improving the investigation and fleshing out the description in the final analysis.
- Scrutinise the literature while collecting data and conducting interviews, as this will improve the analysis.
- Try to recognise similarities and correlations in order to generate an advanced level of understanding.

Data was collected through various strategies. One strategy was to collect data via semi-structured personal interviews and focus group interviews with teachers in the learning area Arts and Culture, lecturers in Music Education, as well as with policy makers of the curriculum (Terre Blanche & Durrheim, 1999, p. 388). For teachers and lecturers whom I could not visit personally, a second strategy was implemented involving telephone interviews and e-mail correspondence. A third strategy for data collection was to analyse available documents, sources, books and learner and teacher guides which were recently published for the learning area Arts and Culture. These documents are:

- *Revised National Curriculum Statement for Arts and Culture* (South Africa. Department of Education, 2002b). The Revised National Curriculum Statement was implemented for the first time by primary school teachers in

2004. In studying the curriculum document, I evaluated the outcomes of Music Education in the curriculum document against the interpretations of teachers and lecturers regarding the practical implementation thereof.

- Teacher materials and learner workbooks designed for the Revised National Curriculum Statement, focusing on the learning area Arts and Culture.

I collected data until there was a saturation of categories, which meant that no new themes emerged from the interviews conducted with participants (Merriam, 1998, p. 164). The data from all the available sources that was utilised during the research process was integrated and collated to conclude the data collection stage.

Document analysis began with the study of government policy material, particularly the RNCS documents. Document analysis enables the researcher to obtain the language and terminology in the field of the research problem (Creswell, 1998, p. 150). This guided my analysis and critical assessment of other resource material for the Arts and Culture learning area.

## **3.6 INTERVIEWS**

The main method of data collection in this research was one-on-one interviews. Therefore, general remarks regarding the value of interviews, as well as positive and negative aspects of interviews are discussed.

### **3.6.1 General remarks regarding interviews**

The purpose of interviewing is to understand another person's perspective (Merriam, 1988, p. 72). It allowed me to gather data where personal observations in actual classrooms were not possible due to time-constraints and impracticality. It also would have meant that far fewer schools could be visited, limiting the variety of the data gathered.

Although this method of data-collecting was time-consuming, certain advantages made it more useful. The purpose of interviews is to obtain information which is relevant to the specific research objectives. The advantages of interviews became evident in that they supplied a richer description of information, enabling me to probe more deeply regarding specific aspects which related to individual situations at various schools. In this way, a multi-layered understanding of the problem was possible.

A disadvantage of an interview could be that the interviewee feels intimidated, especially if the interviewee is not a subject specialist in the area of the research problem. It was noted as researcher that some interviewees, especially teachers from the Foundation Phase without specialised knowledge of music, tried to give the 'correct' answers, and were perceived to be more nervous, as if it were a 'test'. In one instance, the principal of the school would not agree for me to have a personal interview with the Arts and Culture teacher, and a very formal meeting had to be held in his office where he was also present. The data obtained from this interview was deemed to be unreliable, since it was noticeable that the teacher was trying to give 'perfect' answers, responding exactly in the way the school regards the learning area to be implemented.

As researcher I tried to achieve a rapport with each of the interviewees, making them feel comfortable with the topic, and explaining that the purpose of the study was to find out what their views on the RNCS were. I made it clear that I was interested in their experiences of implementing the curriculum in practice, as well as the limitations of the RNCS according to their opinions. I also needed their input regarding the training of students.

Another disadvantage of the interview as a research tool is that participation requires a one-on-one setting which makes it more time-consuming. No generalisations or wide-ranging inferences can be legitimately made from

interviews. However, the intention of an interview is not to make generalisations; it is rather to provide a rich description and interpretation of the situation.

Face-to-face interviews using a semi-structured interview schedule were conducted with key figures involved in the implementation of the Arts and Culture curriculum, university lecturers involved in student training, as well as with teachers in the learning area Arts and Culture at various primary schools. This enabled me to explore perceptions and implementation strategies and problems experienced by practitioners.

### 3.6.2 Planning the interview structure

Table 3.4 has been devised by Creswell (2003, p. 186), and illustrates the various options, advantages as well as limitations of interviews as data-collecting instruments.

**Table 3.4: Options, advantages and limitations of interviews**

(Creswell, 2003, p. 186)

Options	Advantages	Limitations
<ul style="list-style-type: none"> <li>• Face-to face, one-on-one, in-person interview</li> <li>• Telephone interview</li> <li>• Group: participants are interviewed in a group</li> </ul>	<ul style="list-style-type: none"> <li>• Useful when participants cannot be observed directly</li> <li>• Participants can provide historical information</li> <li>• Allows researcher “control” over the line of questioning</li> </ul>	<ul style="list-style-type: none"> <li>• Provides “indirect” information filtered through the views of interviewees</li> <li>• Provides information in a designated place rather than the natural field setting</li> <li>• Researcher’s presence may bias responses</li> <li>• People are not equally articulate and perceptive</li> </ul>

Having conducted a few telephonic interviews initially, I decided on face-to-face, personal interviews which produced data of a much higher and in-depth quality.



Although information generated during an interview is indirect, influenced by the perspective of the interviewees, this was what I aimed at – to obtain the perspectives of individual participants in the field and each one’s own view of ways in which to approach the implementation of Music in an integrated curriculum. After conducting several pilot interviews, the interview format was refined and adapted according to findings of previous interviews to include sections with more open-ended answers. The normal limitation of a designated place instead of the natural field setting was pre-empted by choosing, whenever possible, the individual school or university as site for the interview according to each individual respondent.

It was found more worthwhile to conduct personal interviews to gain the confidence and goodwill of respondents, focusing on their experience and skills in teaching practice. In this way, they could realise that the aim of the research was to find successful ways to implement the arts in schools, in which they are key representatives. Their initial feelings were often that they were being evaluated, weighed and criticised. Another trend which was observed during the conducting of interviews is that interviewees tended to ‘window dress’ their responses, supplying all the answers they regarded as being of importance to fulfil the required criteria of the Education Department. Only after the completion of the initial, formal questions, and when a rapport between interviewer and interviewee could be established with an atmosphere of goodwill and mutual interest, valuable insights and personal views emerged. What I noticed as researcher is that the informal discussions at the end of the interviews often revealed the richest and most descriptive data, portraying personal views and insights not revealed during the more structured section of the interview. Teachers who have a passion for their work tended to be excited about the topic and were enthusiastic to share their ideas and to be included in further research processes, for example involving student teachers under their supervision for field work in schools during the internship phase of fourth year education students.

### **3.6.3 Questioning technique during interviews**

One of the first obstacles I had to face was to develop questioning techniques during interviews in such a way that meaningful data could be obtained. As Merriam aptly states: “The key to getting good data from interviewing is to ask good questions” (1988, p. 78). I prepared a list of questions and formulated it in such a way to motivate interviewees to share their knowledge of the phenomenon under study. An important factor that I had to consider was that, although a semi-structured interview is steered by certain issues and questions to be explored, “neither the exact wording nor the order of questions is predetermined” (Merriam, 1988, p. 86). I had to vary the use of language and change the order of questions depending on the way the interview progressed.

During the interview process, I was furthermore aware of the fact that a respondent’s feedback could vary from stating facts to expressing personal beliefs or attitudes (Merriam, 1988, p. 78). I therefore focussed on interpreting and decoding the responses of interviewees in relation to my research questions and purposes as honestly and neutrally as I could. It is vital to assess the quality of data gathered during interview sessions. Every respondent gives a personal perspective of the phenomenon. Although this is exactly what is sought after in qualitative research, it is important to distinguish when information has been distorted or exaggerated. The best way to do this is to verify a respondent’s account by comparing it with accounts given by other respondents (Merriam, 1988, p. 84). After the modifications I made to the basic interview structure and developing good questioning techniques, the quality of the data improved considerably, and rendered significant and valuable material to answer my research questions.

### **3.6.4 Computer technology used during interviews**

A strategy used during the interviews which was found very helpful for later retrieval and analysis, was the use of computer technology. According to Berg

(2004, p. 94), computer-assisted personal interviewing is one of the fascinating improvements in modern social research. It has the advantage that face-to-face interviews can be conducted, retaining body language and other visual signs which would otherwise be lost, for example during telephone interviewing or e-mail correspondence (Berg, 2004, p. 95). A laptop computer was taken to the field settings and interviewees' responses were typed as each interview progressed. Interviewees simultaneously checked their responses as they were typed, to verify and refine their statements if they felt it was necessary. This method saved time and made the respondents feel comfortable that what they said was being accurately represented.

### **3.6.5 Focus group interviews**

Focus group interviews were organised with teachers at schools where various specialists were all involved in the implementation of the Arts and Culture programmes. These group interviews not only brought responses to questions put to participants, but resulted in the interplay of ideas from inter-group dialogue when responding to questions. These interviews often revealed the unexpected and opened up new channels of thought to direct my understanding of the integrated curriculum.

## **3.7 QUESTIONNAIRES**

Initially, as researcher I considered using questionnaires as one of the main data-gathering tools. However, this proved to be problematic since answers from pilot questionnaires were often ill-expressed. Cohen et al. (2002, p. 129) argue that there is often a low response rate when using questionnaires. Furthermore, questions may be misinterpreted by respondents, and questionnaires are often filled in hurriedly. Therefore, the questionnaires were modified to use as a limited but extended form of data collection in order to reach identified role-players in the curriculum process who were not able to

provide face-to-face interviews. The same questions put to various people in different countries via e-mail, allowed for comparison of responses.

### **3.8 DATA ANALYSIS**

Applying a mixed method approach to this research, both qualitative and quantitative analysis strategies were utilised. Throughout the whole research process, there was an interaction taking place between data collection, analysis and reporting (Merriam, 1998, p. 151). The evolving nature of this design is commonly found in educational research (Merriam, 1998, p. 156). Bearing the main research question in mind, analysis within an interpretive approach was relevant. According to Coffey and Atkinson (1996, p. 80) there are no prescriptions or recipes for the ideal way to analyse the interpretations and reflections collected. I approached the data in a reflective manner, which opened the possibilities for a variety of analytic strategies.

Once all the data was collected by me, an intensive analysis was conducted based on the approach of Bogdan and Biklen (1982, pp. 147-154). This analysis involved the devising of broad categories and then narrowing down the study to specific focus areas or themes. Sometimes, it was necessary to contact key respondents again to help “fill in the holes of description” (p. 153). In addition, properties were devised for each category and tentative assumptions suggested in terms of the relations between specific categories and the related properties.

Several strategies of data analysis were employed:

- Some of the data I collected lent itself to statistical analysis, and is represented in this thesis by means of tables and charts.
- The remainder of the data I collected is presented in a narrative and descriptive way in order to offer a holistic interpretation of the views of the teachers, lecturers and policy makers.

- After completing the initial stage of analysis, data was interpreted and classified according to categories and themes.
- During the last stage of analysis, I conducted content analysis by comparing empirical observations with the theoretical concerns in the literature (Berg, 2004, p. 275). This resulted in the development of a theory regarding the implementation of music in an integrated Arts curriculum.

### **3.9 ETHICAL CONSIDERATIONS**

Merriam (1998, p. 198) explains that ensuring validity and reliability in qualitative research involves conducting the investigation in an ethical way. Ethical predicaments are likely to emerge with regard to the collection of data and the presentation of findings.

Ethical issues with interviewing are related to the fact that participants may feel that their privacy has been invaded and that questions may be embarrassing (Merriam, 1998, p. 214). The types and spectrum of questions asked were not of an intimate or sensitive nature, and therefore I did not regard the interviews as being embarrassing. Using a laptop computer to type responses as each interview progressed was ideal to make sure that respondents were satisfied that their views were interpreted accurately. Interviewees could verify and check their own responses during the course of each interview. Since the relevant policy documents, learners' workbooks and teachers' guides are available for anyone's scrutiny, I foresaw no ethical problems regarding them (Merriam, 1998, p. 215).

I acquired written consent from the participants involved according to one of the principles of the Ethics and Research Statement of the University of Pretoria, namely the principle of voluntary participation. Since it was important for me to obtain the honest and most accurate account of what was happening in Arts

and Culture classrooms of South African primary schools, I asked teachers to be very open and frank in their answers. Every teacher consented, based on the premise that their identities would not be revealed. This gave me worthwhile insights into the daily pleasures and problems of a teaching career in Music and the Arts, making me realise that there is indeed no simple answer to the problem discussed in this thesis.

Feedback on the progress and findings of the proposed project will be given to the participants involved. I shall also inform them of any future publication regarding the project. In planning, conducting, analysing and reporting this study I strived to be non-biased, accurate and as honest as is humanly possible in all phases of the research (Merriam, 1998, p. 216).

### **3.10 VALIDITY AND RELIABILITY**

In terms of validity and reliability of results, qualitative research is often weighed down by uncertainties. It was therefore necessary to obtain multiple facets of the same reality. Interviews were conducted with respondents who were all connected to the Arts and Culture learning area, but from different perspectives. This method of triangulation gave me “a different line of sight directed to the same point” in order to confirm and validate the findings (Berg, 2004, p. 5). Furthermore, each interviewee was provided an opportunity to check the data to evaluate the credibility of results arrived at. Finally, my own worldview and inherent biases as researcher were clarified at the outset of the investigation.

Although the obligation of reliability requires the replication of investigative techniques and results, and therefore runs counter to the focus in qualitative research on negotiated multiple realities, Guba and Lincoln (1981, p. 120) claim that it is impossible to have internal validity without reliability. They argue that a demonstration of internal validity “amounts to a simultaneous demonstration of reliability”. Consequently, Lincoln and Guba (1985, p. 288) rather advocate

“consistency” instead of reliability. Such consistency requires that the data “make sense” to outsiders, rather than “demanding that outsiders get the same results”.

External validity in the form of being able to generalise has often been a contentious issue with reference to qualitative research. In essence, the choice of a qualitative research design implies the researcher’s wish to understand a particular phenomenon in depth, rather than the researcher’s wish to establish what is generally true (Merriam, 1988, p. 173). However, the question remains as to whether generalisations can be made in qualitative studies. This is most cogently answered by Patton, proposing that qualitative research should “provide perspective rather than truth” and “context-bound information rather than generalizations [sic]” (1980, p. 283).

# **CHAPTER 4**

## **COLLECTION AND ANALYSIS OF DATA**

### **4.1 INTRODUCTION**

In Chapter 3 a description of the chosen research design was given. Choices made for the sampling strategy, as well as methods selected for data collection, were justified. Chapter 4 presents an interpretive as well as a statistical account of the data. Using the interpretive paradigm, I aimed to provide meaning to the primary data collected through fieldwork. In order to present results that would support the answering of research questions posed at the outset of this study, I engaged with the data in both inductive and deductive ways. Deductively, the data was represented quantitatively, utilising tables and figures to present statistical results. Inductively, the data was approached from particular to more general perspectives, utilising the more qualitative aspects of the mixed method research design.

### **4.2 METHOD OF ANALYSIS**

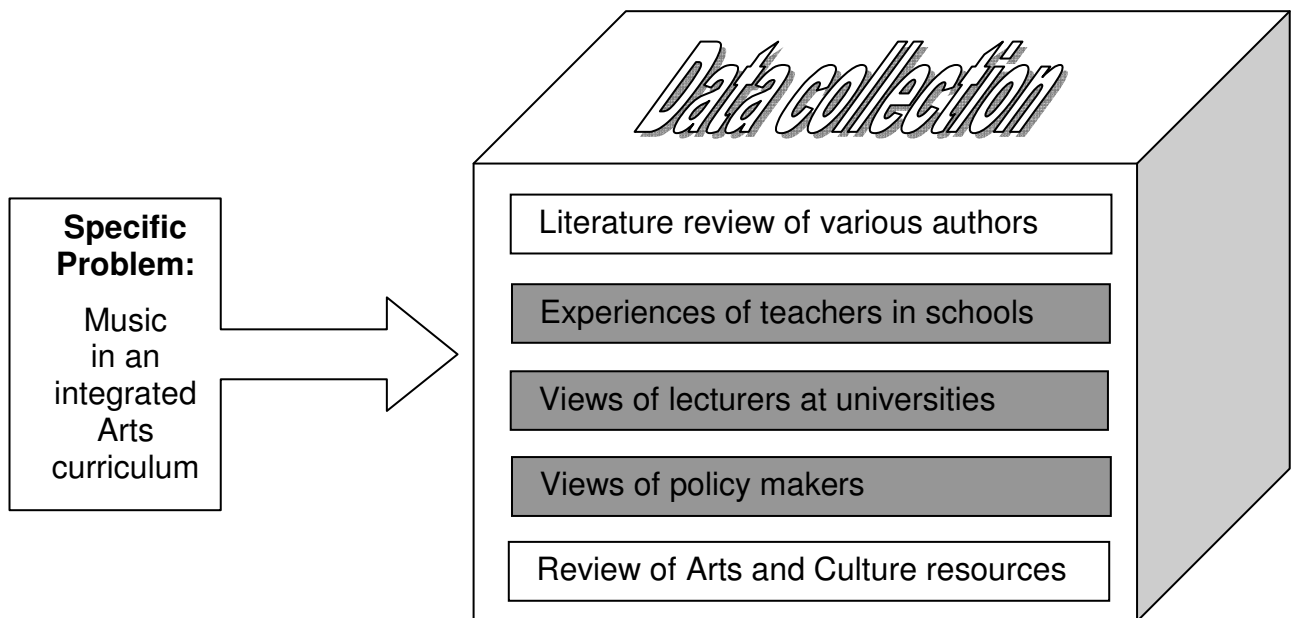
The development of analytical interpretations of the data was used to direct additional data collection in order to enrich the findings. The research activities of interviewing, analysing and writing intermingled during the whole research process, while data was presented partly based on participants' perspectives and partly based on my own interpretation (Cohen et al., 2000, p. 20). Data was shown to present multiple perspectives, illustrating that there are numerous interpretations of Arts and Culture as an integrated learning area. Concepts emerged in themes and relevant categories, which were chosen for their applicability and usefulness in an attempt to answer the research questions. Thematic analysis was used to develop theory explaining the findings of the



research. The process of analysis is not always logical or sequential in a predetermined fashion, since the researcher has to be in touch with intuitive feelings (Merriam, 1988, p. 148). Since making sense of the data is a highly personal and individual procedure, there are no definite rules or a specific formula to follow. However, as pointed out by Berg (2004, p. 272), it proved to be a satisfying and enriching process for me as researcher, developing my own understanding and insight into the research problems as the process continued. Miles and Huberman (1984, pp. 215-228) describe twelve practical tactics to direct this process and these were deemed useful to guide the search for answers during the data analysis stage of the investigation:

- Counting: take note of some concepts appearing more often than others.
- Noting patterns and themes: scan the data to build categories.
- Identifying new concepts or conclusions: occasionally, counteractive findings could lead to thought-provoking or challenging results.
- Clustering: all things that appear comparable should be grouped together.
- Making comparisons: conceptualise at a higher level.
- Splitting categories: sporadically, it makes logical sense to split one category or theme into two elements.
- Including: occasionally, smaller elements should be grouped into larger categories.
- Factoring: sometimes, unequal or dissimilar facts may have something in common. This aspect they have in common is the factor.
- Noting relationships: considering how concepts are related to each other.
- Finding prevailing themes: try to find reasons why two concepts or themes that belong together, do not seem to fit.
- Constructing a logical sequence: integrate categories and themes into a logical whole.
- Creating unity: try to find explanations for the research questions.

The research was undertaken without a precise conceptual framework. During the data analysis process of Chapter 4, links and patterns could be identified which led to a constantly changing conceptual framework. The goals of the research were exploratory, with me as researcher having the “intersubjective predisposition of an insider” (Garbers, 1996, p. 279). This correlated with the internal or “inside out” approach to the investigation (Bak, 2004, p. 19) as explained at the outset of this thesis in Chapter 1.3. The shaded sections in the data collection box of figure 4.1 below refer to the primary sources of data collection, comprising the empirical part of the research. This included interviews with teachers, lecturers, and policy makers, and will be discussed in the first part of this chapter. The un-shaded sections indicate the secondary data sources, of which the literature review has been attended to in Chapter 2. A review of Arts and Culture resources will be the final part of the current chapter.



**Figure 4.1: Data collection process No 2**

## 4.3 ANALYSIS OF INTERVIEWS

Interviews for the data collection process were planned to answer the main research question:

How do teachers implement music  
in an integrated Arts curriculum for South African primary schools?

Interviews conducted in this research consist of three subject samples. The first and largest sample relates to interviews conducted at schools; the second sample refers to interviews with lecturers in Music Education at universities, while the last sample concerns interviews held with policy makers involved with the Arts and Culture learning area.

### 4.3.1 Interviews at schools

A total of 63 interviews was conducted on site at 39 schools in various regions of South Africa, mainly involving primary schools in the Pretoria area. Apart from 59 interviews with teachers involved in the delivery of Arts and Culture, another four interviews were conducted including two school principals, one HOD (head of department) as well as a teacher appointed to teach KDA (Kids Development Academy) to all learners in one of the primary schools. Table 4.1 illustrates the sample regarding the school profiles and interviewees involved.

**Table 4.1: Interviews at schools**

Schools	Number	Interviewees	Number
High socio-economic status	24	Teachers implementing Music or Arts & Culture	59
Average socio-economic status	11	KDA teacher	1
Low socio-economic status	4	HOD	1
		School principals	2
<b>Total number of schools</b>	<b>39</b>	<b>Total interviewees</b>	<b>63</b>

An average of one hour was spent on each interview, with some taking as long as three hours, depending on the expertise and willingness of the respondents to share ideas.

The semi-structured interview (Appendix 1) was designed to include four broad sections. Section A consisted of questions about the school, physical environment and available resources, while section B focused on the personal profile and training of teachers. Issues concerning the allocation of time for the learning area Arts and Culture were explored in section C, and section D investigated methods used by teachers to successfully implement Music as part of an integrated Arts and Culture learning area. At the end of the interview, an open ended discussion followed, giving the respondents an opportunity to add any relevant comments or personal experiences of how they succeeded in integrating Music into the integrated Arts learning area. Table 4.2 proposes a summary of themes and related categories that emerged after applying the data analysis.

**Table 4.2: Themes and related categories in interviews**

Themes	School environment	Profile of teachers	Time allocation	Implementation of Music and the Arts
Section	A	B	C	D
Categories	Socio-economic status	Training of teachers	Curriculum policy: time allocation	The value of Music
	Facilities and equipment	Specialist training in one or more of the Arts	Time allocated for Arts in the Foundation Phase	Integration of the Arts in one learning area
	Administrative support for Arts in school	Appointed as specialist or generalist	Time allocated for Arts in the Intersen Phase	OBE and group work

Themes	School environment	Profile of teachers	Time allocation	Implementation of Music and the Arts
Section	A	B	C	D
Categories		Art forms presented by teachers	Division of time between 4 Arts in the Intersen Phase	Effective music activities, group work: practical versus theoretical
				Music in the Foundation Phase
				The KDA programme

Interviews with teachers were analysed to determine which factors play a role in the effective implementation of Music Education within an integrated Arts learning area.

#### 4.3.1.1 The A Section of the interview: school environment and resources

Respondents from the 39 schools were asked to describe their schools in terms of the socio-economic status of the parents of the school learners, as well as the degree to which the school was well-equipped regarding the implementation of Music and the Arts. The following pie chart, figure 4.2, displays the profile of the schools.

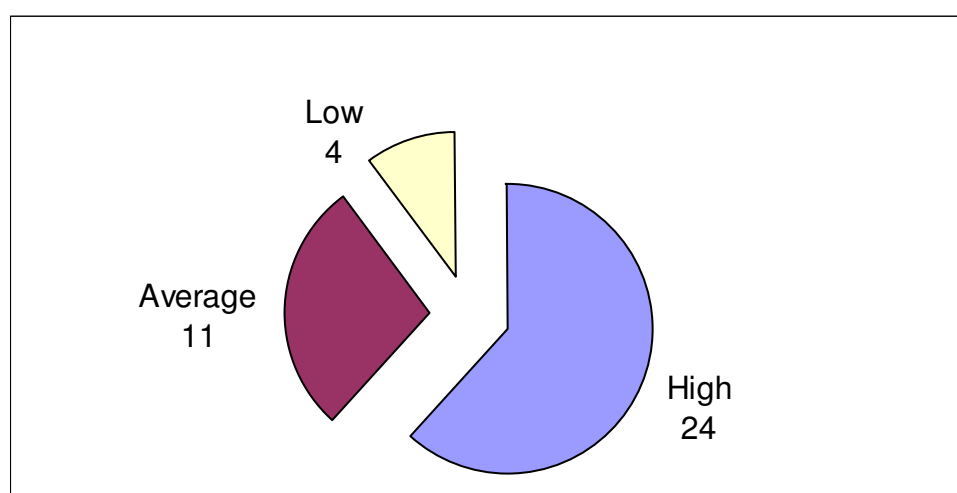


Figure 4.2: Socio-economic status of schools

Although only two of the 39 schools visited are private schools, most of the other schools are also in a high socio-economic position (24 schools). The 37 government schools are divided into two groups; eleven of these are in the average range, with four schools in the lower socio-economic range.

Directly linked to the socio-economic status of every school is, of course, the resources available to support the Arts. Funding is perceived by most teachers as a significant factor in determining success for the Arts.

The Arts require special materials and equipment, and these cost money! It's easy to say: 'use recycled material', but to provide a quality education to the learners, you need quality materials (Interview 4).

On the other hand, some teachers felt that successful Arts activities do not depend mainly on the availability of art materials, but rather on the way in which the art form is taught:

In art I use the minimum materials – paper, crayons, pastels and paint. It's really not necessary to have so much equipment; it's more about giving the children skills to develop their artistic talent, opening their eyes (Interview 27).

Regarding the availability of funding, materials and equipment, the administrative support of the school seems to be crucial. Principals and heads of departments, who are supportive and positive regarding the Arts, usually ensure that adequate funding is provided for materials and equipment needed for the Arts. Music and the Arts are often aspects which showcase the school and provide opportunities to make the school prominent in a society (Interview 57). In schools where teachers achieve high results with innovative and creative arts practices, principals usually value this and give ample support to enhance an environment where the Arts can thrive.

We are very lucky. The school has recently built a new dance hall with mirrors and special flooring, and also a large art room with

water basins and drying racks for all the paintings. We also have a well-equipped music room (Interview 28).

In one school with an average socio-economic status, a teacher started a performance group and one year later, in the year 2000, they won the *Piksa School Music Heritage Festival* during the main performance in the Aula auditorium, Pretoria. He reported that this had a very positive effect on the learners – they felt they were being recognised and were given credit for their hard work. This also changed the general attitude of the school towards Music and the Arts. The teacher describes what followed:

Because of my involvement and enthusiasm regarding Arts and Culture, I could create new opportunities. The principal often came for class visits. He asked me on one occasion what my needs for the Arts and Culture learning area were. This was my opportunity to ask for a bigger classroom and a video player, and the following year I got it! They gave me the largest classroom in the school, which was also very far away from the office, so we could make music without disturbing other classes (Interview 4).

Furthermore, such schools also support teachers to improve their own training, providing time and financing for additional in-service training courses and learning opportunities:

The principal sent me on a study tour to the UK, which was very rewarding and enriching. It was inspiring to see all the wonderful equipment and resources they have there, but even with our limited resources, I still think we do a good job locally (Interview 37).

Although the four schools in the lower socio-economic range which were visited do not receive adequate funding from the government or from parents for their Arts programmes, principals at some of these schools regard the Arts as a priority and the schools have organised funding opportunities and sponsors for these purposes. For example, one school in a disenfranchised community near Cape Town has a thriving marimba band which often performs for local functions, or takes part in regional festivals. This band was formed as an extra-

curricular activity after an enthusiastic teacher organised music practices in the afternoons. They used a few drums and readily available homemade instruments. Soon afterwards, the principal organised funding from a major bank, and the group is growing every year, adding more instruments and participants to the ensemble.

Combined with the positive attitude of a school principal and other organisational role-players, it is noteworthy to mention that the pro-active approach, determination and extra effort put in by the specialist teacher often result in adequate funding being provided for the Arts:

In my teaching career I have learnt that, when it comes to asking for extra funds for equipment and so on, you always have a 'no', but you could get a 'yes'. [...] I must say, I made a nuisance of myself and usually got a 'yes' for the things I asked for! (Interview 4).

The opposite is also true. If the principal and other staff at a school do not feel strongly about the Arts, little support and funding is given to teachers in this learning area. At a few schools, teachers complained of not being considered when venues and equipment were allocated.

If I present lessons in my ordinary classroom, the science teacher next door complains that we are making a noise – all the singing and playing on instruments are disrupting his lessons (Interview 8).

Teachers at schools in the lower socio-economic range sometimes experience a lack of financial support and resources for Music and the Arts, and they have to resort to purchasing their own equipment:

I have to buy everything myself, and when my CD player was stolen, I received no compensation. When a set of percussion instruments was purchased for the school, I was so excited, but then I found out these are kept exclusively for the percussion band. I have resorted to using 'noise makers' - that which we have readily available; for example pencils, rulers, 'space cases' and



tables – for instrumental and rhythmic activities. I have to use my own creativity to find solutions (Interview 7).

Some schools are well equipped and have a variety of Orff instruments available, but these are stacked away in store rooms and need to be fetched every time the Music teacher wants to use them. If there is more than one teacher responsible for Music, it creates further logistic problems. The following responses by two interviewees illustrate some of the problems:

The school is very well equipped and has a whole range of Orff instruments – melodic as well as non-melodic – but it's in the other Music teacher's classroom. It's a real bother to go and fetch instruments every time I need to use them for a lesson. I usually use the set of homemade percussion instruments which I've made as a student, but they are so over-used that they're literally falling to pieces! (Interview 1).

Instrumental activities are not possible – there are too few instruments, there is no space in a crowded classroom, and it's practically impossible to fetch the instruments from the storeroom next to the hall every time I want to use them (Interview 8).

Few of the teachers interviewed have a video or DVD player readily available in their classroom. This appears to be an important need, especially regarding movement and dances. However, an interesting phenomenon occurred during my series of interviews at different schools. During that time, most of the schools visited in the Pretoria region received a container with new instruments from the Gauteng Department of Education (GDE), consisting of three melodicas and five guitars. Nevertheless, all the music teachers interviewed expressed a dire need for non-melodic percussion instruments and African drums which all learners could play on and share. They felt that it was a pity that such a well-meant gesture was not appropriately directed, or that they were not consulted on their needs.

Many teachers indicated that they are not skilled in playing the guitar, but felt if they received training, it could be used for small groups of learners as an extra-

curricular activity after school hours. The melodicas seem to stem from a need for keyboard instruments, especially in previously disadvantaged schools where pianos are scarce. However, the use of melodicas is rather limited since many teachers do not have keyboard knowledge. At most, one of these instruments would have been sufficient for schools without a piano, while the guitars and the rest of the melodicas could have been replaced with other more versatile classroom instruments. Finding out more about this from the Tshwane Department of Education revealed that a sponsor wanted to make a donation towards the promotion of Music Education in primary schools, and was advised by one of the facilitators in the Department to provide the named instruments. Unfortunately, the facilitator consulted is not responsible for Arts and Culture, and an uninformed choice was made. In an interview with a current FES (Subject Advisor) for Arts and Culture, the following comment was made about the issue:

The person responsible for advising which material should be acquired for schools is the LTSM (Learner Teacher Support Material) facilitator. I wasn't informed of these instruments. If instruments are allocated to schools, it should be planned and coordinated. There is not enough communication in the various sections of the Education Department. These music instruments are specialised items, while schools don't have the basics (Interview 64).

Although most schools with music specialist teachers for the Intersen Phase are reasonably equipped for music activities, the provision and availability of equipment and appropriate venues for the implementation of Music in the Foundation Phase, at the same schools, is not as positive. At only eleven of the 39 schools, music specialist teachers are appointed to teach Music Education to learners in the Foundation Phase. At the 28 remaining schools, general class teachers are responsible for the implementation of Music and the Arts in the Foundation Phase. These teachers are required to use their own classrooms for this purpose, which are not always adequate in providing enough space for movement and dancing. Even though most of these teachers do not regard an

overhead projector as vital equipment for the Foundation Phase, they do express a need for a CD player and set of percussion instruments for their classrooms. The following comment was made by a Grade 3 class teacher:

I do not have easy access to instruments – it must be organised in advance and instruments have to be borrowed from the Senior Phase. There is only one CD player available for all the Grade 3 classes, which makes it very difficult. The result is that you often cut out these activities in order not to disrupt the lesson planning (Interview 20).

