

CHAPTER 6

FINAL CONCLUSIONS AND RECOMMENDATIONS

1. INTRODUCTION

Professor Kader Asmal claims (The South African Music Teacher 2000:13) that the education system has yet to take full advantage of the potential role of music. The same vision is shared by the researcher and it lead to the research addressed in this study. The argument rests on the conceptual framework described in chapter 2 and 3, which stated that a non-traditional approach to music can impact and develop the generic learning competencies, as well as higher-order learning competencies. The innate nature and structure of music resonate with the whole person, multiple intelligence and the whole brain approaches to learning and learning potential development. Chapter 4 covered the research methodology, the research design, the sampling procedures and the data collecting instruments. Chapter 5 analyzed and interpreted the data gathered from the questionnaires and interviews. In this final chapter conclusions to the preceding study are drawn in the light of the research aim stated in chapter 1. Furthermore, the limitations of the study are covered and recommendations made.

2. FINAL CONCLUSIONS

The final conclusions to this study are formulated on the basis of the aim and sub-aims that were presented in chapter 1. Final conclusions related to the sub-aims, namely the postmodern elements in the learning environment and the changing needs of the learners, the traditional and current position of music in the Arts and Culture learning environment, an investigation into music to develop the learning potential of the learners and the extracurricular involvement of the music educator, will now be addressed. The extracurricular involvement of the music educators emerged while conducting the investigation.

2.1 THE PARADIGM CHANGE, POSTMODERN ELEMENTS PRESENT IN THE LEARNING ENVIRONMENT AND THE NEEDS OF THE PRIMARY SCHOOL LEARNER

The literature study (chapter 2, section 2.1) indicated that the modern paradigm is in a process of being replaced by the postmodern paradigm. Postmodern elements were identified and discussed throughout the literature study. Questionnaire A and the interviews investigated and confirmed the presence of these elements in the learning environment that consequently pointed to the changed learning needs of learners, and particularly primary school learners (chapter 5). What needs to be addressed at this stage, are the final conclusions regarding the paradigm change, the postmodern elements present in the learning environment and the learning needs of the learners.

- ✓ The postmodern society is a **multicultural society** (chapter 2, section 3.2.2). With the exception of one school, Questionnaire A and interviews supported the literature study by indicating that the majority of music educators taught multicultural groups of learners. The learners came from different cultural backgrounds, life experiences, traditions, life styles and had different needs. Accordingly, the learning environment has to accommodate the multicultural diversity and unique needs of learners, with curricula and learning programmes which reflect the diversity of the learners.
- ✓ The literature study (chapter 2, section 3.3) revealed that it became increasingly important in the complex postmodern era to change the school curriculum to a **transformational curriculum** where information is no longer transferred (teacher-centred), but rather constructed by the learner (learner-centred). Such transformative activities, *inter alia*, include active, *hands on* experiences where learners learn by sharing and communicating with each other, and the learning facilitator. The empirical data were gathered from the target population which focused on educators' and principals' perceptions. 14 (100.0%) of the educators who completed Questionnaire A, as well as the educators who were interviewed felt that learners wanted to be actively involved when learning. It means that the innate, activity-centred nature of Class Music resonates with the characteristics of a transformational curriculum. Teaching and learning is a process of sharing and communicating by all participants. The learners get

the opportunity to construct knowledge, while the music educator gets the opportunity to develop the learning potential of the learners through sharing his or her own practical and theoretical knowledge with the learners.

- ✓ The literature study (chapter 2, section 3.3) exposed that the own **autobiographical information** of the learner forms part of the learning process, because subjective understanding advances true understanding. Chapter 2, section 5.4 pointed out that although knowledge is socially constructed it is a subjective rebuilding of concepts of knowledge, truth, communication and understanding. Questionnaire A supported the literature study with the finding that learners needed to express their own opinions in a dialogic and democratic learning environment. 11 (84.6%) of the music educators indicated that learners needed a dialogic learning environment and 10 (71.4%) indicated that learners needed a democratic learning environment. All, except one music educator interviewed, agreed that the postmodern learners wish to select their own learning activities when given the opportunity and they want to share the responsibility for learning with the educator. Kantor (1990:73) contributes to the importance of autobiographical information in the learning environment by stating:

Autobiography, then, becomes a key to understanding of the self, of the times and places in which we have lived, and thereby of the nature of the curriculum.

Hence, it is apparent through the literature study that education in the postmodern learning environment, is a process of engaging, experiencing, choosing and acting. It is a complex learning environment that demands insight and flexibility from educators. Chapter 2, section 3.4 confirmed that the postmodern curriculum model is complex, pluralistic and an unpredictable system. It is a system that is always in progress or transition. Teaching and learning cannot be handled in a modernistic fashion. The implications of a democratic, dialogic and active learning environment pilot an **open democratic relationship** between the educator and learner.

- ✓ It was clearly pointed out by the literature study (chapter 2, section 3.2.1) that there is no longer a single fixed authoritative body of **knowledge** for subjects as perceived in the

modern times. Other dimensions of life play a role in the acquisition of knowledge and therefore the establishment of a body of knowledge that is not static, but fluid and emerging in the postmodern world. This was however partly refuted by Questionnaire A as 6 (42.9%) of the music educators indicated that learners were not informed about international pop music trends, which means that they did not acquire knowledge from other sources than the school music environment. A surprising contradiction was the data received from the music educators interviewed. They found that the opposite was true and perceived learners as informed about international pop music trends. Two deductions can be made from these sources. First, learners should be encouraged to explore other than the customary sources of information in the postmodern world with the abundant availability of information. Second, this finding stresses the importance of the music educators and learners as co-creators of knowledge. Kirkby and Kuykendal (1991:23) elaborate by explaining that the role of the educator is to provide a long term, open assignment to encourage higher-order thinking skills. There must be a climate of ongoing inquiring and knowledge making that leads to real transformation of the learners. Educators cannot and should no longer provide learners with all information available, but should rather play a strong **managerial** and **motivational** role when facilitating the process of knowledge construction.

- ✓ It was reported in chapter 2, section 3.2.2 that the postmodern society is a technologically driven society which impacts on the **tempo** and **quality of life styles** of people. This often results in parents and their children not having time for quality communication. In the interviews educators reported that the technological postmodern society had an influence on the tempo of the lives of learners. Four of the educators interviewed pointed out that parents in general did not spend adequate time with their children. Consequently educators have to fill this learner need by spending more time to listen to *personal stories* of learners. One could argue that a predictable consequence for a lack of quality communication between parents and children may be the perceived collapse of norms and values expressed by music educators and school principals. Hence, the role of the educator will have to include not only fulfilling the learning needs, but also the emotional needs of learners. Chapter 3, section 3 pointed out that social communication and interaction features very strongly in the music learning environment. The non-traditional role of music may be instrumental in providing opportunities to fulfil

the emotional and learning needs of the learner through communication and interaction with peers and the music educator.

- ✓ Spies (1997:58) claims that postmodernism has a direct impact on music. The technological developments of the postmodern world make it possible to **popularize music** to be more assessable to a wider group of people. Technology makes it possible to process music by employing methods like fragmentation, shortening, synthesising and adjusting rhythm with the use of percussion instruments. The literature study (chapter 2, section 3.2.2) study showed that classical music which was traditionally perceived as *high culture* has lost its privileged position in the postmodern society. The interviews indicated that Class Music has lost its dignified position in the postmodern learning environment. This state of affairs was condemned by music educators. One music educator explained that she attempted to develop an appreciation for classical music by referring to popular music as *“pop corn which pops up in the air and is gone forever, but classical music lasts forever”*. Questionnaire A did not completely support this view and indicated that only 8 (57.1%) of the music educators felt that learners enjoyed the popularizing of classical music. Music educators have to recognize the changing needs and preferences of the learners. Music educators have to develop the right brain hemisphere with popular music and its more rhythmic and emotional qualities, as well as the left brain hemisphere with classical music and its more intellectual qualities. The music educator also has to focus on **varied music** and **world issues** which can be addressed through popular music and classical music.

2.2 THE TRADITIONAL AND CURRENT POSITION OF MUSIC IN THE ARTS AND CULTURE LEARNING ENVIRONMENT

When studying the Syllabus for Class Music for Primary Schools of 1978 (chapter 1, section 2.3) it was apparent that the traditional role of music was mainly a left brain hemisphere activity where learners had to learn to read music by the transferring of knowledge. It was mentioned in chapter 1, section 2.3 that learners had to read music at the earliest possible stage. When analyzing Study Guide no. 9 of 1889 (chapter 1, section 2.3) a change of focus from a teacher-centred to a learner-centred approach, where the diversity of learners is recognized was apparent. Additional changes appeared after the 1994 elections with amendments to the

existing syllabi. In 1997 a complete new education system was announced which also included the music and arts. Class Music was included in the learning area Arts and Culture with an interdisciplinary approach. This is a complete deviation from the previous curriculum.

