

# CHAPTER 1

## INTRODUCTION, CONTEXTUALIZATION OF THE STUDY, STATEMENT OF THE AIM, RESEARCH METHODOLOGY, SIGNIFICANCE AND OVERVIEW OF THE STUDY

### 1. INTRODUCTION

In the journal *The South African Music Teacher* (2000:13) Professor Kader Asmal claims that the value of music in the general learning experience of learners cannot, and dare not, be underestimated. The researcher shares this perception and investigated a non-traditional approach to music to develop the learning potential of primary school learners. South Africa, as the rest of the world, is in a process of transformation. The modern paradigm of the past, is being replaced by a postmodern paradigm, with profound implications for education. Postmodern curriculum experts believe that a **transformative curriculum model** is necessary to deal with the postmodern learning environment. A transformative curriculum is about learners acquiring insight which is achieved through activities that develop the abilities of the learner. This has implications for all curricula - also the school curricula for the arts and music.

This study argues that traditional Class Music can be extended to perform a non-traditional role where the emphasis is on **developing the learning potential of learners**. Developing the learning potential of the learners is vital in the postmodern world in which the learners have to live and learn in. It is argued that music has the innate qualities to develop learning potential by developing the whole person - intellectual, emotional, spiritual and psychomotor abilities of learners. This study aims at exploring the development of learning potential of the primary school learner, through music, against the background of a postmodern world. The next section sketches the context of the study.

### 2. CONTEXTUALIZATION OF THE STUDY

#### 2.1 LEARNING PARADIGM CHANGE FOR THE 21<sup>st</sup> CENTURY

According to Kirsten (1987b) and other educationalists we have reached the end of the modern era and we will have to find new resources upon which to shape a new society and learning environment. Kirsten (1987b:18) contends that:

*Generally speaking it is a sophisticated articulation of the disseminated sentiment that the modern human being has exhausted its cultural, social and political resources and has reached the end of an era (translated).*

South Africa faces a change towards a new paradigm, as well as a new education system. The South African education system of the past was seen by many as an irrelevant content based curriculum which did not reflect the life experiences, culture and traditions of the vast majority of the diverse learner population. There was an argent need for change in education and training in South Africa. These perceptions resulted inter alia in a new curriculum - Curriculum 2005 (C2005), underpinned by a philosophy which is labelled transformational outcomes-based education (OBE).

## **2.2 NEW CURRICULUM FOR SOUTH AFRICA: CURRICULUM 2005**

On 24 March 1997 Doctor Sibusisu Bengu, Minister of Education, announced a new national curriculum for South Africa - Curriculum 2005. The new curriculum has been phased in from 1998 and is driven by the vision of lifelong learning for all South Africans. The new curriculum is a shift from a **content-based** to an **outcomes-based** curriculum. The aim is to equip all learners with knowledge, competencies and orientations needed for a successful future life. The vision for the future is to educate thinking competent citizens (Department of Education [DoE] 1997d:1) as mentioned in the following quotation:

*The current scenario in South African education, is that of traditional curricula subjected to a time constraint and driven by the calender. It is a paradigm of structured and inflexible curriculum underpinned by poor quality educational materials. One in which we do not develop a vision for citizenship and not educate for the nation, so that education would have a social function and environmental determinism (DoE 1997c:6).*

The South African government, through the South African Qualifications Authority (SAQA), has established an outcomes-based education system (OBE), around a National Qualifications Framework (NQF). The objectives of the NQF are to reconstruct and develop the current education system. Seven critical outcomes and five additional guidelines were adopted by SAQA, which serve as the point of departure for each of the eight learning areas. The main design features of C2005 are the critical outcomes, 66 specific outcomes, range statements, phase and programme organizers, assessment criteria, performance indicators



and expected levels of performance.

The 66 specific outcomes have been chosen for the eight learning areas to provide guidance to educators to design learning programmes or learning experiences. The learning programmes are the learning activities which the learner will be involved in, working towards the achievement of one or more specific outcomes. The learning programme is organized by means of a phase organizer (prescribed by policy) to encourage a holistic approach and to keep the focuses on the critical outcomes. A programme organizer assists in focusing on the concepts that the learning programme covers. Assessment takes place by means of assessment criteria which are broad criteria for providing evidence that the specific outcomes have been achieved. Range statements are part of assessment to indicate the scope, level of complexity and parameters of the achievement and performance indicators provide more detailed information on what the learners should know in order to show achievement (DoE 1997d:18-22).