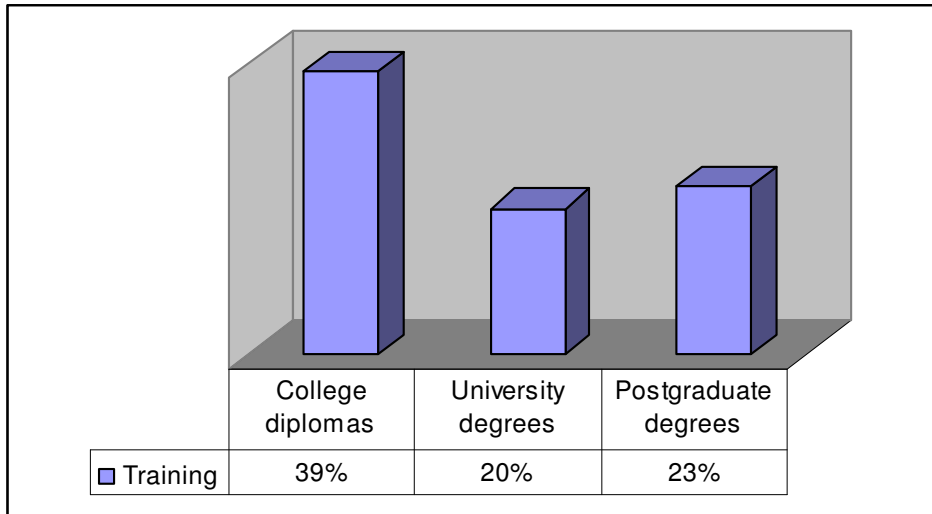
It can thus be deduced that a lack of adequate resources and equipment as well as insufficient administrative support has a significant negative impact on the implementation of Music in all phases. The Foundation Phase is the worst affected, especially at schools without music specialists appointed for this phase. The main reason for this is that generalist teachers have to share equipment and use crowded classrooms, whereas many music specialists have music equipment readily available in separate venues.

#### **4.3.1.2 The B Section of the interview: profiles of teachers**

In the B section of the interview, information was gathered regarding the training of teachers and their specialisation in one or more of the discrete art forms. Teachers also indicated which Arts they were required to present at the school.

- **Training of teachers**

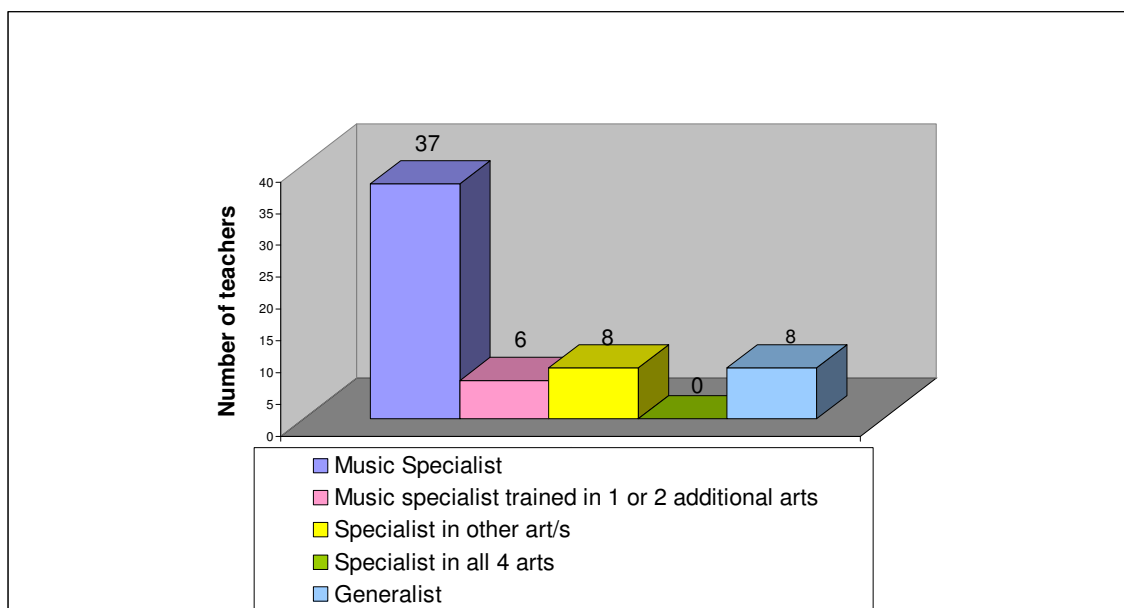
Respondents were asked to state their level of training. The results are shown in figure 4.3.



**Figure 4.3: Training of teachers**

It is notable to report that all the teachers interviewed in this research have tertiary qualifications. Of the respondents, 39% have been trained at former Colleges of Education, while the rest are all graduates from one of the South African universities. More than half of the graduate teachers also indicated that they have postgraduate degrees, some even having more than one. This adds up to a total of 23% of all the teachers interviewed being qualified at postgraduate level, which reinforces the issue that the sample chosen was that of best scenarios regarding Arts practices in South African primary schools.

Interviewees were asked whether they were trained as generalist or specialist teachers and also to describe their training and specialisation in the Arts. A wide variety of training in various art forms was observed. The results are illustrated in figure 4.4.



**Figure 4.4: Specialist or generalist teachers**

Of the total of 59 interviews conducted with Arts and Culture teachers, 37 respondents are music specialists, while six teachers are music specialists also trained in one or two of the other art forms. Eight of the respondents are specialists in non-musical art forms, and eight of the total sample include generalist teachers with no training in any of the art forms. The most significant aspect, however, is that **none** of the teachers interviewed has formal training in all four of the discrete art forms. A teacher with a qualification and/or knowledge in all four art forms is indeed a rarity, as noted by one teacher who attended an in-service training course for Arts and Culture, presented in 2004:

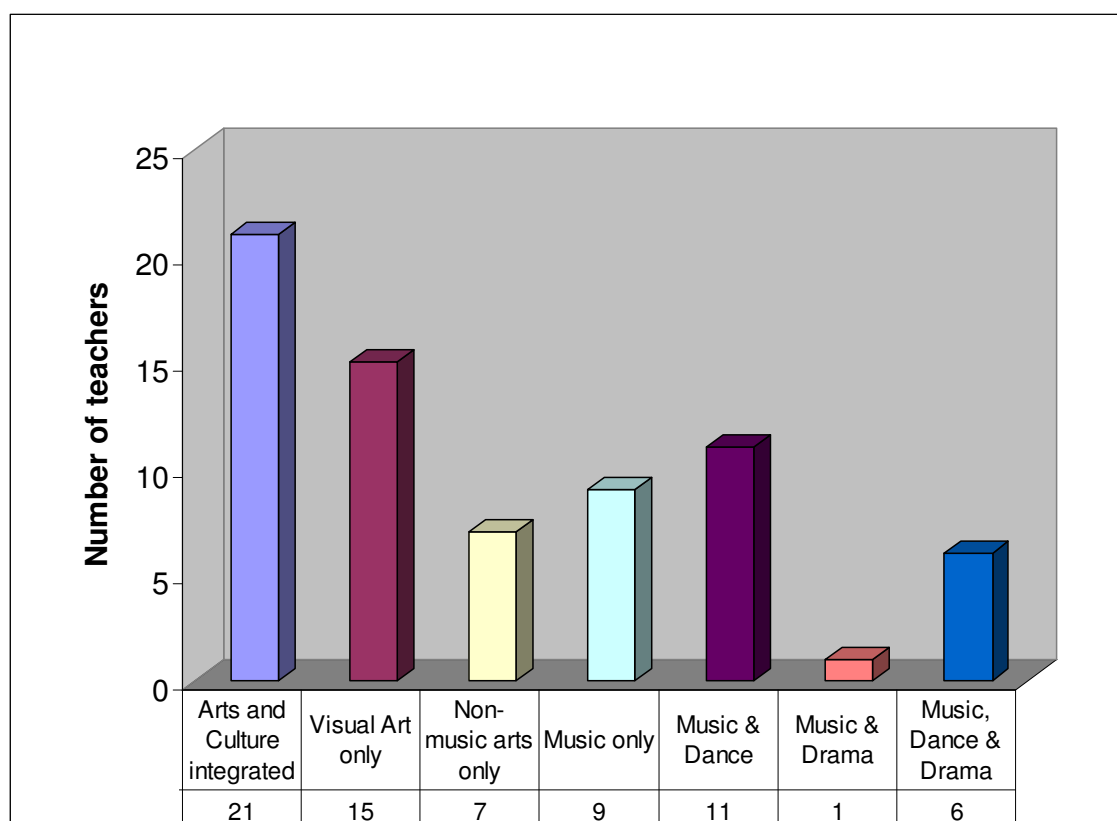
At a course for Arts and Culture which I attended, there were 42 teachers all involved in presenting Arts and Culture at schools. Only two of the 42 had knowledge of all four art forms; four had knowledge of two of the Arts while the rest of the teachers, that means 36 out of 42, had absolutely no knowledge whatsoever of any of the four art forms! (Interview 62).

Apart from interviews with teachers involved in the Intersen phase, 21 teachers were interviewed who implement Music and the Arts to learners in the

Foundation Phase. Of these, five teachers are music specialists, appointed as generalist class teachers.

- **Art forms presented by teachers**

After scrutinising the training and specialisation of teachers, it was decided to look at the discrete Arts or combination of Arts which individual teachers are required to implement. The findings of this question resulted in a wide range of scenarios. Every school seems to apply a different system, dependent on the principal's and other role-player's views of the Arts as well as the appointment of Arts specialist teachers. The following figure is a visual representation of the data collected in this respect.



**Figure 4.5: Art forms presented by teachers**

Of the 59 teachers interviewed, the largest group represents 21 teachers who are appointed to teach the total Arts and Culture learning area, integrating all

four art forms. However, not one of these teachers has formal training in all four of the art forms. Of this group of teachers, 15 have formal training in one of the Arts, eleven of whom are music specialists. The six remaining teachers in this group required to teach the learning area Arts and Culture have no training in any of the Arts.

The second largest group in figure 4.5 indicates that 15 teachers present Visual Art only. Another seven teachers present other non-music art forms (Drama and Dance), while nine teachers are appointed to implement Music only. From Figure 4.5 it becomes apparent that music specialists are often required to integrate various other art forms in their lessons, while specialists in the other art forms are less frequently required to integrate more than one art form in their programmes. At six of the schools, the music teachers are required to include three of the art forms (Music, Dance and Drama), while the other specialist teachers at those schools deliver Visual Art only. Apart from the extra outcomes and assessment standards which have to be included in the integrated Music programme, this method places further demands on the development of knowledge and skills of additional art forms for the music teacher.

Based on the findings in this study, it appears that music specialists are usually more willing and better equipped than visual art specialists regarding the integration and combination of art forms during Arts and Culture lessons.

The music teacher is often the best equipped to integrate all four art forms. [...] At a course for Arts and Culture which I attended, [...] the only six teachers with knowledge of more than one of the Arts were all music specialists (Interview 62).

At two of the schools a disconcerting situation was observed, where teachers without formal training in any of the Arts were appointed to implement this learning area. It appears that principals and non Arts-trained teachers at these schools regard the Arts as fields of general knowledge, enabling any teacher to present them successfully. Less emphasis is placed on the unique and

additional artistic skills which the Arts require. Skills are seen in relation to the collection of information, reducing the Arts to theoretical subjects. A principal at one school commented on the issue as follows:

Instead of accepting that the teacher is the only source of knowledge, learners should now receive skills in how to attain information themselves. Content is not so important nowadays. Since content will continue to expand daily, especially with computers and the enormous technological advancement of the modern era, it is impossible to master all the knowledge. Learners must rather know where to find this knowledge (Interview 55).

This view, however, fails to recognise the unique skills required in each of the art forms. A teacher at another school, being a music specialist, reported on the way that the principal and other teachers from that school view the Arts, regarding the level of expertise and skill required:

It is mere ignorance of other role-payers, such as principals, teachers, and parents, who think that Music and the Arts are non-skilled subjects which can be taught by anyone, and which don't require a lot of effort and knowledge. This makes one a frustrated teacher. During the past week I was asked to invigilate for three days in a row, because other teachers think we [music and art teachers] do nothing. The result is that I am far behind schedule for all the activities which I planned for my Music classes (Interview 60).

At yet another school, a music specialist teacher is responsible for co-ordinating the Arts and Culture learning area for the Intersen phase, yet all the teachers delivering the classes are generalists with no training in any of the Arts. This also raises concerns, since quality Arts programmes require a high level of knowledge and skill from the teacher presenting the lesson.

#### **4.3.1.3 The C Section of the interview: time allocation in Arts and Culture**

The next aspect of interest was to find out how individual schools allocate time to the learning area Arts and Culture. There is a disconcerting trend in



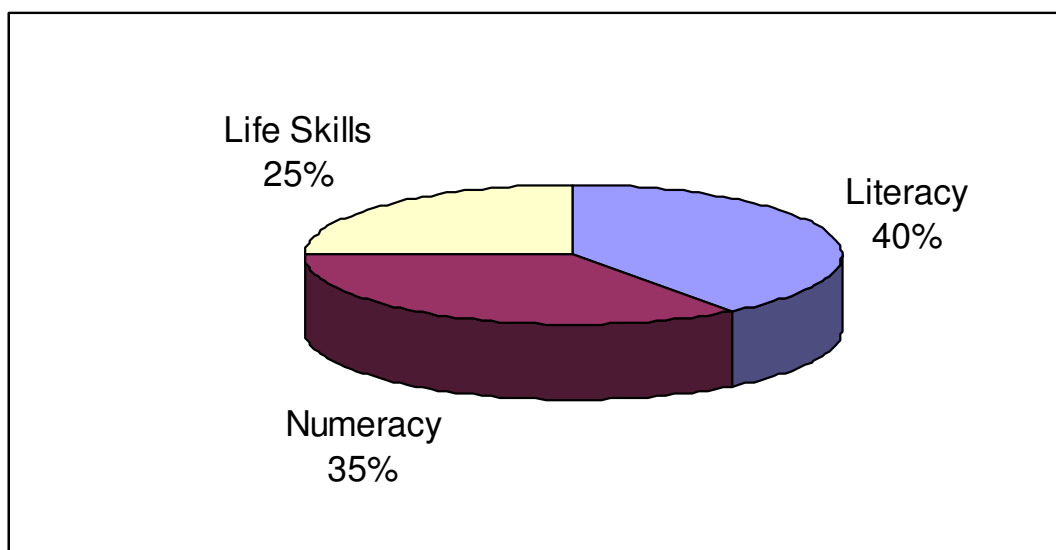
integrated arts curricula which allows for assessment standards to be attained “across and within the learning outcomes” (South Africa. Department of Education, 2002b, p. 7), resulting in some schools avoiding to include Music in the time-table throughout the year (Watson & Forrest, 2005, p. 274). According to the Overview of the National Curriculum Statement (South Africa. Department of Education, 2002a, pp. 17-18), the notional time for all learning areas has been allocated into specific hours for each phase. Table 4.3 below translates the total time per week allocated to each phase into the exact number of minutes.

**Table 4.3: Total time per week allocated for all learning activities**

Phase	Grade	Total Time per week	Total minutes
Foundation Phase	R, 1 and 2	22 hours, 30 minutes	1350 minutes
	3	25 hours	1500 minutes
Intermediate Phase	4, 5 and 6	26 hours, 30 minutes	1590 minutes
Senior Phase	7	26 hours, 30 minutes	1590 minutes
	8 and 9	27 hours, 30 minutes	1650 minutes

• **Time allocation for learning programmes in the Foundation Phase**

The Foundation Phase consists of three learning programmes, each with a specific time allocated per week. These learning programmes are Literacy, Numeracy and Life Skills. The following pie chart, figure 4.6, illustrates the prescribed percentage of time allocated to each learning programme in the Foundation Phase.



**Figure 4.6: Time allocation for all learning programmes in the Foundation Phase**

The learning programme Life Skills is divided into six learning areas which include Arts and Culture. This implies that approximately 4% of the total time available in the Foundation Phase is allocated to Music and the Arts. Although literature emphasises the importance of exposure to Music and the Arts for learners at a young age, concerning their holistic development as human beings, a mere 4% of available time devoted to the Arts seems to be far below the time necessary to nurture and develop artistic talents and benefits from the Arts. As pointed out by clinical child psychologist Oliver James, there is plentiful evidence that every person has an inborn skill of musicality and excellent intonation abilities, depending on the amount of nurturing and musical stimulus which is provided at a young age (2007, p. 52).

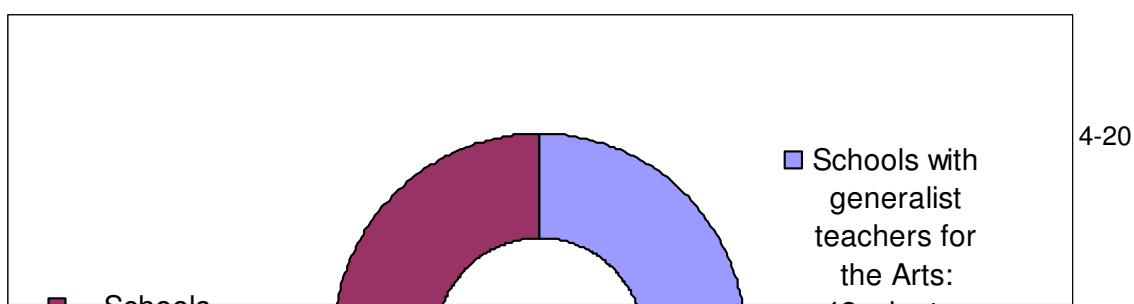
In table 4.4 the percentage and total number of minutes for Arts and Culture, as required by the Overview of the National Curriculum Statement (South Africa. Department of Education, 2002a, pp. 17-18), is indicated for the Foundation Phase.

**Table 4.4: Official time allocation for Arts and Culture in the Foundation Phase**

Phase	Grade	Time allocation for Arts & Culture per week	
Foundation Phase	R, 1 and 2	4.16%	56.2 minutes
	3	4.16%	62 minutes

Using the above table regarding time allocation for the learning area Arts and Culture, feedback from the interviews was scrutinised to ascertain whether adequate time was allocated to Music and the Arts in each school.

As previously mentioned, schools for this study were selected because of reported best Arts practices in general, and mostly because a music specialist was appointed at the school. Of the 39 schools visited, 21 teachers involved in teaching learners of the Foundation Phase were interviewed. Responding to the question of how much time the Foundation Phase of the school allocates to the Arts per week, it became clear that schools in this study adopt one of two systems for implementing Music and the Arts in the Foundation Phase. Twelve of the schools have appointed specialist teachers solely responsible for the Music Education of learners in the Foundation Phase, while the other nine schools rely on the generalist class teachers to deliver Music and the other Arts. There was a marked disparity between the time allocation given to Music and the Arts in these two types of schools as can be seen in the circular chart in figure 4.7.



**Figure 4.7: Real time allocated to the Arts in the Foundation Phase**

Where schools appoint specialists to teach Music Education separately, the total time spent on the Arts far exceeds the official time of 56 minutes, with an average of 80 minutes per week. In these schools, a specific period is scheduled for each class to go to the music room or hall for their Music lesson, while the other Arts are taught by another specialist, or by the general class teacher.

At the nine schools where class teachers are responsible for presenting Music and the Arts to learners in the Foundation Phase, an average of 42 minutes per week is allocated to this learning area. Since five of the teachers in this group were trained as specialists in Music Education and are currently appointed as generalist teachers in the Foundation Phase, I wanted to find out whether that made a significant difference to the amount of time they spent on Music. However, the time allocation for Arts at these nine schools was fairly consistent, all below the official time of 56 minutes as stipulated by the curriculum. To aggravate the situation, the allocated time on the school timetable and the actual time spent on Music Education at these schools do not always correspond.

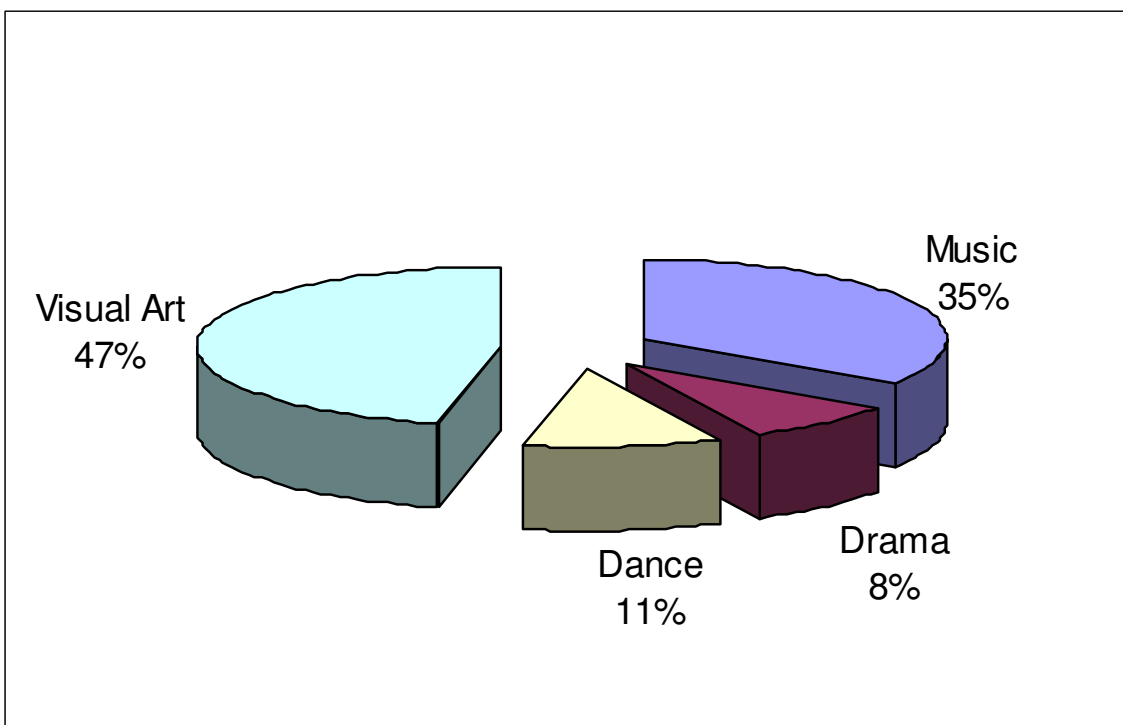
A theme that permeated all the interviews with generalist teachers in the Foundation Phase was that the curriculum placed an unrealistic number of outcomes to be attained in each learning programme, with inadequate time available to do so. Most teachers said that their teaching was in a state of survival to try and attain all the necessary outcomes. Three of the teachers pointed out that they were not able to fit in the required time for Arts every week, since there are so many other curriculum demands to comply with. This is clearly illustrated by the following three responses during interviews:

- I find that it is very difficult as class teacher to integrate everything. There are just too many other demands made by the curriculum. At the end of the week, you realise that you have not attended to certain aspects of the other learning programmes. The result is that the Music period, which is scheduled for a Friday, is used to catch up on other work. Even for me as a music specialist, it is very difficult to integrate Music with the other learning programmes. If it is difficult for me, I don't know what other teachers without music training do. I think that it just simply does not take place (Interview 20).
- I admit that I'm not always doing the scheduled Music or Arts lesson, since there is so much pressure to attend to other outcomes (Interview 2).
- As the curricular co-ordinator for the Foundation Phase at the school, I plan the lessons for all the learning programmes in 4 week cycles. Being a music specialist, I always include Music activities in the planning. However, Music and the Arts are the "nice to haves" and often just cannot take place because of a lack of time to do the essential learning areas or "need to haves". The generalist teachers in the Foundation Phase lack knowledge and skills in the Arts. If I had a choice, I would include Music every day, but there simply is not enough time. Sometimes, a Music lesson will be included only once every four weeks (Interview 7).

The results regarding time allocation for the Arts in the Foundation Phase imply that many learners are grossly deprived concerning their Arts Education. A further concern is that music specialists appointed as generalist teachers for the Foundation Phase do not seem to spend enough time on Music or the Arts, even though they have specialised training and have knowledge of how

important this learning area is for the holistic development of the learners. It seems a pity that these teachers are not used to their maximum potential, delivering Music lessons to all the learners of the specific grade they teach.

Additionally, time allocation within the Arts and Culture learning area in the Foundation Phase was also compared to verify if an equal amount of time is given to each of the four discrete art forms. The results are shown in figure 4.8 below.



**Figure 4.8: Time allocated to each of the art forms in the Foundation Phase**

From the above figure, it is clear that almost half of all the available time is spent on Visual Art (47%), with a substantial percentage less, of only 35%, used for Music. One generalist teacher made the following remark which sheds some light on the inherent reasons for the above imbalance:

It is much more of a challenge to present a Music lesson than an Art lesson. With an Art lesson, you discuss a few ideas and show

the learners an example and they get on with it, working individually in a relatively calm environment, while it requires a lot more planning and involvement from the teacher's part to present a Music lesson. You have to perform all the time, guiding the learners what to do, and this all takes place in a far more restless environment with a constant level of sound and noise accompanying it (Interview 30).

From all the interviews, other reasons for the emphasis given to Visual Art and less time for Music also emerged:

- Generalist teachers find it more straightforward to implement Visual Art lessons;
- Visual Art lessons are more time consuming;
- Schools do not utilise the expertise of music specialist teachers appointed as general class teachers by involving them in the Music Education of other classes in the Foundation Phase;
- The lack of equipment such as a CD player and classroom instruments discourage many class teachers from presenting Music lessons; and
- Schools dedicate a specific period for Music every week in the Foundation Phase **only** if there is a music specialist appointed solely for that purpose.

Although the data indicates that Visual Art receives far more attention and time than the other Arts in the Foundation Phase, art specialists have their doubts about the quality of Art activities presented by generalist teachers:

Art presented by non specialist teachers can be done, yet at a price. It ends up being superficial without the integrity of each art form and its unique requirements being attended to. Many teachers without specialised training in Visual Art simply ask learners to colour in or to redraw pictures shown to them, thereby stifling any form of creativity or artistic talent (Interview 27).

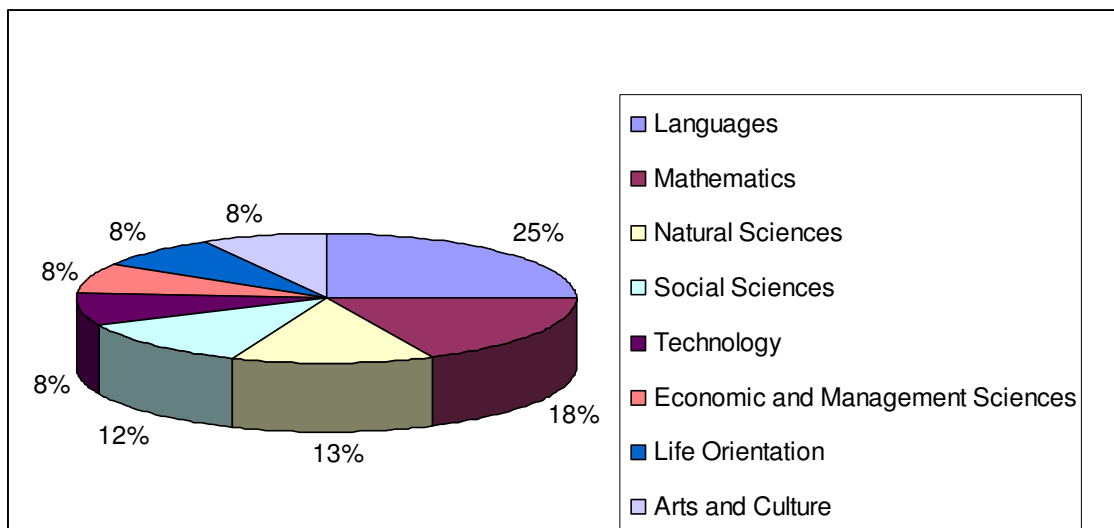
As could be seen in figure 4.8, the two remaining art forms receive a very low percentage of the total available time: 11% for Dance and 8% for Drama. The reasons for this, deduced from the interviews, can be summarised as follows:

- The former curriculum included only Visual Art and Music;
- Generalist teachers have little or no training in Drama and/or Dance;
- Many teachers feel that Drama should rather be incorporated with Literacy, since there is significantly more time available for this learning programme and Drama has the potential to enhance language lessons;
- Only **three** of the 39 schools in the current study have Dance specialist teachers appointed for this art form at their schools; and
- The few teachers from this study regularly including Dance are mostly music specialist teachers, who integrate Dance with Music activities.

The first part of the C section of the interview investigated time allocation for the arts in the Foundation Phase. In the second part of this section, time allocation for the higher grades in the primary school will be discussed.

- **Time allocation in the Intermediate and Senior Phases**

In figure 4.9 below, a pie chart indicates the allocated notional time for all learning areas in the Intersen Phase (Intermediate and Senior Phases), as stipulated by the RNCS Overview document.



**Figure 4.9: Time allocation for learning areas in the Intermediate and Senior Phases**



As can be seen, Arts and Culture now comprise 8% of the total time available, almost double that of the time allocated to the same learning area in the Foundation Phase. Table 4.5 below translates the percentages allocated to Arts and Culture for each grade into total minutes per week.

**Table 4.5: Official time allocation for Arts and Culture in the Intermediate and Senior Phases**

Phase	Grade	Time allocation for Arts & Culture per week	
Intermediate Phase	4, 5 and 6	8%	79.5 minutes
Senior Phase	7	8%	79.5 minutes
	8 & 9	8%	132 minutes

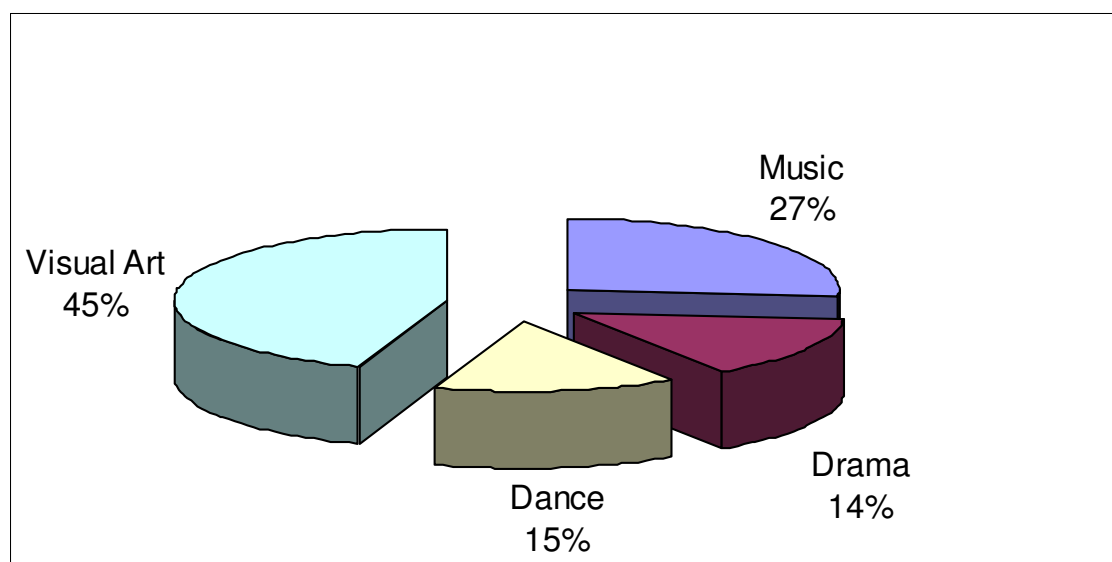
The data from interviews was examined to find out how much time each school dedicated to the Arts and Culture learning area. The school where the most time is allocated to the learning area Arts and Culture is of an average to low socio-economic status. A total of 180 minutes per week per class is allocated to the Arts. This is solely a consequence of the Arts and Culture teacher's dedication and excellent results through extra-mural activities. The positive feedback from learners and parents drew the attention of the principal and led to a change in the school's time-table.

