

Dissertation in partial fulfilment of the requirements for the degree of MMus in Music  
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**A critical comparison of the role and function of music education in the  
foundation phase of the post-apartheid South African school curricula**

**by**

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## ABSTRACT

Music education in South Africa has been portrayed as a multifaceted and complex journey (Stig-Magnus, 1997: 1), because of the political influences which have been evident in the country's education system since 1658. South African music education has developed from 1997-2011 over the years from a skill that has to be taught, promoting the development of positive citizenship.

The study was based on a critical investigation of the shift in content between the three National Curriculum Statements, namely the National Curriculum Statement 1997, the Revised National Curriculum Statement 2002 and the Curriculum and Assessment Policy Statement 2011. An in-depth comparison and analysis of the documents of the National Curriculum Statement of 1997 and 2002 against that of the Curriculum Assessment and Policy Statement, 2011 with regard to integration of music education in the Foundation Phase was done.

Analysis of the data indicate very little variance in the knowledge, skills and values of the three National Curriculum Statements in respect to philosophy and methodology of music education within the Foundation Phase. The study addresses questions surrounding the specific role and function of music education within the Foundation Phase as well as the way in which South African music educators have coped with the transition of curricula change from 1997 through to 2011. Research reveals strong educational influences from international countries and philosophers and the relationship between language and music is evident in the teaching methods of these philosophers.

The researcher strongly recommends a continuation of philosophical and theoretical prescriptions by international influences whilst simultaneously strengthening the existing curriculum which all music educators in South Africa can utilise and which will subsequently make the curriculum uniquely South African.



## KEY WORDS

Department of Basic Education, Department of National Education, Foundation Phase, music education, National Curriculum Statement, NCS, Revised National Curriculum Statement, RNCS, Curriculum and Assessment Policy Statement, CAPS, music education methodology, outcomes-based education, Pan-African Society for Musical Arts Education, PASMAE



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## CHAPTER 1

### Introduction: Ideological influences

Music education in South Africa has been described as a “complex and intricate mission” (Stig-Magnus, 1997: 1), a description that is fully justified when one considers that curriculum statements in this country have been driven by political ideology since 1658. In this regard Booyse et al mention, amongst other occurrences, how Dutch was taught to slaves in the Cape from 1658 to resolve communication problems with their masters, but they were not encouraged to accept the Christian faith. They also document curriculum changes in 1926 that introduced the subjects agricultural nature study and gardening to white schools in the then Cape Province because the director of education held the view that the mining industry would only be able to employ a small number of white workers and that farming would remain the main industry of the country (Booyse et al, 2011: 290-1). They continue:

To imagine that education (and schools as the main places where education takes place) on its own can overcome aspirational gaps, social economic, ideological or cultural dilemmas, is a grave mistake. Education is both dependent on and an agent of society. Education is subject to substantial influences beyond the school gates over which schools do not have control. But, while education on its own cannot transform society, it nevertheless remains a vital ingredient in any project for progressive social change.

In her recounting of the processes that underpinned the revision of educational policy after 1994, Chisholm confirms this view, stating that education had become a means to advertise social and hierarchical issues rather than be the tool to knowledge itself. She refers to the “voice of power” and the “voice of Christian Nationalism” which had claimed to represent the majority of communities, and utilises these two “voices” to describe the relationship between the education process and the actual education of learners. Chisholm states that there were various parties that had a hand in the conceptualisation of the new curriculum but that these parties were not always focussed on the educational aspects of the curriculum, but wanted to use it to include political ideologies in the system. The Christian right, for example, attempted to retain the existing Christian National Education system but failed to reassert the existing curriculum which was regarded as addressing only the white population (Chisholm, 2003: 2).



Nowhere is the “complex and intricate mission” of education in South Africa more evident than in the complex and sometimes destructive communities within South African societies. Educators are often positioned between doing that which is acceptable to the community and that which they feel is the right thing to do, and this often leave disadvantaged schools searching for direction. There is often a clash between politics and the reality of what needs to be done in order to develop successfully. Educational principles are also used to attain various set values and outcomes. The purpose of the curriculum statement of 1997, for example, was stated to be to “ensure that learners gain the skills, knowledge and values that will allow them to contribute to their own success as well as to the success of their family, community and the nation as a whole” (Department of Education, 1997: 2). Examples of a few critical outcomes are nation-building, nonracism, democracy and *ubuntu*. Msila consequently states that the societal and political change that South Africa is trying to achieve is done using education as the medium (Msila 2007: 158). Ideology therefore still plays a major role in decisions taken around educational policy and curricula.

Between 1997 and 2005 a new set of community models, securely rooted in developmental methods, were used as the models for Curriculum 2005. Outcomes-based education was seen by many as representing freedom from an oppressive and authoritarian education system. It aimed at the minimum prescription of content and methods of education and at allowing the learner to learn and develop at their own pace. It also envisaged that teachers would teach within their own limitations and not from prescribed textbooks and exclusive learning resources. It is, however, not possible to expect learners to develop appropriately during a certain period when they are not given ample time to grasp the many elements presented to them (Chisholm, 2003: 2-4).

Chisholm concludes that the political influence of the curriculum was governed by the power and position of government authorities. Although the Christians were the most vocal they were not successful in influencing the curriculum based on their own premises. The ANC, SADTU and tertiary educationalists were the major influences that altered the curriculum. While the ANC approached the reorganization of the curriculum with modern, open-minded, simple methods the teacher unions remained convinced that outcomes-based education should continue to be the central basis for the transformation of the new curriculum and that practical and effective implementation of the curriculum needed to occur. All parties agreed on a civil,



enlightened and democratic curriculum that would accommodate the multi-cultural and rich diversity of South Africa (Chisholm, 2003: 12).