It was found through the literature study that music could play a more pronounced role in the learning area, Arts and Culture. Music should be operationalized, not only to develop the learning potential of the learners, but also to extend the role of the music educator in the learning environment. Although OBE is an approach to fit the postmodern conditions of the twenty-first century, the innate quality of music to enhance the learning potential of the learner has largely been overlooked. It was also found that music could be very valuable to narrow the gap between advantaged and disadvantaged learners. Chapter 3, section 3.5 pointed out that music therapy is one of the options to assist the learners to develop their learning potential. Music soothes, calms, heals and brings joy and beauty to people. Music puts the learner in touch with his or her own inner feelings and has the capacity to reach nonverbal places. Chapter 3, section 2.1 confirmed that music helps directing the focus of attention inwardly, instead of outwardly. The reverie state is highly ordered, because of the structured nature of the music with its specific sound rhythm and harmonic patterns.

Questionnaire B, completed by the primary school principals pointed out that 13 (92.%) felt that music has a role to play in the learning environment. The interviews supported this point, but the respondents felt that music had been robbed of its meaningful role with the introduction of the integrated approach of the Arts and Culture learning area. One school principal called the Arts and Culture learning area “a *watering down of everything*”.

13 (92.9%) of the music educators responded that an extended programme to develop learning potential will benefit the learners. The school principals who completed Questionnaire B were not as confident about the potential of music to help learners to study more effectively. 7 (53.8%) of the school principals felt that learners may study more effectively with the help of music. The interviews delivered similar responses. One of the school principals, as well as all the music educators, expressed the belief that it is an obtainable idea to extend the position of music and role of the music educator to accommodate a non-traditional approach to music. Another school principal was not in favour of an extended programme to develop learning potential. He claimed that extracurricular activities that did not involve all the learners of the

school is against his school's policy.

It was mentioned that one way to develop learning potential is through music therapy. One of the music educators interviewed, commented on the relaxed mood of the learners whenever Baroque music featured in the learning experience. She felt that the therapeutic qualities of music in the music learning environment were an undiscovered and underutilised field. Music as therapeutic means is considered as a field with an abundance of enrichment potential for the learning environment.

Consequently, the DLP-Conceptual Framework for Music was designed and presented as the primary recommendation to the study. The conceptual framework will be termed the DLP-Conceptual Framework for Music. The acronym, DLP, represents the words, development of learning potential. This conceptual framework addresses the needs of music educators and primary school principals (chapter 6, section 3).

2.3 AN INVESTIGATION INTO MUSIC TO DEVELOP LEARNING POTENTIAL OF THE PRIMARY SCHOOL LEARNER THROUGH AN INTEGRATED HOLISTIC APPROACH IN THE MUSIC LEARNING ENVIRONMENT

The innovation of this research is situated in the perspective of developing learning potential through the lens of the whole person, whole brain and multiple intelligence development through music. There are different levels through which learners must progress to achieve the highest levels of intellectual, emotional, spiritual and psychomotor performance, as well as higher levels of whole brain and multiple intelligence levels. Music educators are in the position to guide learners to achieve high levels of learning performance. The conceptual framework (chapter 2 and 3) demonstrates the various levels of Bloom's taxonomy of intellectual development, Krathwohl's taxonomy of emotional development, the levels of spiritual development, as well as the psychomotor taxonomies by Harrow and Simpson. Bloom's intellectual taxonomy ranges from memorization to the highest intellectual level of evaluation, while Krathwohl's emotional taxonomy ranges from merely being aware to characterification or the achieving of an own philosophy of life. The spiritual development of learners includes the development of intuition and imagery, while the highest level of psychomotor development, according to Harrow is non-descriptive communication and according to Simpson, complex overt responses. The researcher was therefore not only

interested in whether music educators were aware of an integrated holistic approach in the music classroom, but of more importance, their current level of implementation and depth of performance. Open-ended questions were included in Questionnaire A, to give the music educators the opportunity to display their own, not necessarily the questionnaires' examples of activities of an integrated holistic approach, in their classrooms. At the same time their examples could be analyzed and interpreted as an indication of the extent to which an integrated holistic approach was implemented in their classrooms. The response to the open-ended questions was very low and it may be interpreted that the majority of music educators did not supply examples, because they did not implement an integrated holistic approach to the levels proposed in this study. The interviews however, could probe deeper into the levels of implementation in the classroom.

A considerable amount of literature on the **intellectual development**, as well as different methods of application of these skills in the music learning environment had been explored for this research. The literature study (chapter 3, section 2.3) pointed out that most educators were familiar with Bloom's taxonomy to develop the intellect of the learners, but other techniques such as guided dialogue, meta thinking, a learning atmosphere of critical thinking and the music educator as a model of critical thinking, are also useful methods to develop the intellect of the learner. These methods are proposed by this study, and are attainable methods to stimulate deeper levels of thinking applicable to music education. A deeper level of thought - critical thinking - can be generated by well-planned questions. It could be applied to an individual learner or posed to the whole group. Opinions of other learners and the music educator add a deeper level to critical thinking, learners interact, compare and evaluate. Evaluation is one of the primary outcomes of music education according to the literature study. Chapter 3, section 3.2 argued that music is par excellence a domain to develop critical thinking, because evaluation is one of the primary outcomes of music. The evaluation of music takes place by means of cognitive and affective criteria. It includes the evaluation of own and peer performances, as well as written assignments on own thoughts and experiences. The music educator is encouraged to develop a repertoire of questions to advance critical thinking. Structured debates do not encourage the development of critical thinking to its fullest. Pogonowski (1989b:37) goes further by emphasising when dialogue is in process the educator should not ask questions, but rather makes use of alternative strategies such as, declarative statements, reflective statements, invite the learner to elaborate and other strategies. The results from Questionnaire A indicated that 12 (61.5%) of the music educators developed the intellectual side of the learners by providing opportunities to learners to express their own opinions through

dialogue to stimulate critical thinking and not merely structured debates. 8 (61.5%) of the music educators indicated that they included left brain hemisphere activities in the music classroom. The interviews provided further insight into what the educators perceived as *intellectual development*. The first three levels of Bloom's intellectual taxonomy (memorization, comprehension and application) were mostly implemented by the music educators through structured debates, questionnaires and worksheets. One music educator implemented higher levels of intellectual development (analysis, synthesis and evaluation) through reflective writing. One of the interviewed music educators supplied an example of what she interpreted as *intellectual development*. She did not grant the opportunity for open debates or discussions. She rather employed structured debates or discussions with specifically laid down criteria and all opinions had to be well motivated. Another example from an interviewed music educator was that learners were given the opportunity of completing listening exercises (application) to reflect on rhythm, melody and other elements of music. One music educator confessed that she was not aware that left brain hemisphere activities could be included in the learning experience of the learners. The conclusion may be reached that the current implementation of intellectual development in the music classroom was on lower levels of performance. Very few indications of the **higher levels of intellectual performance** were mentioned by the music educators and it could be argued that a lack of knowledge may be the reason. Music has the innate potential to assist learners to think for themselves and to develop higher-order learning competencies. Educators should not only be aware of the intellectual development of music education, but actively implement it on higher levels of analysis, synthesis and evaluation in an integrated holistic way.

Emotional development of learners was discussed in chapter 3, section 3. Krathwohl's and other affective taxonomies illustrated the different levels of emotional development. Krathwohl's affective taxonomy consists of the following levels, namely receiving, responding, valuing, organization and characterization. Chapter 2, section 3.4 affirmed those previous stable patterns such as tradition, patterns of meaning, beliefs and morals disappeared. It resulted in learners that need emotional support. The investigation found that the lower levels of the affective taxonomy were mostly practised by music educators. Questionnaire A indicated that all music educators valued the emotional development of the learners, with verbal reflection on emotional content of songs receiving the highest score. The open-ended question was ignored. The interviews sustained the perception of an awareness of emotional development of learners, but the implementation was mainly on lower levels (receiving, responding and valuing) of emotional development. Emotional

development on the third level, valuing, was mentioned by one interviewed educator who related the lyrics of songs to a personal level through questions about divorced parents, beggars and street children. The conclusion reached is that higher levels of emotional development are mostly absent from the music learning environment. It may be suggested that it could be of value to learners if music educators aimed at achieving the fourth level, judgement, and the highest level of emotional development, securing ethical principles.