I also insisted that I get two double periods of 90 minutes for every class, so in effect I got 180 minutes per class per week for Arts and Culture. The school changed its system because there was something happening in my classes. I was very excited when I was able to teach only Arts and Culture. I then felt: 'now I'm doing what I've always wanted to do and what I've been trained for' (Interview 4).

In two other schools visited, a highly inspiring and positive attitude regarding the Arts was also observed. These schools each have three specialist teachers appointed solely for the Arts. Each of these schools has a music specialist,

while the second teacher is either a music specialist or a drama specialist. The third teacher implements a combination of two art forms, respectively Music/Dance, or Drama/Dance. The average time spent on the Arts in these two schools is 135 minutes per week, which far exceeds the approximately 80 minutes as stipulated by the curriculum policy. The other exceptional fact is that these two schools are ordinary government schools, not private schools. As most of the schools apart from four in this study are of an average to high socio-economic status, this system would not be out of reach for most government schools within this socio-economic group. Probing to find out what the reason is why these schools allocate so much time to the Arts, teachers commented on the crucial role of principals in this respect. Through their vision and mission for their schools, the timetable can be altered to accommodate and implement a highly effective Arts Education system to the benefit of all learners.

Additionally, time allocation within the Arts and Culture learning area was also compared to verify if an equal amount of time is given to each of the four discrete art forms. The results for the Intersen Phases are shown in figure 4.10.



**Figure 4.10: Real time allocated to each of the four Arts in the Intermediate and Senior Phases**

As is evident from the pie chart in figure 4.10, it is clear that Visual Art receives almost half the total time allocated to the learning area Arts and Culture. This is similar to the findings of the time allocation per art form in the Foundation Phase. A further trend noticed here is that the 27% allocated to Music is even less than that given in the Foundation Phase. Visual Art teachers stress the fact that Visual Art activities take longer and that these activities focus more on individual skill development. However, this does not justify the seemingly common custom to allocate half the total time allocated for the learning area Arts and Culture to Visual Art alone. This has negative consequences for Music Education and the music specialist teacher:

One period of 30 minutes per week is totally insufficient for Music, especially if Dance also has to be integrated. Visual Art in effect gets double the number of periods and that just because they [Visual Art teachers] say Arts activities take longer (Interview 1).

Since the new curriculum includes four art strands, an additional constraint is placed on the available time. Instead of allocating more time to the four Arts, the limited time which was available for two art forms in the past now has to be divided between four art forms, resulting in only 2% of time available per art form. Some schools where the Arts are viewed as important apply a unique system. At one such a school where there are specialists in three of the Arts, an equal amount of time is allocated to Music and Visual Art, adding an additional time slot for Dance and Drama:

Historically there has always been Music and Art at all the schools, but not Dance and Drama. To accommodate the four strands of the Art forms at our school, we've included an extra period where Dance and Drama is integrated (Interview 25).

On the other hand, some schools include additional programmes which take a lot of emphasis and focus away from the Arts and Culture learning area. At a number of primary schools in the Pretoria region, a kinaesthetic programme called KDA (Kids Development Academy) is implemented. Where this is the

case, Arts and Culture teachers complain that this is the reason they don't have access to the hall for Music and Dance activities:

Previously we could use the hall for Music and Dancing activities, but nowadays the hall is occupied the whole day by the KDA programme (Interview 8).

Some schools regard the KDA programme as more important than Music or the other Arts, directing funds and equipment to this programme to the detriment of the Arts. A music specialist teacher for the Foundation Phase commented on this as follows:

I am furious every time I return from the large and wonderfully equipped room which used to be available for Music. This room is now occupied by the KDA programme, and it has an excellent sound system while I have to struggle with a small portable CD player in the hall. Meanwhile, the KDA programme, which is not even an official learning area or subject, receives preference, money, equipment and a special teacher (Interview 17).

The teacher from interview 17 above is appointed as Music specialist at two different schools where she is responsible for delivering Music Education in the Foundation Phase. This is the only teacher working at more than one school whom I've interviewed. She was concerned about the KDA programme at both schools becoming more prominent and causing the Music programme to be adversely affected:

At one of the other primary schools where I teach Music, they wanted me to move to the sports pavilion since they needed the hall for the KDA programme. I caused such a storm that they simply had to give in and let me remain in the hall with my Music lessons! If you don't stand up for the rights of your discipline, the majority will always expect you to survive on crumbs (Interview 17).

Other additional programmes often included by schools are chess and computer classes for all the learners. Although these programmes have merit, most Arts specialist teachers feel that this places more pressure on the limited

time available, leading to the neglecting of Music and the Arts. Additionally, the influence of parents can be determinative when schools plan their programmes:

Parents are often impressed by these additional activities [KDA, chess and computer classes], and feel that the choir is sufficient to replace the formal Music Education of their children (Interview 7).

#### **4.3.1.4 The D Section of the interview: Implementing Music as part of the Arts and Culture learning area**

The focus in Section D was to investigate how Music was implemented successfully as part of the integrated Arts and Culture learning area. There was also an open ended discussion at the end of each interview, allowing teachers to express their opinions on various aspects of the Arts and Culture curriculum and its implementation in schools.

##### **4.3.1.4.1 D Section: Question 1 – The Value of Music**

The first question in section D was: “Why do you think Music, as part of the learning area Arts and Culture, is important in the school programme?” It was noticeable that most Music specialist teachers had many valid reasons for why they felt music is important. They spontaneously and eloquently described numerous facets which have benefits for the learners. The following categories emerged:

- **Development of an aesthetic sense, providing beauty**

A music specialist teacher at a school in a disenfranchised community described the role of music for the learners of the school:

There is an inner need for music within all people. At our school, there is a high demand for music – I have a choir of 100 children! Somewhere in their existence the learners need an uplifting activity where they can feel good and belong to a group; to be part of something beautiful. There is so much crime and violence. In our school, the children really suffer – broken homes, financial problems, etcetera. Children often come to school on empty

stomachs. [...] The music and choir give them something which rises above all this, which has to do with beauty (Interview 46).

Other comments relating to the aesthetic value of music included the following:

I could not imagine that children should attend a school without music. It makes learners aware of aesthetic values, of beautiful things, and it brings them joy in the school. As the well-known proverb says: 'without music, life would be an error!' (Interview 10).

Music is especially important for the aesthetic development of the child. The other subjects 'build the cupboards, but we put on the varnish'. Children should learn the deeper dimension of living – the beautiful things in life, the rounding off (Interview 37).

- **Self-expression, self-confidence**

The following comments relate to the value of music in building self-confidence and a means of self-expression in the learners:

Arts and Culture is never a competition – all take part and receive acknowledgement for their efforts. During one theme in Arts and Culture where learners had to draw self portraits and create songs expressing themselves, I could see the development of their self-confidence and of being aware that they are unique [...]. These are moments when you realise that teaching is 'great stuff!' (Interview 4).

Music is important as a means for learners to express themselves. [...] They also learn to express themselves emotionally. With Arts education, the emphasis nowadays is on the process and not the end product like in the past. The experience is what counts. Therefore, you don't have to be an 'artist' or 'musician' where judgement is made subjectively on how artistic or musical the end product is. It's not about 'can I be a brilliant artist' but rather 'can I experience the arts'. They build confidence and all take part in activities which would otherwise never have been part of their experiences (Interview 31).

Music activities give the learners the opportunity to perform. I often organise for my classes to perform group music activities on stage during assemblies, and this gives them a tremendous feeling of self-confidence. They feel that they get recognition for their efforts (Interview 4).

- **Creativity, spontaneity**

Music appears to be valuable in providing opportunities for learners to develop their creativity. It also enhances spontaneous reactions and improvising techniques, which are not usually included in other learning areas:

There is a great interest and need for creative activities. I find that my classes are very active and noisy – this is so important for right brain activity. Although most people would see this as disruptive, I encourage learners to be spontaneous, to question everything, to discuss why they make certain decisions (Interview 27).

Music influences the whole spectrum of a child's total development. It provides children with an opportunity to be creative, and without developing creativity and improvisation techniques in the music classroom, all the other subjects are adversely affected (Interview 43).

- **Cultural awareness**

A large number of teachers referred to music being an important vehicle in developing an understanding and cultural awareness of all peoples, especially important in the multicultural classrooms of contemporary South Africa. Exposure to a wide palette of musics should happen early in the lives of children, since this lays the foundation for them to become receptive to all kinds of musical styles (Anderson & Campbell, 1989, pp. 3-4).

In the school visits of my research process, I often interviewed white teachers educating black learners. These teachers all expressed their belief in the inclusion of African as well as Western musics, as a means of developing an appreciation and respect for all cultures. At one such a school the learners were

reported to react very positively towards Western Classical Music that was played to them in class:

I have never come across learners in my class who react negatively towards Western Classical music. I include all types of music in class, but learners would often ask: 'Sir, play us that music, you know, it's only music, they don't sing!' When I played *The Planets* by Holst, for example, there was an almost holy atmosphere and it was as if everybody just sighed in awe of creation (Interview 4).

Although the curriculum places a high prominence on traditional African music, there is a further need for the inclusion of Western Classical and folk music. The following comments by teachers illustrate this:

Music is part of the general education process and enriches all cultures. Since I always include folk songs, the children come into contact with their history. When we sang the 'Alabama' song, learners wanted to know what the word 'Alabama' means and where it comes from. This gave rise to an interesting lesson on old sailing ships (Interview 9).

Children are often not exposed to good quality music in their homes. They mainly hear pop music and watch MTV, but do not know basic classical works. They also do not even know the well-known folk songs or folk dances of their own culture (Interview 16).

- **Recognition of musical talent**

The recognition of talent is also regarded as an important aspect in Music Education:

Many learners are very musical and this talent is not recognised or developed. Parents can often not afford private tuition; therefore it is essential that music forms a core part of the school programme (Interview 11).

Music is a talent which children receive and which should be developed, just as the talent in an athlete should be developed (Interview 10).



- **Teamwork, co-operation and social skills**

Numerous interviewees commented on the fact that music activities enhance socialising skills. Since learners are engaged in interacting with each other and are making music together, their collaboration skills are enhanced:

The traditional African culture is based on Ubuntu, and music is ideal for co-operation and socialisation (Interview 8).

The arts is the one learning area where there is no right and wrong, there, everybody's opinion counts, tolerance, acceptance, co-operation and caring is encouraged by being involved in arts activities. It also promotes nation building in a natural, unforced way (Interview 31).

- **Music as a part-time activity**

Music provides learners with a worthwhile activity which they can participate in after school hours, and for the rest of their lives:

Music is the only activity of your school days which you take with you when leaving school. You cannot play rugby, hockey or netball for the rest of your life, but you can always enjoy music and take an active part in music-making (Interview 60).

- **Therapeutic benefits**

Various comments made by teachers referred to the therapeutic benefits of Music:

Music has therapeutic value and learners can express their emotions. Right brain learners especially, suffering in the current education system which focuses on left brain activities, can gain a 'little place in the sun' (Interview 15).

- **Music develops discipline and self-discipline**

A significant number of interviewees observed the effect which Music Education has on general discipline in a classroom and regarding the self-discipline of individuals:

The value of music lies in the fact that it teaches the children discipline. I take the whole school for assembly singing practice in the hall. Although I am alone, there is a lot of order and children learn that everyone has to work together to create beauty. Although music is a subject where there is a lot of freedom and creativity, it also has a lot of discipline – these two things go hand in hand (Interview 18).

Music [...] promotes an inner self-discipline; you have to be well disciplined to be able to make music together as a group (Interview 7).

- **Physical development and co-ordination**

Teachers, especially those teaching Music to learners in the Foundation Phase, remarked on the importance of Music Education relating to the physical development of young learners:

Music is something which relates to all other disciplines. When new concepts have to be understood, music activities provide a physical link for learners to experience the concepts with their bodies, moving from the concrete to the abstract. It involves the whole body, developing large and small motor activities as well as hand-eye co-ordination (Interview 47).

- **Music as a tool enhancing learning in other subjects**

Various teachers commented on the importance of skills taught through Music which could be transferred to other learning areas:

Music is integrated with language – sounds are taught through music and learners' perceptual discrimination is sharpened. To discriminate between different syllables, learners have to be able to feel the underlying rhythms. Music is part of the holistic education for all learners (Interview 29).

Music develops various skills including listening, co-ordination, perceptual development and problem solving techniques as needed in Maths (Interview 7).

Music is vital for the development of listening skills in the Foundation Phase. It helps them to learn to listen with concentration (Interview 13).

- **Comments on the value of Music by non-specialist teachers**

In contrast to all the above benefits of music described by music specialist teachers, the comments of **non-specialist** music teachers were much shorter but still significant. These comments typically consisted of only one sentence, relating to music having a relaxing and calming effect on the learners. Non-specialist teachers also claimed to regularly play music in the classroom while the learners were doing work in other disciplines:

Music makes the learners relax (Interview 2).

Music brings fun into the school (Interview 12).

Music creates a calm atmosphere. I play music in the background while learners are doing other activities for example Maths, and it helps them to concentrate (Interview 53).

Yes, music is very important, but qualified teachers should be appointed to teach it (Interview 6).

I play music of their own [learners'] choice softly in the background when they are doing other activities. They usually bring popular music and songs and I integrate that in the language lesson. The children enjoy listening to the music while they are working (Interview 56).

It is reassuring to note that the music specialists whom I interviewed all have passionate beliefs about the value of Music in the education of children. However, it is disconcerting that the underpinning philosophy and knowledge of the value of Music Education is fairly limited when taught by non-specialist teachers.

#### **4.3.1.4.2 D Section: Question 2 – Arts and Culture as an integrated learning area in the new curriculum**

The following questions in section D all related to Music as being part of an integrated curriculum. Teachers were asked what they regarded as the advantages and disadvantages of an integrated learning area for Arts and Culture. The responses of teachers were very diverse, ranging from optimism and enthusiasm to the other end of the spectrum of being despondent and discouraged. The following categories could be identified.

- **An official term and learning area for the Arts**

Many teachers commented on the positive aspects of having an official and national curriculum for the Arts, as well as an internationally recognised term for Music Education.

It is important that we now have an official learning area which receives recognition. At last, Music Education is referred to as 'Music', in comparison to previous terms like 'class singing' or 'school music' which made other teachers look down on our subject (Interview 1).

- **A holistic approach towards education**

At two schools where various specialists are appointed for the Arts, team teaching takes place. The teachers at these schools regard the Arts and Culture learning area as vital in providing the learners with a holistic education, as can be derived from the following comment:

An integrated learning area allows for different disciplines to influence one another and provide the learners with a holistic education. But, to work well, it does require extra time and effort for teachers involved in the Arts. It's the attitude of the teacher that makes the difference. We do team teaching at our school; one teacher does the Art, I do Music and Dancing, and there's another teacher for Drama. We swap classes and plan the themes together. We get together for one hour per week where all the teachers sit and plan the following week's activities (Interview 33).

Integrating the arts is valuable in relating different disciplines into a whole. Learners see that everything is part of a larger picture. The arts link to all the other learning areas and enrich them (Interview 14).

- **Challenges and constraints of the new curriculum**

The integrated Arts curriculum places extra demands on the teachers, whether it is presented by various specialists or by one educator. There are varying opinions regarding the integrated curriculum for Arts. A principal at one of the schools reported on the integrated Arts and Culture learning area and the demands placed on teachers as follows:

Arts and Culture is the learning area which has taken the biggest strain in paradigm shift in terms of the new curriculum. There is a dire need for Arts and Culture teachers to go on in-service training courses. In the other learning areas, for example Maths and English, the basic teaching skills have stayed the same, but in Arts and Culture there is a total shift in teaching skills (Interview 57).

Teachers expressed similar views when asked about how they experience the integrated Arts learning area:

Even if I don't agree with it, the new curriculum demands integration. It was a tremendous shock to get used to – we were simply informed that we had to change our whole method of teaching overnight. Especially the Visual Arts teachers are not equipped to integrate Music. At the moment, Music decays into becoming background music while learners are doing Visual Art (Interview 8).

Many non-specialist teachers feel inhibited about their own artistic and musical abilities, and share the common view that Music and the Arts are reserved for the talented few. Almost all the generalist teachers interviewed expressed feelings of frustration and inadequacy if they have no training in one or more of the art forms, especially their lack of Music skills and knowledge. This is underlined by the opinion of a Music specialist teacher who also has training in Visual Art and Drama:

It will depend on us as Music teachers if Arts and Culture will die or survive. I don't think that any of the other Arts would have worked if Music was not the core. In the first instance, I think non-specialist teachers are afraid of Arts and Culture, they feel insecure in the learning area and the reasons for this are that they lack experience, background, knowledge and skills in all four of the Arts – it is either insufficient or it does not exist. Secondly, the learning area places high demands: large groups of learners for physical and practical participation is tough in terms of space, discipline and noise. There is always a lot of noise in my classroom, but yet it is disciplined, it is 'organised noise'. Learners have to feel and experience the sound through their whole beings so that they give all their emotions and sing and dance for life or death! (Interview 4).

The same teacher commented on the difficulty of including four discrete art forms into one learning area:

It is an enormous challenge to integrate four art forms into one learning area. If I was forced to cut one art form from an integrated Arts programme, it would be Drama, but that would not be voluntarily! Drama is a huge component, but it could be very effectively combined with languages, since so much more time is allocated to language and literacy (Interview 4).

- **Specialist versus generalist to teach the arts**

There is not consensus amongst teachers of whether the Arts should be integrated and taught by one teacher, or whether it should be taught as discrete and separate art forms. From the interviews it was clear that most teachers in favour of an integrated Arts curriculum are generalist teachers with little or no specialisation in the Arts.

Since I am not a specialist in any of the Arts, I prefer to teach the Arts in an integrated way. I can combine aspects of a variety of fields to make it interesting for the learners (Interview 6).

Only four specialist teachers were in favour of an integrated learning area presented by one teacher, but three of these are teachers who have training or experience in three of the four Arts. Furthermore, these teachers have visible self-confident personalities; exerting a lot of energy. It would seem, then, that

having training in at least three of the art forms is a crucial element, as well as being self-assured and energetic, to enhance the success of an integrated implementation of the Arts.

Most of the teachers with specialist training in one or two of the Arts commented on the fact that their level of training in the other art forms is not on the same level. They have an inner integrity towards the Arts and sense the vast scope of nuances which the Arts involve and how they lack in their own knowledge and skills to implement these Arts to their full potential.

On the other hand, generalist teachers felt safer to teach integrated arts programmes, since there was a variety of superficial knowledge and activities to include, without needing depth in any of the Arts. Unfortunately, few schools are able to appoint specialists in more than one art form. Apart from the financial burden of such a practice, the availability of such specialised teachers is also a problem. As one teacher noted:

The more specialists you get the better, a specialist is obviously better than a 'Jack of all trades', but you have to make with what you've got, you can't always find 'masters of all the trades' (Interview 36).

Because of a lack of knowledge and insight into the unique demands of this learning area, generalist teachers prefer to teach the Arts in a pot-pourri fashion, randomly assembling different aspects of various Arts to make up a 'lesson'. They appear to be oblivious of all the aspects which are neglected, especially the practical skills and knowledge base of underlying elements in each art form. As explained by a music specialist teacher who now has to teach an integrated Arts curriculum, other generalist teachers who are forced to teach Arts and Culture resort to the following method:

For them [generalist teachers], this is just one more aspect of an already overloaded curriculum. Since they have no specialist Arts training, they expect the learners to do most of the work

themselves, focusing on research projects which require little effort on the teacher's part. The learners are kept busy, and all the teacher has to do is make some assessment at the end of each group project. Very little active music-making or artistic development takes place (Interview 8).

Teachers are often appointed to teach an integrated arts programme without having a choice:

Unfortunately, teachers rarely have a choice in this – they have to teach the learning area which the principal or school board decides on. Generalist teachers are often forced to integrate the Arts, whether having knowledge of the Arts or not (Interview 8).

- **In favour of specialists**

Most of the specialist teachers interviewed felt that to provide integrity to each of the art forms, specialists are needed. For example, to teach children the inherent qualities of music, their ears have to be sensitised to become aesthetically aware of sound. Only a specialist music teacher could develop real musicality in children:

Where a non-specialist teacher could possibly let children just make an undisciplined noise, it is something else to make musical sounds. There is a well-known saying which states: 'to play the notes is one thing, but it is the pauses in between which make the difference' (Interview 25).

This view is aptly summarised by a Visual Art specialist teacher:

According to the curriculum, the Arts should be taught as a whole – but to acknowledge the uniqueness of all the art forms, specialists are needed to really give credit to each of the art forms. To get results in an integrated curriculum where one teacher has to teach all the art forms is debatable – it is doubtful whether learners will really find the process meaningful and the end results would be superficial. The Arts would end up being time-fillers (Interview 27).



- **Views of teachers regarding the type of specialist training best suited for an integrated Arts learning area**

From the interviews it became evident that Music teachers are more often required to integrate two or three of the art forms, while visual art teachers are generally required to teach only Visual Art. Furthermore it was observed that generalist teachers felt quite positive regarding the implementation of Visual Art. They regarded the examples in textbooks, with clear instructions on how to teach Arts activities, as sufficient to enable them to share the ideas with their classes. Although it was regarded as time-consuming, most teachers, presenting the total Arts and Culture learning area, made sure that they included at least one Visual Art activity every week.

While generalist teachers experienced the Visual Art activities in their classrooms as positive, the specialist Visual Art teachers with whom I conducted interviews were concerned about the quality of the Arts activities implemented by generalist teachers. According to them, the normal technique implemented by a non art specialist would be to provide a picture or crafts work, and then expect the learners to imitate it as closely to the original example as possible. Other Visual Art activities in such classes often include colouring in, with a lot of emphasis placed on guiding the learners not to 'go over the lines'. Although both the activities described above may be important regarding the development of basic co-ordination skills, they are in direct opposition to the creative and aesthetic aspects which are so important in all the Arts.

Many music specialists, on the other hand, have concerns about the quality of the implementation of music, should Visual Art specialists be required to implement it:

Especially the Visual Arts teachers are not equipped to integrate Music. At the moment, Music decays into becoming background music while learners are doing visual art (Interview 8).

- **Views of teachers concerning the solution for Arts education in future**

Commenting on the ideal solution for the future of Arts education in South African schools, most specialist teachers indicated that they would prefer to teach the discipline they were trained in. They reported being confident, inspired and motivated in their own discipline, working effectively and briskly while assessing, and having creative and innovative ideas to include when planning lessons. This all contributed to them experiencing feelings of success, enjoyment and fulfilment regarding their profession. Many specialist teachers view the appointment of two specialists at every school as the only solution to ensure the success of the Arts and Culture learning area. The following teachers support this view; also pointing out the negative side of such a system:

The ideal is that one qualified music teacher is appointed to teach Music to the whole school in order to ensure continuity and progression in the knowledge and skills of the learners. The same would apply for Visual Art. The negative side of this, however, is that you would be the first teacher to lose your post when jobs are rationalised, since the Arts are considered as less important (Interview 1).

In my opinion, two teachers need to be appointed at every school: one for Music and the other for Visual Art. The Arts are too specialised to be presented by one person. A teacher can easily teach another subject without needing specialised knowledge. By studying it from textbooks, it can be implemented. However, in Music you need special skills and knowledge which you can't be quickly taught during a hasty, mini course (Interview 37).

#### **4.3.1.4.3 D Section: Question 3 – Outcomes Based Education and group work**

For this question, teachers were asked how they experienced using an OBE method in Music Education, as well as how group activities could be successfully implemented. One teacher in the Intersen Phase was exceptionally eloquent in this respect. She reported obtaining excellent results with group work and outcomes based education in her Music classes. Her comment was:

When learners have to do individual work, for example giving feedback to the class, they feel embarrassed and exposed. They are less spontaneous and feel inhibited. In group work, however, there is less pressure. I believe in the socio-constructivist theory that learners have to build up their own knowledge as a group. This works extremely well in a classroom situation. Learners experience and learn about things when they start talking about things. They hear what the other learners in the group say, and they also hear what they themselves are saying about the topic. In this way, they are reflecting on their own views and the report back from others. This process refines their ideas. If a teacher plans and directs group work well, there is nothing to compare with it as an effective teaching tool. One should never tell a child that something is right or wrong. Rather ask the class what they think about a certain view instead of giving a verdict. The teacher should not be the authority of knowledge, but rather the facilitator who evokes reactions. Learners should be guided in the right direction by asking the right questions. Always give a counter-argument. This leads to negotiated knowledge. The learners' creativity is smothered in its embryonic phase if you give all the answers beforehand (Interview 15).

Some teachers in the Foundation Phase, however, felt more wary of using OBE principles and group work in their classes:

A drawback of OBE is that we have to do group work. The Grade 1 learners in my class still quarrel often – they are more focused on their individual needs, demanding the teacher's full attention when feedback is required. Therefore, I do not include group work regularly in Music Education – it leads to chaos! (Interview 13).

It seems, thus, that group work for music activities requires more attention and skills in teaching techniques, to enable teachers to cope with large groups of young learners taking part in simultaneous music-making activities.

#### **4.3.1.4.4 D Section: Question 4 – Music activities included during lessons**

Teachers were asked to describe their classroom activities for Music Education. There was a marked difference between the activities described by music specialists in relation to those described by generalist teachers.

- **Music activities included by music specialist teachers**

Replies from those specialised in Music Education included a variety of music skills and knowledge. For example:

I try to include instrumental activities often. I use a rotating system which the learners know very well. Each learner in a group has a number and they take turns in order for each child to get a turn on a melodic instrument. It works well since they learn by watching the others and improve their skills in this way (Interview 25).

Music Education is there to extend the learners' general knowledge about music which is relevant to them for the rest of their lives. I teach the children all the tone colours of orchestral and African instruments, so that they are able to identify them aurally and visually. If someday they attend a church service and an instrument is playing, I want them to be able to know what it is. I build up their skills and knowledge sequentially, to extend their understanding and experience of a wide scope of music styles as each year progresses (Interview 37).

- **Music activities included by non-music specialist teachers**

Teachers without experience or training in Music are at a loss in choosing suitable music activities. They often resort to letting the learners bring their own popular music to school for music activities. A Visual Art specialist teacher, inexperienced in Music Education, describes a situation that caused embarrassment on a large scale for her because of this method:

I did an activity where the learners had to bring music from home and they mimed the text for a stage performance in Arts and Culture. The learners practised in groups during lesson time, and then we held a concert for all the parents. When one group started to perform on stage, I got the shock of my life! The children did a 'full blast' *Lincoln Park* rock concert. I learnt the hard way that it is vital to have a complete dress rehearsal before a performance. In class, the learners brought the music and I looked at the text and listened to their music on a small CD player. During the concert performance on stage, however, they supplied their own special lights, an enormous sound system and very skimpy, 'sexy' costumes, and then it was this terrible overpowering rock music! It was totally different to what I had seen in class. Some parents were so shocked and walked out, but others were on their feet,

cheering. Needless to say, the following day I was called to the principal's office (Interview 16).

- **Practical music-making versus theoretical knowledge in Music Education**

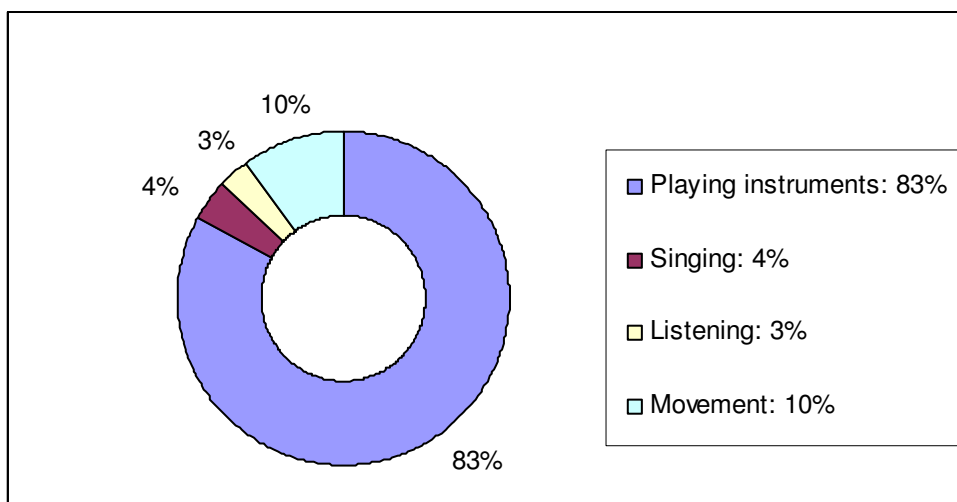
The inclusion of practical music making opportunities seems to feature prominently at schools where there is a successful Music Education programme as part of the learning area Arts and Culture. This corresponds with Elliott's praxial philosophy of Music Education. At these schools, teachers motivated their practical methods by referring to benefits for the learners, such as stimulating creativity through active music-making, as opposed to the emphasis on knowledge and assessment projects often required from the curriculum. They also noted that the element of joy was present during all active music making experiences, an element which is not always part of a formal lesson.

There is a lot of joy taking place when learners make music and learn by entertainment. [...] It is a pity that the element of joy is often replaced by written assignments and research projects which now forms a large part of the curriculum (Interview 5).

As can be deduced from the above statement, the curriculum requires a significant component of research and written work. The positive aspect is that cultural diversity is embraced, developing a wide knowledge base with empathy for all cultural groups in South Africa. As mentioned previously, though, to really appreciate, understand, and learn about music, learners need to be actively involved in making music. Furthermore, there is a fair amount of skill required from learners opting to choose music as one of their subjects for the FET phase from Grade 10 to 12:

The curriculum requires that learners are able to improvise and compose right from the start when they enter the specialised Music subject of Grade 10. This can only happen if each child has first acquired a secure skill on an instrument, and when they have built up a musical vocabulary in the preceding grades. Without regular music making activities presented by music specialists, this is not possible (Interview 59).

The last question I asked the teachers was to name the music activity which the learners enjoyed most during music lessons. Their responses are displayed in figure 4.11.



**Figure 4.11: Which activities do learners enjoy most?**

All of the teachers named practical activities, while no mention was made of the written assignments and portfolios which took up a large amount of time in the overall programme. Only 3% of the respondents mentioned listening to music, but a very high 83% of responses indicated that the most enjoyable activity for learners was to play on instruments. However, during the informal conversational style discussion at the end of each interview, I inquired which activities were regular components of Music lessons, and only 13% of the teachers responded that playing on instruments was frequently included. Although other activities such as movement, singing and listening were less favoured by learners, these received more emphasis during the presentation of lessons for various reasons. As was already explained in section 4.3.1.1 of this chapter, a lack of sufficient instruments, as well as the availability of these instruments in both the Intersen Phase and especially the Foundation Phase, probably account for the main reason why instrumental activities do not take place on a regular basis.

A second explanation which teachers offered was that they experienced instrumental activities to cause disruptive behaviour from learners. This is reason for concern, since instrumental activities are the ideal medium to actively involve learners in music making experiences and implementing a praxial philosophy towards Music Education. The grounds for this view might be that teachers without training in Music Education might not have the skills to orchestrate and coordinate instrumental activities. These activities should be lively and energetic, but certainly not disruptive.

A third reason for few instrumental activities taking place was that it is very time-consuming to hand out instruments and organise classes into groups for this type of activity. Coupled with this is the limited time available for Music as part of an integrated and crowded learning area. Furthermore, it is disconcerting that so few opportunities for this highly enjoyable activity are provided in the total programme. Although many teachers commented on the frequency with which learners were required to make their own instruments, few reported on opportunities that were given to learners to actually play on these homemade instruments. This also emphasises the lack of music making opportunities in most classrooms, with far too much importance given to theoretical knowledge and research projects which have little to do with acquiring musical performance skills.

#### **4.3.1.4.5 D Section: Open-ended discussion**

Other problems which I did not foresee at the outset of this study, but which emerged during the open-ended section of the interviews, were the lack of quality Music Education in the Foundation Phase as well as KDA programmes invading primary schools.