Music education in schools has, of necessity, had to accommodate and adapt to the ideological framework outlined above. Education within the South African system is today, as throughout the country's history, seen as a means of transformation. Booyse et al (2011: 293-4) state that

It is conspicuous in the South African history of education that each and every political group that came to power immediately instituted some kind of education reform. On closer investigation it quickly becomes clear that the aim of such overarching educational reorganisation has always been to ensure that education meets new ideological or political goals. ... It seems as though ideological dominance by politicians (as a deliberate, but open, manipulation of society through education systems) can always be associated with State-provided education.

All three curriculum statements align with this interpretation. The RNCS, for example, sees education as a tool that could be the source of developing new South African values by means of the intervention of the Department of Education. South Africa prides itself on promoting core values such as democracy, social justice, non-racism, equality and reconciliation and includes these as specific outcomes within the curricula. (Msila 2007: 147).

Msila emphasises the particular importance education has on the construction of human identity and the connection government and independent parties have on developing education systems where politics, socialism and cultural entities are equivalently engaged. This demonstrates the strong political history evident in South Africa's past curricula and the major role that these have played in the establishment of the current education system. Previous educational policies were governed by oppressive systems that divided society and focussed on developing one societal group. The first curriculum statement, based on OBE methodology, tried to implement equality within education norms and gave educators the freedom to produce innovative work and to aid learners in having a say in their own personal development. This influenced the way in which teachers taught and learners learnt (Msila 2007: 147). The subsequent curriculum statements of 2002 and 2011 continued to be formulated to accommodate the country's diversity and this included the approach to music education.



While much has been written about the curriculum statements in general, questions regarding the specific role and function of music education have largely not been addressed. Chacksfield et al. (1975: 1) state that music is not an individual responsibility but that it should be collectively implemented by all teachers within an education system. Carlton (1987: xiii) claims that music is essentially known as a language which is communicated from expression to sound; not a spoken language but one which harbours natural emotions. For some people music is the most inclusive way of communicating but for others it is an underestimated action. Carlton (1987: xiii) also depicts music as having the ability to influence emotional and intellectual development within an educational environment. He strongly advocates that music has the power to contribute to individuals in a positive manner. These viewpoints all need to be interrogated within the South African context.

As indicated, many studies have established the value of a general music education in the school curriculum, especially in the Foundation Phase. In the South African context, curriculum statements have, since 1996, been developed with the intention to promote a high level of education and training as well as to support the economic and social constraints of the country (Department of Education 2001: 22). Various multicultural standpoints have conditioned the music education system, and many other forces have influenced the pedagogical aims of the various curriculums where music education is concerned (Stig-Magnus, 1997: 1-3). When the first post-apartheid curriculum was written, it was clear that South Africa had struggled to formulate a music education programme unique and specific to its own needs (Stig-Magnus, 1997: 9). It is therefore particularly significant that music was, and continues to be, included as an essential component of learning not only in the Foundation Phase but in the Intermediate Phase as well, thereby making it an essential component in the first six years of formal schooling in South Africa.

The formation of a music education system on a national level today often necessitates decisions on multiculturalism. Due to its multicultural history, South Africa has produced the most incredible mixture of musical styles at different times (Stig-Magnus 1997: 5). South Africans are experiencing continuous change within the country's various structures. The realisation of this influences the perception we have on our extended associations within our communities, towards our upbringing and towards each other. Jorgensen illustrates that music offers significant levels in acceptance that while change occurs (Jorgensen 2003: 1). Within a



formal curriculum, this can reinforce the marriage between schools and the community and the familiarity in which the two are often located (Msila 2007: 147).

## **1.1 Background to the three curriculum statements**

In South Africa, music education has at least over the past 50 years been seen as a vital part of a general school education (Kgobe, 2000: 1-2). Even the apartheid-era Department of Education and Training, which was responsible for “non-white” education pre-1994, had music syllabi that were taught, and participation in choirs and choral festivals was actively encouraged in all schools. During this time, one of the most influential series of books to appear for use in the classroom was Philip McLachlan’s *Notepret (Fun with notes)* which was first published in 1971. The series of five graded books was designed to assist in the development of singing skills and the reading of music notation (both staff and solfa) from the third school year. Values were indirectly addressed through the lyrics of the songs and the content of the books confirm that there was no intention to develop any skills beyond musical ones, and the books were aimed primarily at white school children. No similar series was developed for “non-white” schools, which relied heavily on the British system of ‘tonic solfa’ as the sole tool for reading and writing music.

### **1.1.1 The National Curriculum Statement (1997)**

In 1997, when an outcomes-based methodology was introduced through the first post-apartheid National Curriculum Statement, the approach not only to education in general but specifically to music education changed considerably. All learning areas required an integrated approach of acquiring skills, knowledge and values (Department of Education 1997: viii): educators had to document how each of these were acquired through the lesson content. Music education therefore was no longer taught ‘for its own sake’. It was intended to be taught within the much broader framework of a general arts and culture education. It thus acquired a non-musical function, specified by the Department of Education (Department of Education 2001: 7).