The contribution of this study is prominently displayed by the development of the **spiritual intelligence** of the learners (chapter 3, section 4). The literature study pointed out that spiritual intelligence is an integration of the emotional and intellectual side of the learner. Two components of spiritual intelligence covered by this study were intuition and imaging. Intuition does not rely on facts and rote learning. Good thinkers not only have knowledge, but also an intuitive grasp of subjects. Music enhances intuition, because it encourages the grasping of concepts instantly, without reason or analysis. Imaging enhances inner thinking necessary for problem solving and higher-order thinking. 8 (57.1%) of the music educators who completed Questionnaire A, reported that they included activities in the classroom to create a relaxed state of mind to enhance effective learning. The open-ended questions were left uncompleted and the conclusion was reached that this may be an unexplored field in music education. The interviews supplied more in-depth information. It was confirmed that Baroque music was employed to calm learners down - in the classroom as well as in the school hall. One educator showed that she implemented spiritual development on higher levels and offered examples of how she developed imagination in learners. She explored the imagination of the learners by reading stories of the composers' childhood lives, asking questions like "*imagined if*" and she took learners outside into the garden to create own imaginative sound pictures with their recorders. The conclusion was reached that the music learning environment was the ideal environment to develop the spiritual side of the learners, because music enhances the integration of the spiritual, emotional and intellectual development of the learners. One can conclude that education should go beyond the development of the rational thinker. Music educators should be aware and informed about the learning possibilities embedded in developing the spiritual intelligence of learners. It is essential for music educators to develop higher levels of spiritual intelligence in learners, because music has the innate potential to assist learners to make use of this deep human capacity which all people have.

The **psychomotor development** of learners integrates all the facets of the whole person. It makes sense that the value of psychomotor development should be recognised and

implemented in the music learning environment. Two psychomotor taxonomies mentioned in this study were those by Peters and Harrow. Peters places perception on the lowest level of the taxonomy and complex covert responses as the highest level of performance. Harrow's first level is reflex movement and non-descriptive communication the highest form of performance (chapter 3, section 5.2). Responses from the music educators confirmed what the literature study advocated. The music educators implement psychomotor activities in the music learning environment on a high level of performance. 13 (100.0%) of the respondents indicated that they included psychomotor activities in the music learning environment. Creative dances were implemented as a form of psychomotor activity in the music learning environment. Creative dances form part of Peters' (chapter 3, section 5.4) highest level of psychomotor taxonomy. The open-ended questions supplied examples of their work in the music learning environment and in one case the music educator interviewed reported the performance of creative African dances with the accompaniment of African instruments produced by the learners. The conclusion is therefore that this section of the study was well implemented on all levels proposed by the psychomotor model of this study.

Chapter 2 explored the use of the whole brain and postulated a multiple intelligence approach in the music learning environment. The literature study (chapter 2, section 5.5.2) disclosed that the postmodern view of intelligence was one that supported diversity, plurality and learners with different intellectual profiles. All **four brain quadrants** and **different intelligences**, should as far as possible, be cultivated in the learning environment to achieve a fully integrated and holistic development of the learning potential of a learner. The music environment is traditionally associated with right brain involvement and therefore Questionnaire A question 2.4 investigated the use of left brain hemisphere activities in the music learning environment. The impression gathered from Questionnaire A was that both brain hemispheres were developed in the music learning environment. The interviews with the music educators contradicted this opinion. Only one example suffices as a case of the operationalization of multiple intelligence in the music learning environment. One respondent mentioned intuitive awareness with fantasy experiences where learners dressed up (imagination, right brain hemisphere), danced, sang, dramatized (psychomotor, emotional and right brain hemisphere) and carried out creative and written work (intellectual and left brain hemisphere). The other music educators were either unaware or aware, but did not implement an integrated holistic approach. Implementation took place on lower levels. A possible speculation of the researcher is that the music educators were not well informed about an integrated holistic development which included whole person, whole brain and multiple intelligence. It was therefore decided that the primary recommendation to the study

will be the DLP-Conceptual Framework for Music to assist the educator in planning for developing the whole person, whole brain and multiple intelligence through music to enhance the development of learning potential of learners.

2.4 EXTRACURRICULAR INVOLVEMENT OF THE MUSIC EDUCATOR TO EXTEND THE USE OF MUSIC IN THE LEARNING ENVIRONMENT

The innovation of this study is also situated in the novel idea voiced in this section where an extended use of music in the learning environment to develop learning potential is advocated. An extended use of music incorporates the whole person, whole brain and multiple intelligences and is not merely aimed at making music. 12 (92.3%) of music educators who completed Questionnaire A claimed that they would enjoy being involved in music as an extended activity at school to develop the learning potential of learners. Although only 3 (21.4%) school principals felt that music as an extended activity at the school would contribute to a positive image of the school, the school principals supported the music educators and felt that music had a role to play in the school. One school principal interviewed agreed that music had a role to play in the learning environment, but not through music activities to develop learning potential. The interviewed music educators and one of the school principals mentioned the need for information on the aspects of music education to develop the learning potential of learners. The music educators felt that the South African learning environment with its previously disadvantaged learners could gain immensely by such a programme. Simultaneously, the role of the Arts and Culture educator will be addressed, which is often perceived, according to the respondents, by society and colleagues as not as valuable and meaningful to the learner as other learning areas such as Mathematics, Science and Computer Studies. They agreed that music has a significant role to play in the learning environment.

It was established through this study that a practical way to assist music educators in the learning environment was to present a conceptual framework as an example to develop learning potential through music. The recommendation in the form of the DLP-Conceptual Framework for Music and other recommendations will be dealt within the following section.

3. RECOMMENDATIONS

In the light of the above findings, the following recommendations are made. The primary recommendations will be dealt with by means of the DLP-Conceptual Framework for Music

in the learning environment. Other secondary recommendations will also be dealt within this section of chapter 6. Recommendations regarding the methodology used for this study will be dealt within chapter 6, section 4. Figure 6.2 is a diagrammatic representation to conceptualize the micro and macro level of the DLP-Conceptual Framework for Music.

3.1 THE DLP-CONCEPTUAL FRAMEWORK FOR MUSIC IN THE LEARNING ENVIRONMENT

3.1.1 RATIONALE FOR DESIGNING AN INTEGRATED HOLISTIC CONCEPTUAL FRAMEWORK TO DEVELOP LEARNING POTENTIAL THROUGH MUSIC

The inspiration for designing the conceptual framework have presented itself while interviewing the music educators and primary school principals and while analyzing the questionnaires. There seemed to be a need for additional knowledge on the aspects of an integrated holistic approach to learning in the music learning environment. The higher levels of development illustrated by the different taxonomies on intellectual, emotional, psychomotor and spiritual development were not always accomplished. When it was accomplished it was very superficial and by chance. It was not purposeful and planned. The information produced by the literature study (chapter 2 and chapter 3) was that music can play a more significant role in the learning environment and learning potential can be developed by implementing an integrated holistic approach in the music learning environment.

One of the aims for designing this particular conceptual framework, DLP-Conceptual Framework for Music, is to extend the role of music in the learning environment to include a non-traditional approach to develop learning potential. It became clear through the questionnaire and interviews that the music educators also recognized the value of music in the learning and development of especially primary school learners (chapter 5). The extended role of music provides the music educator with a more relevant position in education.

Another reason for designing the conceptual framework lies in the intrinsic value of music to all people. Music is inherently valuable for people, because of its **uplifting qualities**. Music offers the learner the necessary conditions for achieving self growth, self-knowledge, optimal experience and musical enjoyment. Because music education provides learners with a fundamental part of life, it should be the birthright of the child not only to receive music

education, but to experience music as a broad extension of human development. This conceptual framework aims at providing the learner with a deepened and enriched experience of life.

The macro level of the DLP- Conceptual Framework for Music has been dealt within chapter 2 and 3. The micro level functions on a more direct way of developing learning potential by means of a performance task based on the construction of own learning by the learner in the music learning environment. The principles of the conceptual framework will now be discussed.

3.1.2 PRINCIPLES WHICH GUIDED THE DESIGN OF AN INTEGRATED HOLISTIC CONCEPTUAL FRAMEWORK TO DEVELOP LEARNING POTENTIAL THROUGH MUSIC

The DLP-Conceptual Framework for Music is underpinned by six broad principles. These principles encapsulate the fundamental ideas on which the conceptual framework is founded. The principles provide the platform for personal growth and development of learning potential of the primary school learner in the music learning environment and the general learning environment. The key principles of the conceptual framework are the following:

(i) AN INTEGRATED HOLISTIC APPROACH TO MUSIC IN THE LEARNING ENVIRONMENT

The idea of cross-curriculum integration as opposed to fragmentation in teaching and learning is not a new idea, but has taken on a complex variety of meanings. Integration features in the new education system of South Africa. The Learning Area Integration Participants' Manual (Gauteng Education Department [GED] 1999:3-6) described it as adding parts together to make a whole. In the context of teaching and learning, integration is about the whole person and learners making sense of their lives. It is about treating the curriculum as a whole. Integration is a fundamental part of the new outcomes-based education system of South Africa. It starts with the critical outcomes that serve as an integrating feature of the curriculum, the learning areas are a form of integration as they integrate related subject disciplines and give a broader focus and the specific outcomes integrate the learning area. Integration takes place in the learning area, across selected learning areas and across the curriculum.