Claassen (1998:35-36) clarifies the assessment policy of C2005 by claiming that the traditional tests and examinations are no longer the only methods used to assess learner performance in a summative way. Continuous assessment takes place with the aim of displaying a continuing awareness of the progress of the learner over a period of time. This approach accommodates all components of day to day learning and therefore much of that which cannot be easily measured and controlled by test and examinations. Methods such as teacher assessment, learner assessment, group assessment and peer assessment are utilized during formative assessment of learners.

Malcolm (Jansen 1999:102-105) analyses C2005 and claims that the South African critical outcomes are a mixture of competencies and role performances (the future role of the learner in adult life) where the specific outcomes are derived from the critical outcomes. The South African specific outcomes give a much broader definition of outcomes to the learning areas than for example those in Australia. The learning areas are defined by only three levels and the learner-centred approach of the South African model gives rise to a constructivist approach to learning. What is not clear about the South African model however, is whether it is an organic and a constructivist model (as in Australia) or a mastery learning model (as in the USA), according to Malcolm. In a mastery learning model, the learner must master or demonstrate the outcome and may repeat until the outcome is reached. In an organic model the outcomes are open-ended and educators design activities that cross levels of achievement. It must be noted however, that the existing uncertainty about assessment

underpinning the South African model, may lead to the input (activities and themes/topics) of governmentally published learning programmes. This position leads to educators setting own standards, which implicate that the standard is determined by the input (activities and themes/topics) and not by the outcome.

The implementation of C2005 presented educators with various problems and the Minister of Education, Professor Kader Asmal, announced the establishment of the Review Committee on C2005 on 8 February 2000. The report (DoE 2000:1-6) claims that Curriculum 2005 "*and not outcomes-based education*" had been reviewed and investigated. It was found that the educators have a shallow understanding of the OBE principles that underpin C2005. The complex language and confusing terminology used in documents, overcrowding of the curricula and the negligence of conceptual coherence are part of the basic design and structure flaws of C2005.

The main recommendations of the report fall into three categories, namely structure and design of the revised curriculum, implementation of the revised curriculum and pace and scope of implementation. The four key design features in the section on structure and design of the revised curriculum, recommend firstly that the critical outcomes should provide the learning goals, secondly that the learning area statements specify the learning area, thirdly that the learning outcomes specify core concepts, content and skills to be taught in each learning programme and fourthly that assessment standards describe the level of knowledge and skills expected and range for each outcome. These design features replace the specific outcomes, assessment criteria, phase and programme organizers, range statements, performance indicators and expected levels of performance. It is recommended that a more manageable time-frame should be phased in for the implementation of C2005. Adequate time should be provided for the changing of the curriculum structures. A Draft Revised National Curriculum Statement for Grades R-9 was introduced in July 2001.

The complexities of C2005 were dealt within the Draft Revised National Curriculum for Grades R-9 by reducing the design features of the curriculum to propose a simplified version of the original design. It is a National Curriculum Statement with the curriculum requirements at various levels and phases. This document "*strengthens and consolidates Curriculum 2005*" which was introduced in 1998.

The Draft Revised National Curriculum Statement (DoE 2001:1-2) reduces the design features of C2005 to critical and developmental outcomes, learning outcomes and



assessment standards. The learning outcomes are similar, but fewer than the original 66 specific outcomes. The assessment standards replace the range statements, phase and programme organizers, assessment criteria, performance indicators and expected levels of performance.

Other elements of the Draft Revised National Curriculum Statement for Grades R-9 (DoE 2001:39-40) are that the qualification framework defines the kind of learner to be produced at the General Education and Training band and it is derived from the critical and developmental outcomes and linked with the learning outcomes and assessment standards. The assessment standards allow for bench marking performance in Grade 3, 6, and 9. Integration has a new approach. Different learning areas deal with integration in the way best suited to the learning area. There is progression from grade to grade with some degree of emphasis on the same issues from year to year.