The *National Curriculum Statement (NCS)*, 1997 was based on the definition of knowledge as being a collective entity. The Minister of Education at that time, Professor Kader Asmal, gave



the assurance that the NCS would equip learners with the applied knowledge and skills they need to live successful lives (Department of Education, NCS 1997: viii). The legacy of the Apartheid education system needs to be taken into consideration when scrutinising the strategies of the NCS. This curriculum was based on rebuilding a nation and generalising many learning outcomes so that all South African citizens benefited from one educational strategy (Department of Education, NCS 1997: 1).

### **1.1.2 The Revised National Curriculum Statement (2002)**

The contents of the *Revised National Curriculum Statement (RNCS), 2002, Grades R – 9* clearly indicate the importance of constitutional values within the curriculum. Challenges to achieving values across the curriculum were identified within the RNCS. The promotion of values is seen as a vital part of individual growth within South African society. It was the aim of the curriculum to enable learners to reach their full potential as independent citizens within the country (Department of Education, RNCS 2002: 8). The RNCS was intended to assist with the training of teachers and the manner in which they were functioning in the classroom (Chisholm, 2011: 2). The skills and knowledge of learners are dealt with simultaneously within the RNCS document. A high level of understanding of learners from both empowered and disempowered communities is expected (Department of Education, RNCS 2002: 12).

Professor Kadar Asmal, the Minister of Education at the time (Department of Education, RNCS 2002: 1), stated that the RNCS had been written by South Africans for South Africans which made the process of curriculum development much more inclusive. He further pointed out the dangers of becoming content with existing curricula and encouraged all educators to consistently seek better ways to improve and implement strategies (Department of Education, RNCS 2002: 1). His exhortation here clearly reflected an outcomes-based approach, where both educators and learners continually strive for improvement.

The RNCS did not change the status or the function of music education within the Foundation Phase (Department of Education 2002: 7). In the section “The Constitution, Values, Nation-building and the Curriculum” it is clearly stated that Arts and Culture (in which music is included) should be made an integral part of the curriculum. Moreover, the values of the



country's social justice system should be addressed throughout the curriculum. The RNCS states that, through its implementation, learners should have values instilled which embody dignity, humanity, democracy, life and social independence. These values obviously had to be applied through an arts education, and therefore also to music as a part of that learning area (Department of Education 2002: 8).

### **1.1.3 The Curriculum and Assessment Policy Statement (2011)**

The RNCS was subjected to a great deal of criticism, particularly with regard to the outcomes-based approach which eventually came to be considered as being inappropriate for the majority of South African schools (Jansen & Taylor 2003: 3) due to on-going challenges faced in its implementation. This resulted in its review which began in 2009.

The review process culminated in a new document, *Curriculum Assessment and Policy Statement (CAPS), 2011*, being produced. Once again education is seen as an important tool to realise the aims of the Constitution of South Africa (Department of Education, CAPS 2011: 3-5); however, the role of music within the education system changed dramatically. In the Foundation and Intermediate Phases, Arts and Culture as a learning area fell away. The four arts subjects (dance, drama, music and visual arts) are now presented as a subsection called Creative Arts within the Life Skills programme. Within the Creative Arts programme, Performing Arts (where music is now situated) provides learners with an opportunity to explore the musical side of their personal development. Singing, making music, dancing and exploring movement are skills that are taught.

This study will focus on determining how musical skills, knowledge and values were and are envisaged to be instilled in learners in the Foundation Phase through the various curriculum statements issued by the South African National Department of Education between 1995 and 2009, and by the Department of Basic Education since 2010. It is assumed that the curriculum developers considered standard music education methodologies such as Orff Schulwerk, the Kodály Method and Dalcroze Eurythmics as well as general early childhood education principles such as those of the Montessori education approach when compiling these curricula. This study will therefore also attempt to determine to what extent such approaches underpin



the curricula and how “a music education programme unique and specific to its own needs” has been formulated.

## **1.2 The research problem**

The mission statement of the Department of Education reads as follows:

Our vision is of a South Africa in which all people have equal access to lifelong education and training opportunities which will contribute towards improving the quality of life and build a peaceful, prosperous and democratic society.

This statement clearly articulates the outcomes that the Department of Education has been striving towards through their transformation of the curriculum and its subsequent developments. Education is seen as a fundamental part of the social revolution within all communities of South Africa. Government placed importance on using education to assist positive change and growth. During the years 1994-1997 three specific tasks were identified, with the third task focused on creating a policy framework which expressed national values as well as skills and knowledge.

In the RNCS music was grouped together with drama, dance and visual arts to form an independent subject called Arts and Culture. In the section dealing with the Constitution, values and nation building, it is stated clearly that Arts and Culture should be made an integral part of the curriculum. It also states that the development of the subject should be through knowledge and skills (Department of Education, RNCS 2002: 7-8). Also known as Curriculum 2005, this policy was created to strategically change the current schooling system (Christie & Jansen, 1999: 59).

Asmal, who was at that time the Minister of Education, was of the opinion that, although the developing of curricula is challenging for educators, they allow for self-expression within a diverse, multicultural society. This would enable an experience of visible transformation (Department of Education, RNCS 2002: 1). Ursula Hoadley, however, outlines the drastic decline in the level of curriculum reform because of this as well as the change to the tradition of continuous scrutiny by external ‘inspectors’ to one of self-assessment. She points out that



the type of citizen that was envisaged within the curriculum statements allowed both the educator and the learner to explore education without boundaries, but this was not achieved (Yates & Grumet 2011: 139-141). Hoadley emphasizes that all three curriculum statements place importance on the knowledge to be developed (Yates & Grumet 2011: 149).