This conceptual framework aims at taking integration a step further as it holds a postmodern, integrated and holistic view to learning. It includes the integration of the whole brain - both brain hemispheres as in the theory of multiple intelligence and the four-quadrant whole brain model, as well as a holistic view of the whole person. This conceptual framework postulates the view that music is a way of achieving a holistic way of learning by integrating mind, body and emotions. The conceptual framework aims at cultivating all these human dimensions if the learning potential needs to be developed.

(ii) KNOWLEDGE-MAKING TO DEVELOP LEARNING POTENTIAL IN THE LEARNING ENVIRONMENT

The principle of knowledge-making and not the transfer of knowledge to the learner is a Vygotskian perspective valued by this model. Vygotsky believed that learning does not happen in an unmediated fashion, but is essentially socially constructed. Vygotsky also postulated the zone of proximal development (actual level of development and potential level of development). To achieve and extend the potential level of development the learner should be exposed to an enriched environment (chapter 2, section 5.3).

The music learning environment offers the enriched environment to develop the learning potential of each learner. The DLP-Conceptual Framework for Music, is based on the fundamental believe that learning potential is developed through the construction of knowledge. The construction of knowledge takes place by means of a performance task presented at the beginning of the learning programme. The performance task is flexible so that the learners can take initiative, choose between diverse activities, use technology in an own time frame to reach appropriate outcomes. Windschitl (1999:752-753) explains that intellectual transformation occurs when learners reconcile formal instruction experiences with existing knowledge and then mediate understanding.

A constructivistic approach to learning is not a set of isolated instructional methods crafted on traditional methods. It is a set of beliefs, norms and practices that underpin the learning environment. The demands on the music educator in this conceptual framework are very high, because the music educator is not, as in the traditional approach to Class Music, mainly on an end product, but rather on a non-traditional approach where learners construct deep understanding from the learning experience (chapter 2, section 5.4).

(iii) PROMOTION OF INTELLECTUAL AND PERSONAL GROWTH THROUGH MUSIC IN THE LEARNING ENVIRONMENT

As stated in chapter 2, section 3.2.1, an open system is characterized by change, irregularities and errors. In the postmodern world the learner is perceived as a decentred, self-organizing, open system. These less rigid and unpredictable conditions are also present in the classroom and curricula and are believed to enhance creativeness, intellectual and personal growth. The changing environment is a challenge to creative thinking and personal growth.

The emotional and spiritual side of the learners are often overlooked in favour of intellectual development. The music learning environment empowers the learner to deal with these postmodern conditions by also focusing on emotional and spiritual development. Although the unstable postmodern world has the potential to stimulate creativeness, it may on the other hand also induce anxiety and stress in the learners. Music plays a non-traditional role in the integrated, holistic conceptual framework for music with a therapeutic role to ensure personal growth, by putting the learner in touch with own personal feelings (chapter 3, section 3.5).

(iv) DEMOCRATIC AND DIALOGIC MUSIC LEARNING ENVIRONMENT

As discussed in chapter 2, section 3.3, the postmodern thinkers are in agreement on the importance of a learning environment where the learner expresses own opinions and thoughts. This was also confirmed through the completion of the questionnaires and interview by the music educators. The postmodern world is perceived as a world where there is not only one meta narrative with universal truths and standards, but each learner has an own narrative for his or her life. This also refers to the autobiographical information of the learner, which forms part of the learner's dialogue with the world and leads to a better understanding of the world. The democratic music learning environment supports freedom of choice where learners have a choice about certain elements of the music experience. It is a way of complementing instead of dominating learner thinking.

A democratic and dialogic music environment is, inter alia, dependent on the relationship between the music educator and the learner. The relationship must be a positive interaction between the music educator and the learner. It is not an authoritarian relationship where learning content is transferred to the learner. On the other hand the learner must be taught

to appreciate the expert opinion of the music educator. Instead of transferring learning content the role of the music educator is to cultivate the ability to think and to assist in challenging learners to take responsibility for own choices. The music educator should strive at nurturing honesty of thoughts and feelings, but also to develop respect for the opinion of other people. It was discussed in chapter 3, section 2 and confirmed through the interviews and questionnaires that thinking processes can indeed be transported from the context of the arts to other learning areas.

(v) HEALTHY SENSE OF THE SELF THROUGH MUSIC IN THE LEARNING ENVIRONMENT

The postmodern world has a definite influence on the personhood of the learner. The learner is an individual and entitled to own feelings and opinions. Psychological values such as self-confidence, acceptance of self, sense of belonging and initiative is stressed. A reality of the postmodern world is that self-discipline has lost its importance. The learner is part of a consumer community with a pleasure principle and instant gratification. The learners have to be motivated to keep the end product or the completion of the performance task in mind.

The role of music educator is to assist the learners to develop self-confidence and a sense of belonging to the music learning environment. It is done by presenting learners with a safe music learning environment, which is a centre of creativity and understanding. Learners are safe, but free to express and explore. It is an environment where the learners enjoy their activities and are motivated to complete the learning task with satisfaction of a task well done.

(vi) SENSITIVITY AND UNDERSTANDING OF THE DIVERSITY IN THE MUSIC LEARNING ENVIRONMENT

The concept of diversity has been addressed to a large extent in chapter 2, section 3.2.2 & 3.3. The acceptance and promoting of diversity in all its multiple forms are a fundamental element of postmodern thinking. It is especially important to take cognisance of the richness of cultures and diversity in South Africa. The music educator must sustain and nurture understanding for diversity among people. A diverse learning environment includes diversity of culture, values, learning styles, intelligences, gender, racial and political division. The concept of diversity is a prominent feature of the integrated holistic conceptual framework for music as it focuses on the aspect of multiple intelligence and whole brain development.

The postmodern educationalists and psychologists recognize the multiple dimension of human intelligence and brain dominance. This conceptual framework focus on an individually orientated system that does not treat all learners the same, but accommodate diversity among learners.

Musical intelligence is one of the multiple intelligences and of importance to this conceptual framework. Musical intelligence is influenced by intellectual, affective as well as the other intelligences. By stimulating musical intelligence the other intelligences are also developed.

The brain is recognized as a whole, interconnected and specialized, but should be developed to use all four-quadrants. Effective learning takes place if the whole brain is involved in learning and learning programmes should accommodate multiple intelligence and whole brain development to develop learning potential.

Music has the potential to redress past historical imbalances and assist in the healing process of the South African learning environment. It has the ability to transform and help learners to recognize the beauty of cultural diversity by introducing an openness to music styles, music instruments and diverse music practices to the learning environment.

3.1.3 THE MICRO LEVEL OF THE INTEGRATED HOLISTIC CONCEPTUAL FRAMEWORK TO DEVELOP LEARNING POTENTIAL THROUGH MUSIC

As explained before, the integrated, holistic model for music in the postmodern learning environment, functions on a macro and micro level, where the macro level underpins the micro level. The macro level has been discussed in chapter 2 and 3. The micro level will be discussed in the next section of chapter 6 (figure 6.1).

The conceptual framework proposes four premises to ensure effective functioning of the micro level. These are not principles, but guidelines necessary for the practical functioning of the micro level of the conceptual framework.

3.1.4 PREMISES GUIDING THE OPERATIONALIZATION OF THE MICRO LEVEL OF THE CONCEPTUAL FRAMEWORK

(i) TIME

Time is viewed as an active ingredient, necessary for development and growth. The learning experience may last from one period to as long as it may take to complete the music performance task. Time is not a restriction factor in this conceptual framework, but an aid to help the learner to develop learning potential. The postmodern learning environment is concerned about the best way for the learner to learn and not content to be taught or time schedules in which to complete a learning programme. This corresponds with the characteristics of outcomes-based education which claims that "*each learner is provided the time and assistance to realise his/her potential*" (DoE 1997c:18).

(ii) ORGANIZATIONAL STRUCTURE

This level of the conceptual framework proposes an organizational structure consisting of the learning task where learners construct and reconstruct own knowledge. Two examples of the designing of the music performance task are included for clarity. The music performance task focuses on the concept and content which will be covered. The core activity is the music performance task. An example for a grade five music performance task may be "*What makes it ticks?*" It is a broad music performance task to accommodate music concepts and concepts of other learning areas. The music performance task should evoke the music educator, and the learner's enthusiasm worthy to spend extensive time on it, as well as to make material and resources available for application to complete the music performance task successfully.