- **The lack of quality Music Education in the Foundation Phase**

An aspect which I initially did not want to make part of the study was to interview teachers in the Foundation Phase. Having trained student teachers in the Foundation Phase for the past decade, and visiting their lessons during teaching practice sessions, I was convinced that they were coping well and contributing to the musical well-being of all learners in their classes. Many of the music specialist students at the Faculty of Education, University of Pretoria, are in the Foundation Phase, and are well trained with a sound base of music skills, music knowledge and practical teaching skills to cope with large classes of learners making music. However, after contacting some former students and interviewing them, I realised that there was an underlying problem regarding the implementation of Music Education in the Foundation Phase. These skilled music teachers did not receive the opportunity to serve as music specialists to the other learners of the Phase. There seems to be a strict rule that team teaching may not take place in the Foundation Phase – every teacher is required to teach only their own class, and no other, with no exchange for certain specialised disciplines such as Music. Furthermore, the curriculum is stacked with such a myriad of assessment standards which have to be attained that very little if any time is left for Music and the Arts.

Anderson and Campbell (1989, p. 4) are of the opinion that older learners (upper elementary, middle and secondary school) “are at a pivotal point in the development of skills, knowledge, and attitudes toward music”. However, other research states that learners of a much younger age are more receptive to develop these skills and attitudes; in fact, it starts as early as in the womb (Woodward, 2005, p. 249). The current research indicated that the inadequate and inefficient implementation of Music in the Foundation Phase is a major problem in the current educational system of South Africa. This has a snowballing effect on Music Education in all the other phases, since the average learner arrives in Grade 4 unable to imitate a note on pitch or to discriminate between high and low sounds. Clinical tests at a pre-primary



school indicated that the average five year old could sing a note accurately on pitch when asked to imitate the sound, and was also able to identify higher and lower sounds (Interview 83). When the same clinical test was repeated with 9-11 year olds in the Intersen Phase at a primary school nearby, the average learners were not able to perform these basic music skills. The Foundation Phase lies in the middle of the ECD and Intersen Phases. One can only conclude that 'Somewhere in the middle is a muddle!'

It is a great deficiency that Music and the Arts do not have a specific learning programme in the Foundation Phase. If there is no specialised teacher to implement Music, it usually does not take place. Music is often implemented as background music while learners are doing other activities, with the result that there is no practical participation in music-making for the learners (Interview 5).

- **KDA programmes invading primary schools**

Since many teachers in the Arts and Culture learning area commented on the KDA programmes becoming a new trend at primary schools, I deemed it necessary to inquire about this programme. The KDA or "Kids Development Academy" started in the late 1990s and is creating programmes to "assist parents and teachers in providing effective support to ensure that learners attain their maximum potential" (KDA, 2008). This programme claims to focus on the simultaneous development of the intellectual, physical, social, and emotional potential of learners. Schools appoint KDA trained personnel to implement KDA as an addition to the learning area Life Skills. Many teachers have reported that learners in the Foundation Phase of their schools no longer have Music, since the KDA programme takes preference. However, few teachers agree with this practice (see pages 4-28 to 4-30 of this chapter).

In an interview with a KDA teacher, who trained as a specialist in Sport, she described the KDA as a private organisation which provides a package deal to schools. The school purchases the package and pays a specific monthly amount per learner. The school then appoints a Sport specialist to deliver the

programme, or alternatively, the class teachers can implement the programme themselves. However, they need regular quarterly courses during which pre-planned lessons are demonstrated which then have to be presented to the learners during the next school term.

The whole school attends the KDA programme. Learners in the Intersen Phase receive one lesson per week, while the learners in the Foundation Phase attend two lessons. The Foundation Phase teachers also attend the lessons and help with the assessment of their learners (Interview 52).

A music specialist teacher commented as follows on the KDA programme:

Nowadays the KDA programme is promoted extensively, but all the aspects which are claimed to be developed in the KDA programme are inherently part of Music Education: through playing on instruments and movement with music, children develop big motor-skills, fine motor-skills and midline crossing. Many pre-primary schools neglect big motor skills development, starting to teach young children to read and write at far too young an age. Schools boast about the reading skills of these learners, but an important phase is skipped which later causes problems and has to be rectified by additional programmes such as KDA. All these problems could be avoided if Music Education programmes with integrity form part of both pre-primary and primary schools (Interview 37).

As already mentioned, the KDA programme has been specifically designed to enhance Life Skills, one of the three broad learning Programmes in the Foundation Phase. Life Skills is extended in the Life Orientation learning area in the Intermediate, Senior and FET Phases. It seems that the educators involved in the Life Skills and Life Orientation learning areas have promoted their disciplines well. They have managed to influence policy makers as well as principals and parents of schools to spend vast amounts of money to purchase private packages and appoint teachers to implement these programmes on a large scale. Furthermore, the learning area Life Orientation has been changed to become one of eight compulsory subjects in the FET phase. On the other end of the scale is Arts education, where funding is scarce and the appointing of

specialist teachers rare. If we want the discipline and the Arts as a unity to survive, promotion on a large scale and in an organised fashion is needed.

#### 4.3.2 Interviews with lecturers from universities

A total of nine interviews were conducted with lecturers from various universities in South Africa. These were informal discussions, whereby I inquired about the general training of students in Music Education, as well as if any integrated arts programmes were offered. From these interviews, it became clear that there is no co-ordinated system of student training for Music Education in South Africa. All universities decide on their own programmes, some including aspects of an integrated arts programme, while others have retained Music Education programmes as it used to be for the last decade.

A significant influence on student training programmes was that all Colleges of Education of the former dispensation were amalgamated with universities. This caused several changes, for example the number of lecturers appointed at the former Colleges of Education was drastically reduced. Table 4.5 (Van Aswegen & Vermeulen, 2008, p. 11) illustrates how the number of full time lecturers at the *Onderwyskollege Pretoria* has decreased since amalgamation with the University of Pretoria.

**Table 4.5: Number of full time music lecturers of the *Onderwyskollege Pretoria* [Teacher’s Training College, Pretoria] (1977-2001) in comparison to the University of Pretoria (2002-2008).**

Year	Number of lecturers
1977	21
1992	7
2002	3
2008	2

As can be seen, there were 21 full-time music lecturers appointed in 1977, which decreased to seven lecturers in 1992. Since amalgamation with the university in 2002, the number of lecturers has again been reduced to only three lecturers, of whom only two remain at present.

The same trend could be found at all universities, where amalgamation of colleges had taken place since 2002. Another factor impacting on the training of teachers in Music Education is that changes at universities do not happen rapidly. It is a long process for courses and modules to be accepted by SAQA. Therefore, the changes in the curriculum were only gradually reflected in the teacher training programmes, remaining an ongoing process. Furthermore, all the lecturers whom I have interviewed commented on the fact that lecture time for education students has been reduced. The effect of this strategy is that courses have to be condensed, resulting in less time for the development of practical skills.

Universities have implemented various methods to accommodate the new integrated arts curriculum. Some universities focus on providing the education students a broad overview of all the art forms, thereby including Music, Visual Art, Dance and Drama, into one programme. The main focus in this type of training is to find a means for the effective implementation of the total learning area Arts and Culture by one teacher. In a telephone interview with a lecturer of education students, she commented as follows:

I did exactly what the curriculum requires, planning lectures based on the outcomes as stipulated in the RNCS. I realised afterwards that the students delivered by this method, lacked in their level of musicianship. I became conscious of the fact that the problem does not lie in the method of training the students, the basic problem lies in the curriculum itself (Interview 71).

Some universities remain focused on training Music Education students with a high level of musicianship, which includes instrumental skills as well as theoretical skills. In some courses, few if any aspects of the other art forms, as

required by the RNCS, are included. The most common trend is that Music Education students are trained in Music as their main area of specialisation, with some lectures devoted to an overview of the other arts, often culminating in an integrated stage production which involves all four art forms.

Most of the universities in South Africa do not have Dance as an elective for education students; therefore, specialists in this art form are usually trained in private dance studios. Although Drama is offered at most of the universities in South Africa, there is not a co-ordinated effort to include Drama lecturers in the training of education students for the learning area Arts and Culture. Visual Art departments have mostly retained the specialised nature of their courses, focusing on Visual Arts in their courses with little or no integration of the other arts.

The most important finding regarding the training of education students at universities is that the majority of courses have remained focused on discrete art forms. Most of the lecturers agree that to compensate on the quality of training in a specialised art form such as Music, does not benefit the student to cope with the demands of Music Education in schools. Although the University of Pretoria introduced a BA Arts Education course directed towards training students for the new integrated arts curriculum, this course was discontinued due to the overloading of these students. (See Chapter 5, paragraph 5.7.4.) Furthermore, it appears that Music Education lecturers are the most concerned in providing their students with some training to involve Visual Art, Drama and Dance. During the research, however, little evidence could be traced of Music being integrated into non-music art programmes. A combined effort by all the South African universities needs to be made to co-ordinate and restructure education programmes in the Arts to deliver students able to cope with the demands of the current teaching profession.

### 4.3.3 Interviews with policy makers

In order to determine the view of policy makers regarding the implementation of Music Education within an integrated learning area, I conducted interviews with four policy makers, most of whom are subject advisors in Music, and First Education Specialists (FESs) for the learning area Arts and Culture. Some of these government officials are highly skilled and experts in Music Education. However, this is not always the case. Some FESs have been appointed for the Arts and Culture learning area without training in any one of the Arts.

During the informal discussions I held with individual policy makers, they all agreed that the curriculum places high demands on the teachers. There is a great advantage that the learning area is official and has to be assessed. Furthermore, it is part of the eight key learning areas in the Intermediate and Senior Phases. This gives the Arts staying power and an opportunity for funding, since the ideal is that teachers are trained during in-service training courses to gain the necessary skills in order to implement the learning area effectively. Replying to my question of what was regarded as the advantages of the RNCS, the following comment was given:

We have to make a mind shift, there was too much singing in the old system in any case. The old system was definitely not highly successful. The new curriculum, including music, has a lot more to it. Singing activities should be linked to playing instruments or using voices for other sounds, body percussion etc. The method of 'hear – do – see' is still relevant and it should be kept in perspective (Interview 73).

The main role of these specialists is to see that the curriculum is implemented in all governmental schools in their district, and to ensure that quality programmes are presented to learners in schools. Two methods are employed to achieve this: one of these is to visit schools personally, and the other is to organise regular cluster meetings in each district. During the cluster meetings, information regarding the latest circulars concerning policies and documents of the specific department of education is communicated to the teachers.

Teachers usually have to bring their portfolios and other lesson material to these meetings. In the course of a meeting, teachers assess each other's work, thereby gaining insight into new ideas and alternative ways to implement the curriculum. Cluster meetings are normally held once a term, varying the venue to include different schools. An average of 15-20 teachers would attend, making it more effective than visiting schools individually.

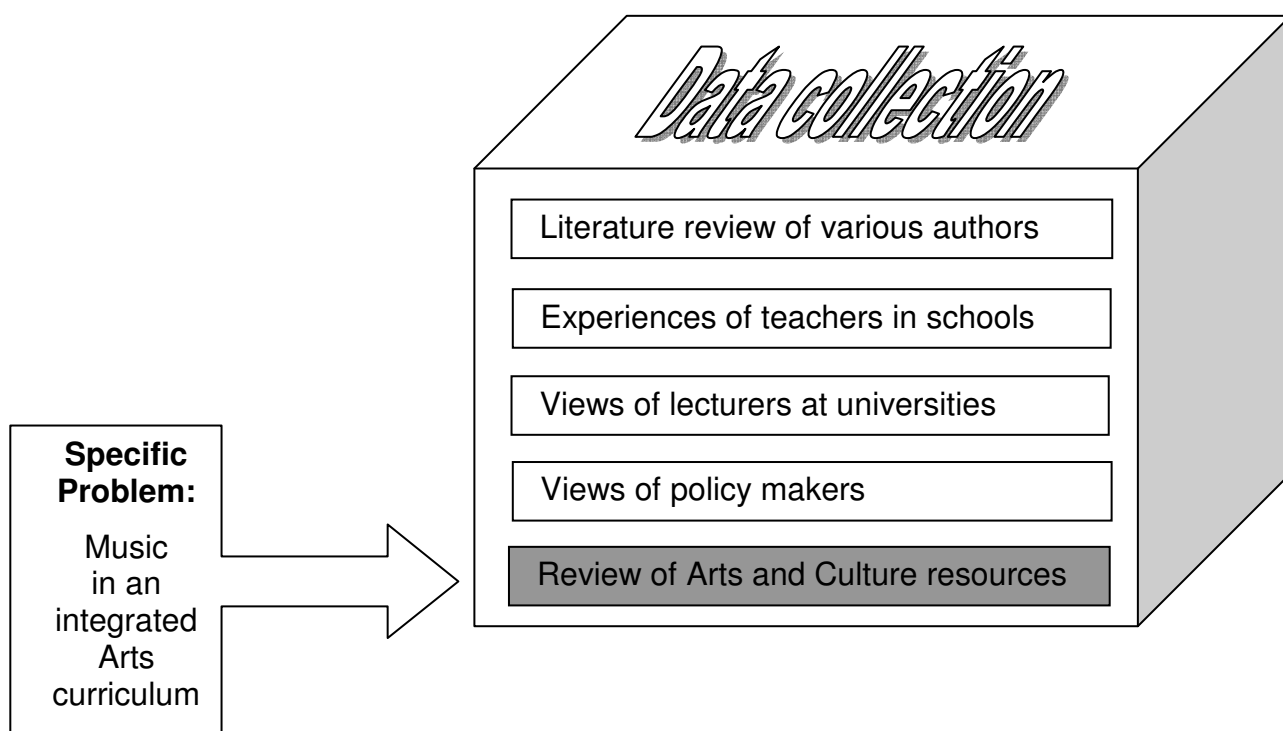
Although all the policy makers agree that the curriculum is not ideal and do have problems regarding the integration of four different arts into one learning area, they also commented on the attitude of teachers which should be positively influenced. One interviewee mentioned a successful and humorous tactic which he used during in-service training courses to evoke a reaction from the teachers. The outrageousness of the first two statements make the teachers realise that there are positive aspects to the demands of the new curriculum:

There are basically three options for any Arts and Culture teacher: one is to resign and to become a beggar on the street corner; two is to drink more tranquilisers or pills; and the third option is to embrace it, to take what's good with it, and to make it work. OBE is dynamic. We have to look beyond the political motives of how it's been driven (Interview 73).

The general findings which could be deduced from these interviews are that the most effective way to guarantee that the standard of teaching in Arts and Culture is lifted in schools is through the planning, organising and providing of in-service training courses for teachers. These in-service programmes are not currently compulsory in all districts; however, to be effective, it should be compulsory for all teachers of the learning area. It should also be planned and implemented on a national scale for the most impact. Furthermore, there should be more effective co-ordination between policy makers and universities, where the training of future teachers take place. It is also disconcerting to note that not all FESs are qualified in at least one of the arts – the ideal is that these specialists are trained in more than one art form, and that they enrol for further training at universities.

#### 4.4 REVIEW OF ARTS AND CULTURE RESOURCES

As can be seen in figure 4.12, this is the final part of the data collection process, focusing on resources available for the learning area Arts and Culture.



**Figure 4.12: Data collection process No 3**

Since the new curriculum was implemented, resource material for Arts and Culture flooded the commercial market. Loep (1999, pp. 3-4) noted that integrated curricula across disciplines are limited, often implying that teachers have to design lesson material themselves, a very time-consuming process. An urgent need for resource material was perceived when the new curriculum was implemented. Many publishers entered the market with an array of learner activity books as well as teacher guides. A few of these include: *The Arts and Culture today series* (Amato, Carlin, Mtimkulu & Van der Mescht, 2005); *Shuters Arts and Culture* (Clark, Hannaway, Steyn & Stielau, 2003); *Kagiso Arts & Culture* (Dachs, Levine & Higgs, 2000); and *Arts and Culture for the new*



*nation* (Bezuidenhout, Cameron, Lolliot, Nhlumayo, Nxumbalo, Tieden & Wepener, 2004).

There are numerous positive aspects regarding these books:

- The books are based on the RNCS, linking the assessment standards and learning outcomes of the RNCS to the lesson material;
- Books are compiled according to school grades, thereby providing teachers with varying activities and outcomes for each grade;
- The learning area is presented in one book, usually based on themes. Links to all the arts are based on an overarching theme.

Unfortunately, there are problems regarding the quality of the lesson material for each of the arts in most of the publications. General aspects which were observed include:

- All the arts are not treated equally. It seems to depend on the Art specialists involved in compiling the books. Certain books emphasise Dance, while others focus more on Visual Arts etc.
- Many books lack quality regarding the intrinsic value of each art form, thereby resulting in a mere 'arts and crafts' presentation. Arts and crafts activities can be described as focusing on all learners copying the same artefact, such as making a musical instrument or a mask. The aim is to make an exact copy of the example given by the teacher. This does not leave much scope for individual artistic interpretation and creativity. Although these types of activities can be useful for generalist teachers who have no knowledge or skill in any of the art forms, it is imperative that resource books also provide activities unique and intrinsic to specific art forms to ensure the integrity of discrete arts.

Regarding Music Education, the following aspects deserve attention:

- None of the available series of Arts and Culture books include sound recordings for listening or singing purposes. Some books refer to specific

compositions, but do not always mention the composer. Books also do not refer to a relevant CD number or other source where the music soundtracks might be found.

- Songs are often not notated, only including the text. Without a sound recording, this makes it very difficult for the teacher to be able to teach the song to a class.
- Some songs are notated, but no accompaniment is provided.
- Some songs have been composed for inclusion in the book, but have a too wide range or are often in a key which is too low for the age of the learners and which would result in inaccurate singing.

Teachers have also commented on the value of these books for Music Education, stating that:

It seems that the people who wrote the books have never stood in front of a class and taught large groups of children themselves. It is often unrealistic, with superficial links across the arts, making it mere 'arts and crafts' activity books (Interview 47).

The study of available resource material for Arts and Culture, and specifically for Music Education, revealed that, although a wide variety of books are available commercially; these books rarely fulfil the need for quality arts activities which presents the arts with integrity. The main concern is that no sound recordings are available, a vital aspect of any quality Music Education programme.

## **4.5 SUMMARY**

In this chapter, the collection and analysing of the data was described, including interviews with teachers; interviews with lecturers at universities involved with the training of students in Music Education; and interviews with policy makers. I also made a review of existing resource material to ascertain whether it is

sufficient to provide support for Arts and Culture teachers. In the subsequent chapter I discuss the OBE (outcomes based education), the RNCS (Revised National Curriculum Statement), and the whole-brain approach to teacher training.

## CHAPTER 5

### OBE, THE RNCS AND A WHOLE-BRAIN APPROACH TO STUDENT TRAINING IN MUSIC EDUCATION

#### 5.1 INTRODUCTION

This chapter covers two main aspects. The first section focuses on outcomes-based education (OBE), the *Revised National Curriculum Statement* for Arts and Culture (RNCS), and a whole-brain approach to learning. The second section is an overview of the student training courses in Music Education at the Faculty of Education, University of Pretoria, which were designed with the principles of the first section of this chapter in mind.

#### 5.2 OUTCOMES-BASED EDUCATION

William Spady was the first scholar to introduce South Africa to a paradigm change and the philosophy underlying outcomes-based education during the 1990s. Spady advocates OBE as an educational model rooted in a successful system of many centuries old whereby people were trained as apprentices in various trades (2008, p. 18). Apprentices remained in training until they obtained the necessary skills to work independently, regardless of the time it took to become successful in their trade.

The fundamental difference in the original manifestation of this approach as it existed for centuries, and the current educational systems of the world, is that time plays a vital role in modern society. It therefore cannot be assumed that learners remain in schools until they achieve all the necessary outcomes. Furthermore, the medieval system of apprenticeship focused on a single trade

for each apprentice, while modern society demands multi-skilled individuals, also capable of high order abstract thinking skills.

While OBE has tremendous benefits for being learner-centred and for stimulating creativity, it poses several difficulties and challenges in current school systems, especially in a diverse society such as South Africa's. There have been numerous contentious debates and disputes concerning the implementing of outcomes-based education (OBE) in South African schools during the past few years. Joseph was already concerned about the effect of OBE on Foundation Phase learners after the system was only applied for one year (1999, pp. 203-205). Varying reports in research journals as well as in the media that OBE is doomed for failure, have been published in the last year (Olivier, 2008; Spady, 2008; J. van Niekerk, 2008; Western Cape Education Department, 2008a).

Spady argues that the effectiveness of the OBE system in South Africa is crippled by being "[bogged] down in micro content, assessments, marking, and record-keeping – which advanced OBE implementers warn strongly against". He furthermore contends that it has deteriorated into various other practices which misrepresent the innate qualities of an OBE approach to become Content Based Outcomes (CBO), with a multitude of other distortions, for example "Curriculum Based Outcomes, Content Bound Objectives, Calendar Based Opportunities, Cellular Based Organization [sic], Contest Biased Orientations, Convenience Based Operations, and Convention Bound Obsolescence" (2008, p. 18). However, according to policy makers whom I have interviewed it seems that OBE has come to stay and will not be replaced in the foreseeable future.

It is important to remember that OBE is not a curriculum; it is a method by which the curriculum is implemented. What policy makers are proposing for relieving the situation is that the quality of teacher education is raised and adapted for the demands of OBE in school practice. A concerted effort also needs to be

made to train large numbers of teachers in the principles of OBE during INSET courses.

According to Van der Horst and McDonald (2003, p. 5), outcomes-based education is an approach that requires facilitators and learners to focus on:

- the demonstration of learning, also known as the **outcome**;
- the learning **process**; and
- strategies by which the process and end result or outcome can be **assessed**.

### 5.3 THE REVISED NATIONAL CURRICULUM STATEMENT

The *Revised National Curriculum Statement* or RNCS is constructed on the above principles of OBE (South Africa. Department of Education, 2002b, p. 1). In each learning area, there are underpinning learning outcomes as well as assessment standards, directing knowledge and skills. To have a coordinated and national curriculum for this country for the first time in history is indeed an accomplishment to be celebrated. Another significant advantage is the fact that Arts and Culture is a compulsory learning area in which all learners from Grade R to Grade 9 are assessed.

Adeogun (2005, p. 2:49) points out that curriculum designs can be based on three theories. These theories include essentialism, which focuses on essential aspects for general education; encyclopaedism, which focuses on knowledge permeating the curriculum; and pragmatism, where the curriculum is planned around aspects which are important for living. The RNCS has a pragmatic basis, striving to develop the full potential of each learner to become “confident and independent, [...] multi-skilled, compassionate [...] and with the ability to participate in society as a critical and active citizen” (South Africa. Department of Education, 2002b, p. 3).

Taking a closer view at the policy for the learning area Arts and Culture, it is clear that the document is highly complex and sophisticated. Although the learning area is nobly introduced as being an integral part of life, with inspiring statements such as “embracing the spiritual, material, intellectual and emotional aspects of human endeavour within society” (South Africa. Department of Education, 2002b, p. 4), it fails to define the music skills and concepts clearly, coherently and in a spiral development format, as suggested on page 8 of the document. There are four encompassing learning outcomes for the Arts and Culture learning area which are applied to all four art forms. However, these learning outcomes are very vague and not specifically worded to imply that the arts are involved. The four learning outcomes (LOs) for all four discrete art forms of the RNCS (South Africa. Department of Education, 2002b, p. 6) are displayed in table 5.1 below:

**Table 5.1: Four learning outcomes of the RNCS**

LO 1	Creating, Interpreting and Presenting
LO 2	Reflecting
LO 3	Participating and Collaborating
LO 4	Expressing and Communicating

The terms in these learning outcomes relate to all four art forms, without referring to one of the arts in particular. Most of the outcomes can also be attained by means of other learning areas. Creating, interpreting and presenting can be very applicable and appropriate for language and literacy, since an essay is a creative writing product, while interpreting could imply the interpretation of text or a poem. Reflecting refers to cognitive activities such as discussions, observations and comparisons, but can be applied in any other discipline. Similarly, aspects such as participating, collaborating, expressing and communicating are universal competencies applicable to all learning areas.

Considering the unique character of each discipline in the total curriculum, however, made me realise that every discipline has a certain core characteristic or essence. Mathematics, for example, is based on the core aspect of numbers, and each of the assessment standards for that discipline focuses on the core aspect, *numbers* (South Africa. Department of Education, 2003b, p. 9). As in the original design of OBE for many centuries, the outcomes for the apprenticeship of a trade focused on the skills required to become a master of that trade. This mastery of the skill could not be achieved by general outcomes related to other trades. For example, the outcomes for an apprentice carpenter were based on the development of specific skills in order to become a master carpenter, or an apprentice pilot today is trained with the outcome of obtaining specific skills related to flying in order to become a master pilot. Should not the essential outcomes for each art form be obtained by focusing on the specific skills and unique qualities of that art form?

The core characteristic or essence of music is sound – without sound being an inherent part of music lessons, and the emphasis being on learners actively involved in making or listening to that sound, there is no real music taking place. Dance, on the other hand, involves movement – without movement, there is no dance. The same applies to all of the art forms.

Apart from the four overarching learning outcomes for all the Arts, the curriculum includes assessment standards for each art form. These assessment standards describe how learners should demonstrate their achievement of the various learning outcomes. Regarding former syllabi and worldwide terminology concerning Music Education, the terms used in the RNCS are new expressions which have to be accommodated in the implementation of Music Education. After close examination, however, it became clear to me that the descriptions of the assessment standards in essence contain the basic building blocks of Music Education as it has been interpreted for several decades, namely music activities or skills, and music knowledge or concepts.



I realised that a way had to be devised to include the unique aspects of music and music making into the RNCS for Arts and Culture. In my view, a balanced Music Education programme should contain music skills or activities to involve learners in practical music making experiences. In addition, music concepts or knowledge which learners should be exposed to and which they should comprehend to contextualise their music making experiences, should also be included. To try to reconcile these aspects with the RNCS, the Music Centred Model (MCM) illustrated in figure 5.1 was designed.

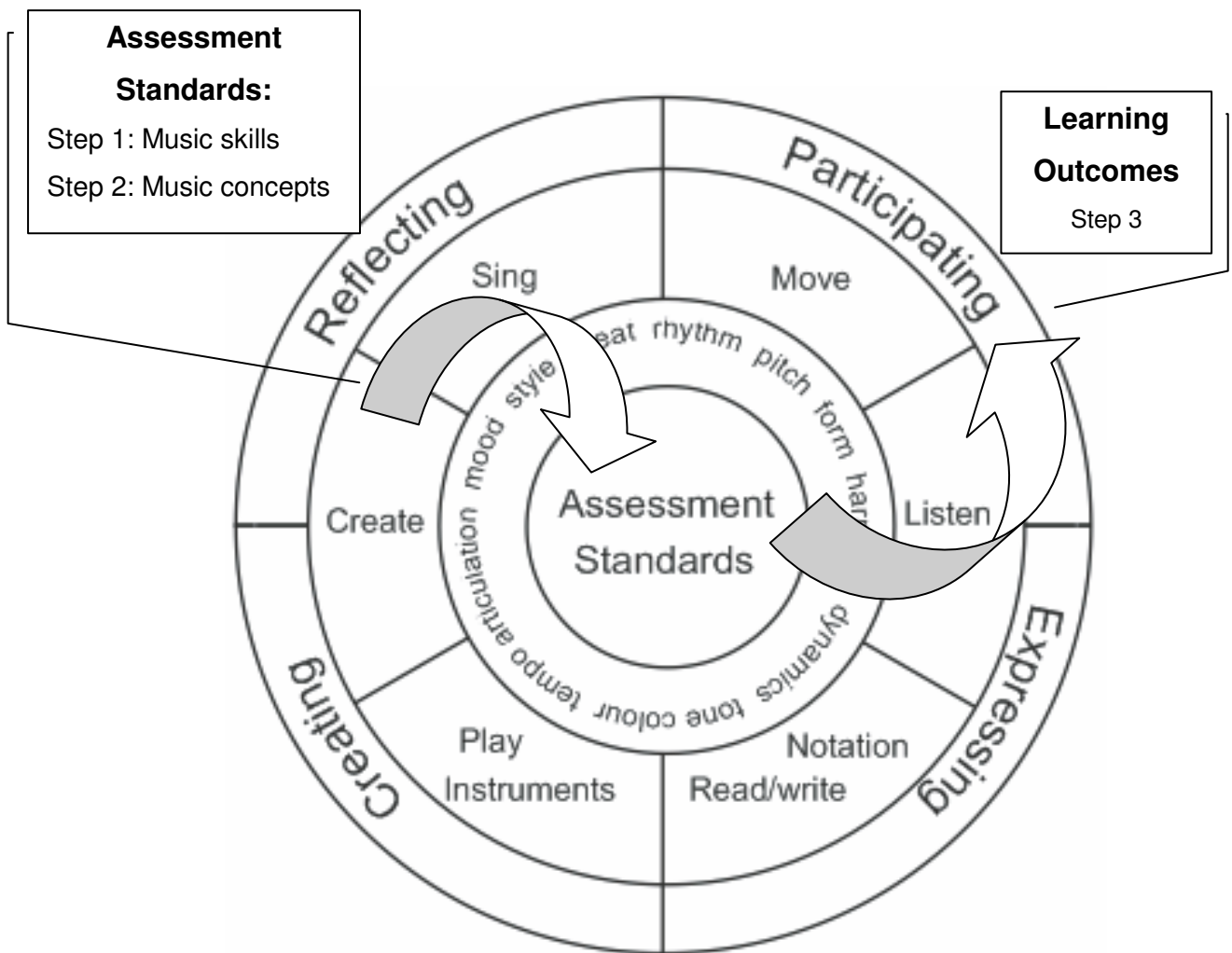


Figure 5.1: Music Centred Model (MCM)

This model exemplifies the interrelationships between assessment standards and learning outcomes. The assessment standards in the centre can be divided into music concepts and music skills, visually represented by three concentric circles placed around the centre. The four learning outcomes are represented in the outer circle. The model is based on the idea that each circle is a movable disk which can be rotated to connect with aspects from the following circle. In this way, each of the music concepts can be focused on using each of the different music skills, as well as being combined with each of the four learning outcomes.

The RNCS as well as Spady (2008, p. 18) advocate that learning activities should be planned from the “top down”, implying that one should start with the learning outcomes in mind and then work downwards to the details of the assessment standards. To apply this method of planning regarding the learning outcomes of Arts and Culture presents a challenge, since the learning outcomes for Arts and Culture are very broad and general and do not attend to the unique qualities of each of the art forms. Furthermore, the first outcome for the learning area Arts and Culture is creating. However, to create something is on a high cognitive level, and for creative activities to be of any value, they need to be preceded by building blocks to help the learner in this complex process. Creating involves the synthesis of various elements to form something new. Based on Benjamin Bloom’s taxonomy formulated in 1956, Marzano (2001, p. 1) identified six levels of cognition, ordered from the simplest to the most complex. I have combined and adapted these, resulting in the following six levels of mental processing:

- i. Retrieval of knowledge: remembering previously learned information;
- ii. Comprehension: understanding the meaning of information;
- iii. Application or utilisation of knowledge: using information appropriately in different situations;

- iv. Analysis: breaking down the information into the component parts and seeing the relationships;
- v. Synthesis or metacognition: putting the component parts together to form new products and ideas; and
- vi. Self-system thinking or evaluation: judging of an idea, a theory, or an opinion, based on certain criteria.

As can be seen in the above list, synthesis, and therefore creating, is on the fifth level of cognition. Before being able to create something of value, learners need cognitive and practical skills in all the preceding levels of cognition, including knowledge, comprehension, application and analysis. They should first be given a musical 'vocabulary'. This can be done, for example, by singing, playing, listening and moving to a wide variety of rhythms, melodies, tone colours, forms, etc. It therefore does not make educational sense to start with creating as the first learning outcome.