Curriculum 2005 presented many challenges for teachers and pupils and the lack of structures and professional capabilities posed a threat to the actual knowledge development process (Department of Education, 2001: 22). The Ministry of Education reviewed the curriculum and found that it was lacking in many respects. Questions that arose included whether the implementation of Curriculum 2005 contributed in any way to learners leaving school after obtaining their General Education and Training Certificate in Grade 9 (National Qualifications Framework level 1) (Department of Education 2001: 22).

According to all three Curriculum Statements for the Foundation Phase in the South African education system, the acquisition of life skills should become an integral part of primary school education. Children should be made aware of forms of social acceptance and awareness, and they should ultimately become equipped with positive coping strategies. John Sloboda (in Roehmann & Wilson 1990: 29) states that music aids in problem solving and overcoming adversity through the experiences that humans confront. It would appear that including music in the general curriculum would therefore largely meet the needs as articulated in the various curriculum statements. However, these educational changes have been some of the most controversial occurrences of the past 20 years. First the NCS was introduced to eliminate the apartheid curriculum of the previous government, thereafter the RNCS was introduced, focussing on the continuous assessment of learners, and lastly the CAPS was, and currently still is, being phased in for political reasons, namely the phasing in of the first national and non-racial elections, rather than as an enhancement of education in schools. It is therefore important to identify whether or not South Africa has produced a winning recipe for tuition within the performing arts (Jansen & Christie 1999: 3).

This study will focus on three aspects of the inclusion of music in the Foundation Phase curriculum, namely:



- Which music education methodologies have been considered to be most useful when music is presented within the broader context of the Performing Arts in the Foundation Phase?
- With which aspects of the acquisition of knowledge and skills is music aligned in the three curriculum statements?
- With which other aspects of the general objectives of the three curriculum statements has music been aligned?

### **1.3 The purpose of the study**

The purpose of this study is to compare how music education has been integrated into the Foundation Phase in the three curriculum statement documents (1997, 2002 and 2011) that have been implemented in the post-apartheid political dispensation. The inclusion of music within the Creative Arts as prescribed by the latest document, the Curriculum and Assessment Policy Statement of 2011, will receive particular attention.

### **1.4 The objectives of the study**

The study aims firstly to establish how the National Curriculum statements of 1997 and 2002 compare with the Curriculum and Assessment Policy Statement of 2011 with regard to the integration of music education into the Foundation Phase curriculum. Secondly, it aims to establish which music education methodology or methodologies has or have been used as the basis for the curricula in the Foundation Phase in the post-apartheid curriculum statements. Thirdly, it aims to determine to what extent music may be used to inculcate knowledge, skills and values as envisaged by the Department of Education.

### **1.5 The research question**

Since the Foundation Phase falls into the category of Early Childhood Education, the main research question is

To what extent does music education play a role in shaping the knowledge, skills and values of Foundation Phase learners within the post-apartheid curricula?

The following sub-questions are also posed:



- How does the Curriculum and Assessment Policy Statement of 2011 compare with the Curriculum Statements of 1997 and 2002?
- How does the latest curriculum statement relate to the approaches to music education in the Foundation Phase as envisaged by educators such as Montessori, Kodály, Orff and Dalcroze?
- How does the inclusion of music within the broad stream of the Performing Arts assist with the acquisition of knowledge and skills?



## **CHAPTER 2**

### **Research methodology**

#### **2.1 Research design**

The main methodology for this study will be a document analysis and comparative research. The three curriculum statements will be compared to each other regarding the acquisition of knowledge, skills and values using music in a classroom situation.

The use of comparative research as explained by Ragin (1994: 105) enables the researcher to deliberately explore patterns of diversity. Comparative research is defined as research that uses comparable data from at least two societies or sources (Ragin 1987: 4). This type of research lends itself to observation and description of relevant aspects of the study. Comparative researchers look at how the various aspects of each subject fit together. Studies based on the outcomes of diversity seem to portray the clearest results when comparative methodology is utilised (Ragin 1994: 105).

An additional source of methodology, namely methods based on the work of John Stuart Mill, will help to explore diversity, eradicate false premises and assist in getting closer to underlying explanations (John Stuart Mill, 1846: 56, 129). The Method of Agreement and Method of Difference are based on the work of Mill. Both methods together with Qualitative Comparative Analysis (Ragin) will be utilised to aid in constructive outcomes. The method of agreement (based on Mill's work) takes a look at widely differing cases which share a particular feature of agreement (Mill, 1846: 454). The Method of Difference (Mill, 1846: 455) finds the most similar cases which differ with regard to explanation and the Qualitative Comparative Research permits the identification of changing variables and the compound process thereof (see Ragin).

##### **2.1.1 Why a comparative study?**

Three factors point to the necessity of a comparative study. Firstly, we cannot understand one curriculum fully without also comparing it to at least one other. Secondly, comparative research helps find the hidden assumptions. Thirdly it can offer alternate suggestions in common ways of doing things (Burnard et al, 2008: 4-5). Critically comparing the three curricula will give



the researcher an opportunity to find underlying comparisons and differences and this will allow for factual evidence.