(iii) FACILITATOR

The role of the music educator is that of a facilitator and not merely a presenter of knowledge. The facilitator acts as a mentor who advises learners on their learning experience critical thinking is developed with questions and dialogue, creative thoughts are stimulated etcetera. Van der Horst and McDonald (1997:233) describe the facilitator as a mentor to learners. The word mentor is derived from the Greek mythology. A mentor was a counsellor to Telemachus and the main role of the mentor is that of a wise counsellor. Characteristics of a mentor are: a role model, a guide, a supporter, an experienced person, an adviser, a leader, a friend, mutual respect and accessibility. The facilitator is directly involved with the learners on the micro level of the conceptual framework. As mentioned before, within the macro level the involvement is not as direct as on the micro level. The awareness of the music educator of the potential of music to develop learning potential in the music and general learning environment links up with above-mentioned characteristics of the

mentor.

(iv) ARTS AND CULTURE LEARNING AREA

Keeping in mind that the conceptual framework may be implemented as an inter- or extracurricular set-up the conceptual framework has been designed against the backdrop of the Arts and Culture learning area. The music performance task makes use of the learning outcomes and assessment standards of the learning area Arts and Culture.

3.1.5 THE LEARNING TASK OF THE MICRO LEVEL OF THE CONCEPTUAL FRAMEWORK

The micro level carries the holistic, integrated principle proposed by the conceptual framework. It integrates the activities in the learning area Arts and Culture (internal integration) - singing, movement, listening, notation and instrumental work, art, drama and dance. It also links with other learning areas (chapter 2, section 5.5.3).

It will become clear when studying the micro level of the conceptual framework that it aims at a non-traditional music role - developing learning potential - and not necessarily aiming at an end product related to music only. The music educator designs a music performance task which addresses the learning outcome(s) to be demonstrated. The music performance task gives the learners the opportunity to demonstrate a product or performance to an audience by constructing own knowledge with the continuous focus of reaching the assessment standards.

The following section explains the learning task where learners construct and reconstruct knowledge. Two examples are included to demonstrate the designing of the music performance task. It must be noted that it is not a linear procedure, but a constant comparison with other ideas. The planning sheet may be viewed as a descriptive tool to assist the music educator in planning to engage the learners in a demonstration of the music performance task, including outcomes, assessment standards, organizing questions, key competencies, key concepts/content of the music performance task, orientation, and reflection on performance.

(i) ORIENTATION

The music performance task begins with an orientation phase which aims at getting a learner into a relaxed frame of mind. The spiritual development of the learner is a very important element of the learning process and forms part of this phase. Research confirms the importance of music for opening up the mind to assist the learner in reaching optimal learning potential (chapter 3, section 2). Although the music performance task may take a term to complete, every lesson starts with the development of the spiritual side of the learner. Music plays a fundamental role in all the phases of the learning programme to maintain relaxed alert state of minds. An example of the first stage of the orientation phase is the following (Meritt 1990:53):

- The learners are asked to make themselves comfortable. They are instructed to tense and relax muscles, taking them through the sequence from toes to head.

- They are asked to imagine their favourite place in their garden. Tell them to imagine that they are there. Notice what the air feels like. Let the music come into this scene. A good choice may be "*Prelude of the Afternoon Faun*" by Debussy. The music is light and impressionistic and evokes imagery.

- Emphasize that the music can take you wherever you want to go.

- After the end of the music, discuss imaginations, draw the impressions or write about them in your journal. Reflect on different questions to evoke higher levels of Krathwohl's emotional taxonomy.

- They are now in the right frame of mind to start the period. The choice of music is important to reach a creative or relaxed frame of mind while learners work. The music may also be used while working on music performance tasks.

After a relaxed learning atmosphere has been created, the music educator explains the music performance task, basic information needed and the outcomes of the music performance task to the learners. Although this conceptual framework is based on the principle of knowledge-making to develop learning potential, it will be a misconception to assume that learners do not need basic information to make the learning experience an optimal experience.

(ii) PRESENTATION OF THE MUSIC PERFORMANCE TASK

The music performance task needs very careful planning to include a learning experience which embodies all concepts, content and competencies to be taught. It may be a science concept, mathematics concept or any other desirable concept (integration across selected learning areas) and competencies such as observation, listen, identify, select etcetera. This study does not intent to give a detailed list of the information learners should know, but rather presents the essential idea of the music performance task the learners should demonstrate at the end of the learning experience.

The operationalization of the music performance task employs the learning outcomes and assessment standards of the learning area Arts and Culture. The educator selects the critical outcomes and assessment criteria from the Arts and Culture learning area to the development of the music performance task. A key organizing question addresses a specific focus or outcome(s) to be achieved. The question serves as a focusing point to focus on the concept and content and competencies required for the music performance task. The key competencies specify what the learners need to do and the key concept and content what learners need to know.

The learning opportunity has a socio-constructivistic approach to learning, which means that the learners are actively at work in a cooperative way. It must be noted that although the learners work in groups, each learner has an individual task to fulfill. The optimal participation of each group member assures the success of the performance of the music performance task.

There is a host of cooperative learning techniques to choose from, such as buzz groups, snowballing, brainstorming, jigsaw, role play, peer tutoring and others which will not be discussed here, but the cooperative learning technique important to this music performance task is multiple intelligence as a cooperative grouping technique. It is advised to form a group of at least five learners with the following dominant intelligences (table 6.1). The following is an example of employing multiple intelligence cooperative learning groups in the music learning environment.

Table 6.1 The multiple intelligence cooperative learning groups

- The music performance task expects the learners to create an own piece of music, making use of music notation, lyrics, instruments, movement and the presentation of a concert programme.	
- Each member has an own task to perform, but is also responsible for the success of the whole group.	
Logical-mathematical intelligence	- Control the accurate music notation.
Linguistic intelligence	- Write the lyrics.
Musical intelligence	- Compose the song with the help of the logical-mathematical intelligent learner.
Kinesthetic-bodily intelligence	- Organize the dance.
Interpersonal intelligence	- The leader of the group. Coordinate and design the programme.

This is an integrated holistic approach between the left and right brain hemispheres and the four-quadrants of the whole brain, whole person development and multiple intelligences. It also includes the principle of a democratic and dialogic music learning environment, as the learners get the opportunity to express thoughts and make choices.

(iii) CONSTRUCTING AND RECONSTRUCTING OF IDEAS

The next phase is the constructing and reconstructing of ideas. This phase includes a number of different aspects - clarification and exchange, exposure to conflict situations, construction of new ideas and evaluation. The groups discuss and plan their activities, pool resources and organize the task of each group member. The necessary research for the learning task is also done in this phase.

Although the learners develop social and interacting skills, conflict management is part of this phase. The role of the music educator is that of a facilitator and who acts in the following ways: higher-order thinking is developed by asking questions, monitoring learners' progress, allowing learners to discover, positive reinforcement, encouragement, motivation and instilling confidence in each learner. They construct their own knowledge and evaluate their activities or performance. All six fundamental principles are represented in this phase of the music performance task.

(iv) APPLICATION OF IDEAS

The next phase is the application of the new ideas into a presentable presentation or performance. By extending the context, the concept is consolidated and reinforced. The premise of time management proposed in chapter 6, section 3.2.1 is significant in this phase of the music performance task. Time is needed to practice the activities, but in the given time frame and in a constructive way.

The application of ideas embodies the principles of a healthy self and a positive self-concept and a dialogic and democratic learning environment. The groups present their music performance task and peer members get the opportunity to discuss the performance and to evaluate. This is a very important phase in the music class, because it assists the development of higher levels of intellectual development by critical thinking as discussed in chapter 3. Critical thinking is transferable to the general learning environment.

(v) REFLECTING ON PERFORMANCE OR PRESENTATION

The last phase is the reflective thinking phase, but should also be done throughout the process, not only at the end. The learners discuss their performances and self-evaluation takes place. The learner has constructed own knowledge based on direct experience with the music world and informal social interactions with music educator and peers.

The following is a basic example of a democratic and dialogic music learning environment which includes reflection of learning or meta learning:

- In Arts and Culture the learners may listen to musical examples and match the examples to the pictures of famous works of art.
- A discussion follows where learners and music educator get the opportunity to develop opinions and gather information on the topic.
- After the topic has been researched to find comparisons between mood and colour, textures and instrumentation, tempo and lines and other elements, the assignment may be completed with a dance, illustrating one of the art works.
- Again either a discussion follows with a meta cognitive approach, or the learners get the choice of noting their own learning experience in a journal or an own creative way.

This is an example where spoken and written dialogue have taken place. It helps the learner to use own autobiographical information, but the educator also provides the learner with a solid foundation.

3.1.6 DEMONSTRATION OF MUSIC PERFORMANCE TASK

Two music performance tasks have been prepared to demonstrate micro level involvement of the integrated, holistic conceptual framework for music in the postmodern learning environment. It will be demonstrated by means of the preparation sheet for the music performance task, but also a detailed description of the learning task to be followed.