It is suggested that the MCM model in figure 5.1 is used as a basis for planning learning activities, where active involvement in music activities should be the point of departure. Step 1 in planning lesson activities would be to start from the music skills, the third disk from the centre of the MCM model. This implies that the focus will be on music making skills – the main avenue through which music can be experienced. Step 2 in the model would be to choose the music concepts, thereby enriching the music making experiences. These are displayed in the second disk from the centre, which in combination with the music skills, form the assessment standards. Step 3 would be to choose the broad learning outcome in the outer circle. Although the learning outcomes will be attended to through various music making experiences, it should rather follow a logical sequence in first focusing on the participating (LO 3) and communicating (LO 4) outcomes before attempting the creating outcome (LO 1). Reflecting (LO 2) mostly refer to theoretical or verbal activities, and should be integrated with music making activities in order for learners to comprehend

and understand the relationships of music elements, while being in the process of making music. In this way, the theoretical knowledge contextualises the practical aspects and stimulates higher order cognition. This method of planning music lessons is then a method which is music centred and activity based.

The model in figure 5.1 could also be applied to the other art forms, since each discrete art form has several innate skills and concepts unique to that art form. It can be adapted to become a 'Visual Art centred model', a 'Dance centred model', or a 'Drama centred model'. Thereby, all the learning outcomes can be attained, but in ways specifically focusing on the individual characteristics of each art form.

#### **5.4 ACTIVE MUSIC MAKING AND SKILLS DEVELOPMENT IN MUSIC EDUCATION**

After the interview process of this research project, I again carefully scrutinised the RNCS document to find motivation for the reason why so little active music making and music skills development is observed in schools. Chris Klopper's study (2004) also reported that teachers often favoured emphasising positive values and attitudes through the Arts and Culture learning area, spending very little time on active music making and knowledge. Similarly, Clegg reports on the same issues in a Namibian context (2007, p. 31). There is, however, a discrepancy between what is implemented in school practice and what the curriculum prescribes, since the RNCS unmistakably declares that it is activity-based (South Africa. Department of Education, 2002b, p. 1). It furthermore refers to the term **skills** 23 times in the first ten pages of the document, with multiple references to words and phrases such as *performance*, *participation*, *activities*, *activity-based*, *involvement in ensemble work*, *creating*, and *developing artistic techniques*, all of which are aspects of music making, active participation and skill development.

A regular occurrence regarding the interpretation of texts is that one document can lead to a variety of interpretations. The reason for this is that “we do not see things as they are, we see things as we are” (Bartex & Carre, 1985, p. 5). It can therefore be assumed that there is an innate misunderstanding about the main focus of the Arts and Culture learning area, which in essence promotes the development of artistic skills in the first place. It follows then that the RNCS needs urgent revision to clarify the aspects which cause so many misunderstandings, especially concerning the music making opportunities which are lacking in most of the programmes implemented.

## **5.5 MUSIC CONCEPTS IN THE RNCS**

In order to effectively identify the specific music skills and concepts in the RNCS, I compiled the following tables to give an overall impression of the total spectrum and scope of what the curriculum expects of learners in each grade. From each description of the assessment standard in the RNCS, I indicated the appropriate music concepts for different grades ranging from Grade R to Grade 7. The first column indicates the appropriate grade, the learning outcome (LO), as well as the page on which it can be found in the RNCS (South Africa. Department of Education, 2002b). The middle column represents the assessment standard (AS) as described in the RNCS document, usually containing verbs which indicate the music activities, while the last column indicates the music concepts which I deduced from the descriptions in the assessment standards. At the end of all the tables (tables 5.1 – 5.8), I include a table which points out certain music concepts which have been omitted in the RNCS.

**Table 5.2: LOs, ASs and music concepts for Grade R (Reception)**

Grade	Assessment standards	Music concepts
Grade R LO 1 P13	<ul style="list-style-type: none"> <li>Sings &amp; moves creatively to children's rhymes available in own environment.</li> <li>Responds in movement to a variety of rhythms &amp; tempo in sounds, songs &amp; stories.</li> </ul>	<ul style="list-style-type: none"> <li>Rhythm</li> <li>Tempo</li> <li>Pitch</li> </ul>
Grade R LO 2 P15	<ul style="list-style-type: none"> <li>Imitates a variety of natural sounds in own environment.</li> <li>Distinguishes between talking and singing voice.</li> </ul>	<ul style="list-style-type: none"> <li>Tone Colour:               <ul style="list-style-type: none"> <li>Talking voice</li> <li>Singing voice</li> <li>Environmental sounds</li> </ul> </li> </ul>
Grade R LO 3 P16	<ul style="list-style-type: none"> <li>Brings songs from home &amp; shares with others.</li> </ul>	<ul style="list-style-type: none"> <li>Music Styles</li> </ul>
LO 4 Grade R P17	<ul style="list-style-type: none"> <li>Listens and moves creatively to music, stories, songs and sounds.</li> </ul>	<ul style="list-style-type: none"> <li>Combination of various concepts</li> </ul>

**Table 5.3: LOs, ASs and music concepts for Grade 1**

Grade	Assessment standards	Music concepts
Grade 1 LO 1 P20	<ul style="list-style-type: none"> <li>Claps &amp; stamps number rhythms and rhymes in tempo.</li> <li>Keeps a steady pulse while accompanying a song.</li> <li>Sings number and letter songs and rhymes.</li> <li>Sings tunes rhythmically and at varying tempi and levels of loudness.</li> </ul>	<ul style="list-style-type: none"> <li>Rhythm</li> <li>Beat</li> <li>Tempo</li> <li>Loudness (dynamics)</li> </ul>
Grade 1 LO 2 P24	<ul style="list-style-type: none"> <li>Experiments with different sounds to accompany fables and stories as sound effects.</li> <li>Differentiates between high and low, long and short, loud and soft sounds.</li> </ul>	<ul style="list-style-type: none"> <li>Pitch               <ul style="list-style-type: none"> <li>High / low</li> </ul> </li> <li>Rhythm               <ul style="list-style-type: none"> <li>Long / short</li> </ul> </li> <li>Dynamics               <ul style="list-style-type: none"> <li>Loud / soft</li> </ul> </li> </ul>
Grade 1 LO 3 P28	<ul style="list-style-type: none"> <li>Participates in musical call and response games and activities.</li> <li>Plays rhythm, clapping, skipping and singing games in pairs.</li> </ul>	<ul style="list-style-type: none"> <li>Form:               <ul style="list-style-type: none"> <li>call &amp; response</li> </ul> </li> <li>Rhythm</li> </ul>
Grade 1 LO 4 P32	<ul style="list-style-type: none"> <li>Uses own imagination and fantasy stories to create sounds.</li> </ul>	<ul style="list-style-type: none"> <li>Combination of various concepts</li> </ul>

**Table 5.4: LOs, ASs and music concepts for Grade 2**

Grade	Assessment standards	Music concepts
Grade 2 LO 1 P21	<ul style="list-style-type: none"> <li>• Demonstrates fundamental pulse and echoes rhythms from the immediate environment using body percussion, instrumental percussion and movement.</li> <li>• Sings songs found in the immediate environment.</li> </ul>	<ul style="list-style-type: none"> <li>• Pulse (Beat)</li> <li>• Rhythm</li> </ul>
Grade 2 LO 2 P25	<ul style="list-style-type: none"> <li>• Identifies and sings songs from different situations and talks about them (e.g. working, skipping, game songs).</li> <li>• Listens to and responds in movement to walking, running and hopping notes in songs from the immediate environment.</li> </ul>	<ul style="list-style-type: none"> <li>• Rhythm               <ul style="list-style-type: none"> <li>- Walking notes (taa)</li> <li>- Running notes (ta-te)</li> <li>- Hopping notes</li> </ul> </li> </ul>
Grade 2 LO 3 P29	<ul style="list-style-type: none"> <li>• Echoes a rhythm by body percussion or by playing on a percussion instrument to accompany songs sung together.</li> </ul>	<ul style="list-style-type: none"> <li>• Rhythm</li> </ul>
Grade 2 LO 4 P33	<ul style="list-style-type: none"> <li>• Imitates natural and mechanical sounds to create sound effects.</li> </ul>	<ul style="list-style-type: none"> <li>• Tone colour               <ul style="list-style-type: none"> <li>- Natural sounds</li> <li>- Mechanical sounds</li> </ul> </li> </ul>

**Table 5.5: LOs, ASs and music concepts for Grade 3**

Grade	Assessment standards	Music concepts
LO 1 Grade 3 P21	<ul style="list-style-type: none"> <li>• Demonstrates difference between running, walking &amp; skipping notes, and ascending and descending order of notes.</li> <li>• Sings songs and makes music to express a variety of ideas, feelings and moods.</li> </ul>	<ul style="list-style-type: none"> <li>• Rhythm               <ul style="list-style-type: none"> <li>- Walking notes (taa)</li> <li>- Running notes (ta-te)</li> <li>- Skipping notes (ta-e-fe)</li> </ul> </li> <li>• Pitch:               <ul style="list-style-type: none"> <li>- ascending/descending</li> </ul> </li> <li>• Mood</li> </ul>
LO 2 Grade 3 P25	<ul style="list-style-type: none"> <li>• Explains why tempo, duration and dynamics have been used in songs and music to express feelings and moods.</li> <li>• Listens to and graphically represents walking, running and hopping notes in terms of low, middle and high pitch.</li> </ul>	<ul style="list-style-type: none"> <li>• Tempo</li> <li>• Rhythm (duration)</li> <li>• Dynamics</li> <li>• Mood</li> <li>• Pitch:               <ul style="list-style-type: none"> <li>- Low / middle / high</li> </ul> </li> </ul>
LO 3 Grade 3 P29	<ul style="list-style-type: none"> <li>• Sings songs, rounds and canons in a choir to express feelings and moods.</li> <li>• Walks, runs, skips and sways to the pulse of songs fellow learners are singing and the music they are listening to.</li> </ul>	<ul style="list-style-type: none"> <li>• Form:               <ul style="list-style-type: none"> <li>- Round (Canon)</li> </ul> </li> <li>• Rhythm               <ul style="list-style-type: none"> <li>- Walking notes (taa)</li> <li>- Running notes (ta-te)</li> <li>- Skipping notes (ta-e-fe)</li> </ul> </li> <li>• Mood</li> <li>• Pulse (Beat)</li> </ul>
LO 4 Grade 3 P33	<ul style="list-style-type: none"> <li>• Uses tempo, repetition and dynamics to create mood and evoke feelings through music.</li> </ul>	<ul style="list-style-type: none"> <li>• Tempo</li> <li>• Form               <ul style="list-style-type: none"> <li>- Repetition</li> </ul> </li> <li>• Dynamics</li> <li>• Mood</li> </ul>



**Table 5.6: LOs, ASs and music concepts for Grade 4**

<b>Grade</b>	<b>Assessment standards</b>	<b>Music concepts</b>
Grade 4 LO 1 P44	<ul style="list-style-type: none"> <li>• Uses voice, body, found/made instruments related to walking, running and skipping note values in order to explore rhythms and create sound pictures.</li> <li>• Composes short rhythmic pattern with crotchet &amp; minim notes &amp; rests, using body percussion.</li> <li>• Makes wind instruments, e.g. Kazoo, Tshikona / Dinaka pipes or percussion instruments, e.g. shakers.</li> </ul>	<ul style="list-style-type: none"> <li>• Rhythm: <ul style="list-style-type: none"> <li>- Walking notes (taa)</li> <li>- Running notes (ta-te)</li> <li>- Skipping notes (ta-efe)</li> <li>- Crotchet notes &amp; rests</li> <li>- Minim notes &amp; rests</li> </ul> </li> <li>• Tone colour: <ul style="list-style-type: none"> <li>- Kazoo</li> <li>- Tshikona</li> <li>- Dinaka pipes</li> <li>- Percussion instruments</li> </ul> </li> </ul>
Grade 4 LO 2 P53	<ul style="list-style-type: none"> <li>• Recognises crotchet &amp; minims notes &amp; rests.</li> <li>• Recognises time-signatures in 4/4, 3/4.</li> <li>• Listens &amp; identifies music instruments according to appearance, name, sound production, timbre &amp; pitch classification.</li> </ul>	<ul style="list-style-type: none"> <li>• Rhythm: <ul style="list-style-type: none"> <li>- Crotchet notes &amp; rests</li> <li>- Minim notes &amp; rests</li> </ul> </li> <li>• Pulse (Beat): <ul style="list-style-type: none"> <li>- 4/4 time (march)</li> <li>- 3/4 time (waltz)</li> </ul> </li> <li>• Tone colour: <ul style="list-style-type: none"> <li>- Identify instruments</li> </ul> </li> <li>• Pitch: <ul style="list-style-type: none"> <li>- High/low instruments</li> </ul> </li> </ul>
Grade 4 LO 3 P56	<ul style="list-style-type: none"> <li>• Sings / plays canons, rounds &amp; two part songs with other learners, using natural manufactured and found instruments.</li> <li>• Plays simple wind instruments, such as a Kazoo or Tshikona / Dinaka pipes or percussion instruments such as shakers in harmony with others.</li> </ul>	<ul style="list-style-type: none"> <li>• Form: <ul style="list-style-type: none"> <li>- Round (Canon)</li> <li>- Two-part songs</li> </ul> </li> <li>• Tone Colour: <ul style="list-style-type: none"> <li>- Kazoo</li> <li>- Tshikona</li> <li>- Dinaka pipes</li> </ul> </li> <li>• Harmony</li> </ul>
Grade 4 LO 4 P62	<ul style="list-style-type: none"> <li>• Uses voice, body percussion, natural, found or made instruments to accompany stories, dances &amp; songs.</li> <li>• Uses sounds in a free rhythm to build up sound pictures to accompany stories or dances.</li> </ul>	<ul style="list-style-type: none"> <li>• Rhythm <ul style="list-style-type: none"> <li>- Free rhythm</li> </ul> </li> <li>• Style: <ul style="list-style-type: none"> <li>- Sound pictures (Programme music)</li> </ul> </li> </ul>



**Table 5.7: LOs, ASs and music concepts for Grade 5**

<b>Grade</b>	<b>Assessment standards</b>	<b>Music concepts</b>
Grade 5 LO 1 P45	<ul style="list-style-type: none"> <li>Recognises, repeats &amp; creates rhythms &amp; poly-rhythms using body percussion &amp; natural instruments.</li> <li>Composes rhythmic patterns with crotchet &amp; minim notes &amp; rests, as well as quaver notes &amp; rests, using body percussion.</li> <li>Improvises &amp; creates music using repetition, accent, call &amp; response.</li> <li>Sings songs in long 3/4 &amp; normal triplet 3/8.</li> </ul>	<ul style="list-style-type: none"> <li>Rhythm: <ul style="list-style-type: none"> <li>poly-rhythm</li> <li>crotchet (taa)</li> <li>quaver (ta-te)</li> </ul> </li> <li>Pulse: <ul style="list-style-type: none"> <li>Long 3/4 (slow waltz)</li> <li>normal triplet 3/8 (waltz)</li> <li>accent</li> </ul> </li> <li>Form: <ul style="list-style-type: none"> <li>repetition</li> <li>call &amp; response</li> </ul> </li> </ul>
Grade 5 LO 2 P53	<ul style="list-style-type: none"> <li>Recognises letter names of notes on lines &amp; spaces on treble staff.</li> <li>Recognises crotchet, minim &amp; quaver notes values in short melody (see Grade 5, LO 1).</li> <li>Recognises different timbres of voices in choral music.</li> <li>Listens &amp; identifies genres: Traditional, Kwaito, Free-Kiba, Malombo, Kwasa-Kwasa, Soukous, Classical, Opera, Musicals, Blues, Pop, Techno.</li> </ul>	<ul style="list-style-type: none"> <li>Pitch: <ul style="list-style-type: none"> <li>Letter names on treble staff</li> <li>Melody (rhythm and pitch)</li> </ul> </li> <li>Rhythm: <ul style="list-style-type: none"> <li>Crotchet, minim, quaver</li> <li>Tone colour, vocal: <ul style="list-style-type: none"> <li>Soprano, alto, tenor, bass.</li> </ul> </li> </ul> </li> <li>Style / Genres: <ul style="list-style-type: none"> <li>Traditional (Folk music)</li> <li>Kwaito</li> <li>Free-Kiba</li> <li>Malombo</li> <li>Kwasa-Kwasa</li> <li>Soukous</li> <li>Classical</li> <li>Opera</li> <li>Musicals</li> <li>Blues</li> <li>Pop</li> <li>Techno</li> </ul> </li> </ul>
Grade 5 LO 3 P57	<ul style="list-style-type: none"> <li>Sings and plays an instrument in a group with the appropriate rhythm, pitch and dynamics in any genre of music.</li> <li>Combines a number of melorhythm instruments (drums, marimba) to create textural blend.</li> </ul>	<ul style="list-style-type: none"> <li>Rhythm</li> <li>Pitch</li> <li>Dynamics</li> <li>Tone colour: <ul style="list-style-type: none"> <li>Melorhythm instruments (drums, marimba)</li> </ul> </li> <li>Texture <ul style="list-style-type: none"> <li>Textural blend</li> </ul> </li> </ul>
Grade 5 LO 4 P63	<ul style="list-style-type: none"> <li>Identifies &amp; sings songs from different societies, cultures and contexts that seem to communicate the same idea.</li> <li>Uses own compositions of poetry and song to draw attention to current social and environmental issues.</li> <li>Communicates a musical intention using the interface of pitch-based harmony (mellophony) instruments.</li> </ul>	<ul style="list-style-type: none"> <li>Pitch <ul style="list-style-type: none"> <li>Mellophony (Pitch-based harmony)</li> </ul> </li> <li>Harmony <ul style="list-style-type: none"> <li>Mellophony (Pitch-based harmony)</li> </ul> </li> </ul>

**Table 5.8: LOs, ASs and music concepts for Grade 6**

<b>Grade</b>	<b>Assessment standards</b>	<b>Music concepts</b>
Grade 6 LO 1 P45	<ul style="list-style-type: none"> <li>• Focuses on music from a variety of South African forms [genres, styles].</li> <li>• Improvises and creates music phrases with voice and/or instruments that explore dynamics, articulation, pitch and rhythmic patterns.</li> <li>• Plays simple rhythmic patterns on a drum or equivalent.</li> <li>• Explores and uses drum hand techniques, such as base slap, open slap, muffle.</li> <li>• Reads and sings or plays the scale and simple melodies in C major.</li> </ul>	<ul style="list-style-type: none"> <li>• Style <ul style="list-style-type: none"> <li>- South African folk music</li> </ul> </li> <li>• Dynamics</li> <li>• Tone colour</li> <li>• Articulation</li> <li>• Pitch</li> <li>• Rhythm <ul style="list-style-type: none"> <li>- rhythmic patterns</li> </ul> </li> <li>• Pitch: <ul style="list-style-type: none"> <li>- Scale</li> <li>- C major</li> <li>- Melody (pitch and rhythm)</li> </ul> </li> </ul>
Grade 6 LO 2 P53	<ul style="list-style-type: none"> <li>• Listens to and discusses the use of repetition as an organising principle in African music.</li> <li>• Selects a repertoire of songs that are used in various cultural environments, describes what cultural events they are drawn from, explains what the message of the lyrical content is and what the songs are used for.</li> </ul>	<ul style="list-style-type: none"> <li>• Form: <ul style="list-style-type: none"> <li>- Repetition</li> </ul> </li> <li>• Style: <ul style="list-style-type: none"> <li>- African music</li> <li>- Various cultures</li> <li>- Lyrical</li> </ul> </li> </ul>
Grade 6 LO 3 P57	<ul style="list-style-type: none"> <li>• Sings and/or plays in a group: canons, rounds and two-part songs from at least three cultural traditions in SA.</li> </ul>	<ul style="list-style-type: none"> <li>• Form: <ul style="list-style-type: none"> <li>- Round (Canon)</li> </ul> </li> <li>• Harmony <ul style="list-style-type: none"> <li>- Two part songs</li> </ul> </li> <li>• Style: <ul style="list-style-type: none"> <li>- Various cultures in SA</li> </ul> </li> </ul>
Grade 6 LO 4 P63	<ul style="list-style-type: none"> <li>• Researches, creates and presents music that conveys and suggests the symbolism of ritual.</li> </ul>	<ul style="list-style-type: none"> <li>• Style: <ul style="list-style-type: none"> <li>- symbolism</li> <li>- ritual</li> </ul> </li> </ul>

**Table 5.9: LOs, ASs and music concepts for Grade 7**

Grade	Assessment standards	Music concepts
Grade 7 LO 1 P74	<ul style="list-style-type: none"> <li>Forms rhythmic sentences combining and mixing different drumming techniques and percussion patterns.</li> <li>Improvises and creates music phrases using concepts such as mood, form and contrast.</li> <li>Reads and sings or plays the scales and simple melodies in G major.</li> <li>Composes music, songs or jingles about human rights issues or to accompany a performance or presentation about human rights.</li> </ul>	<ul style="list-style-type: none"> <li>Rhythm: <ul style="list-style-type: none"> <li>Rhythmic sentences</li> </ul> </li> <li>Form <ul style="list-style-type: none"> <li>Phrase</li> <li>Contrast</li> </ul> </li> <li>Mood</li> <li>Pitch: <ul style="list-style-type: none"> <li>Melody</li> <li>Scale</li> <li>G major</li> </ul> </li> <li>Style / Genre: <ul style="list-style-type: none"> <li>Jingle</li> </ul> </li> </ul>
Grade 7 LO 2 P82	<ul style="list-style-type: none"> <li>Classifies <b>African instruments</b> in terms of ideophones (sic), chordophones, membranophones, aerophones and <b>Western instruments</b> according to strings, woodwinds, brass and percussion.</li> <li>Discusses any of the following types of instrument in terms of shape, materials used, type of sound, how it is played, what makes the sound.</li> <li>Drums – made of wood, gourds or clay – to show the different membranes that are made of cow, goat or donkey hides;</li> <li>Percussion instruments – rattles, bells, clap sticks, slit gongs, mbiras, xylophones, kalimbas, likembes, lamellaphones.</li> <li>Stringed instruments – musical bows, lutes, lyres, harps, zithers, koras, xalams;</li> <li>Wind instruments – flutes made from bamboo, reeds, wood, clay and bones.</li> <li>Trumpets made of animal horns and wood.</li> <li>Clarinets from the Savannah region made of guinea-corn or sorghum stems.</li> <li>Flugelhorn, saxophones and guitars.</li> </ul>	<ul style="list-style-type: none"> <li>Tone colour Instruments can be divided according to two different categories.</li> <li>Category A: <ul style="list-style-type: none"> <li>Ideophones (sic)</li> <li>Chordophones</li> <li>Membranophones</li> <li>Aerophones</li> </ul> </li> <li>Category B: <ul style="list-style-type: none"> <li>Strings</li> <li>Woodwinds</li> <li>Brass wind</li> <li>Percussion</li> </ul> </li> <li>Style: <ul style="list-style-type: none"> <li>African</li> <li>Western</li> </ul> </li> </ul>
Grade 7 LO 3 P88	<ul style="list-style-type: none"> <li>Sings and/or plays South African songs from various cultures with appropriate rhythm, tempo and dynamics.</li> <li>Creates suitable melodic or non-melodic accompaniment for any South African folk song, anthem or melody.</li> </ul>	<ul style="list-style-type: none"> <li>Style: <ul style="list-style-type: none"> <li>various South African cultures</li> </ul> </li> <li>Rhythm</li> <li>Tempo</li> <li>Dynamics</li> <li>Pitch: <ul style="list-style-type: none"> <li>Melodic</li> <li>Non-melodic</li> </ul> </li> </ul>
Grade 7 LO 4 P92	<ul style="list-style-type: none"> <li>Investigates and explains the purpose, function and role of different instruments used in indigenous, traditional or Western forms of music in South Africa.</li> </ul>	<ul style="list-style-type: none"> <li>Style: <ul style="list-style-type: none"> <li>Function, context of instrument use in different cultures</li> </ul> </li> </ul>

Table 5.10 offers an overview of all the music concepts in the RNCS. The left column contains eleven basic music concepts. The middle column represents aspects of that concept which are included in the RNCS, while the right column refers to aspects of each concept which are omitted in the RNCS.

**Table 5.10: Aspects of music concepts included and omitted in the RNCS**

	<b>Music concept</b>	<b>Aspects included</b>	<b>Aspects omitted</b>
1	Pulse (Beat)	<ul style="list-style-type: none"> <li>Grade 4: 4/4, 3/4</li> <li>Grade 5: long 3/4, normal 3/8 (triplet)</li> </ul> <p>The terms “long”, “normal”, and “triplet” are confusing, since the common use of triple time is usually 3/4. A triplet indicates 3 notes taking place in the time of 2 notes of the same value.</p> <ul style="list-style-type: none"> <li>Grade 9: 5/4 7/4, 12/8</li> </ul>	<ul style="list-style-type: none"> <li>Beat / no beat</li> <li>Regular / irregular</li> <li>March / Waltz</li> <li>Simple / compound time</li> </ul>
2	Rhythm	<ul style="list-style-type: none"> <li>Walking notes, running notes, hopping notes, skipping notes</li> <li>Crotchet, minim, quaver notes &amp; rests</li> <li>Polyrhythm</li> </ul>	<ul style="list-style-type: none"> <li>Semiquavers (tafa-tefe)</li> <li>Dotted rhythms (irregular), although this is experienced as skipping notes in Grade 3</li> <li>Syncopated rhythms</li> </ul>
3	Pitch Melody	<ul style="list-style-type: none"> <li>High / low</li> <li>Ascending / descending</li> <li>Grade 5: Letter names: treble staff</li> <li>Major scale</li> <li>Grade 6: C maj</li> <li>Grade 7: G maj</li> <li>Grade 8: F maj</li> <li>Grade 9: Key signatures up to 3 sharps and 3 flats</li> </ul>	<ul style="list-style-type: none"> <li>Steps / leaps</li> <li>Minor/other scales e.g. the pentatonic scale and the ‘blues’ scale</li> </ul>
4	Form	<ul style="list-style-type: none"> <li>Repetition</li> <li>Call &amp; response (basic African form)</li> </ul>	<ul style="list-style-type: none"> <li>Contrast / Repetition</li> <li>AB</li> <li>ABA</li> <li>Rondo</li> <li>Theme &amp; variation</li> </ul>

	<b>Music concept</b>	<b>Aspects included</b>	<b>Aspects omitted</b>
5	Harmony	<ul style="list-style-type: none"> <li>• Harmony</li> </ul> <p>There is a discrepancy between the African and Western view of harmony. To “play simple wind instruments” or “percussion instruments such as shakers in harmony with others” (Grade 4, p. 56) imply an African music concept which combines non-melodic and melodic instruments. In Western music, harmony implies melodic instruments only.</p> <ul style="list-style-type: none"> <li>• Pitch-based harmony</li> </ul> <p>An African music term, referred to as mellophony (Grade 5, p. 63).</p>	<ul style="list-style-type: none"> <li>• Unison</li> <li>• Part-singing</li> <li>• Unaccompanied melody</li> <li>• Accompanied by chords = harmony</li> </ul>
6	Tempo	<ul style="list-style-type: none"> <li>• Fast / slow</li> </ul>	<ul style="list-style-type: none"> <li>• Faster / slower</li> </ul>
7	Dynamics	<ul style="list-style-type: none"> <li>• Loud / soft</li> </ul>	<ul style="list-style-type: none"> <li>• Louder / softer</li> </ul>
8	Tone colour	<ul style="list-style-type: none"> <li>• Grade 7: classification of African and Western instruments</li> </ul>	<ul style="list-style-type: none"> <li>• Violin</li> </ul>
9	Articulation		<ul style="list-style-type: none"> <li>• Staccato / Legato</li> </ul>
10	Texture	<ul style="list-style-type: none"> <li>• Textural blend</li> <li>• Grade 8: Polyphony</li> </ul>	<ul style="list-style-type: none"> <li>• Unaccompanied melody (monophony)</li> <li>• Homophony</li> </ul>
11	Mood	<ul style="list-style-type: none"> <li>• Mood, feelings</li> </ul>	<ul style="list-style-type: none"> <li>• A wider scope of terms associated with mood is necessary. This concept is often included, but without general guidelines on how to determine the mood involving various other music concepts.</li> </ul>
12	Style	<ul style="list-style-type: none"> <li>• Different cultures, genres</li> <li>• Many African styles</li> <li>• Few Western genres, e.g. opera, musicals</li> <li>• Blues, Jazz</li> </ul>	<ul style="list-style-type: none"> <li>• Western styles, e.g. Baroque, Classical, Romantic, Impressionism, Contemporary</li> <li>• Absolute music</li> <li>• Programme music (Grade 4 learners are expected to create programme music, but no reference is made to examples by composers)</li> </ul>

From the above tables it can be deduced that music concepts were randomly included in the various grades, without a clearly planned progression and spiral development. This causes a discrepancy between what the RNCS document

propagates in the subject policy, and what is prescribed in the assessment standards. Although the curriculum suggests a spiral development of skills and concepts (South Africa. Department of Education, 2002b, p. 8), there is a lack of clear progression from one grade to the next. It is also a matter of concern that so many aspects of the various concepts are omitted from the overall curriculum for Music Education.

## **5.6 WHOLE-BRAIN LEARNING**

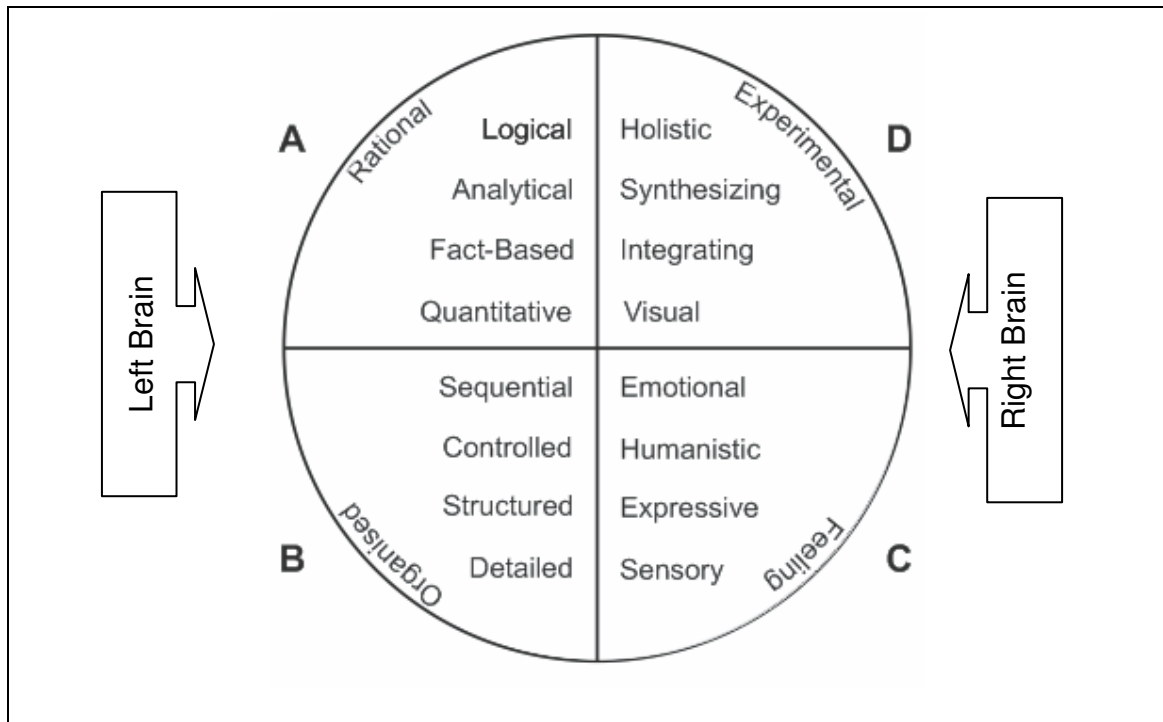
Whole-brain learning has become an important topic of research (Campbell, 1997; Campbell, Campbell & Dickinson, 2004; Gardner, 2004; Herrmann, 1996a; Le Roux, 2000; Miché, 2002; Michels, 2001; 2002; M.E. van Niekerk, 2002), especially regarding the effect it has on learners in an educational environment. It is therefore imperative that whole-brain learning is practically applied during teacher training programmes to serve as a model which can be emulated. Whole-brain learning is supported by the RNCS, which motivates the inclusion of different learning styles and multiple intelligences (South Africa. Department of Education, 2003c, Foreword).