## 2.2 Data sources

The main data sources are the three curriculum documents used in the South African Education system since 1997, namely:

- National Curriculum Statement (NCS), 1997; this policy incorporates the following documents: White Paper on Education and Training (1995), Interim Policy for Early Childhood Development (1997) and the Curriculum Framework Document (1996)
- Revised National Curriculum Statement (RNCS), 2002, Grades R – 9
- Curriculum Assessment and Policy Statement (CAPS), 2011

## 2.3 Definitions of key terms and abbreviations

National Curriculum Statement (NCS): The official documents of the National Department of Education that determined the underlying philosophy, purpose, goals and basic content of each subject or learning area that was approved to be presented by schools offering primary and secondary education (National Qualifications Framework levels 1 to 4) in South Africa. The NCS was valid between 1997 and 2002.

Revised National Curriculum Statement (RNCS): The official documents of the National Department of Education that revised the underlying philosophy, purpose, goals and basic content of each subject or learning area that was approved to be presented by schools offering primary and secondary education (National Qualification Framework levels 1-4) in South Africa. The RNCS was valid between 2002 and 2011.

Curriculum and Assessment Policy Statement (CAPS): The official documents of the National Department of Education that revisited the underlying philosophy, purpose, goals and basic content of each subject or learning area that was approved to be presented by schools offering primary and secondary education (National Qualification Framework levels 1-4) in South



Africa. The CAPS started to be introduced into the schooling system in 2012 and it is due to be fully implemented in all grades by the end of 2014.



## **CHAPTER 3**

### **Literature review**

The literature that is relevant to this research covers three main topics.

Firstly, it contextualises music within the broad general education of the young child, presenting the methodologies of educators such as Maria Montessori, Emile Jaques-Dalcroze, Carl Orff and Zoltán Kodály who have all exerted a wide influence worldwide. I conclude this discussion by illustrating the factors that these educators had in common by means of a diagram.

Secondly, the effects of globalisation are also impacting on education philosophies and methodologies, and therefore it is essential to investigate current thinking in this regard.

Thirdly, since the South African education system has undergone changes and is still to a large extent in a state of transformation, I investigate how these aspects have impacted on the structuring of the Foundation Phase curricula in South Africa since 1996.

### **3.1 The use of music education in the Foundation Phase**

#### **3.1.1 Maria Tecla Artemesia Montessori (1870-1952)**

Maria Montessori felt the need to address a problem of education based on her own uninspiring experiences in the classroom. Montessori's methods are based purely on childhood experienced within a secure environment. She described her methodology as "the nature of the difference between the child and the adult". This description illustrated the insight Montessori had for the continuous development a child has to endure whilst growing up, hence her method being described in this manner (Standing, 1966: 3-8).

The Montessori method of education may be summarised as follows:

- It includes years of tolerant observation of a child's personality.
- It may be applied collectively, successfully irrespective of race, colour, climate, nationality, social rank or type of civilization.



- It has revealed the small child as a lover of work, an individual who carries out tasks with enjoyment.
- The need to learn by doing is the child's superiority.
- A high level of discipline is achieved without using incentives and retribution.
- It is based on the independence of the child and the acknowledgement for his/her character.
- It allows for individual attention by the teacher which culminates in a personal understanding of how the child copes in various subjects.
- Each child works at his/her own pace.
- It refrains from competition amongst learners which often has a consequence of negative results.
- Due to freedom of choice the child eliminates future psychological problems.
- It develops the entire personality of the child. The child learns and develops within a social community and in turn takes on fundamental characteristics which encompass attributes of good citizenship (Standing, 1966: 204-205).

Montessori envisioned that the child would be at the centre of the learning (Lillard, 2005: 3). Montessori classrooms are often large, open spaces that can accommodate a number of children. The classroom is organised with various materials to enhance learning and different types of furniture to accommodate children of various ages. Organization is highly important in a Montessori classroom and this is different to traditional classrooms of today. The Montessori curriculum is highly interrelated and covers a broad spectrum of concepts in depth (Lillard, 2005: 18-21).

As the Montessori method requires individual attention of the child, it is clearly no longer a feasible method to utilise in South African education because of the large numbers of children accommodated within individual South African classrooms today. As stated above the Montessori classroom requires enormous resources, extensive experience and intricate training of teachers which makes this method of teaching within South African schools nearly impossible. The majority of schools are under resourced and do not have the necessary budget to train teachers.



### 3.1.2 Emile Jaques-Dalcroze (1865-1950)

Dalcroze was one of the earliest music educators and the principles that he established are still used in classrooms today. Dalcroze was particularly concerned about the way in which music was compartmentalised: music performance was not taught in conjunction with music theory or music history, and neither was music history associated with music philosophy. Tutors were often confined to their own educational spheres and were seldom found deliberating about conjoint education (Landis, 1972: 7-9). Ironically, this is a situation in which many music educators still find themselves, a century after he established his first school where he addressed these matters.

The method that Dalcroze developed is known as eurhythmics and it has the following objectives:

1. Psychological and emotive: awareness, concentration, social integration, realization and expression of nuances.
2. Physical: to develop expression in performance and to utilise bodily movement as the source of performance accuracy.
3. Musical: that the music is prompt, precise and that an individual effect is provided (Landis & Cardner, 1972: 7).

The approach taken by Dalcroze is holistic and it aims to promote self-expression and musical confidence. Theoretical knowledge and practical skills were fused in his tuition and he encouraged active participation in both areas. Textbooks became a thing of the past, improvisation was at the forefront and the educator was encouraged to internalize his/her individuality and in turn transfer that creativity to the students (Landis, 1972: 11). Another important tool in the successful use of Dalcroze's method is the teacher's ability to improvise. Students are encouraged to utilise their whole body to feel the movement created and in order for this to occur, the teacher needs to be able to create various feelings through music and these are then associated with different movements (Landis, 1972: 12).