Table 6.2 Planning sheet: Music performance task for grade 5 (adapted from Burz & Marshall 1999:13).

Outcomes: Learning outcome 1	Assessment standards: Dance: Demonstrate concentration and accurate listening. Music: sing own/group songs with accompaniment using music instruments Visual arts: Create art work that demonstrate planning and skilful use of design elements. Drama: Create drama based on own ideas.
Organizing question: How to develop ways of memorizing key concepts in other learning areas through music?	

Key competencies: Research Brainstorm Select Construct/reconstruct ideas Practise Present/perform Interactive skills	Key concepts/content Focus on applying knowledge to create ways of memorizing learning content through music.
Music performance task: Select a process of events in the learning area Natural Science that you need to remember. It may be the water cycle, the life-cycle of the butterfly or any science concept. Choose three different ways, using music, to memorize the content and present it to the class. Start by researching the science concept of your choice, brainstorm different ways of memorizing the content with the help of music, select the best ideas, construct and reconstruct ideas while practising and present the music performance task to the class.	
Orientation: Relaxing breathing exercise.	Reflecting on performance: Write a paragraph for your portfolio evaluating your performance, the response of the group and discuss the level of non-verbal communication while you were dancing.

What follows is a detailed description of the above diagrammatic presentation of the music performance task (DoE 2001:45-47):

Learning Outcome 1: The learner is able to create and present work in each of the art forms.

Assessment Standards: Dance: Demonstrate concentration and accurate listening: recognizes, repeats and creates rhythm and poly-rhythms, using clapping, stamping, movement, body percussion and natural instruments (eg. cans, sticks, stones).

Drama: Creates dramas based on own ideas and adaption of well-known stories: In the making: Develop story line and points of interest. Select appropriate actions to highlight key moments. Develop credible characters.

Music: Sings own/group songs with accompaniment using musical instruments from the immediate culture.

Visual Arts: Creates art works which demonstrates:

Planning and skilful use of design elements in presenting personal experiences, observations and responses. Use of geometric shapes and form in combination with natural forms.

Music performance task: Select a process or sequence of events you need to remember. It may be the water cycle, the life-cycle of the butterfly or any other science concept. Start by researching the concept you want to present. Brainstorm different ways of memorizing the science concept, select the best ideas, construct and reconstruct ideas while practising and present the music performance task to the class.

The music performance task:

(i) ORIENTATION:

The orientation phase starts with a rhythmic breath control exercise to slow down the body and mind rhythms. Osrandar et al. (1979:106-107) supply the following breathing exercise.

- Ask the learners to sit comfortably in their chairs. Relax the bodies by closing the eyes and take slow deep breaths through the nose. Inhale as much air as you can hold comfortably. Try to take in a little more air. Now exhale slowly. Feel a sense of relaxation as you exhale. Practice for a few moments. Now try and make the breathing rhythmic.

- Inhale to a count of four. Hold for a count of four. Exhale for a count of four. Pause for a count of four.

Inhale 2 3 4
Hold 2 3 4
Exhale 2 3 4
Pause 2 3 4

- Repeat four of this cadences of this rhythmic pattern. Try and slow down the cadenced breathing even up to eight counts.

Inhale 2 3 4 5 6 7 8
Hold 2 3 4 5 6 7 8
Exhale 2 3 4 5 6 7 8
Pause 2 3 4 5 6 7 8

- Explain to the learners that this breathing exercise can be done daily to slow down the body/ mind rhythms to their most efficient levels.

(ii) PRESENTATION OF THE MUSIC PERFORMANCE TASK:

The learning outcomes and assessment standards are explained. It is very important to make sure that the learners know exactly what the assessment standards are. They are given their music performance task and the learners are divided into smaller groups according to the multiple intelligence cooperative learning technique explained earlier.

The music educator discusses an example of some science concepts, namely the water cycle with the learners. It is done by asking the learners to write down all the important stages of their concept in short phrases. Vary the number of syllabi for each phrase.

Phrase one may be *hot air rise*. The next phrase *water evaporates*. After that *condensation* and *rain* with one syllable. Practice by saying the phrases in a steady beat of four beats. Sometimes some of the syllables will be faster to fit into the steady beat.

Refresh the minds of the learners by discussing the effects of tempo and dynamic level. Discussions with the learners are necessary to elucidate their knowledge of how to write rap songs and the application of the elements of music (chapter 3, section 2.3).

The learners are divided into appropriate groups for the preparation of the music performance task.

(iii) CONSTRUCTION AND RECONSTRUCTION OF IDEAS:

The learners move into their groups, decide on individual tasks and start working, constructing own knowledge. Although each learner has an individual task, the end performance must be an integrated performance including all the members of the group.

An example of a multiple intelligence cooperative group may be the following:

Logical-mathematical intelligent learners	Research
Linguistic intelligence	Write lyrics
Musical intelligence	Orchestration
Interpersonal intelligence	Leader and presenter
Kinesthetic-bodily intelligence	Mime and music

(iv) APPLICATION OF IDEAS:

The different groups get the opportunity to perform. The evaluation takes place by applying the assessment standards.

(V) REFLECTING ON PERFORMANCE OR PRESENTATION:

The learners are asked to write a short paragraph for the portfolio, evaluating the performance, analyzing the response of the group and discussing the level of nonverbal communication. This is an example of a holistic, integrated, constructivist approach to learning. The learners were intellectually stimulated by researching and designing the performance, as well as critical thinking in evaluating the different performances. They were emotionally involved by interacting with the group members and handling conflict. Spiritually they experience and practice relaxed breathing which will be of value to them throughout their lives. Psychomotor stimulation has been the body movements or miming. The different intelligence groups and the four-quadrants of the whole brain were stimulated by individual tasks for the dominant intelligence of each learner.

The following is another example of a music performance task demonstrating the incorporation of the micro level of the conceptual framework:

Table 6.3 Planning sheet: Music performance task for grade 6

Outcomes: Learning Outcome 4	Assessment standards: Dance: Communicate own ideas. Drama: Effectively using external forms of expression. Music: Listens to a recorded piece and identifies at which word, on an unmarked vocal score, a certain expression is used. Visual Arts: Identifies and practically demonstrates how various artworks convey messages about society.
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Organizing question: How do the tone colour of the different families of instruments in the symphony orchestra differ?	
Key competencies: Select Research Design Develop Present Reflect	Key concepts/content: The symphony orchestra with different families of instrument, each with a unique tone colour.
Music performance task: Create visual images to portray the different sounds of a symphony orchestra. Links the images up with the society you live in eg. a bird in your garden to imitate the flute. Choose instruments from each family group of orchestral instruments to portray the different tone colours of the instruments. Design music images to accompany the visual images, as well as body movements to portray the different tone colours of each family of instruments.	
Orientation: The effect of music on people exploring own emotions.	Reflecting on performance: Oral reflection in class on the work of the different groups, showing acceptance or rejection of the different sections of the work. All opinions have to be well motivated and have to reflect critical thinking.

The following is a detailed description of the music performance task (DoE 2001:55).

Learning Outcome 4: The learner is able to analyze and use multiple forms of communication and expression in Arts and Culture.

Assessment standards: Dance: Communicate own ideas.

Drama: Effectively using external forms of expression in a drama (eg. puppets, masks, props).

Music: Listens to a recorded piece and identifies at which word, on an unmarked vocal score, a certain expression is used (eg. accelerando, ritardando, crescendo, diminuendo).

Visual Arts: Identifies and practically demonstrates how various artworks convey messages about society - focus on:

Viewers

Styles

Appropriate techniques

Use of technological resources.

Music performance task: Create visual images to portray the different instruments of a symphony orchestra, eg. a bird from your garden to imitate a flute. Use different media to create the visual images. Choose one instrument from each family group of orchestral instruments to portray the different tone colours of the visual images. Also use creative body movements to reinforce the visual and music images. The research component has to be presented as a portfolio. It has to be a well performed task which meets the assessment standards.

The music performance task:

(i) ORIENTATION:

The music learning environment provides the learner with the opportunity to come to understand and promote intellectual and personal growth. Merrit (1990:128-129) presents an example of an activity to exercise emotions and personal growth.