Michels reports that an educator can “fine-tune” the way information is presented to a learner to make learning more effective and pleasurable (2001, p. 74). This implies that learning style flexibility has to be catered for in the design of the different learning opportunities, as well as in the assessment opportunities. Many authors have commented on the effectiveness of learning which occurs when the learning style is flexible (Gardner, 2004; Le Roux, 2000; Michels, 2001; Van Dyk, 2000; 2002; M.E. van Niekerk, 2002).

Different learning styles are mainly influenced by brain dominance. Herrmann (1996a, p. 17), who established the theory of brain dominance in the early 1980s, posits that the brain consists of four quadrants, each with unique

thinking styles. His model of the whole brain and the four respective quadrants where different styles of thinking are located, is illustrated in figure 5.2.

Synthesising



**Figure 5:2: Whole-Brain Model, adapted from Herrmann**

(1996a, p. 23; 1996b, p. 1)

As can be seen, the A and B quadrants are situated in the left brain, while quadrants C and D are part of the right brain. Just as humans naturally prefer to use one hand more than the other, similarly they have a natural tendency to use a certain quadrant of the brain more than another quadrant for the processing of information (Herrmann, 1996a, p. 17). This is what encompasses brain dominance, or learning style preferences. Therefore, in every class of students, there would normally be a variety of learning styles represented by all the students. Some students who are more rational, would be more interested in logical and factual information (A-brain dominance), while other students will be more organised and interested in detail (B-brain dominance). C-brain dominant students like to involve all their senses, while D-brain dominant students like to

experiment and are usually very creative. To accommodate all the learning styles represented by students, lecturers should include a variety of activities to involve all types of brain dominance preferences.

An important factor relating to music and the whole brain model is that the unique qualities of music involve aspects which link to all four quadrants. This distinctive quality makes music a vital part of general education since it teaches learners of all ages to use all four quadrants of their brains.

- **A-brain aspects in music:**

Logical and analytical aspects of thinking are involved when listening to music and identifying music concepts.

- **B-brain aspects in music:**

Music is built up sequentially but forms of music are structured in different ways. Learners have to use their B-brains when discovering and experiencing the form of a piece of music.

- **C-brain aspects in music:**

Music is a form of expression and communication. It also involves the emotions and sensory perceptions, all aspects found in C-brain thinking.

- **D-brain aspects in music:**

Music is experienced holistically when learners take part in music making activities, or if they are involved in listening activities. To create music also relies on D-brain thinking skills.

Interpreted in terms of the whole brain model, learning activities planned for the implementation of music in schools should accommodate all four quadrants of the brain. Music is the ideal discipline which stimulates whole brain learning, since it is compliant with the requirement of being present in all four brain quadrants.



## 5.7 TRAINING STUDENTS IN MUSIC EDUCATION

As stated in Chapter 1, the most important issue in the educational field of South Africa is to improve the quality of teachers, instead of simply producing large quantities of poorly trained teachers. Furthermore, teachers need to have skills, not just the knowledge, to teach (South Africa. Department of Education, 2003b, Foreword). This implies that “teachers have to be shown rather than told what to do”, as suggested by the former Minister of Education, Ms Naledi Pandor (Pretorius & Gower, 2009, p. 2). She continues by adding that “the department is now looking at better ways to train people”. The emphasis is therefore on the ‘training’ of students instead of their ‘education’. In the next sections, aspects relating to quality training of teachers will be discussed.

### 5.7.1 General aspects of teacher training

Enquiring about international trends in the training of students in Music Education, the research project *The Arts Matter* revealed noteworthy results. This project was launched in the UK, lasting from 1996 to 2000 (Harland et al., 2000). From this study it became clear that well taught arts programmes lead to a range of advantageous outcomes for learners, schools, and the larger community. It was noted, however, that these positive outcomes were only observed where there was evidence of quality arts programmes, implemented by **well-trained arts educators** (own bold) (Bolton, 2000, p. i). To assume that the general academic performance of learners will be boosted through random exposure to music and the arts is risking ridicule for arts programmes. Policy makers should realise that the only way to make this statement true is to provide teachers with excellent skills in music and the arts. This places a huge responsibility on tertiary institutions, such as universities, where the training of students in Music and Arts Education takes place.

A myth concerning the quality of Music Education implemented at South African schools is the belief that one can compensate for weak musical training by

strength in teaching skills. During the data gathering process, I could clearly see the manifestation of this myth, leading to ineffective music implementation and feelings of incompetence from generalist teachers required to teach music and the arts.

In Van Eeden's study of 1995, she commented on the lack of a coherent system and structure to the teacher training programmes for Music Education throughout South Africa (p. 3). It is disconcerting that, after more than a decade, there is still not a coherent system for student training on national level in South Africa. As a lecturer at the Music Department of the University of Pretoria during the 1990s, Van Eeden expected students enrolling for Music Education to be equipped with a musical ear, fair notation reading skills, accompaniment skills in one or more instrument/s, as well as some musicological background knowledge (1995, p. 9). These aspects will be considered in the next section, where the current profile of students enrolling for Music Education will be discussed.

### **5.7.2 Music Education at the Faculty of Education, University of Pretoria**

Since 2002, all South African Colleges of Education were amalgamated with universities and courses had to be restructured. The profile of education students therefore changed drastically, where students for Music Education in the Faculty of Education are often enrolled without all the attributes mentioned by Van Eeden. Usually, an inner musicality, good ear, and a singing voice cannot be compromised. However, accompaniment and notation skills as well as musicological aspects do not weigh as heavily, mainly for the reason that the imbalances of the past have to be rectified, giving previously disadvantaged students the opportunity to become Music educators. In fact, this research has confirmed that there is an even greater need for Music educators in

disenfranchised and informal communities than in the larger cities and established communities.

Given that there are now a wide variety of students enrolled for the same Music Education course – some with highly developed musical skills, while others have only the basic inner musicality with no formal music training – it implies that new strategies and methods have to be devised to accommodate such diverse groups of students. Furthermore, the OBE approach which is accepted as the norm in South African schools, as well as the RNCS, have to be studied critically to inform and direct current student training courses in Music Education. Being influenced by this research project, as well as integrating years of experience in teacher training, new courses were designed by me and my colleague, Dr. Riekie van Aswegen, for the specific needs of our students at the Faculty of Education, University of Pretoria.

To stay true to the nature of the RNCS and an outcomes-based approach for appropriate teacher training, there is a strong emphasis on the development of music skills in the design of Music Education courses at the Faculty of Education of the University of Pretoria. Although the focus is on the learning process, content is not discarded. Many active participant situations wherein learning can take place are provided. This ensures that certain knowledge-based information has to be mastered, enabling students to become confident music educators. As Van der Horst and McDonald point out, “it is a myth that content is not important in Outcomes-Based Education!” (2003, p. 30). The way in which students have to master the set learning outcomes is a crucial aspect in the training of students, since it also prepares them for the methodological skills in Music Education.

The MCM model (figure 5.1) of interpreting Music Education within the framework of the RNCS, as well as the model of brain dominance (figure 5.2) and how this impacts on the different expectations and preferences of students,

guided the design of new courses for student training in Music Education. (See tables 5.11 and 5.12 with the detailed course content.)

The outcomes-based approach supports an overarching principle of being learner-centred (South Africa. Department of Education, 2002b, p. 1). The input of the facilitator is not the most important factor, as it used to be in former education systems that nurtured teacher-centeredness. The most prominent feature regarding the OBE approach, related to the training of students in Music Education, is:

- what students can **do** in terms of learning and applying music knowledge; and
- what students can **do** through mastering of music skills, including the demonstration of a well developed musical ear, good singing voice, instrumental skills, notation skills, listening skills, movement to music skills, directing skills and musical creativity.

The newly implemented curriculum of the university training programme in Music Education entails that lecturers have to act as role models for the students to be trained. For this to be effective, lecturers have to model the principles of effective outcomes based training. Furthermore, lecturers also have to represent the seven roles of the educator, as outlined in the Norms and Standards for Educators. These seven roles include (South Africa. Department of Education, 2002b, p. 3):

- mediators of learning;
- interpreters and designers of Learning Programmes and materials;
- leaders, administrators and managers;
- scholars, researchers and lifelong learners;
- community members, citizens and pastors;
- assessors; and

- Learning Area or Phase specialists.

The following sections refer to three different types of students and training offered in Music Education at the Faculty of Education, University of Pretoria:

- Music Education specialist students;
- Arts and Culture students; and
- Foundation Phase students.

Although the main point of focus is training students as specialists in Music Education, this does not constitute the full spectrum of work. The following table displays the different groups of students, the electives and modules offered, as well as the duration of each module.

**Table 5.11: Description of modules offered in Music**

Section	Description of students	Modules	Duration (1 lecture equals 50 minutes)
5.7.3	Music Education specialist students. These students can be in any one of the phases of training for education students, e.g. <ul style="list-style-type: none"> <li>• Foundation Phase</li> <li>• Intermediate Phase</li> <li>• Senior Phase</li> <li>• FET Phase.</li> </ul>	Various Music modules: <ul style="list-style-type: none"> <li>• Music Education</li> <li>• Interdisciplinary Music Practice including ethnomusicology</li> <li>• Music Appreciation including music styles</li> <li>• Theory of Music</li> <li>• Choir Conducting and Stage Productions</li> <li>• Piano</li> <li>• Guitar accompaniment.</li> </ul>	3 years of 5 lectures per week in which all the music modules are presented. During the fourth year, students do an internship at a school presenting music in the Foundation Phase, or as part of the learning area Arts and Culture in the other phases.
5.7.4	Students specialising in Music and Visual Art in the Intermediate, Senior or FET Phases.	<ul style="list-style-type: none"> <li>• Learning area Arts and Culture</li> </ul>	7 weeks of 2 lectures per week.
5.7.5	Generalist students in the Foundation Phase.	<ul style="list-style-type: none"> <li>• Music Education</li> </ul>	14 weeks of 2 lectures per week.

### **5.7.3 Training Music Education specialist students**

There is a great need for music specialist teachers in South African primary schools. Delpont (1996, p. 65) indicated that during the early 1990s it was a given that most white schools had a music specialist as Head of the subject. This, unfortunately, is not currently the case (Klopper, 2004; Rijdsdijk, 2003), not even in best practice schools as I have discovered in this study. But it remains the ideal, where such a person can act as supervisor and mentor to direct the music activities in lessons throughout all the phases. Apart from being appointed as Music educators, they have an important role in the Arts and Culture learning area, as well as to co-ordinate extra-curricular cultural activities. Their mentorship for generalist teachers who have to include Music in their programmes could include:

- providing help with lesson planning and aids;
- choosing appropriate songs and listening material; and
- supplying music making activities for the learners.

Music specialist teachers also have a vital role in communicating the value of Music Education to principals, heads of departments as well as to teachers, learners and parents of schools. Therefore, their training as future Music educators should be as extensive and encompassing as possible, given the constraints of time, financing and the disparities in the skills and knowledge of students entering the course concerning their own previous music training.

A Music educator has to be first and foremost a musician. This implies an inherent musicality with a musical ear, a solid sense of rhythm, and basic singing skills with good intonation, developed to be able to provide a good example for learners to imitate. A fair amount of skill regarding sight singing, as well as ability as a pianist or guitar accompanist are also valuable. Furthermore, a music educator needs a basic academic knowledge of music which includes theory and notation, familiarity and understanding of elements of music and

music concepts, and acquaintance with standard music compositions which could be used in Music Education. Additionally, knowledge of music styles and composers, familiarity with the tone colour and classification of Western and African instruments, basic harmony skills, as well as choir conducting and concert directing skills are valuable and highly needed aspects in the training of Music Education specialists. Furthermore, these aspects all have to be integrated within the didactical and philosophical principles of Music Education. For student teachers to become good practitioners in Music Education, it is necessary for them to convert these philosophical principles into action.

All the above aspects can be divided into two components. On the one hand there is certain foundational knowledge which students should obtain, and on the other hand, there are skills which students need to acquire. This is illustrated in table 5.12. Skills and knowledge can further be divided into aspects concerning music, and aspects concerning didactics. Although the theoretical aspects for Music Education involve a wide spectrum, the skills required to be able to effectively teach music are extensive. This illustrates that it entails dedication and perseverance for students to be successful in a Music Education programme. Few other disciplines require the variety which is included in Music Education.

**Table 5.12 Knowledge and skills required from Music Education students**

Knowledge	Skills
<p><b>Knowledge of Music</b></p> <ul style="list-style-type: none"> <li>• Music theory and notation</li> <li>• Music styles including Western and African</li> <li>• Musical instruments, including Western and African</li> <li>• Principles of stage productions</li> <li>• Principles of choir conducting</li> </ul>	<p><b>Skills in Music</b></p> <ul style="list-style-type: none"> <li>• Singing with good intonation and a clear voice</li> <li>• Playing on percussion classroom instruments</li> <li>• Accompaniment skills on the piano</li> <li>• Accompanying on the guitar</li> <li>• Identifying the tone colour of a wide variety of instruments including Western and African instruments</li> <li>• Identifying various styles in music, including Western and African musics</li> <li>• Identifying all music concepts aurally</li> <li>• Presenting a stage production</li> <li>• Conducting a choir</li> </ul>
<p><b>Knowledge of Didactics</b></p> <ul style="list-style-type: none"> <li>• Pedagogical theories and philosophies</li> <li>• Philosophies of music educationists and other scholars</li> </ul>	<p><b>Skills in Didactical principles</b></p> <ul style="list-style-type: none"> <li>• Demonstrating and implementing general pedagogical principles, as well as that of music educationists</li> <li>• Selecting appropriate songs and teaching it to a class</li> <li>• Planning and teaching an instrumental activity to a group</li> <li>• Planning and teaching notation activities to a class</li> <li>• Planning and teaching movement activities to a class</li> <li>• Designing a listening questionnaire or listening guide and presenting it to a group</li> <li>• Planning and teaching creative activities to a class</li> <li>• Planning and teaching music games to a class</li> </ul>



- **Involvement with real-life classrooms**

An important aspect in the training of students in Music Education is involving them with real-life classroom situations. At the end of each year of their training in Music Education, students are required to present Music lessons to learners at a local school. This forms the practical component of their final examination. Students are divided into small groups, and plan and present one lesson to a class of school children. All the students attend the other lesson presentations, and are required to assess their own lessons as well as those of their peers. After all the lessons, a reflective session is held where the students' comments are discussed. This is deemed to be an invaluable learning opportunity, since students observe the interaction between learners and facilitators. It also gives them first hand experience of methodological principles, which is far more demanding than merely to study these theoretical aspects in books. It furthermore motivates students and gives them confidence for attempting future lessons individually, which are required at the beginning of each year during their Teaching Practice module of the course, as well as during their six months internship in the fourth year of study.

- **Compiling a professional portfolio**

At the end of the third year of study, students are required to compile a professional portfolio. The underpinning process for compiling such a portfolio is based on the ability to develop individual learning programmes or work schedules, as required by the RNCS (South Africa. Department of Education, 2002b, p. 2). This means that students need to be efficient in lesson planning, and they need to be competent and proficient in the designing and making of media during their professional career. Another component of the portfolio is the formulation of a personal philosophy for Music Education. Table 5.13 gives a detailed description of what is required for the portfolio assignment, while table 5.14 provides a lesson plan template for the planning of all learning activities.

**Table 5.13: Compiling a Professional Portfolio**

<b>What is a Professional Portfolio?</b>
A professional portfolio is the planning ahead of a semester or a year's lessons (learning activities) in a specific learning area and for a specific grade.
<b>Compile a Portfolio for Music as part of the learning area Arts and Culture</b>
<ul style="list-style-type: none"> <li>• Formulate your own personal philosophy for Music Education.</li> <li>• Do research on the internet and in the library to include music activities based on a wide variety of world musics, genres and styles.</li> <li>• Compile a file with lesson plans as well as lesson material. This may include music scores for instrumental activities, songs, movement and body-percussion activities, listening guides, listening questionnaires, worksheets, word games and crossword puzzles based on music, music notation activities, as well as planning for creative activities.</li> <li>• Include masters for all the transparencies.</li> <li>• Supply a container with all the audio material for the above lessons, including CDs and DVDs.</li> <li>• Use the RNCS as well as the Music Centred Model (figure 5.1) to ensure that all the assessment standards – music skills and music concepts – are included in the portfolio.</li> <li>• Integrate one activity based on another art form in each lesson, linking this to the overall theme.</li> </ul>
<p><b>Method of work:</b></p> <ul style="list-style-type: none"> <li>• Determine an age group or grade of learners of your choice.</li> <li>• Choose nine themes or phase organisers suitable for the age group.</li> <li>• Collect sound, song, listening and music making material for each theme.</li> <li>• Use the lesson plan template (table 5.14) to fill in the details of each of the nine lessons.</li> <li>• Ensure that every lesson includes the following: <ul style="list-style-type: none"> <li>- An ice breaker which introduces the theme in a creative way and motivates the learners.</li> <li>- A song which complements the theme of the lesson.</li> <li>- A listening activity with a listening guide or listening questionnaire.</li> <li>- An instrumental or movement activity.</li> <li>- A rubric for the assessment of learner activities.</li> </ul> </li> <li>• Aim to integrate the other music skills – notation and creativity – where appropriate or feasible.</li> </ul>

**Table 5.14: Lesson Plan Template**

<b>LESSON PLAN Grade:</b>				<b>Lesson number:</b>	
<b>Theme or phase organiser:</b>				<b>Date:</b>	
	<b>Lesson sequence</b>	<b>Assessment standards</b>		<b>Media</b>	<b>Audio material</b>
	<b>Description of lesson events</b>	<b>Music Skills</b>	<b>Music Concepts</b>	<b>Transparencies Instruments</b>	<b>CDs / DVDs</b>
<b>1</b>	Introduction or ice breaker				
<b>2</b>					
<b>3</b>					
<b>4</b>					
<b>Method of assessment</b>					
<b>Integration with other art forms</b> Give a description of the activity					
<b>Learning outcomes for Arts &amp; Culture</b> Tick the appropriate block/s		<input type="checkbox"/> Create, interpret & present	<input type="checkbox"/> Reflect	<input type="checkbox"/> Participate & collaborate	<input type="checkbox"/> Express & communicate

- **Instrumental tuition**

Instrumental tuition is another imperative component of the training of music specialists. It remains, however, a very time consuming and expensive module. To broaden the profile of students specialising in Music Education, students are accepted without previous formal training in music. Through years of experience, it has been established that a prerequisite is for students to pass a musicality test in which a good singing voice with clear intonation and aural discrimination are vital. The effectiveness of piano tuition to these students, however, is debatable, since few students who start at beginner's level at university will become proficient and confident to be able to perform or accompany learners in a classroom. As Herbst, de Wet and Rijdsdijk point out, someone with less than five to six years of instrumental training "cannot be

considered capable of providing more than elementary accompaniment to simple songs, let alone teach the musical arts” (2005, p. 270). The ideal is that every music specialist teacher should be able to play an accompaniment instrument well.

The piano remains a favoured instrument for accompanying choirs and enabling group singing at school assemblies. Apart from providing supportive harmonies, it can also perform the melodic line during choral practices. Although all the art forms require unique skills, music requires more years and calendar time to accomplish fluent instrumental accompaniment skills, especially on the piano. It is disconcerting to note that an ever-increasing use is being made of backtracks for school concerts, or worse, that CD recordings with adult singers are used with which young children have to perform. These recordings are often not in the appropriate pitch range for children’s voices, or are not of appropriate content to be sung by young learners.

A challenge faced is that most of the schools in disenfranchised areas do not have pianos. Although many of these schools focus on a cappella singing, there is a strong need for piano accompaniment. School choirs often take part in competitions, such as the Tirisano, ATKV or Super 12 choir competitions, which involve several hundreds of school choirs nationwide (Van Aswegen, 2005, p. 5:26). These competitions usually include one or more prescribed songs which require piano accompaniment (Van Aswegen, 2005, p. 3:22).

Compared to the piano, an instrument like the guitar for accompaniment purposes is relatively inexpensive, can be learnt in a fairly short period of time, and is portable. Furthermore, it gives the educator the advantage of keeping eye contact with learners, while the piano is fairly restrictive in this respect. Guitar accompaniment also enhances a harmonic basis for melodic work. Some teacher training courses focus on recorder tuition. However, communication with learners is not possible while playing on this instrument. It also cannot

serve as accompaniment, since it is limited to a single melody line. Therefore, the Music Education courses at the Faculty of Education, University of Pretoria, do not include recorder tuition, but focus on piano and guitar accompaniment skills.

- **Training the voice for singing**

The singing voice is another aspect which deserves more attention in the training of Music Education specialists. All humans have voices and singing is the most common form of music making still taking place in South African schools, even without the presence of a music specialist (Herbst et al., 2005, p. 266). According to Niel van der Watt, Head of the Music Department of Pretoria High School for Boys, singing is the ideal vehicle to promote continuation of music training in the FET Phase, since many learners do not have the opportunity or resources for purchasing instruments or obtaining individual lessons in these instruments during the former phases of their schooling.

Students specialising in Music Education in the previous dispensation, when it was still the Teachers Training College, all received individual voice training. Since amalgamation with the University of Pretoria, however, the number of lecturers has been drastically reduced (Van Aswegen & Vermeulen, 2008, p. 13). Therefore, a means had to be found to include voice training in an effective way, without requiring all students receiving individual instruction.

Training the voice in a choral style is ideal to nurture general musicality in students. It advances the development of the inner ear as well as developing memory skills, which are very important aspects for music educators. Research has indicated that choral singing improves the development of the inner ear more than instrumental training does (Michels, 2001, p. 5:24). In a master class attended by South African violinist Zanta Hofmeyr, the renowned Itzak Perlman advised all the string players to learn to sing before attempting to play their

instruments (Odendaal, 2009, p. 3). Table 5.15 from Michels's study indicates the essential differences between choral and instrumental tuition.

**Table 5.15: Essential differences between choral and instrumental tuition**

(Michels, 2001, p. 5:24)

CHORAL TUITION	INSTRUMENTAL TUITION
<ul style="list-style-type: none"> <li>• Normally a large group of students</li> </ul>	<ul style="list-style-type: none"> <li>• Normally a small group or individuals</li> </ul>
<ul style="list-style-type: none"> <li>• Clear musical end-product; incentives to learn quickly; high motivation</li> </ul>	<ul style="list-style-type: none"> <li>• Often a vague musical outcome; isolation of individual instrumentalists can be de-motivating</li> </ul>
<ul style="list-style-type: none"> <li>• Choral rehearsal develops the voice, the ear and tone quality</li> </ul>	<ul style="list-style-type: none"> <li>• Technical exercises not essentially sound-focused. They are divorced from aural development</li> </ul>
<ul style="list-style-type: none"> <li>• Teacher provides constant musical stimulus by performing him/herself</li> </ul>	<ul style="list-style-type: none"> <li>• Often teaches NOT through performing, but through comment and critique or feeling response. Often an end in themselves</li> </ul>
<ul style="list-style-type: none"> <li>• Exercises need to engage the ear</li> </ul>	<ul style="list-style-type: none"> <li>• Exercises are sensori-motor movement based, and can be performed without engaging the ear</li> </ul>
<ul style="list-style-type: none"> <li>• Immediate or planned application</li> </ul>	<ul style="list-style-type: none"> <li>• Exercises processed by left brain only. When exercise is disguised in a piece requiring right brain processing, the left brain controls are not readily accessible.</li> </ul>

Bearing in mind that choir work is an integral part of general Music Education (Van Aswegen, 2005, p. 3:5), it is foreseen that lectures in singing at the Faculty of Education could simulate a choral style. Furthermore, this provides the ideal opportunity to expand the students' repertoire of folk songs of all cultures and specifically African cultures, an important aspect which Van Aswegen's study indicated and which is supported by the RNCS (South Africa. Department of Education, 2002b, pp. 5, 7). Such singing lectures also hold the benefit of accommodating many students in one lecture, in contrast to individual instruction on an instrument. Apart from each student's voice which is trained, lectures in this format hold the potential of developing directing and conducting

skills in the students, skills which are imperative for the demands of school practice.

- **Training in choir conducting and stage performances**

An important module in the training of Music Education specialist students at the Faculty of Education, University of Pretoria, is training in choir conducting as well as in stage productions. Van Aswegen's study indicated that teachers are often forced to train and conduct choirs, even without having music training (2005, p. 3:18). Therefore, this course is regarded as vitally important to equip future Music Education specialist teachers for the demands of school practice. The module in choir conducting and stage productions, developed by my colleague, Riekie van Aswegen, includes a practical component where students are required to plan, direct and execute a stage performance with learners of a local primary school. Small groups of students are assigned to individual classes at the school. Students plan a performance which portrays a unique or integrated theme. At the end of the semester, a performance is held at the school where all the stage productions of the various classes are performed. In the module on choir conducting, students are individually placed at local school choirs during the second semester of the academic year. They have to attend numerous choir practices where they receive additional training in directing from the school's choir conductor. Apart from gaining first hand experience during this process, they also have to plan a concert performance, where all the choirs are invited and students conduct the songs as part of the practical component of their final examination.

#### **5.7.4 Training students for the learning area Arts and Culture**

Apart from accommodating students with a wide range of experience and skill regarding Music, the curriculum also requires educators to implement four discrete art forms into one learning area. This indeed poses an almost insurmountable challenge for lecturers in teacher training programmes. However, in Australia, similar changes in the education system were made



more than a decade ago, and some innovative approaches were implemented by such leading experts as Deirdre Russell-Bowie. She already reported on integrated arts courses during 1997 where two semesters were dedicated to the training of generalist teachers in arts education:

Within this limited time the basic concepts relating to each of these strands are covered and students experience practical classroom activities showing how generalist teachers can implement the Creative Arts in their classroom and how the Creative Arts can be integrated with English and mathematics (Russell-Bowie, 1997, p. 37).

As referred to in Chapter 2, there is an ongoing debate regarding the relative merits of specialist or generalist educators. From the interviews conducted with teachers currently delivering the Arts and Culture learning area in primary schools, it became evident that the ideal would be to train teachers to be specialists in all four discrete art forms. Lecturers in the Faculty of Humanities of the University of Pretoria designed and implemented a three year BA Arts Education course during 2000-2003, enrolling 14 students over the four year span. This course consisted of specialised training in Music and Visual Art, as well as including some aspects of Drama. The Music and Visual Art components of the course were extensive, including theoretical training and practical skills development in both these art forms. The Drama component of the course was given less emphasis, with a more theoretical nature of content delivery. Students were given the basic concepts, principles and terms applying to Drama, while the history of the theatre was also covered. However, students were not involved in first hand experience or training in the practical skills of the dramatic arts (interview 64, former student of this course). Although Dance was not specifically represented in this course, it appeared to be close to the ideal solution for an integrated arts learning area, since three of the four arts were included. Unfortunately, only nine of the 14 enrolled students completed the course, the main complaint and constraint being overload. To specialise in more than one art form is indeed an overwhelming and time consuming task, for each art form is jealously claiming the full attention of its students.



To balance the debate about generalist or specialist teachers for the arts, a co-operative system is suggested for the training of students in the learning area Arts and Culture at the Faculty of Education, University of Pretoria. Instead of opting for a “Jack of all trades, Master of none” method, where a brief overview of all four arts is given without any specialisation in any of the arts, a “Master of one trade, Jack of some” is proposed (Joseph, Van Aswegen & Vermeulen 2008, p. 3; Van Aswegen & Vermeulen 2008, p. 13). In a “Master of one trade, Jack of some” method, Music specialist students will be trained in Visual Arts Education for a six month module of two hours per week during their third year of study, while Visual Art specialist students will receive Music Education during the concurrent contact sessions. These students will also receive brief training and exposure to Drama and Dance during a seven week module of two hours per week in their second year as part of the learning area Arts and Culture.

Since the Faculty of Education at the University of Pretoria does not have a Drama or Dance department, team planning and team teaching will take place, involving Drama and Dance experts from the community to expose students to role models with artistic talent, skill and experience in integrated productions. Team teaching and planning are aspects which the RNCS (South Africa. Department of Education, 2003b, p. 3) promotes in providing the expertise needed for the discrete art forms, while working in a sufficiently economical way.

In the fourth year of their training, students do an overarching module in the learning area Arts and Culture, during which they are required to write and produce a short integrated arts stage production. The validity of this feature of the course is that schools frequently require teachers to produce stage productions, while only two of the universities investigated include modules on these extra-curricular activities during the training of students.

Although the total course structure for the learning area Arts and Culture is not ideal in that it does not provide for specialised training in all four of the arts, it may give these students some reference and basic knowledge for their own task as educators in an integrated arts learning area, as well as prepare them for integrated arts activities at schools, such as stage productions. The focus and specialisation, however, will remain in one art form, developing primary knowledge and skills in either Music or Visual Art ('Master of one'). Secondary knowledge and skills will be gained in the other of these two mentioned art forms.

To motivate the choice of Music and Visual Art as the main art disciplines to focus on, I rely on the data collected during the research process of this thesis. During interviews conducted, most teachers felt that Drama was an art form which could more easily be integrated within the literacy programmes of the primary school, while movement and Dance has for many decades already been part of Music Education.

The only way in which Arts and Culture can succeed is if there are two specialists in every school – one presenting Visual Art in a well equipped classroom, and another presenting Music and Dance in a well equipped and large enough venue. Drama should ideally be integrated with languages (Interview 8).

Other practical implications for choosing Music and Visual Art as focal points in the learning area Arts and Culture are that schools in the former system mostly appointed Music and Visual Arts teachers. Since the previous school programmes did not include Dance and Drama as part of the formal education of learners, no schools appointed Drama or Dance teachers. Additionally, the Faculties of Education at the South African universities which were investigated during my research mostly have Music Education and Visual Arts Education as electives for their teacher training programmes. Drama and Dance Education are not usually offered as electives for education students. For these reasons, the newly implemented programme for teacher training in Arts and Culture at

the University of Pretoria give a lower prominence to Drama and Dance. The curriculum states that learners need to be exposed to all the art forms, yet certain assessment standards integrate across the learning area and can be attained simultaneously to prevent overload (South Africa. Department of Education, 2002b, p. 7). The term “Jack of some” (Van Aswegen & Vermeulen, 2008, p. 13) therefore refers to the additional but less focused knowledge and skills acquired in three of the four art forms.

### **5.7.5 Training generalist students for the Foundation Phase**

Lecturers in Music Education at South African universities have a major responsibility in effectively training students for the implementation of Music in the Foundation and Early Childhood Development (ECD) Phases. The research conducted in this study revealed that the prevalent predicament within the implementation of Music Education in primary schools lies within these phases. Students enrolled for the Foundation and ECD course normally have a wide range of disciplines and are trained as generalists. Some of these students have the inner musicality or previous music training to be able to enter a specialised course with Music as an elective, and indeed enrol for the Music specialist course. However, most of these students have to be trained in a condensed course so as to be successful in integrating music into the three learning programmes of the Foundation Phase namely Literacy, Numeracy and Life Skills. Before describing the structure and content of the course offered to students in the Foundation Phase, there are some additional aspects to be considered.

The course for Music Education is restricted considering the total duration of the course and the wide variety of other non-musical disciplines which need to be included in the total programme. Time for Music Education is extremely limited. Therefore, the training should be effective, focused and accurate.

Students who enrol for courses in Foundation and Early Childhood Development phases (FP and ECD) comprise the largest under-graduate group in the Faculty of Education at the University of Pretoria. Up to the year 2002, these students were given two years of training in Music Education, with three periods per week in the first year of the course, and two periods per week in the second year. Even though a full two years were spent on this course, it was quite a challenge for lecturers to include all the components necessary to prepare students for effective implementation of Music in the Foundation Phase of schools. These student teachers all received a concise theoretical knowledge of music, as well as basic music making skills. The course included the following aspects:

**Knowledge:**

- Music notation systems;
- Musical instruments;
- Styles of music.

**Music making skills:**

- Developing a singing voice;
- Developing a musical ear (for example identifying musical instruments, styles and music concepts or elements aurally);
- Playing an accompaniment instrument such as the guitar, as well as Orff percussion instruments;
- Implementing basic music notation skills by playing, clapping or singing rhythms and/or melodies; and
- Choosing appropriate sound material for singing and listening activities.