This approach resonates well with an OBE methodology, and also accommodates learners from every culture and background, and with any level of ability since it aims at self-development.



### 3.1.3 Carl Orff (1895-1982)

Orff was influenced by Dalcroze's thinking regarding physical movement, the use of rhythm and a holistic approach to music education (Landis, 1972: 99). Orff based his approach to music education on folk music, incorporating movement and language. He believed that musical instruction should begin during early childhood education but that it should be seen as a channel for lifelong learning. Orff's system requires an experimental and improvisatory approach. Although freedom of choice is encouraged, teachers need constantly to be aware of the process at hand in order for the work to be successfully implemented. In this way the Orff system is controlled and allows children to make music in a positive environment (Choksy, 1986: 103).

Orff worked jointly with Gunild Keetman (a pupil of his at the Gunther School) to create a new means of teaching music to children which incorporates the following fundamentals of music: *singing, movement, playing and improvisation*. This resulted in his most influential work, namely *Schulwerk* (Schoolwork) which was published in 1930. It later became known as *Musik für Kinder* (Music for Children). This collection of music was solely compiled to demonstrate the use of ostinati, bordun and suitable texts for children. Several sections of the various pieces are difficult for even the teacher to perform, displaying a level of difficulty not suitable for the standard expected of a typical young musician. Educators are encouraged to adjust the level of difficulty to suite the average child by writing texts that the children can relate to and by arranging the music for the instruments that the teacher has in his/her classroom. This ensures the successful implementation of the lessons (Walker 1995: 10-21).

The Orff method and Orff *Schulwerk* series is a method which would work in South African schools across the country's different cultural barriers. It allows for easy arranging of the various pieces and exercises from the youngest age group to more advanced learning into adulthood. This method is also a noteworthy teaching avenue as its focus is on the importance of cultural heritage and it is based on folk/indigenous music which is the main method of teaching as required in the curriculum of the Department of Education (Baxter, 1995: 6-7).

### 3.1.4 Zoltán Kodály (1882-1967)

Kodály's approach to music education was to provide skills in music reading and writing to an entire nation through singing (Wheeler, 1972: xx). Like Dalcroze, he believed that a fundamental knowledge of music should be accessible to everyone and shared with Orff the sentiments that it is natural for young children to sing and move simultaneously. Kodály



believed that individuals should be exposed to music education from a very young age and through this the individual would re-enact the musical development of his/her heritage (Landis, 1972: 41-43). It was easy for Kodály to have his method of music education accepted because the existing academic training in Europe had a strict structure of music reading and writing (Landis, 1972: 64). Kodály believed that the fundamentals of music instruction come solely from the rich folk music within nations. He also believed that the United States of America is the prime example of such wealth in folk music because it houses a diversity of ethnic groups (Landis, 1972: 66).

Kodály's music is considered closest to the life experiences of rural children and to the cultural heritage of individuals. Folk music is a virtually limitless source of the musical motives and patterns that are essential in the Kodály plan. Many folk songs are in the pentatonic mode and Kodály, like Orff, considered this mode easiest and most natural for children to learn in their early lessons. There is a close relationship in the songs between music and language (Landis, 1997: 63 – 64). In fact,

The singing of folksongs must form a part of every music lesson; not only to provide practise in them for their own sake, but to maintain continuity and also to awaken, develop and maintain the sense of relationship between music and the language. For there is no denying that it is here, in folksong, that the most perfect relationship between music and language can be found (Landis & Cardner, 1972: 64).

The Kodaly method would be a great asset to South African classrooms as his method of using various scales and modes is a direct link to those used within South African indigenous and folk music which is currently the preeminent model of learning within the curriculum.

### **3.1.5 A diagrammatic representation of the commonalities in approach to music education by Montessori, Dalcroze, Orff, and Kodály**

All four philosophers of music education had one thing in common, namely that the relationship between music and language was the foundation for the success of music instruction and that this marriage led to the overall outcomes to which they were aspiring. They also shared the sentiments that the human body has a natural rhythm which enables students to improvise and perform when prompted to do so and that this natural inclination of the body to move needs to be nurtured. There is simply no “wrong” way of performing, learning and teaching music. Moreover, a positive attitude to life can be evoked by the rhythmic and music



traditions children experience from a very young age through cultural occurrences within their various communities.

In a South African context, particularly given the language diversity and challenges of teaching learners in the Foundation Phase in English – which for many may be a second language – this is essential to consider when deciding on curriculum content. All of these educators also emphasised the importance of maintaining culture and heritage through music practice. Again, in a South African context where cultures described as “non-white” were for decades denied real existence, a strong argument may be presented for, at the very least, considering their methods to underpin a transformative curriculum statement.

The diagram below summarises this information (Figure 1).