- The learners are asked to make themselves comfortable. Select a piece of music to suit the general mood of the learners. If feeling depressed, start with a quiet piece of music such as one of the Bach's Brandenburg concertos, if feeling joyful choose, "*The Four Seasons*" by Vivaldi or if feelings of stress are experienced, choose the "*Pachelbel Canon*".
- Listen to the music and note any changes of moods or feelings which may occur. Ask learners to keep a record in journals of the different music and the effect of the music. In time each learner will have the knowledge of how to get in touch with own emotions and practice the activities at home.
- Choose music to stimulate creative imagination. It is an activity that stimulates the left and right brain hemisphere. Different listening material is chosen for the start of every lesson, although the music performance task may last the whole term or longer.
- A list of listening material to inspire creativity or music with a calming effect is the following:
 - Symphony no. 6 (*The Pastoral Symphony*) by Beethoven
 - "*Music for Mellows Minds*" by Janelea Hoffman
 - "*Air on G String*" by Bach
 - "*Four Seasons*" by Vivaldi

(ii) PRESENTATION OF MUSIC PERFORMANCE TASK:

Discuss the music performance task with learners. The learners must be aware of the opportunity to use different ways of creating the visuals. The postmodern learning environment is dialogic and democratic and learners have the opportunity to discuss and choose different creative visuals to represent the tone colours of the instrument. The logical-mathematic intelligence group may like to use the computer, while the kinesthetic-bodily intelligent learners may prefer creative body movements. The interpersonal intelligent or linguistic intelligent learner may perhaps prefer to choose music and write own words, while the musical intelligent learner may use instruments. It is a music performance task which will be done in groups and every learner has to fulfill a certain function in the group. A group work sheet must be handed in to indicate the function of each learner's involvement and it forms part of the assessment of the music performance task. The presentations are scheduled in an organized manner for the different groups on different music periods.

All the different intelligences are involved in the activity as well as the whole person of the learner - intellectual, emotional, and psychomotor.

Explain the learning outcome and assessment standards to the learners.

(iii) CONSTRUCTION AND RECONSTRUCTION OF IDEAS:

The different groups discuss their activity and function of each member of the group. They compare ideas and research, and compare ideas with previous ideas. They evaluate own activity and make the necessary changes to their presentation. Interpersonal intelligence is stimulated through cooperative or group learning. This phase of the music performance task carries on until the learners have completed their music performance task.

(iv) APPLICATION OF IDEAS:

The learners present their activity and the activity is discussed and evaluated by peer class members. This is an important phase as it involves higher-order thinking, because the learners have to evaluate. Critical or higher-order thinking involves the emotional or affective or right and left brain hemispheres.

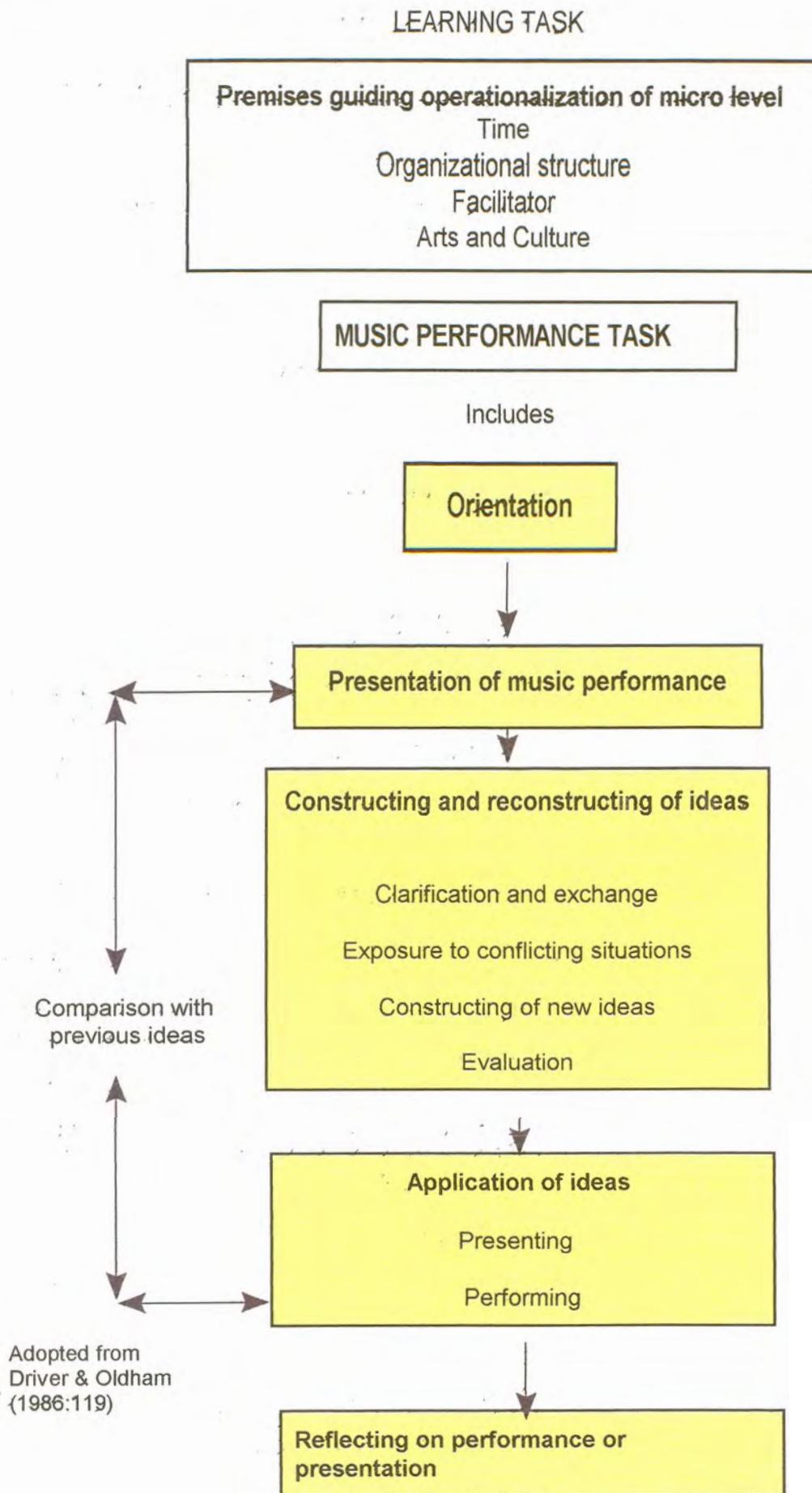
(v) REFLECTING ON PERFORMANCE:

This may be done through dialogue - an important postmodern element of learning. Meta learning is involved when the learners are asked to reflect on their own and the work of other groups. They have to motivate their opinions by showing the difference between ordinary and critical thinking (chapter 3, section 3.2).

3.1.7 OUTCOMES AND ASSESSMENT STANDARDS FOR THE INTEGRATED HOLISTIC CONCEPTUAL FRAMEWORK TO DEVELOP LEARNING POTENTIAL THROUGH MUSIC

The learning outcomes for the conceptual framework have been designed to demonstrate what the DLP-Conceptual Framework for Music has to achieve. The learning outcomes and

Figure 6.1 Learning task for the micro level of the conceptual framework



Adopted from Driver & Oldham (1986:119)

assessment standards for the postmodern holistic conceptual framework for the music learning environment are as follows:

Table 6.4 Learning outcomes and assessment standards for the DLP-Conceptual Framework for Music

Outcomes for conceptual framework	Assessment standards for conceptual framework
1. To demonstrate an integrated holistic approach to the music - and the general learning environment.	1. Accommodate the whole person - mind, body and soul, through music in the music and general learning environment. Involvement, commitment, participation and enjoyment.
2. To provide an extended or non-traditional role for the music - and the general learning to develop learning potential.	2. Accommodate the different needs of learners.
3. To provide opportunities for music as an intra- and extracurricular activity.	3. Provide extended opportunities to involve learners in a variety of music activities.
4. To transform learners from concrete to abstract thinkers with deep and true understanding.	4. Show evidence of application of knowledge, skills and attitudes in group music and other learning areas.
5. To reflect the diversity of the learners in the postmodern music learning environment.	5. Show evidence of sensitivity and knowledge about cultural groups, intelligence and diverse music interests.
6. To reflect a democratic music learning environment where learners have the right to choose and validate decisions.	6. Demonstrate an open approach to learners and activities.
7. To provide opportunities for critical and reflective thinking in the music learning environment.	7. Apply ability to critically analyze and express opinions of own and other work.
8. To demonstrate an understanding for the needs of the learners in a postmodern music learning environment.	8. Demonstrate a relaxed learning environment to build self-confidence and self-understanding of learners.
9. To reflect globalization as a world wide-trend in music.	9. Demonstrate understanding of popularization of music trends.
10. To promote values such as democracy, musical diversity, respect and honesty of opinion.	10. Demonstrate social and affective skills such as acceptance, appreciation, responsibility and sensitivity.

3.1.8 CHECKLIST FOR THE MUSIC EDUCATOR

A checklist (table 6.5) serves a double function. It serves as a controlling agent after the completion of the music learning task, to control how many of the elements of the model have been included in the learning experience. It also checks if the outcomes have been met.