The above course had to be changed into a condensed module of only 14 weeks, with two periods allocated per week. This comprises only 20% of the time previously allocated. However, the system requires the same outcomes,

namely that generalist teachers in the Foundation Phase are able to implement Music Education in their own classes.

The question arose of how to choose the most appropriate content and skills in a condensed version of the above course if the same or better quality education is expected. In order for the limited number of lecturers to cope with the pressures of increased numbers of students and less time available, a paradigm shift had to be made, adopting a new method and approach. The main focus in the new modular course is to make students aware of the importance of music and winning their support and enthusiasm for the subject, possibly instilling their own curiosity and eagerness to later enrol for additional courses to improve their own skills and knowledge. In addition, students are made aware of good resources available in the market, especially music series with planned lesson materials and audio examples, since these are the most difficult to create and find without adequate experience and knowledge.

The course in Music Education is presented during students' second year of study, and takes place in the second semester of the year. The large number of students (approximately 150) is divided into manageable groups. Each group receives two consecutive lectures per week. These lectures focus on training students in various techniques of the didactical principles of Music Education. Lectures are presented in a manner which models the didactical principles, involving students in practical music making activities. During the first lectures of the course, students experience all the music activities and skills which form the core of Music Education in practice, while also being made aware of the music concepts that form the knowledge basis of the discipline. During the latter lectures, methods of presenting music to learners in the Foundation Phase are illustrated by using themes across the curriculum.

A valuable means of gaining the positive attitude of generalist students in the Foundation Phase is the system whereby real-life classroom situations are

utilised for the presentation of music activities, similar to the method described with music specialist students. Students are divided into small groups and each group plans and presents a music lesson to learners in the Foundation Phase of a local school. This takes place at the end of the course as part of the final practical examination. This motivates students and gives them confidence for attempting future lessons in Music Education, since they experience the joy of learners taking part in fun-filled music activities. A further extension of this system is that mentor students (music specialist students) are allocated to all groups who have to present lessons. In conjunction with the lecturers, mentor music students guide and help the non-specialist students in the planning of lessons, also coaching them for the final lesson presentation in the school. This strategy almost serves as a 'crash course' in effective Music Education techniques. Music Education specialist students, on the other hand, gain valuable experience as mentors in guiding and helping their peers (non-music specialist student teachers) during the planning and presenting phases of music lessons, techniques which they would be required to do regularly as part of their teaching careers in schools. Involving peer mentor training proves to be an effective method in addition to lecture input.

In the following section, the method of how various skills and knowledge are presented in the Music modules for various groups of students in the Faculty of Education, University of Pretoria, will be discussed.

#### **5.7.6 Co-operative learning and group work**

To cater for larger numbers of students while the number of lecturers constantly decreases, a system of co-operative learning has been implemented. In a co-operative learning environment, students are not simply required to work in groups to complete assignments; the importance of collaborating is rather "on the process of group dynamics" (Dachs, 1998, p. 71). By assisting each other and reflecting on the process, the quality of learning is often enhanced. Dachs

discusses various forms which group work can adapt, and many have the added benefit of a healthy and “competitive interaction” developing between students (Dachs, 1998, p. 73). However, she warns that it can often lead to some students taking a low profile, resulting in hard-working students taking the lead and doing most of the work. More able students then also tend to feel discouraged and demotivated (p. 74). Keeping these limitations in mind, a strategy of co-operative learning was implemented with Music Education students at the University of Pretoria whereby groups were kept small and feedback on the performance of all group members was required after the completion of projects. Group work was also alternated with individual projects.

### **5.7.7 Guided-Study**

A strategy focusing on individual work by students, which has been found beneficial in the training of students in Music Education (at the University of Pretoria) is that of guided-study. The term was originally used referring to an experimental project by the former Rand Afrikaans University (now the University of Johannesburg) (Dachs, 1998, p. 76). Instead of self-study, where students are often left to themselves, guided-study is a process which involves the reducing of contact or lecture time, while increasing student participation and continuous assessment. This strategy aims at supporting students throughout the learning process and giving them responsibility for their own progress. Another benefit of this strategy is lifelong learning, one of the outcomes of the RNCS (South Africa. Department of Education, 2002, p. 4).

The method of guided-study was implemented with third year students in Music Education, where a portfolio of lesson material for music within the integrated Arts and Culture learning area had to be created by each student. The continuous assessment strategy gave students the opportunity to be exempted from a final examination, provided that their minimum promotion level was 70%. Similar to Dachs’s findings (1998, p. 77), I found that this method was an



incentive for students to produce work of a high quality, which they could also benefit from once they were appointed as teachers in schools and had ready-made materials for implementing in the classroom.

After each assessment session, examples of the best portfolios were shown to the rest of the group, which resulted in a healthy competitiveness gradually emerging between students. At the end of each term, portfolios were exhibited to students of other year groups. This caused a self-imposed level of excellence and proved to be far better motivation for students than external pressure imposed by lecturers, concurring with a similar effect shown in the Arts Literacy projects which took place in Arizona during 2002-2005 (Stevenson & Deasy, 2005, p. 47). Students also initiated a system of sharing their portfolios with each other, thereby creating a wealth of material which is desperately needed once a teaching career in Music Education begins.

### **5.7.8 Assessment Strategy**

A variety of assessment strategies is necessary to include all forms of thinking according to the whole brain model. Since activities and assessment strategies in the newly implemented programme for student training include all four quadrants of learning styles, all students are catered for. When certain activities or assessment styles are in quadrants other than students' own preferred styles, this challenges them to work outside their comfort zones. Being exposed to and challenged in all styles of learning and assessment enables student teachers to be confident in a variety of learning styles to cater for the needs of all learners in their future classes.

Coupled to the whole brain model in figure 5.2 are the expectations of students during their training. Depending on the brain dominance of students, they have certain expectations and preferences of how lectures should be offered, what type of information they should be given, style in which the information should be delivered, and the way they would be assessed. These expectations and



preferences of students are displayed in table 5.16, which has been adapted from Herrmann's model.

**Table 5.16: Expectations and preferences of students based on whole-brain learning** (Herrmann, 1996a, p. 92).

<p>The student with an <b>A-quadrant thinking preference expects:</b></p> <p>Precise, to the point information Theory and logical rationales Proof of validity Research references Textbook readings Numbers, data</p>	<p>The student with a <b>D-quadrant thinking preference expects:</b></p> <p>Fun and spontaneity Playful approaches Visual representations, pictures, metaphors, overviews Discovering and exploration Quick pace, variety in format Opportunity to experiment</p>
<p>The student with a <b>B-quadrant thinking preference expects:</b></p> <p>Organised, consistent approach Staying on track, on time Complete subject chunks A beginning, middle &amp; end Practice and evaluation Practical applications Examples Clear instructions / expectations</p>	<p>The student with a <b>C-quadrant thinking preference expects:</b></p> <p>Group discussions Sharing, expressing ideas Kinaesthetic, moving around Aural stimulus involving sound Hands-on learning Use of all the senses Personal &amp; emotional connection User-friendly learning</p>

Since Music and the Arts are now part of a compulsory learning area which needs to be assessed, a more holistic perspective of the different abilities of individual learners can be obtained through a variety of assessment methods. Creative tasks, portfolios and independent projects are included to widen the spectrum of student skills which are assessed. In Music Education and in the

learning area Arts and Culture, there are two aspects which can be assessed. The one aspect is concerned with the **process** of obtaining skills and knowledge, while the other aspect is concerned with an end **product**. The product can be in any one of many forms, such as a presentation, a performance or a portfolio. All these aspects form part of the assessment strategy as prescribed by the national curriculum (South Africa. Department of Education, 2003b, p. 26). Both processes and products are continuously assessed, using different assessment strategies that are applied throughout the training of students. These are:

- **Formative assessment**

Formative assessment has a main purpose of monitoring students' progress during a module, by providing feedback to allow the identification of areas of strengths and weaknesses. **Examples include:** Identifying music concepts and music activities from demonstration lessons; selecting appropriate songs for different age groups of learners; and describing different philosophies of music educationists.

- **Progressive assessment**

This assessment regime distributes individual assessment tasks throughout a module, with each task designed to assess the outcomes that have been achieved up to that point. **Examples include:** Identifying the tone colour of instruments; notating rhythmic patterns by ear; and accompanying songs on the guitar.

- **Standards-referenced assessment**

Achievement during standards-referenced assessment is measured against multi-level performance standards that are defined in terms of outcomes, content and competence. **Examples include:** Designing and presenting listening questionnaires to a class; planning and presenting instrumental

activities to a class; inventing structured movements to portray form in a piece of music and presenting it to a class.

- **Summative assessment**

Towards the end of modules, summative assessment is applied for the purpose of determining the extent to which the course outcomes have been achieved. Usually, this takes place in the form of both a written and oral examination. **Examples include:** Compiling a professional portfolio; presenting a music lesson to learners at a school; conducting a choir during a concert performance; researching the theories of various music educationists and formulating a personal philosophy for Music Education.

By including a variety of course activities and assessment practices, the need for reflective and flexible learning is satisfied, as well as developing the students' capabilities for research.

### 5.7.9 Micro Presentations

The aim of micro presentations as assessment tools is to demonstrate methodology skills in a simulated classroom situation, whereby fellow students take the role of school learners. Apart from methodological aspects, student teachers also have to develop and demonstrate their musical skills. These include:

- singing in front of the class, while using the hands for pitch measurements or Kodály hand signs to direct accurate intonation from the class;
- conducting the correct beat, as well as using the technique of indicating the appropriate entry beat of the instrumental work or song;
- accompaniment skills on piano or guitar;
- planning and notating an instrumental score for percussion instruments (melodic or non-melodic);

- demonstrating by performing on percussion instruments;
- planning listening guides and listening questionnaires by applying attentive listening skills to identify prominent elements in the music;
- planning, demonstrating and teaching structured movements for large groups of learners, while focusing on structural or other prominent elements in the music; and
- planning creative activities whereby their understanding of fundamental music elements can be demonstrated.

The different aspects that need to be developed in aspiring Music educators include written and aural knowledge and skills, performance and presentation skills, as well as creative skills. These aspects can be delivered individually or in groups. Apart from the assessing of students' work by lecturers, students need to gain experience in assessment techniques themselves. Therefore, peer-assessment and self-assessment tasks are often included, developing skills to equip students for their future careers. The following table 5.14 lists the main skills which are required of Music Education specialist students, as well as the method by which each will be assessed.

**Table 5.17: Skills and assessment methods used for Music students**

Type of skill	Assessment		
	Lecturer	Peer Group	Self
<b>Individual skills</b>			
Written and aural work			
<input type="checkbox"/> Studying the principles of music educationists and other scholars.	√		
<input type="checkbox"/> Recognising a variety of listening questionnaires or listening guides according to the characteristics of each type.	√		
<input type="checkbox"/> Recognising well-known compositions aurally, giving the title and name of the composer.	√		
<input type="checkbox"/> Identifying the form of an instrumental piece aurally, after several listening experiences.	√		
<input type="checkbox"/> Designing a learners' worksheet or crossword puzzle.	√		
<input type="checkbox"/> Identifying all the instruments of the symphony orchestra, as well as African instruments and other folk instruments by ear.	√		
<input type="checkbox"/> Recognising rhythmic and melodic patterns aurally, linking them to notated scores.	√		
<input type="checkbox"/> Notating rhythm patterns which are played (aural dictation).	√		
<input type="checkbox"/> Identifying folk songs from the score according to the characteristics of each type.	√		
<input type="checkbox"/> Collecting folk songs from a variety of cultures.	√		
<input type="checkbox"/> Determining the appropriate age group for a song from the score.	√		
<input type="checkbox"/> Evaluating songs from the score, according to their suitability for group singing for various phases of learners.	√		
<b>Group and individual work</b>			
Performance or presentation of given material			
<input type="checkbox"/> Applying the principles of music educationists.	√	√	√
<input type="checkbox"/> Presenting a listening questionnaire or listening guide to a class.	√	√	√
<input type="checkbox"/> Performing piano accompaniments to songs individually, while a group of students are singing the songs.	√	√	√
<input type="checkbox"/> Accompanying songs with guitar.	√	√	√
<input type="checkbox"/> Performing a song and teaching it effectively to a class.	√	√	√
<input type="checkbox"/> Performing an instrumental score on percussion instruments (non-melodic or melodic) and teaching it effectively to a class.	√	√	√
<input type="checkbox"/> Demonstrating structured movements or movements for an action song and teaching it effectively to a class.	√	√	√

Type of skill	Assessment		
<b>Group and individual work</b>			
Creating new material			
<input type="checkbox"/> Creating a listening questionnaire and recording appropriate music excerpts based on a specific music concept.	√	√	
<input type="checkbox"/> Creating a listening guide for a programmatic composition.	√	√	
<input type="checkbox"/> Designing a learners' worksheet or crossword puzzle.	√	√	
<input type="checkbox"/> Creating an instrumental score for non-melodic percussion instruments to accompany an instrumental composition.	√	√	
<input type="checkbox"/> Creating an instrumental score for melodic percussion instruments to accompany a song.	√	√	
<input type="checkbox"/> Creating a melody for a given text.	√	√	
<input type="checkbox"/> Creating a new text for a well-known folk song.	√	√	
<input type="checkbox"/> Creating a jingle for a television advertisement.	√	√	
<input type="checkbox"/> Creating a rhythmic round for non-melodic percussion instruments.	√	√	
<input type="checkbox"/> Creating structured movements for an instrumental composition to illustrate form.	√	√	
<input type="checkbox"/> Creating movements for action songs.	√	√	
<input type="checkbox"/> Creating a set of 40 non-melodic instruments for use in a classroom.	√	√	
<input type="checkbox"/> Creating a music game for a class of approximately 40 learners.	√	√	

Some of the above skills are presented by small groups of students as micro-lessons during lectures. Before students are given assignments for the planning and executing of these micro-presentations, one or more demonstration lectures are given by the lecturer to illustrate the techniques and concepts required for the assignment. For effective time-management, students work in groups and are given contact time to plan and practise their presentations. Lecturers are involved in a mediating role, providing suggestions or recommendations to improve their presentations. During the lecture when the assessment takes place, all groups attend the other presentations. Apart from assessing the other groups, every group has to do a self-assessment. After all the presentations, a reflection session is held to discuss which methods or techniques are more effective than others.

Applying this assessment strategy has resulted in the overall improvement of the standard of work delivered. Although students are not all initially skilled at communicating in front of others, they gain confidence and learn most by

observing what others do. They also learn to assess practical work objectively, one of the most difficult aspects of becoming a music educator.

Apart from mastering music making techniques themselves, students have to be trained to become proficient facilitators, capable of leading a group of unskilled learners in a classroom to make music. This is quite a daunting task, since it requires a dexterous level of skill and self-confidence to perform and demonstrate vocal techniques, instrumental playing, body percussion and movement, notation skills as well as creative techniques in front of a class. At the end of the year, the skills developed during lecture situations are transferred to real-life classrooms. As previously described, small groups of students present lessons to learners at a nearby school, while the other students attend the lessons and assess each other's presentations. A reflection session is held after all the lessons, requiring feedback and comments from all the students.

On the following pages, some examples of assessment criteria and assessment rubrics for micro-presentations are given. The assessment criteria enable the students to know exactly what is required of them, and how to plan and present each assignment. Since specific marks are allocated to each of the assessment standards, they know what the main points of focus are and how they will be assessed. Developing these assessment rubrics over a few years has indicated that the more detailed and delimited the given assessment criteria, the better the quality of the presentations of the students. Experience has also shown that leading by example, enthusiastically demonstrating and explaining the appropriate methodological principles, is the best way to raise the level of teaching skills. As Regelski succinctly noted: "telling is not teaching" (1981, p. 360).

I have devised three different micro-presentations, each described with an assessment rubric added to indicate all the points that students will be assessed on (tables 5.18 - 5.24). Clear descriptions of all the methodological

aspects are included according to the requirements of an efficient Music educator. An example of a peer- and self-assessment form is also added at the end, indicating empty spaces for comments where students have to critically assess the methods utilised and verifying why certain marks are allocated (table 5.24). The micro presentations include:

- an instrumental activity (tables 5.18 and 5.19);
- a listening activity (tables 5.20 and 5.21); as well as
- a singing activity (tables 5.22 and 5.23).

**Table 5.18: Assessment criteria for an instrumental activity**

Assessment criteria for an instrumental activity
<ul style="list-style-type: none"> <li>• Work in groups. The time limit for each presentation is 12 minutes.</li> <li>• Plan a non-melodic accompaniment for an instrumental soundtrack.</li> <li>• Use flashcards or a transparency displaying different colours for each section of the form.</li> <li>• Choose suitable music with a lively beat and clear form. Do research on the composer and composition, and include short but relevant information from this during your presentation. A suitable theme may also be added.</li> <li>• Create an instrumental score for four groups of non-melodic instruments. Listen to the music several times to be able to identify clear rhythmic patterns and the form structure.</li> <li>• Identify easily recognisable rhythm patterns in the composition and try to imitate those in the orchestration.</li> <li>• Repeat simple rhythm patterns – this is more effective than complex rhythm patterns or frequent rhythmical changes.</li> <li>• Alternate instruments, using one or two groups at a time. All instruments playing simultaneously should be reserved for an effective climax in the coda of a composition.</li> <li>• Ensure that instrumental tone colours and rhythms are contrasted – strong rhythmic patterns should be alternated with a lighter textural orchestration, including longer note values or rests.</li> <li>• Use sparkling effects such as trills or cymbals sparingly as highlights in the orchestration.</li> <li>• Use drums – which have a very dominating sound – for strong beats, but avoid shorter note values on these instruments.</li> <li>• Simplify the notation on transparency. For example, work out a four-bar pattern for every section, then write each pattern once only and use repeat signs.</li> <li>• Use large enough notation or lettering on the transparency or flashcards.</li> <li>• Use colour to identify different sections in the music.</li> <li>• Add pictures of instruments for easy recognition of instrumental parts.</li> </ul>



**Table 5.19: Assessment rubric for an instrumental activity**

Assessment rubric for an instrumental activity	
<p><b>Preparation</b></p> <ul style="list-style-type: none"> <li>• Has everything been well planned?</li> <li>• Have instruments been placed in groups before the lecture?</li> <li>• Is the instrumental score ready on transparency or flashcards?</li> <li>• Is the sound recording or CD ready?</li> <li>• Are all the presenters prepared and organised?</li> </ul>	15
<p><b>Media</b></p> <ul style="list-style-type: none"> <li>• Is the transparency or flashcards visually striking and colourful?</li> <li>• Is all the space used effectively on the transparency?</li> <li>• Is the notation and lettering large and easy to read?</li> <li>• Are there suitable pictures or illustrations?</li> <li>• Are the correct transparency techniques applied? (Pointing, revealing and overlay techniques, etc.)</li> </ul>	15
<p><b>Learning content</b></p> <ul style="list-style-type: none"> <li>• Does the instrumental score complement the music?</li> <li>• Is the form of the music represented in the instrumental score?</li> <li>• Are the rhythm patterns correctly notated?</li> <li>• Are the instrumental parts interesting and varied, yet simple enough for successful performance by the learners?</li> <li>• Have the name of the composer and the title of the work been included?</li> </ul>	25
<p><b>Style of Presentation</b></p> <ul style="list-style-type: none"> <li>• Do all group members take an active part in the presentation – is each one given an opportunity to take the lead?</li> <li>• Is a brisk lesson tempo maintained?</li> <li>• Are rhythm patterns clearly demonstrated?</li> <li>• Are all the rhythm patterns of different instrumental groups efficiently practised beforehand?</li> <li>• Does the tempo of the practising session coincide with the tempo on the sound recording?</li> <li>• Are the instruments correctly ‘counted in’, using the appropriate number of beats?</li> <li>• Is the emphasis on making music – not too much talking?</li> <li>• Are all the learners involved?</li> </ul>	30
<p><b>Originality and X-factor</b></p> <ul style="list-style-type: none"> <li>• Is there an original touch and creativity?</li> <li>• Is it a musical performance?</li> <li>• Is there a balance between fun and learning?</li> </ul>	15
<b>Total</b>	<b>100</b>



**Table 5.20: Assessment criteria for a listening activity**

Assessment criteria for a listening activity
<ul style="list-style-type: none"> <li>• Work in groups. The time limit for each presentation is 12 minutes.</li> <li>• Plan a micro listening presentation using extracts from one of the following compositions: Saint-Saëns – <i>Carnival of the Animals</i>; Prokofiev – <i>Peter and the Wolf</i>; or Tchaikovsky – <i>The Nutcracker</i>.</li> <li>• Design a <b>listening guide</b> (sequence charts, call charts or theme charts) with information about the music to make it interesting for the learners. Create transparencies which include effective pictures, as well as the name of the composer and title of the work. Also include short themes of the music in notation.</li> <li>• Create a <b>listening questionnaire</b> to use with the chosen composition. Short excerpts should be recorded to illustrate clear music concepts. Concentrate on tone colour as well as on one or two other music concepts. Add the name of the composer and the title of the composition. Number each excerpt, and make sure that there is a clear instruction of what is expected of learners.</li> <li>• Do research using resource material in the library or on the internet for information on the composition and composer. This information has to be creatively adapted and incorporated into learner friendly media; including a unique and innovative design.</li> <li>• Photocopy the listening questionnaire for members of the class.</li> <li>• Plan music activities in which the above listening guide and listening questionnaire can be demonstrated.</li> <li>• Introduce the music theme with an ice breaker to draw the learners' attention.</li> <li>• Play the excerpts of the listening questionnaire once, ensuring that all learners listen attentively and fill in the answers individually. Implement an original way in which answers can be checked when the same excerpts are played for a second time.</li> <li>• Ensure that all group members are actively involved during the whole presentation. Every group member should present a part of the micro-lesson.</li> <li>• Hand copies of the listening questionnaire to the lecturer and to all members of the class before your presentation.</li> <li>• Make sure that all group members have a master copy of the listening guides and listening questionnaire as well as of the sound track, ready for inclusion in your music portfolio which is due at the end of the third year.</li> </ul>

**Table 5.21: Assessment rubric for a listening activity**

Assessment rubric for a listening activity	
<p><b>Planning the listening guide and listening questionnaire</b></p> <ul style="list-style-type: none"> <li>• Has core content been chosen for the listening guide which illuminates and enriches the music composition?</li> <li>• Is the information relevant and sufficient for the chosen age group of the learners, yet brief enough to retain their attention?</li> <li>• Are both the listening questionnaire and listening guide visually attractive with suitable pictures to enhance the music theme?</li> <li>• Have appropriate music excerpts been chosen to illustrate specific music concepts?</li> <li>• Are the excerpts numbered on the listening questionnaire?</li> <li>• Are the name of the composer and the title of the composition included?</li> <li>• Is there a clear instruction for what is expected of the learners?</li> </ul>	20
<p><b>Striking visual aids</b></p> <ul style="list-style-type: none"> <li>• Is there a variety of media displayed, including first, second and third generation media?</li> <li>• Are the visual materials interesting and colourful, and is it appropriate to illustrate the music effectively?</li> </ul>	40
<p><b>Style of presentation</b></p> <ul style="list-style-type: none"> <li>• Is the ice-breaker effective in involving the class and making them excited about the theme?</li> <li>• Is there active involvement of all group members who are presenting?</li> <li>• Are all group members given an opportunity to take the lead during the presentation?</li> <li>• Is there effective use of time with brisk alternating of activities?</li> <li>• Is the emphasis more on listening to music and less on talking or explaining?</li> <li>• Has the presentation technique been well planned and implemented by group members – does each one know exactly what to do?</li> <li>• Does the group succeed in involving the class in active listening and participation?</li> <li>• Is an innovative way implemented to check the answers of the listening questionnaire when excerpts are played for the second time?</li> </ul>	20
<p><b>Innovative and creative presentation.</b></p> <ul style="list-style-type: none"> <li>• Is there a unique style and creativity which makes the presentation a memorable experience?</li> </ul>	20
<b>Total</b>	<b>100</b>

**Table 5.22: Assessment criteria for a singing activity**

Assessment criteria for a singing activity
<ul style="list-style-type: none"> <li>• Work in groups. The time limit for each presentation is 15 minutes.</li> <li>• Choose an unknown song, preferably a folksong from any country, suitable for the target group of your choice.</li> <li>• Write the song on transparency according to the correct notation and transparency techniques. The transparency should be colourful and visually attractive. Lettering should be large and neat – the typed texts used in printed song books are too small. Rather use the notation as a given and add the text in a large font afterwards.</li> <li>• Add a suitable picture complementing the text, or consider using a series of pictures to help learners remember the text. This is especially useful for young learners in the Early Childhood Development or Foundation Phases. Groups of children receive sets of pictures and place them in the correct order after listening to the song once.</li> <li>• At least one phrase, for example the refrain, should include staff notation. Make use of the normal groupings of notes – separate quavers (as often found in songbooks) are more difficult to read for inexperienced learners: quavers joined together are easier to understand than separate quavers. E.g:  is better than </li> <li>• Plan the teaching method of the song.</li> <li>• All presenters in the group should know the song by heart.</li> <li>• Play a recording of one verse, or sing one verse of the song. You may choose a recorded accompaniment or backtrack for the song, or you may choose to provide your own guitar or piano accompaniment. Ensure that the pitch on the recording is not too low – young learners are unable to sing pitches below middle C (McLachlan, 1975, p. 9). Also ensure sure that the sound recording does not have a male voice if the target group is young learners with unchanged voices – children have difficulty in intonating the correct pitch from a male voice an octave lower.</li> <li>• Involve learners in a meaningful way when they hear the song for the first time. Ask relevant questions about the song, e.g. phrases sounding the same or different. Alternatively, learners can arrange transparency cards or pictures illustrating the text, or they can imitate suitable movements which complements the song.</li> <li>• Teach the song phrase by phrase by singing while the learners imitate it.</li> <li>• Give the correct starting note on a melodic instrument, e.g. use chime bars or a chord on the guitar.</li> <li>• Take care not to count ‘one, two, three’ if the song is does not have a three beat time-signature, or if it starts with an upbeat. Plan beforehand how many beats to ‘count in’.</li> <li>• Correct mistakes immediately if learners sing a phrase incorrectly.</li> <li>• As soon as the learners know one verse, other verses can be added. However, too many verses for one song are often too time-consuming for a micro-presentation.</li> <li>• Movements or playing on classroom instruments can be added to make it more interesting.</li> <li>• Make sure that all presenters are actively involved during the whole presentation.</li> <li>• Show enthusiasm to motivate the learners.</li> </ul>

**Table 5.23: Assessment rubric for a singing activity**

Assessment rubric for a singing activity	
<b>Preparation</b> <ul style="list-style-type: none"> <li>Does everyone in the group know the song and text?</li> <li>Do all participate with confidence?</li> </ul>	15
<b>Media</b> <ul style="list-style-type: none"> <li>Are striking transparencies or other media used?</li> <li>Is the text large enough?</li> <li>Are there pictures which complement the theme?</li> <li>Is notation successfully included?</li> </ul>	15
<b>Choice of Song</b> <ul style="list-style-type: none"> <li>Is the text and difficulty level of the song appropriate for the target group?</li> <li>Is it an interesting and singable song?</li> <li>Is the text explained briefly if it is a folksong in another language?</li> </ul>	10
<b>Accompaniment and/or backtrack</b> <ul style="list-style-type: none"> <li>Is the accompaniment successful by using an appealing and appropriate backtrack?</li> <li>Does the group provide their own accompaniment on the piano or guitar? Is this accompaniment performed expertly, complementing the singing?</li> <li>Are learners adding the accompaniment by playing on classroom instruments?</li> </ul>	15
<b>Style of Presentation</b> <ul style="list-style-type: none"> <li>Do the presenters know the song well?</li> <li>Do the presenters sing accurately in tune with solid intonation?</li> <li>If a sound recording is used, is it appropriate for classroom use? Is it the correct pitch (not too low), with clear female or children's voices?</li> <li>Is the correct starting note given, with appropriate 'counting in' and flow during the teaching of the song?</li> <li>Do all members of the group take an active part in the presentation?</li> <li>Are all presenters given an opportunity to take the lead?</li> <li>Have effective movements or an instrumental activity been added?</li> <li>Is the emphasis on making music and not on talking?</li> </ul>	30
<b>Originality and X-factor</b> <ul style="list-style-type: none"> <li>Is there an original and creative approach?</li> <li>Is there an interesting introduction given before teaching the song?</li> <li>Have effective props or costumes been added to complement the theme?</li> </ul>	15
<b>Total</b>	<b>100</b>

**Table 5.24: Peer assessment and self-assessment form**

Peer assessment and self-assessment form		
Assessment criteria	Comments	Mark
Preparation		
		15
Media		
		15
Learning content		
		25
Style of Presentation		
		30
Originality and X-factor		
		15
Total		
		<b>100</b>

## 5.8 SUMMARY

This chapter focused on OBE as an education system, the *Revised National Curriculum Statement*, as well as on the philosophy underpinning the whole-brain learning theory. All these aspects shaped the design of the student training courses which have been implemented at the Faculty of Education, University of Pretoria. A vital aspect of the student training courses, but which needs reconsideration, is that the number of lectures have decreased significantly, especially regarding the training of students in the Foundation Phase, while the demands for Music Education are ever increasing in the national integrated curriculum.

An important aspect which should be considered is that teacher training never really ends – it should be a continuous process maintained by means of INSET courses. Being informed of the latest curricular developments and involved in developing new skills make the educators of the future lifelong learners. In the subsequent chapter I offer a synthesis of the inquiry.

# CHAPTER 6

## FINDINGS AND RECOMMENDATIONS

### 6.1 INTRODUCTION

As indicated by the research title, this study was set against the context of the implementation of Music within the integrated learning area Arts and Culture for South African primary schools. The study examined the research questions through the interpretive paradigm. By exploring the experiences of teachers, I deepened my understanding of the dynamics between the curriculum (RNCS), how it is interpreted by individual teachers, and how it is translated into action in real classrooms. It also gave me insight in how lecturers and policy makers view, interpret and act on the curriculum policy. I furthermore made a critical study and evaluation of available resources, specifically regarding the suitability of Music activities for use in Arts and Culture programmes.

The literature review in Chapter 2 revealed that there is inconsistency in the application of an integrated Arts curriculum, and that further research is needed to direct the implementation of Music Education within an integrated Arts and Culture learning area. Although internationally Arts Education is often perceived as an encompassing term, various art forms are frequently taught separately. In the South African curriculum, however, the Arts are approached in an intermingled fashion to simulate the blend which characterises traditional African arts. A major problem observed regarding the implementation of Music is that the training of teachers often does not correspond to the demands set by school practice.



## 6.2 FINDINGS OF THE RESEARCH

Finding the results of research is usually a mixture of joy and pain – on the one hand it is a joy to have the answers that one has been searching for, but on the other hand it is painful because not all the answers you had hoped for or expected, were realised.

Some surprising results were found regarding the implementation of Music Education. In the Intermediate and Senior phases, an encouraging and constructive feedback is that learners' general knowledge regarding music and culture is expanded through the implementation of the new curriculum. Attitudes towards music and cultural activities are also positively influenced. Learners work diligently on research projects, obtaining insight and information from people in the community, thereby reaching out to other cultures and embracing respect and value for different arts practices. This information is assembled in portfolios, and all the learners' work is assessed and calculated as part of their overall progress in each school year.

The reverse side of the coin is that the huge emphasis on theoretical knowledge, gained through verbal discussions and research projects, diverts valuable time away from actual music making activities. Music is first and foremost about the product of music making or musicing (Elliott, 1995, p. 50). It appears that very little time is allocated to actual music making activities such as singing and playing on instruments.

Although a new curriculum has been implemented with novel and innovative ideas, the same problems which were identified more than two decades ago in Van der Merwe's study (1986) seem to persist and have even deteriorated. Where learners in the Senior phase used to spend approximately 49% of the time during music lessons on singing activities, the number of songs taught in the Senior phase of today's South African primary schools seems to be cut

down to an average of only 8 songs per annum, this being in the ‘best scenario’ schools. In Van der Merwe’s 1986 study, it was also noticed that playing on instruments was very limited in the Senior phase, while the same learners indicated that they took part in many instrumental activities during their earlier school years (Van der Merwe, 1986, p. 44). Instrumental activities have all but disappeared in the current implementation of Music Education. This phenomenon has also been reported in research undertaken in Botswana (Bennett, 2001, p. iii).