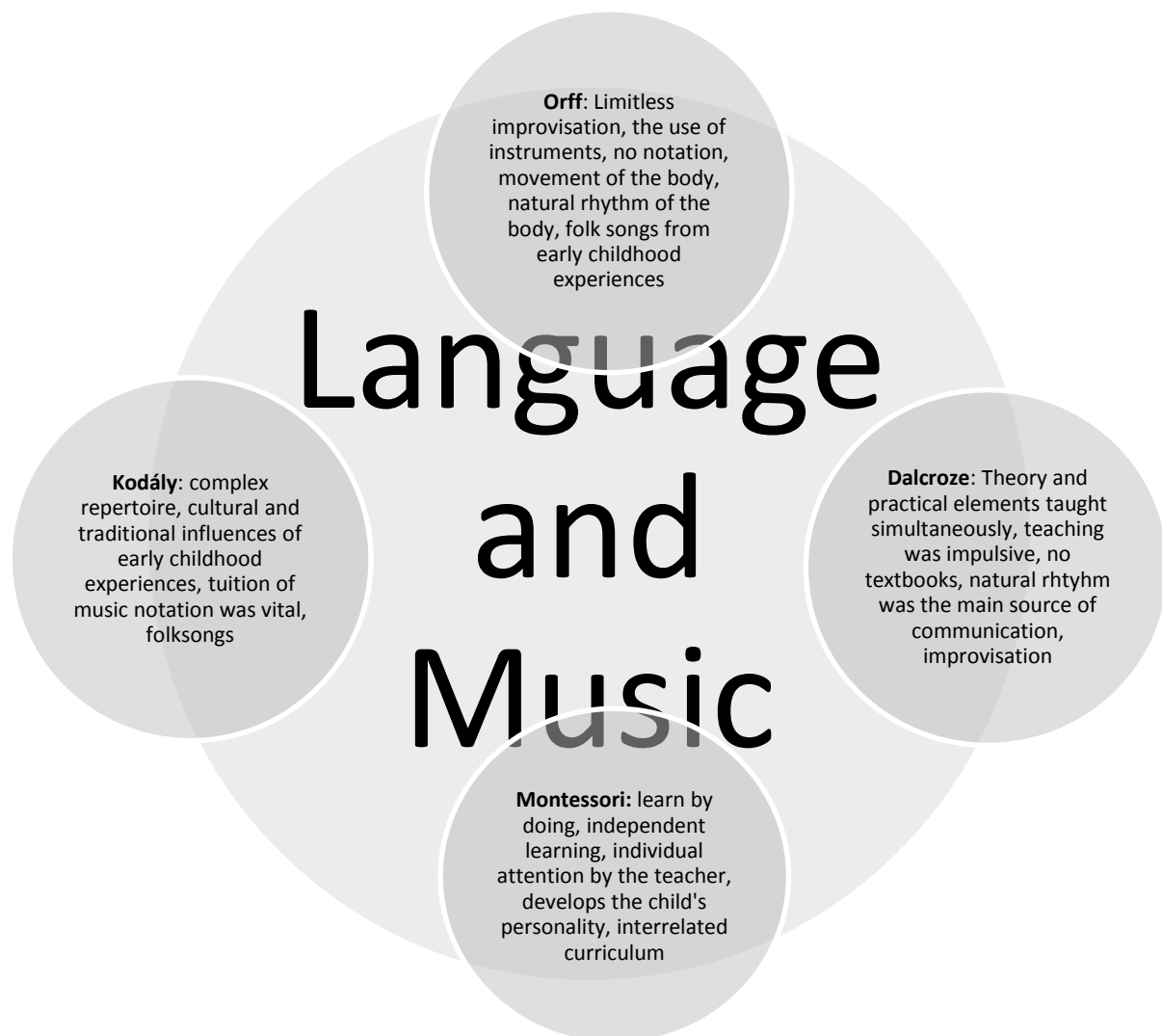


Figure 1: A summary of the methods of Montessori, Dalcroze, Orff and Kodály, illustrating the importance of language and music.



### 3.2 Current thinking regarding a multi-cultural approach to music education

While South Africa has been transforming the general education system during the past twenty years, rethinking and transforming the role of music education in schools has concurrently been at the forefront of much international research. Both situations have had an enormous impact on music education in South African schools.

On the international front, Jorgensen suggests that music education needs to be transformed for two reasons. Firstly, if music education is to aid in the successful transformation of society, then civilization needs to be at the forefront of the learning process as education is transmitted from one being to another. Secondly, due to the process of human-related transference, music education is immersed in issues that affect the greater population. Despite all its social defects and inconsistent practices, music education may well comprise of characteristics of transformation that can refine and integrate various societies (Jorgensen, 2003: 19).

Jorgensen further asserts the relevance of music as a means of transformation by regarding music education as the method whereby which a specific group, organization, or body exists through historical lineage. This observation implies that educators endeavour to convey to the youth the private and shared approaches, philosophy, values, trade, prospects, and simply the way of life of their culture in order for them to continuously thrive within their specific societal group (Jorgensen 2003: 19).

On the African continent, moreover, South Africa is not the only country dealing with educational restructuring. It is also taking place in other African countries. This commonality in reform was evident at the 3<sup>rd</sup> Biennial Conference of the Pan African Society for Musical Arts Education (PASMAE) held in Kenya 2003, where four main issues formed the basis for all the participating countries' research (Klopper, 2005: 1-2). The four issues are:

- Curriculum issues with regard to changes in policy;
- Lack of facilities and resources;
- Skills, training and methodology of practising art educators in schools and higher education institutions;
- The societal role of Arts Education.