Up to this point, the position of Class Music in C2005 has not been addressed. This will be done in the following section after the traditional position and role of Class Music in the pre-C2005 curriculum have been discussed. In the following section the tenants underlying traditional Class Music will be analyzed by means of perusing Class Music syllabi (Transvaal Department of Education [TED] 1978 & 1995), study guide no. 9, subject policies (1992a) and related documents from the previous Transvaal Education Department. Documents and references from the Transvaal Education Department will be used since traditional Class Music figured in the traditional curriculum. Consequently the terminology belonging to the previous education system will be used in the text. It is important at this stage, to clarify the different terminology employed in this research study.

- ✓ *Class Music* is used in the above-mentioned documents and refers to the activities in the music classroom. The term *Class Music* will be used in this study when referring to the traditional curriculum.
- ✓ The term *music learning environment*, includes Class Music and Arts and Culture, but also with an extended meaning. It refers to the extended use of music as a group activity with diverse functions, including music therapy, memorizing of learning content with the help of music etcetera. It may be an inter- or extracurricular involvement. It also refers to the extended role of the music educator to fulfil these extended functions. *Music learning environment* refers to the complete or broad music involvement of the school: in the classroom, but also wherever music is

employed in the learning environment, which include all learning areas, performances, sport activities etcetera.

- ✓ *Learning environment* refers to the general learning environment in school context.

### 2.3 THE TRADITIONAL POSITION OF MUSIC IN THE SOUTH AFRICAN LEARNING ENVIRONMENT PRIOR TO C2005

Education in South Africa was characterized by racial and ethnic segmentation. Hauptfleisch (1998:12) explains that although a central education department existed, nineteen education departments were working under fourteen cabinets. These departments employed their own policies and regulations in terms of at least twelve education acts. Although Class Music education was compulsory, the fragmentation lead to uneven music education standards across the provinces. After a change of government in 1994 the education department was streamlined and reorganized into one education department. It must be acknowledged however, that the researcher's experience of twenty years in the field of general education and Class Music are mainly from the previous Transvaal Education Department, but the point of departure is fairly representative of music education in South Africa. Although the documents covered the different aspects of Class Music, only aspects relevant to this study will be discussed here.

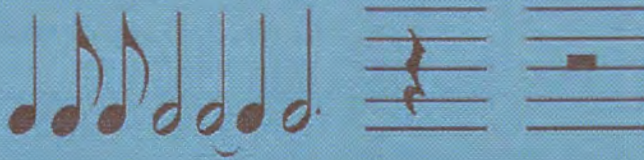
The Syllabus for Class Music for Primary School (TED 1978:1-4) recommended a practical approach to music-making which was then followed by regular practical application in reading and listening exercises. The accepted approach was "*hearing, doing, seeing*". The learners listened to a song, performed movements to the song or accompanied the song by playing instruments and were then introduced to the symbols or notation of music. The learner's knowledge and understanding were supposed to increase gradually and finally a standard had to be reached where the learners were able to "*look at a piece of printed music and form a mental image of what it should sound like*". The learners had to learn to **read music at the earliest possible stage** and then to sing or play from the score.

When analyzing the 1978 syllabus for Class Music, it becomes clear that the focus was mainly on the acquiring of knowledge which in the traditional music terms related to the reading of printed music. High standards of achievement were expected from the learners as they had to learn to read music in two periods of thirty minutes per week only. The following example is from the standard one (grade three) syllabus (TED 1978:23):



## Rhythm and time

Sight-reading exercises for revision of note-values and rests learnt in Grade 3



Presentation and addition to the above of the following:



Simple duple, triple and quadruple time - bar lines and time signatures

The music specialists placed the study of music on par with the so-called academic subjects through a rigorous aim of note reading. It must be acknowledged that an attempt was made to involve the learners actively, but the teacher-centred approach of the traditional curriculum did not provide the learner with the opportunity to construct own meaning. The intentions spelled out in the document did not, in all cases, realise in class practice methodology.

Study Guide no.9 (TED 1989:1-6) was issued to provide guidelines on the organization, administration and subject methodology of Class Music. The practical experience of musical concepts prior to the visual presentation was once again advocated. This document provided the music educator with typical activities and specific guidelines which had to proceed the theoretical aspects.