Furthermore, there is an emphasis on the making of music instruments in various grades as prescribed by the curriculum (Grade 4 and Grade 7). However, very little if any music making activities take place during which these instruments are utilised. This results in the instruments becoming ‘objects of art’ or ‘props’, since without actively musicing with these instruments, there is no music taking place.

Another factor that negatively influences music making activities is the time educators have to spend on **assessment**. Each learner needs to be continuously assessed, and this is far more challenging and time-consuming during practical activities than in theoretical and written assignments. The portfolios indicating assessment and growth in learners’ knowledge may seem impressive, but in practice there is little if any growth of music making skills.

The main issue identified in this study is the **integrating of four art forms by one teacher**. In many African arts genres, for example the “tshikona”, various arts are blended using “song, dance, drama poetry and design” (South Africa. Department of Education, 2002b, p. 110). This is a typical example of the fusion of musical arts in Africa. One of the underlying philosophical aspects in African music is that one must be actively involved and take part as a group – music only has meaning when there is participation. The ideal vehicle for integrated arts, therefore, is the African arts practices. This is also the underpinning

principle on which the national curriculum for Arts and Culture has been based. In Western music practices, the emphasis lies with the individual and with the discrete art forms. Most South African university programmes which were part of this study still emphasise separate Arts Education with little or no integration. The challenge is to find feasible ways to include both African and Western arts practices.

Arts specialists all agree that their art form requires dedication, skills and intensive training to be able to achieve the necessary level of competence to teach it effectively. The curriculum demands integration, therefore teachers are in a survival mode, opting to focus on theoretical knowledge and values, since these can be attained by any teacher, regardless of the individual's artistic talent in various arts.

All the findings of this research are displayed in figure 6.1 overleaf, which refers back to the main focus of investigation, as well as the triangulation of the data collection process (see figure 1.1, Chapter 1).

Arrows from within the triangle lead to explanatory text boxes, briefly describing the main findings of the research.

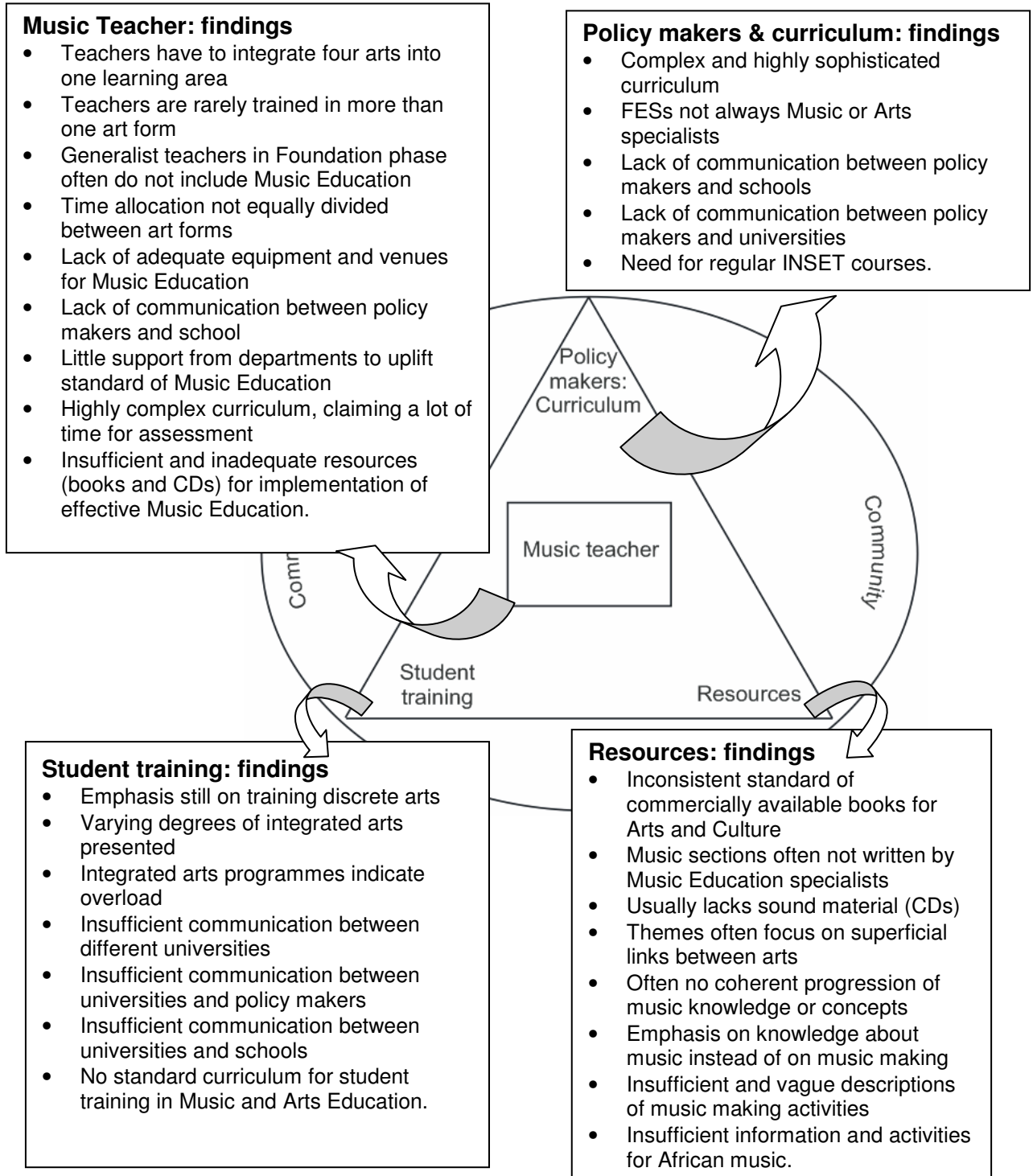


Figure 6.1: Research focus and findings

## **6.3 ANSWERING THE RESEARCH QUESTIONS**

In order to answer the questions of the research in the four focus areas where data was collected, recommendations are suggested in each of the focus areas. The following list is not necessarily presented in order of priority, but clustered to provide an overview for the reader.

### **6.3.1 Schools and the music teacher**

- To integrate four arts into one learning area by a single teacher is not conducive to the integrity of each art form. The ideal is that every school appoints at least two specialists, being Music Education and Visual Art specialists. The venues, equipment and nature of the activities for these two art forms are so varied and specialised, that it is not feasible to be taught in the same classroom and by the same teacher. Where Visual Art focuses on learners working individually, Music mainly involves group activities and cooperation. Since movement and dance activities often form part of Music Education, the Dance component of the Arts and Culture learning area can be accommodated during Music activities. Drama should ideally be integrated within the languages, since it enhances the literacy programme and is based on communication skills. Furthermore, the Language, Literacy and Communication learning area is allocated the largest part of notional time given to any learning area.
- Whenever possible, schools should utilise Music specialists for the implementation of Music Education in the Foundation phase. Music specialists are often appointed as generalists in the Foundation phase – these teachers should be encouraged to deliver Music for a whole grade in the Foundation phase, while other teachers take care of one of the other disciplines in exchange. Alternatively, these teachers need to be used as

mentors to support other teachers involved in the implementation of Music. Methods of applying team teaching in the Foundation Phase should be explored.

- Time allocation needs scrupulous attention from principals and heads of departments to make sure that sufficient time is allocated to Music Education. Although the total learning area is only allocated 8% of notional time according to national policy, it implies that at least one period of 30 minutes per week should be utilised for Music Education.
- School principals should be made aware of the detrimental effect it has on learners when teachers of other disciplines are used to teach Music (Primos, 1993, p. 102).
- Teachers should endeavour to find ways to integrate practical music making activities in their programmes. They should focus more on the development of music skills in their learners than on developing skills of collecting information about music – skills which are already adequately catered for in other disciplines of the overall curriculum.
- Creative and innovative ways to supply adequate equipment for Music Education need attention. The manufacturing of sets of home-made percussion instruments by the learners as stipulated by the curriculum could be adapted to supply active music-making opportunities for all learners, including those in the Foundation phase.
- Teachers should be encouraged to continually strive to improve their teaching capabilities and musical skills, since “teacher improvement rarely occurs by chance” (Delport, 1996, p. 16 [Appendix]). This can be enhanced by regular attendance of INSET courses, where capacity to develop their

own learning programmes, as required by the RNCS (South Africa. Department of Education, 2003b, Foreword), can be expanded.

### **6.3.2 Policy makers and the curriculum**

- The benefits of the RNCS should be celebrated and emphasised, focusing on the major improvement of Arts and Culture being well-established as an official and assessed learning area.
- A concerted effort should be made by Music Education specialists at universities and schools to influence the perception of policy makers who often view Music as an elitist subject reserved for the privileged few. A paradigm shift needs to be made to emphasise the role of Music Education as a basic right for all learners.
- Policy makers should be influenced to realise the need for Music Education specialists in advising roles as First Education Specialists (FESs) at departmental level, in order to provide guidance and support to teachers in the field. Involving subject advisors in post-graduate courses in Music Education would be an important aspect in changing perspectives of the value and role of Music in education.
- Since Music Education is currently in a survival mode and often does not take place in disenfranchised communities, the utilitarian role of Music Education in the overall curriculum, implemented as a vital tool in developing listening, language and literacy skills as well as general brain development for all learners, should be promoted. Without the skill of using the ears for active listening, instead of for passive hearing, no other school training could be successful, since the whole education system is based on the ear as a main means by which knowledge and skills are conveyed.

- In a country where crime is a constant threat, the positive role of Music Education and cultural activities in bringing about human dignity, compassion, and an awareness of social responsibilities, cannot be underestimated.
- The provincial departments of education should supply adequate support by means of INSET courses (in-service training of teachers) to uplift the standard of Music Education. Excellent Music educators and lecturers from universities should be identified to be actively involved in these courses. The Universities of Pretoria, North-West and Stellenbosch currently endorse such practices by involving teachers in short courses, enabling them to gain further training and skills for the demands of an integrated curriculum. Such courses should be implemented on a large scale in all provinces.
- Any curriculum needs regular revision. The RNCS provides a solid base to work from, but it is time for it to be revised and reformed to make it more realistic, feasible and practical for teachers to implement, especially for generalist teachers in the Early Childhood Development and the Foundation phases.

### **6.3.3 Universities and teacher training**

- In this study, Music and Visual Arts have been identified as main art forms. It is proposed that students receive specialist training in one of these main art forms (Music and Visual Art). The same specialist students should receive a secondary specialisation in the other main art form, as well as a short overview of Drama and Dance.
- Students specialising in Music should be well trained as musicians, with extensive Music Education skills in planning and executing practical music



making activities for groups of learners. They should furthermore be equipped with a solid knowledge base of musics from a variety of styles and genres to cope with the demands of the curriculum and a multicultural school system. They should also gain insight and first hand knowledge of methods by which meaningful integration between various arts can be accomplished, maintaining the integrity of each discrete art form.

- Regular contact is necessary with, and feedback from, students who have completed courses in Music and Arts Education, and who are currently in teaching posts, to make sure that course material is still relevant and up-to-date with the demands of school practice.
- Lecturers in the discrete art forms at one institution should work as a team towards the accomplishment of excellence in the training of students in the arts, emphasising specialist skills, with some links across the Arts. Lecturers in languages should be encouraged to include Drama as component of the language discipline to enhance and enrich their courses.
- Universities should work towards nationwide co-ordination in the training of students regarding Music Education as part of the learning area Arts and Culture. A standardised course for Education students, specialising in Music Education as part of the learning area Arts and Culture, should be developed.

#### **6.3.4 Resources**

- There is an urgent need for a Basal Integrated Arts Series specifically for the South African context. This need was already identified in terms of Music Education more than two decades ago (Van der Merwe, 1986, p. 133). Key role players in Music Education as well as in the other Arts should be

involved in this process, combining the strengths of a variety of specialists and ensuring that there is coherency regarding progression of concepts and activities. The most important feature for the music sections of such a series should be that it includes sound material (CDs) for listening as well as for singing and other music making activities.

- A website for music resources should be set up, providing songs, music activities as well as networking opportunities for primary school teachers all over South Africa. This could stimulate 'idea factories' where teachers share information and provide support and solutions to challenges faced during their daily experiences. Although most schools in South Africa do not have internet access or computers, this service could be used by mentor teachers or FESs to provide support for schools in disenfranchised areas during cluster meetings.
- A graded song book with folk songs reflecting all cultures and languages in South Africa would be very valuable in helping teachers choose suitable songs for inclusion during Music lessons; especially if it is accompanied by a CD with accompaniments for the songs (backtracks). An inspiring project in this regard has been the compilation of such a song book by the Western Cape Education Department (2008b), which includes songs in five languages as well as an accompaniment CD. Another publication which has already been implemented and tested through various INSET courses, and which was specifically compiled for use by students and teachers in the Foundation phase with little or no background in music, is *Junior Collage*, a book accompanied by two CDs (Van Aswegen & Vermeulen, 2000). This set includes sound excerpts for all the music concepts, as well as listening material, songs, and backtracks for all the songs.
- There is a specific need for sound recordings and books with African music for classroom activities. The curriculum places a high priority on the

inclusion of African music in a variety of styles, yet there is little material available commercially, especially regarding sound CDs with songs, and DVD material which includes directions for the performance of movements with the songs. A positive step in providing a solution has already been taken through the publication of the new edition of *African Collage* (Vermeulen & Van Aswegen, 2008), which contains information on the basic principles of African music, listening questionnaires and sound tracks of a wide variety of African instruments, as well as a compilation of traditional African songs supported by backtracks for use in the classroom. This material has already been tested through implementation during various INSET courses as well as by music teachers in schools.

- An important resource which is urgently needed in the South African tertiary setting is a handbook for the training of teachers in Music Education. This need has already been observed by Van Eeden in 1995 (p. 160). Although valuable international publications, such as Deirdre Russell-Bowie's pioneering book on integrated Arts, *MMADD about the Arts* (2006), have served to fill a gap, there remains a need for a South African publication specifically suited to the unique demands of local circumstances and cultures. The only book issued for this purpose in the South African context, was Philip McLachlan's book on *Education in Class Music*, published in Afrikaans more than three decades ago (1975). Apart from current changes in the curriculum, multi-cultural approaches as well as new trends regarding the integration of the arts should be included in such a publication.

#### **6.4 SUGGESTIONS FOR FURTHER RESEARCH**

- Further research is urgently needed regarding the implementation of music in the Foundation phase, since this is the area of greatest concern and where Music Education most frequently does not take place. There is a policy that only the class teacher – usually a generalist – may teach the

learners in the Foundation phase. This implies that all learning areas have to be implemented by one teacher. With a 'crowded' curriculum, an emphasis on Literacy and Numeracy, and a multitude of assessment standards to be reached, Music is usually moved to the last period on a Friday. In effect, the Music lesson never takes place since there are always other, 'more urgent' outcomes to be achieved. Methods by which music can be functionally integrated into all the other learning areas of the Foundation Phase need to be explored.

- Further research is required to investigate and compare the courses in Music and Arts education at all South African universities, and to determine in which ways students are trained to serve the needs of Music and the Arts at schools.
- Research is vital for a better understanding and knowledge of the musical arts in Africa, especially regarding the African music concepts in the RNCS and the implementation thereof in the learning area Arts and Culture.
- Research is needed to find feasible solutions to the low emphasis given to practical music making activities in schools. Group instrumental activities such as drumming and percussion bands should be investigated as alternative pathways to realise the outcomes for Music Education in the curriculum.
- Research should give the lead regarding the smooth transition of the general Arts and Culture learning area into the discrete art forms of the FET phase. At the moment, learners who want to specialise in one of the four discrete art forms in Grades 10-12 are expected to proceed from the general Arts and Culture learning area in Grade 9 to the specialised art form in Grade 10. While this may be possible for students talented in Visual Arts or Drama, this

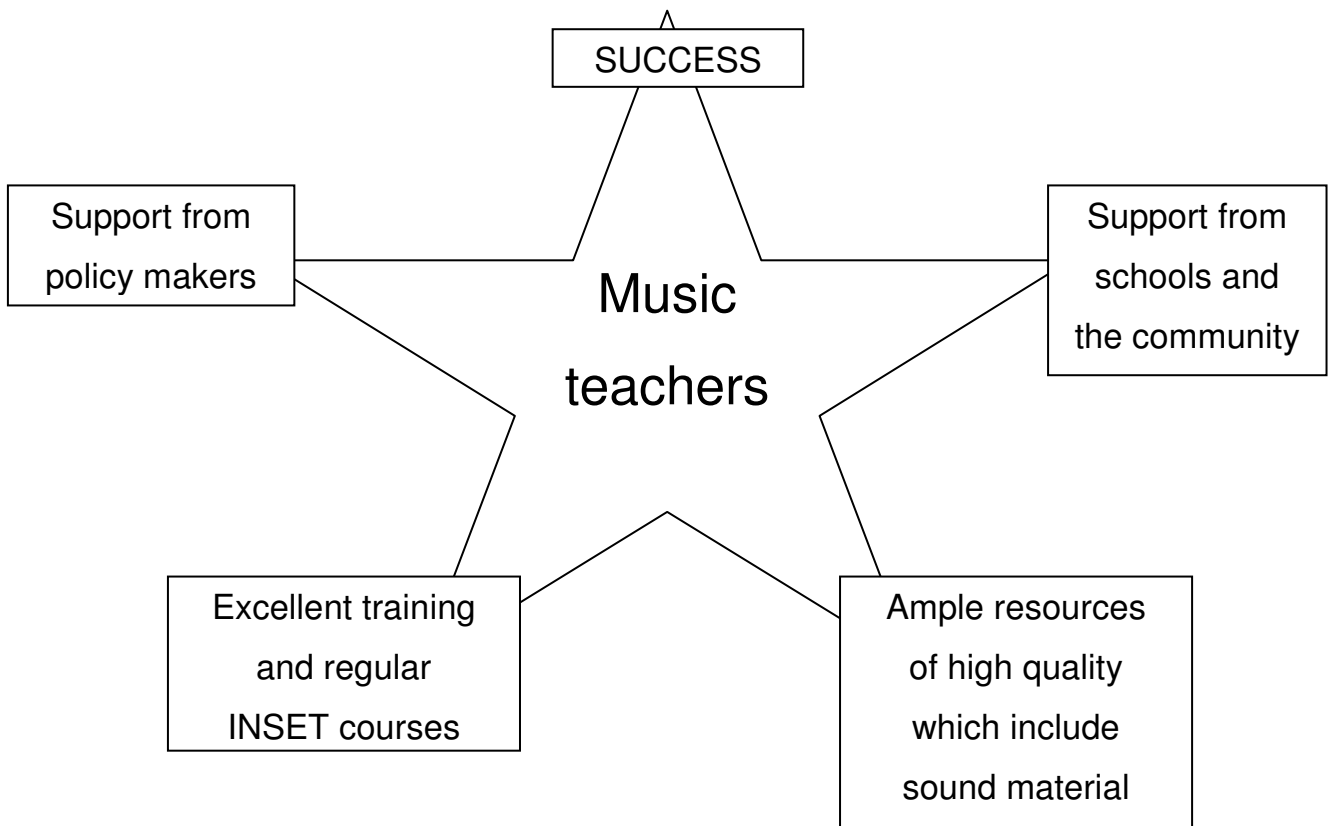
is not possible for Music which requires years of skills and knowledge to develop and mature to the required level expected for Grade 10.

## 6.5 CONCLUSION

One of the envisaged outcomes of this research is that existing music programmes at various universities countrywide should expand and develop to be more consistent and coherent. It is recommended that greater communication should exist between lecturers of all institutions, so as to equip teachers-in-training with excellent musicianship skills. Students should also receive methodological skills to cope with the challenges of an integrated curriculum, as well as with large numbers of learners simultaneously making music. The sustainability and expansion of well trained teachers in the Arts and Culture learning area remains of the utmost importance if an effect is desired in the lives of all South African children.

A well implemented Music Education programme in all South African schools would contribute to a community which can benefit from improved health, education, self-perception and emotional wellbeing of all its children. There is a great need for creating opportunities for the children of all communities to be musically nurtured, developing talent and providing joyful activities in sometimes discouraging or uninspiring school environments. Music is the one area in schools where children can be empowered to make changes in the way humankind views the world.

Figure 6.2 illustrates a model of the envisaged aspects which could lead to Music teachers increasingly experiencing success in their classrooms. Where the model for this research started as a triangle (figure 1.1), this evolved into a shape with more angles, representing a star to emulate hope and success for the future of Music Education in South Africa.



**Figure 6.2: Aspects leading to success in Music Education**

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## APPENDICES

- APPENDIX 1: Semi-structured interview schedule for Arts and Culture teachers in Primary schools.
- APPENDIX 2: Letter of Permission: Approval of participation in research – Subjects and institutions
- APPENDIX 3: Letter of informed consent for the Educator

## APPENDIX 1

### Semi-structured interview schedule for Arts and Culture teachers in Primary schools.

*Semi-gestruktureerde onderhoud vir Kuns en Kultuur onderwysers in Primêre skole.*

#### Implementing music in an integrated arts curriculum for South African primary schools

It should take approximately 60 minutes to complete this interview.

*Dit behoort ongeveer 60 minutes te neem om die onderhoud te voltooi.*

## SECTION A

<b>A1 School environment / Skoolomgewing</b>			
Name of School / <i>Naam van Skool</i>			
Describe the socio economic status of the school parents. <i>Beskryf die sosio-ekonomiese status van die skool se ouers.</i>	High / <i>Hoog</i>	Average / <i>Gemiddeld</i>	Low / <i>Laag</i>
<b>Classroom environment and resources / Klaskameromgewing en hulpmiddels</b>			
<b>A2</b>	Is there a <b>special venue or classroom</b> for presenting <b>Music</b> or the other art forms? Describe the use of the venue or classroom/s for the different art forms. / <i>Is daar 'n spesiale lokaal of klaskamer vir die aanbieding van <b>Musiek</b> of die ander kunste? Beskryf die gebruik van die lokaal/lokale vir die onderskeie kunsvorme.</i>		
<b>A3</b>	Which type of <b>utilities, equipment and funding</b> are available and being used regularly for the presentation of <b>Music</b> ? Also name specific classroom instruments and where they are stored. Did the school recently receive <b>melodicas and guitars</b> ? / <i>Watter tipe <b>hulpmiddels, toerusting en fondse</b> is beskikbaar en word gereeld vir die aanbieding van <b>Musiek</b> gebruik? Noem ook spesifieke klaskamerinstrumente en waar hulle geberg word. Het die skool onlangs <b>melodikas en kitare</b> ontvang?</i>		
<b>A4</b>	Which <b>utilities or equipment</b> are not adequately provided, but which you regard as important for the successful implementation of Music? / <i>Watter <b>hulpmiddels of toerusting</b> ontbreek, wat u as belangrik vir die suksesvolle implementering van <b>Musiek</b> beskou?</i>		



## SECTION B

<b>B Profile of the teacher and personal details / <i>Profiel van die onderwyser en persoonlike besonderhede</i></b>			
Name <i>Naam</i>		Tel numbers <i>Tel nommers</i>	
<b>B1</b>	<i>Training / Opleiding</i>	<i>Qualifications / Kwalifikasies</i>	<i>Description / Beskrywing</i>
	After school training <i>Naskoolse opleiding</i>		
	Additional diploma or course/s <i>Bykomende diploma of kursus/se</i>		
<b>B2</b>	In which of the art forms, if any, did you receive training? For how many years? Describe. <i>In watter van die kunsvorme, indien enige, het u opleiding ontvang? Vir hoeveel jaar? Beskryf.</i>		
	<b>Art form / Kunsvorm</b>	<b>Description / Beskrywing</b>	
	Music / Musiek		
	Visual art / Visuele kuns		
	Drama		
	Dance / Dans		

## SECTION C

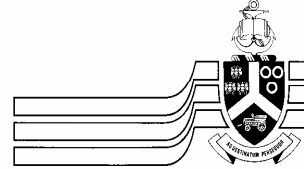
<b>C</b> Time Allocation for the Arts / <i>Tydstoekening vir die Kunste</i>		
<b>C1</b>	How <b>many periods</b> are allocated to the learning area Arts and Culture every week? <i>Hoeveel periodes word weekliks aan die leerarea Kuns en Kultuur toegestaan?</i>	
<b>C2</b>	How <b>long</b> are the periods for Arts and Culture (in minutes)? <i>Hoe lank is die periodes vir Kuns en Kultuur (in minute)?</i>	
<b>C3</b>	How many <b>learners</b> are there in the average class? <i>Hoeveel leerders is daar in 'n gemiddelde klas?</i>	
<b>C4</b>	Which <b>percentage of time</b> is generally given to each of the arts in relation to the number of periods allocated? / <i>Watter persentasie tyd word gemiddeld aan elk van die kunste gegee in verhouding met die aantal periodes?</i>	
	Art form / <i>Kunsvorm</i>	% Describe the balance or focus point of the Arts and Culture learning area in terms of time allocated to each art form. / <i>Beskryf die balans of fokuspunt van die Kuns en Kultuur leerarea in terme van tyd toegeken aan elke kunsvorm.</i>
	Music / <i>Musiek</i>	
	Visual Art / <i>Visuele kuns</i>	
	Drama	
	Dance / <i>Dans</i>	
<b>C5</b>	How is the learning area Arts and Culture subdivided between <b>teachers and number of periods</b> in the various grades? / <i>Hoe word die leerarea Kuns en Kultuur tussen onderwysers en aantal periodes in die verskillende grade verdeel?</i>	
<b>Foundation Phase</b>		
<b>Intersen Phase</b>		
<b>C6</b>	Comment on the division of the arts and the time allocation given to each of the art forms in your school. / <i>Lewer kommentaar oor die verdeling van die kunste en die tydindeling wat toegeken is aan elke kunsvorm in u skool.</i>	

## SECTION D

<b>D</b>	<b>Implementing Music as part of the Arts and Culture learning area / Implementering van Musiek as deel van die leerarea Kuns en Kultuur</b>
<b>D1</b>	<b>The Value of Music / Die Waarde van Musiek</b> Why do you think <b>Music</b> , as part of the learning area Arts and Culture, is important in the school programme? / Waarom dink u is <b>Musiek</b> , as deel van die leerarea Kuns en Kultuur, belangrik in die skoolprogram?
<b>D2</b>	<b>Questions on Arts and Culture as an integrated learning area in the new curriculum / Vrae oor Kuns en Kultuur as 'n geïntegreerde leerarea in die nuwe kurrikulum</b>
In your opinion, what are the <b>advantages</b> and/or <b>disadvantages</b> of an <b>integrated learning area</b> for Arts and Culture? / Wat is volgens u die <b>voordele</b> en of <b>nadele</b> van 'n <b>geïntegreerde leerarea</b> vir Kuns en Kultuur?	
<b>Advantages:</b>	
<b>Disadvantages:</b>	
In your view, what is the ideal solution for the implementation of <b>Music</b> within the learning area Arts and Culture? Should the arts be presented by <b>one or more teacher/s</b> ? / Wat is u siening rakende die ideale oplossing vir die implementering van <b>Musiek</b> binne die leerarea Kuns en Kultuur? Behoort die kunste deur <b>een of meer onderwyser/s</b> aangebied te word?	
<b>D3</b>	What are your feelings regarding <b>OBE</b> and <b>groupwork</b> in the learning area Arts and Culture? / Hoe voel u oor <b>UGO</b> en <b>groepwerk</b> in die leerarea Kuns en Kultuur?
<b>D4</b>	Which <b>music activities</b> regularly form part of lessons? Which of the music activities do the <b>learners enjoy</b> the most? / Watter <b>musiekaktiwiteite</b> word gereeld by lesse ingesluit? Watter van hierdie <b>musiekaktiwiteite</b> <b>geniet</b> <b>die leerders</b> die meeste?
<b>D5</b>	Open-ended discussion: Name any other <b>relevant comments / questions</b> you would like to add. Oop gesprek: Noem enige ander <b>relevante opmerkings / vrae</b> wat u graag wil byvoeg.

## APPENDIX 2

### Letter of Permission: Approval of participation in research – Subjects and institutions



Music Department  
School of the Arts  
Faculty of Humanities  
University of Pretoria

Dear \_\_\_\_\_

Name of School: \_\_\_\_\_

#### APPLICATION FOR PERMISSION: PARTICIPATION IN RESEARCH

I am requesting permission to include your school in a research project for postgraduate study.

Researcher: Dorette Vermeulen  
Study: DMus  
Study leaders: Prof C. van Niekerk & Prof H. van der Mescht

Title of research project:  
Implementing music in an integrated arts curriculum for South African primary schools

#### Background to the study:

The South African education curriculum, including the arts, has changed dramatically during the last few years. Instead of separate syllabi for each of the art forms as in the past, there is now an integrated learning area for Arts and Culture which encompasses all the arts. This new curriculum places high demands on the teachers, and it is imperative to gain insight regarding how education students should be trained for these demands. The experience and perspectives of your teachers are extremely valuable in order to arrive at meaningful solutions to the problem.

Part of the study is planned with the inclusion of a few local primary schools. The voluntary participation of schools involve interviews with teachers responsible for the Music component in the learning area Arts and Culture. One teacher from each of the following phases are invited to participate:

- Foundation phase
- Intersen phase.

#### Possible risks or disadvantages for participation in the study:

Information disclosed during interviews or questionnaires is not foreseen to be of a sensitive nature. Apart from the time which interviews/questionnaires may take, participation should not involve any disadvantages or risks to the school, institution or individuals. Should participants prefer confidentiality, their anonymity will be respected.

#### Benefits of participation in the study:

Participants in the study, as well as the wider educational community, should benefit from the research. The study should provide insight for student training concerning the effective implementation of Music in the learning area Arts and Culture. The outcomes of the research will be made available to any interested participants.

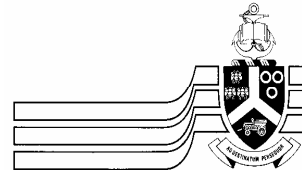
I hope that you will consider favourably this request for participation in the research.

Yours sincerely

\_\_\_\_\_  
Dorette Vermeulen (researcher)

## APPENDIX 3

### Letter of informed consent for the Educator



Music Department  
School of the Arts  
Faculty of Humanities  
University of Pretoria

#### Contact details of study leaders

Prof C. van Niekerk & Prof H. van der Mescht  
Tel: (012)420-2600 / (012) 420-2191  
E-mail: caroline.vanniekerk@up.ac.za  
heinrich.vandermescht@up.ac.za

Researcher: Dorette Vermeulen  
Department: Music  
Student no: 89748370  
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Brooklyn  
Pretoria  
0181  
Tel no of student: (012) 362-0125 / (082) 556-3268

#### Title of the study:

**Implementing music in an integrated arts curriculum for South African primary schools**

Dear Colleague

You are invited to participate in a research project aimed at finding out how teachers in the Arts and Culture learning area integrate Music and the various art forms of the curriculum. I hereby ask your kind permission for an interview in which your responses to questions relevant to the topic of the study can be recorded. I would be most willing to share the outcomes of the research via e-mail after completion of the study, if required by participants. I do not regard the information that you will disclose during the interview as being sensitive. However, should you wish to remain anonymous, your anonymity will be respected. You may decide to withdraw at any stage should you wish not to continue with the interview.

If you are willing to participate in this study, please sign this letter as a declaration of your consent.

I, \_\_\_\_\_, give permission that my responses to the interview may be used for the purpose of research and education. I am fully aware of the nature of the research and acknowledge that I may withdraw at any time and that my participation in this research is voluntary. The information that I will disclose during the interview is not regarded as being sensitive. However, should I wish to remain anonymous, my anonymity and confidentiality will be adhered to. I understand that this research is for the development of music in South Africa.

Participant: \_\_\_\_\_ Date: \_\_\_\_\_

DMus student/researcher: Dorette Vermeulen: \_\_\_\_\_ Date: \_\_\_\_\_