CHECKLIST FOR MUSIC EDUCATORS - MACRO LEVEL

YEAR:

WHOLE PERSON DEVELOPMENT				
Intellectual development:				
1	2	3	4	
				Critical thinking
				Metacognition
				Memorizing with music
				Dialogue
				Cooperative learning
				Evaluation eg. tone colour, dynamic level etc.
				Educator as model
				Learning atmosphere of critical thinking
				Bloom's taxonomy
Emotional development:				
1	2	3	4	
				Affective content
				Interpersonal intelligence
				Intra personal intelligence
				Krathwohl's taxonomy
				Emotional intelligence
				Music therapy
Spiritual development:				
1	2	3	4	
				Intuition
				Imagary
				Learning with music
				Music therapy
Psychomotor development:				
1	2	3	4	
				Music and movement
				Body movements with music to learn music concepts
				Movement and expression
				Music and dance
				Music and entertainment
				Choral work with movement
				Taxonomy for psychomotor development

MULTIPLE INTELLIGENCE				
Left brain hemisphere:				
1	2	3	4	
				Logical-mathematical intelligence
				Linguistic intelligence
Right brain hemisphere:				
1	2	3	4	
				Spatial intelligence
				Music intelligence
				Bodily-Kinaesthetic intelligence
				Interpersonal intelligence
				Intra personal intelligence
				Emotional intelligence

FOUR QUADRANT BRAIN MODEL				
A-quadrant - upper left:				
1	2	3	4	
				Logical, rational
				Analytical
				Fact-based,
				Theoretical
B-quadrant - lower left:				
1	2	3	4	
				Organized,
				Methodical
				Sequential
				Planned
				Detailed
C-quadrant - lower right:				
1	2	3	4	
				Interpersonal
				Feeling-based, expressive
				Kinaesthetic
				Emotional
D-quadrant - upper right:				
1	2	3	4	
				Holistic, conceptual
				Intuitive, experemental
				Integrating
				Synthesizing

MUSIC LEARNING ENVIRONMENT				
1	2	3	4	
				Music performance task
				Learners are actively involved in learning
				Discover and explore
				Educator facilitate
				Cooperative learning
				Educator communicate through questions and learners through dialogue
				Classroom walls are filled learners work

ROLE AND MANAGEMENT OF MUSIC EDUCATOR				
1	2	3	4	
				Principles of framework applied
				Learners construct own knowledge
				Educator compliments learners' thinking
				Scaffolding
				Modelling
				Coaching, guiding
				Learners make decisions and negotiate problems
				Everyone is involved in class management
				Behaviour concerns are opportunities to discuss and solve problems

ASSESSMENT				
1	2	3	4	
				Meta learning takes place
				Outcomes and assessment are clear to learners
				Learners believe assessment is an opportunity to learn
				Educators develop ability to analyse problems and think critically with the standards of good thinking

MOTIVATION				
1	2	3	4	
				Threads of punishment are avoided
				Promising word awards are avoided
				Learners realize they are responsible for own learning
				Learners are disappointed if period ends
				Learners leave the classroom discussing their work
				Learners come after school to discuss their work
				Learners look forward to the learners activities
				The classroom is viewed as "our" classroom

Secondly, it assists the music educator in future planning of an integrated approach to learning in the music and general learning environment.

3.2 THE ROLE OF THE ARTS AND CULTURE EDUCATORS AND THE DLP-CONCEPTUAL FRAMEWORK FOR MUSIC IN THE LEARNING ENVIRONMENT

A secondary recommendation concerns the music educators and the primary school principals. Given the postmodern world we live in with all its demands, it is the task of educators to assist learners in coping in the postmodern world they have to live and learn in. To achieve this, pre service and in service training of educators are necessary. To implement the DLP-Music Model successfully, information sessions will have to be administered. These information sessions may be arranged through informative lectures, workshops, as well as formal and informal discussions.

Institutions involved in pre service training of educators should take cognisance of the DLP-Music Model and its significance for the Arts and Culture learning area. It could be to the advantage of pre service educators to include the extended use of music in the curricula. An added bonus is the breeding of an awareness among future music educators of the entrepreneurial possibilities as Arts and Culture educators.

The Arts and Culture educator, supported by the school principal, are the key role players in this endeavour to introduce a non-traditional approach to music to develop the learning potential of the primary school learners. The music educator has to facilitate the process of the implementing the conceptual framework. The DLP-Conceptual Framework for Music sufficed as an example to be used to design own music performance tasks to the specific needs of the learners of a school.

The DLP-Conceptual Framework for Music was designed to empower the Arts and Culture educator in the role of being the informed person on the staff on the development of learning potential through music. The benefits of music in the learning environment have to be propagated by the Arts and Culture educator for music and the general learning environment may be introduced as

To accomplish this, the music educator's task includes the perusing of all media resources for more information on this relatively unexplored field to keep up with the latest developments in this field. A need exists for information on the whole person, whole brain and multiple intelligence, as well as the constructing of knowledge by the learners. Educators and school principals should be informed by means of literature and news letters on these vital issues for the twenty-first century. This knowledge should also be shared with the rest of the staff and parents by means of informative talks, informal and formal discussions, workshops and making literature available to assist educators to accommodate music in their learning programmes of the specific learning areas.

4. LIMITATIONS OF THIS STUDY

The study was conducted while C2005 was phased in and the Report of C2005 Review Committee and the Revised National Curriculum Statement announced. Class Music has been replaced by the learning area Arts and Culture which is a complete deviation from the traditional approach to Class Music. During this time educators experienced various uncertainties and problems and it might have affected the Class Music educators' responses to the questionnaires and interviews. One of the questionnaires returned uncompleted with a note scribbled on the questionnaire that Class Music was not part of the school curriculum. Thus, the scope and depth of the study were constrained by this first limitation.

A second limitation is that the research tools were limited to former advantaged schools where Class Music was part of the traditional school curriculum. Consequently, no music educators from former disadvantaged schools formed part of the investigation. Indeed this limited the sampling size to the extent that the Research Aid Centre of the University of Pretoria performed only one-way frequency distributions tests and a limited amount of two-way frequency distribution tests on the data. It is therefore recommended that if this study were to be replicated or taken to scale, the target group and sample population are of greater magnitude and that they are selected from many representative institutions.

The third limitation of this study pertains to the nature of the questions in the two questionnaires. The researcher made concerted efforts to develop a collection of questions to elicit meaningful responses to support the aim of the study. The questionnaires were validated by two experienced

music educators and their contributions incorporated into the final product. However, it was found when the questions were analyzed that the nature of some of the questions could be improved. The word *choice* in Questionnaire A, question 2.2 was confusing (openly and freely; unstructured; structured debates; judgements of peer performances and self-judgement of own performances). The words *unstructured dances* and *openly and freely* could be interpreted as ambiguous to the respondents. Questionnaire A, question 2.9 contained concepts that may be unfamiliar to many music educators (verbal assessment, portfolios and reflective writing). Questionnaire A, question 2.12 could have been phrased with more accuracy (free movement; structured dances; own creative dances and dances from different countries). The words *free movements* and *creative dances* serve the same purpose and only one of the two should have been included in the questionnaire. The researcher accepts the criticism.

A fourth limitation and recommendation are related to the research methodology of this study, which can be described as a mixed methodology design of combining the quantitative and qualitative approaches. This research design required a superior knowledge of both these paradigms. As the researcher is a novice qualitative and quantitative researcher it placed restrictions on the results of the study. A recommendation may be the in-depth preparation of researchers through formal research methodology studies before at commencement of such research at a masters level.

The research tools for the study were questionnaires and interviews. A fifth limitation of the study is the absence of observations of classroom practices of schools.

5. FURTHER RESEARCH

In general, too little has been done to develop the learning potential of learners through music in the primary school. This field offers almost unlimited opportunities. This study proposed the development of learning potential through music, but seeing that music is such a vast field, future studies could be directed towards one specific area. The following areas for further studies could be considered:

- ✓ The development of spiritual intelligence through music in the learning environment.

- ✓ The development of emotional intelligence through music in the learning environment.
- ✓ Multiple intelligence in the Arts and Culture learning area.
- ✓ The construction of knowledge in the music learning environment. The implementation of this concept should be investigated and developed for the learning area Arts and Culture.
- ✓ The evaluation of the DLP-Conceptual Framework for Music.

6. CONCLUSION

This study investigated the notion that a transformative curriculum model is necessary for the postmodern learning environment to transform the abilities of the learner. It was argued and confirmed that music has the innate qualities to develop the learning potential of learners. This powerful tool is at hand and should be employed to its fullest in the learning environment. The learning area Arts and Culture has the intrinsic potential, not only to cultivate the cultural aspects of society, but also to develop the learning potential of the primary school learner.