A change of focus, away from the transferring of rigid content to a more **learner-centred** approach, was apparent in Study Guide no. 9 (TED 1989:7-8). It was acknowledged that learners had different values, lifestyle experiences, different learning styles, experience music in different unique ways, as well as different needs. Although various suggestions were made, the document still did not depart from the teaching of music notation. Study Guide no. 9 (TED 1989:13-16) stated that teaching this skill had to take place naturally in the course of all music



activities. It was advised that the learning of a new note had to take place by learning the note symbol and immediate "*isolated drilling*" had to follow. This is an indication that the learner still had little opportunity of constructing own meaning and of developing own learning potential.

A Syllabus for Class Music for Standards 5, 6 and 7 (grades 5, 6 and 7) was introduced and implemented in 1991 and a Subject Policy for Class Music for Primary and Secondary Schools was introduced in 1992. The Subject Policy for Class Music for Primary and Secondary Schools (TED 1992a:1) stated that Class Music had the quality to develop **innate music potential and the motivation, knowledge and skills for lifelong participation in music activities**. It is also stated that the ability to apply music knowledge and skills to new music experiences had to be cultivated. Interesting was the mentioning of increased insight into the appreciation of own and the heritage of others. Class Music had to provide opportunities for spontaneous socialization and involvement in music activities. The Subject Policy (TED 1992a: 5-7) mentioned that the unique need of the target group had to be taken into account. This was a departure from the previous emphasis on note reading.

A further step away from the previous perceptions was taken with the introduction of The Regional Course on Class Music - Successful Class Music of 1992. The music educator was provided with extensive directions on implementing the Subject Policy for Class Music for Primary and Secondary Schools (1992a). It seemed when studying this document that the approach to Class Music has undergone a decisive change. It was a learner-centred approach, which recognized the life experiences of the learner. Listening skills had to be executed by means of listening guides, questionnaires and a variety of activities, the **cultural diversity** had to be acknowledged by not only including western art music in the curriculum, but also folk music and popular music. It was suggested that pop music should be used as a *torch* to illuminate and made relevant concepts which were common to all kinds of music. (TED 1992b:3-10).

It was recognized that traditional methods of teaching music notation as a separate entity distracted from the more enjoyable and practical aspects of Class Music and had led to negative feelings about Class Music notation. It was still perceived as an important skill, but it had to be included in various activities (TED 1992b:97-98).

In summary of the traditional curriculum it can be said that the Class Music syllabus of 1978 with its teacher-centred emphasis on music notation developed to Successful Class Music of 1992 where music notation was perceived as a skill to be included in various activities. The



music learning environment was active, learner-centred and cultural diversity was recognised. The developing of learning potential was mentioned in the subject policy of 1992. It seemed as if the music curricula had good intentions, but never realised fully at classroom level.

Hauptfleisch (1998:12) supports the view that little of the broader scope materialized in the general music education curriculum over the past decade, despite increasing attempts to include jazz, African, Indian and other music.

The historical imbalances of the education system of South Africa lead to a system of inequity and a situation where many learners were deprived of the benefits of Class Music education. Du Plessis (1995:15-17) argues that the period of transformation provides the music educator with a golden opportunity to rethink the present system of music education and identify outdated structures and thought not conducive to class music education. Music education is the right of all learners in a full and appropriate education. However, Class Music is in the process of being rerouted to arts education and the question is being asked if learners are really only *"appreciative consumers of music and arts"*, or do they have the right to the enriching experience of good music education? Du Plessis (1995:17) claims that music teaching in schools should primarily be aimed at encouraging children to think.

## 2.4 MUSIC LEARNING ENVIRONMENT AFTER 1994

After 1994 the first indication of change to the traditional music curriculum was in the form of amendments to existing Class Music syllabi. Guidelines with regard to the Amendments to the existing Syllabus for Class Music, Grade 1 to Standard 10, was published by the Education Department. The one aspect of interest mentioned in these amendments document (DoE 1995b:1-5) was the development of musicianship of all learners through **active musical problem solving**. Problem solving is one of the generic outcomes included in the SAQA critical outcomes. This statement was a reaffirmation that Class Music should not be reduced to theoretical learning of content only. The approach to Class Music was active, learner-centred and included problem solving. It may be interpreted as a movement in the direction of employing music in the learning environment to develop learning potential of learners. But, although mentioned, problem solving was absent from the rest of the document.

Later an interim core syllabus was published: Supplementary Material. Interim Core Syllabus 1995. Class Music, Grade 1 to Standard 10 (DoE 1995a:27-32) claimed that music and dance were *"indispensable for the complete child - the child must develop brain, body and intellect*

(*spirit*)". This statement recognized the innate quality of music to develop the whole person and is in agreement with this study which argues that a holistic approach to the learner contributes to the development of learning potential. Another aspect mentioned in the document was **creative music activities**. It stated that creative activities had to be adjusted to the circumstances of each school and group of learners. Creative activities needed to be integrated with other music activities, such as singing, moving to music, playing the instruments, listening to music and the reading and writing of notation (DoE 1995a:59-73).

The emergence of a new conceptualization of Class Music and acknowledgement of cultural and intellectual diversity, diversity of capability and diversity of interests were noticeable. It was an active, learner-centred learning environment which recognized the emotional, social and intellectual needs of the learners. This approach to Class Music showed the potential to realise the aim of this study - the development of learning potential through music.

An increasing amount of research evidence suggests that music can improve the development of learning potential of the learner. Bresciani (1974:85) maintains that a music programme at primary school level which focuses on thinking provides suitable opportunities for the development of the growing intelligence of the young child. At the centre for Neurobiology of Learning and Memory at California's UC Irvine campus, a study measured the impact of listening to Mozart before writing a test. The learners listened to Mozart's Sonata for Two Pianos in D Major for ten minutes. The learners who listened to the Mozart music for ten minutes improved their marks in spatial and abstract reasoning. On an intelligence test the gain was nine points after only ten minutes. Those learners that listened to relaxing music or silence either improved their marks slightly or stayed the same. Certain music can improve attention, learning, motivation and memory (Jensen 1995:218).

Bradman (1997:5) agrees on the important and integral links between music and other spheres of intellect. She maintains that being involved with the arts in general can stimulate our brains to be more responsive and effective in the study of other seemingly unrelated subjects. Educators should explore the whole brain approach to learning and the role music plays in the approach. It is a theory that should be explored by teachers, but Armstrong (1994:77) feels that "*educators, however, have been slower to recognize the importance of music and learning*".

Jensen (1995:218) explains that music activates the left and right brain hemispheres, but the right hemisphere is more activated through music. It elicits emotional responses, receptive or



aggressive state that stimulates the limbic system. The limbic system and sub cortical regions are involved in engaging musical and emotional responses, but more important is that research has documented that the limbic brain is responsible for long-term memory. This means that if learning is imbued with music there is greater likelihood that the brain will encode it in the long-term memory.

However, traditional Class Music was phased out and has since been introduced as the learning area Arts and Culture, one of eight learning areas. A discussion document, Curriculum 2005 (DoE 1997b:166-167) was introduced, but a concern when studying the discussion document is that although the development of human resources is mentioned as *a crucial component* in the learning area of Arts and Culture, the significant role of music in developing learning potential has greatly been overlooked. It mainly addresses the past imbalances by transforming a European Arts and Culture curriculum to an African Arts and Culture curriculum. The document maintains that South Africa was historically dominated by Western/European Arts and Culture and states the following:

*This institutionalized bias determined the value and acceptability of certain cultural practices over others. This in turn influenced which art forms and processes were acknowledged and promoted, and which were relegated to a lesser status (DoE 1997a:167).*

The Draft Revised National Curriculum Statement for Grades R-9 (DoE 2001:60-61) was introduced and again emphasised that "*Arts and Culture in education have historically been made accessible to a privileged, selected few*" and the core issues are mainly related to the incorporation of culture into the arts.

It is against this backdrop of the Class Music environment that the next section will discuss the role and position of music in C2005.

### 3. ARTS AND CULTURE LEARNING AREA IN C2005

Class Music is included in the Arts and Culture learning area. The Arts and Culture learning area has an **interdisciplinary approach** which includes the following art forms - dance, drama, music, art technology, media and communication and the visual arts. Music has no specific outcomes, but shares its outcomes with the other art forms. This is a complete deviation from the provincial syllabi and schemes of work which educators followed under the

traditional curriculum. Music has no separate or distinct status in the learning area. Hauptfleisch (1998:13) warns however, that while the inclusive nature of the learning area impresses, the danger exists of invalid approaches to arts education where music is abandoned in favour of a "*potpourri or topical approach*".

The following specific outcomes are designed and developed for the Arts and Culture learning area (DoE 1996:168-171):

- ✓ Apply knowledge, techniques and skills to create and be critically involved in arts and culture processes and products - the skills are necessary for specialization in further education and training, those leaving formal education as well as adult basic education and training graduates. Learners from the general education and training certificate should also be engaged in various art and culture expressions.
- ✓ Use the creative processes of art and culture to develop and apply social and interactive skills - a unique forum for social development of learners.
- ✓ Reflect on and engage critically with arts experience and work - the examination or analysis of art processes or products should be viewed from the broad cultural context. Reflecting in and on arts must be encouraged.
- ✓ Demonstrate an understanding of the origins, functions and dynamic nature of culture - cultural expressions have similar intentions, but are expressed in unique and diverse ways.
- ✓ Experience and analyze the role of the mass media in popular culture and its impact on multiple forms of communication and the expressive arts - there are many different ways of communication. The mass media and popular culture have a strong impact on this learning area.
- ✓ Use art skills and cultural expressions to make an economic contribution to self and society - this outcome wants to redress past imbalances.
- ✓ Demonstrate the ability to access creative arts and cultural processes to develop self esteem and promote healing - it provides therapy for healing of traumatised learners and learners with special needs.



- ✓ Acknowledge, understand and promote historically marginalised arts and cultural forms and practices - the historical domination of Western or European art and culture must be redressed.

It must be mentioned here that C2005 is phased in according to a specific time frame and in the meantime the Draft Revised National Curriculum Statement for Grades R-9 was introduced and the specific outcomes were reduced to four only:

- ✓ The learner is able to create and present work in each of the art forms.
- ✓ The learner is able to reflect critically on artistic and cultural processes and products in past and present context.
- ✓ The learners are able to demonstrate personal and interpersonal skills through individual and group participation.
- ✓ The learner is able to analyze and use multiple forms of communication and expression in arts and culture.

Assessment standards for each outcome and each grade are supplied in the new document and the document warns that they should not be interpreted in a linear fashion, but rather repeated in a spiral development process (DoE 2001:42-43). The next section quotes from Curriculum 2005. Discussion document, which is mainly the same as the Draft Revised National Curriculum Statement for Grade R-9.

The following information is relevant for interpreting the specific outcomes designed for the learning area Arts and Culture. It is stated that "*embedded in all the specific outcomes is the element of redress for past inequities in Arts and Culture Education and Training*" (DoE 1997b:168). Areas of redress are the oral traditions, such as oral literature, praise poems and story telling. Multiple forms of communication, including mass media are mentioned in the document. **Communication** is also referred to as literacy - *visual literacy, spatial literacy, movement, aural literacy, oral literacy and kinaesthetic literacy*. Literature is viewed as a form of art and cultural expression and an integral part of arts such as drama. Arts offer unique ways of learning across the curriculum as an integrated art approach, as well as getting skilled in various art forms. It is reinforced that throughout this learning area work takes place within a broad context, ranging from individual to group experiences.

As mentioned (DoE 1997b:166-167) Arts and Culture education is about creative growth and development related to the needs of the learners and the community. The vast majority of learners were deprived of the meaningful experience and opportunities offered by Arts and Culture education. Although the deprived position of the learners and whole person development as part of life - the spiritual, material, intellectual and emotional aspects of human society - are mentioned, when analyzing the document there is no strong focus on this important aspect. It is a concern that the special role that music is able to play in the healing process and in developing the learning potential of all learners, especially the deprived learners, has greatly been overlooked. The Arts and Culture learning area focuses mainly on redressing the past imbalances and places strong emphasis on the **cultural aspect** of society. This study aims at extending class music to develop the learning potential of the learners and to play a meaningful role in the music and general learning environment. In summary, the opportunity to develop learning potential through music, has mostly been overlooked in the new Arts and Culture learning area.

#### 4. AIM OF THE STUDY

The study has the following aim:

**To investigate a non-traditional approach to music to develop the learning potential of the primary school learner in a postmodern learning environment.**

The broad indication of what is to be attained through the study has been broken down into three sub-aims which are the following:

- 4.1 To explore the change from a modern to a postmodern paradigm, to identify the influence of the changing society on the learning environment and to map a profile of the learning needs of the primary school learner in a postmodern learning environment.
- 4.2 To describe the traditional and current position of music in the Arts and Culture Learning Area in the new curriculum proposed for the South African learning environment.
- 4.3 To investigate the potential of music to develop the learning potential of the primary



school learner. This will be done by exploring the multiple intelligence theory, the four-quadrant whole brain model and whole person development - intellectual, emotional, spiritual and psychomotor development.

## 5. RESEARCH METHODOLOGY AND RESEARCH DESIGN

The following is an overview of the research methodology and research design used in this study. Data of both a **quantitative** and **qualitative** nature were gathered in order to meet the aims of the study. The quantitative focus manifests itself in the numerical calculations associated with the responses from the questionnaires. The qualitative focus manifests itself in the responses to the open-ended questions of the questionnaires and the semi-structured interviews.

A survey was conducted within schools in the Gauteng region. The target population was music educators and primary school principals at the schools where music educators were employed. Two questionnaires were administered, one to the music educators and the other to the primary school principals. Semi-structured interviews were also conducted with a selected group of participants who did not complete the questionnaires. The guiding principle for choosing the questionnaire and semi-structured interview as the research tools was the importance of establishing a balanced study by using scientific techniques that produce quantitative conclusions, but also a qualitative approach to gain an in depth understanding of the individual's perception of his or her world. The interviews produced rich data through probing issues raised during the interviews. Enriching new data came to the fore while administering the semi-structured interviews. Interviews were recorded, transcribed and analyzed. More detail about the research design and methodology will be discussed in chapter 4.

## 6. SIGNIFICANCE OF THE RESEARCH

- ✓ The significance of this study is situated in the innovative perspective on the role of music for the primary school learner. The focus moved away from the traditional purpose and role of Class Music where music knowledge was mainly developed to a non-traditional approach where the learning potential of the learner is developed with knowledge being one of many elements. This study investigated a non-traditional approach to music to develop the learning potential of the learner through the lens of the whole person, whole brain and multiple intelligence view. It explored innovative

possibilities for the Arts and Culture curriculum.

- ✓ It provides much needed guidelines for planning music learning opportunities in the Arts and Culture learning area in C2005 with an aim of developing learning potential.
- ✓ It provides directions for the planning of learning potential development through music across the curriculum.
- ✓ The study proposed a conceptual framework which is a radical departure from content-based music curricula and the transmission model of teaching and learning which dominated traditional Class Music curricula.

The broader impact of the research study is the following:

- ✓ It is an innovative study, exploring whether and how the extended role of Class Music may influence the development of learning potential in the music and general learning environment. It transcends the border of the traditional role and function of Class Music to breed an awareness of entrepreneurial possibilities for the music educator.
- ✓ The research was undertaken collaboratively across two fields of study, namely Education and Music.

The potential of the study to redress past historical imbalances is as follows:

- ✓ The research study focused on the special role of Class Music in the personal healing process as one of the extended, non-traditional functions of music in the learning environment.

## 7. OVERVIEW OF THE STUDY

Chapter 1: Introduction, contextualization of the study, statements of the aims, the research methodology and research design and the significance of the study.

Chapter 2: Literature review on the change from the modern paradigm to the postmodern paradigm, the postmodern society, the general implications for the learning environment and the learning needs of the learner in a



postmodern learning environment.

Chapter 3: A non-traditional approach to music through the perspective of whole person development, the four-quadrant whole brain approach and multiple intelligence theory.

Chapter 4: A description of the research design and methodology - questionnaires and semi-structured interviews.

Chapter 5: The analysis of the data gathered and the interpretation of the data.

Chapter 6: Conclusion and recommendations.