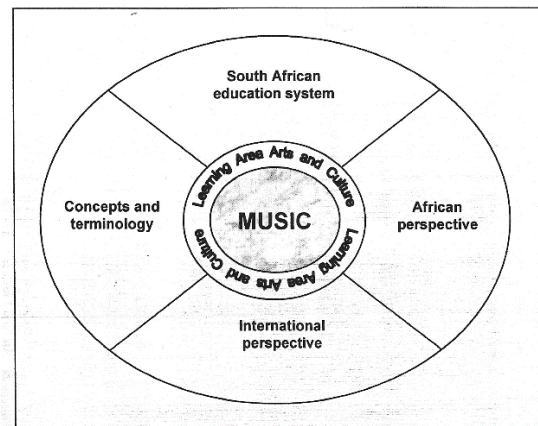


This reassessment of customs dictates an element of the continuous adaptation to varying conditions under persistent periods of development within society culminating in the personalization of values and systems being traditionalised amongst the people whilst still providing opportunity for preservation of societal habits. In order for the transformation process to take place successfully, education, the community and integration needs to function as visible conjoining elements (Jorgensen, 2003: 19).

The Minister of Education, during whose term of office the RNCS was written, Prof. Kader Asmal, expressed his dismay at the financial state of the Arts and Culture learning area at that time during the “Music in Schools” Symposium held on 19-20 May 2000. He was also acutely aware of the lack of resources and teaching material needed for effective teaching. In brief he stated that: “The enormous music potential was not allowed to flourish” (Klopper 2005: 3). The issues that Asmal verbally addressed were concurrently confirmed by the observations of the Music Action Team cells (MAT cells) of the Pan African Society for Musical Arts Education (PASMAE). Klopper, who was the Director of the MAT Research Cells (2003-2006) that are spread throughout Africa (including South Africa), was of the opinion that the presentations to PASMAE by foundation phase teachers, principals of schools and learners themselves were representative of the actual circumstances that impacted on the teaching and learning processes in Arts and Culture lessons within South African schools (Klopper, 2005: 3). He furthermore felt that, because these factors namely transformation of policy; insufficient resources; lack of professional development and social issues had presented themselves, it indicated that research into the measurable changes that affected the administration of Music as a study component within the Arts and Culture learning area needed to take place (Klopper, 2005: 2). He confirms that Music and Music Education is classified within the framework formulated in the Arts and Culture learning area and that Music is looked at firstly from an African and then from an international perspective. It is from this view that he investigated the South African educational structure (Klopper, 2005: 3).

Klopper (2005: 4) defines music as “the art of combining vocal or instrumental sounds (or both) to produce beauty of form, harmony, and expression of emotion. It is a comprehensive term making no distinctions between different cultural groups or interpretations”. In his model of Music (2005:1-4) the core concepts and terminology that influence the formulation of the subject and the variables that sum up Music Education within South Africa are indicated.





**Figure 3.1**  
**Klopper's model of music**

Klopper's personal definition of Music Education is "systematic instruction in helping learners and educators toward becoming music teachers, composers and performers". He also believes that Music Education offers both intrinsic and extrinsic values and should not be seen as only offering three basic domains of learning – the cognitive, the affective and the psychomotor – but also includes aesthetic values (Klopper, 2005: 1/6-7).

This definition is derived from the definitions of the following educationalists:

1. Swanwick's definition of Music Education states that "Music Education prevails in all cultures and finds a role in many educational systems, not because it services other activities, nor because it is a kind of sensuous pleasure, but because it is a symbolic form. It is a mode of discourse as old as the human species, a medium in which ideas about others and ourselves are articulated" (Klopper, 2005: 5). Keith Swanwick resides at the University of London as Dean of Research and Professor of Music Education at the institute of Education. Swanwick's proposal that music is multifaceted within our environment and that it has the potential for individual development clearly reflects Kodaly's belief that music is closely linked to life and cultural experiences (Swanwick, 1999: 3).
2. David J. Elliot is Professor of Music at the University of New York. He provides four principles by which Music Education is governed, namely:
  - Education **in** music, involving teaching and learning of music, and music listening;



- Education **about** music, involving the teaching and learning of formal knowledge about music making, music listening, music history, etc.
  - Education **for** music, involving teaching and learning as preparation for making music, or becoming a performer, composer, music teacher, etc; and
  - Education **by** means of music, involving teaching and learning of music in direct relation to goals such as improving one's health, mind, soul, etc" (Klopper, 2005: 5).
3. George Odam's views on "music as a language" (Odam, 1995: 1) can be linked to the key objective of Kodály's music education system which was to offer "reading" and "writing" abilities to a large community in order for music to be understood and ultimately develop a language an entire population could relate to (Landis & Cardner, 1972: 41). Odam believes that "Music Education is not confined to the school curriculum. Its principles cover pre-school, further and higher education and all instrumental teaching". He is of the view that "Music is a unique schooling for the brain; involving both right- and left-brain processes wedded together through fine and disciplined movement" (Klopper, 2005: 5).
  4. Bennett Reimer states that "Music Education is subject to the nature and value for the subject. In his view it is important to regard Music Education philosophy as *a* philosophy and not *the* philosophy" (Klopper, 2005: 6). Reimer believes that it is important for music educators to interpret, converse about, record and expand on philosophy in a personal manner. He also states that philosophy and music need to be jointly executed in order to achieve music education curriculums that can be successfully implemented (Reimer, 2005: 1-2). A relationship between Reimer's preservation of philosophy and Kodály's belief in maintaining reading and writing skills of music (Landis & Cardner, 1972: 41), can be clearly identified.
  5. C. David Peters and Robert F. Miller were of the belief that learning occurs through society just as much as it does through schooling and parents (Peters & Miller, 1982: 5). The ideology of Peters and Miller is that "the general function of Music Education in schools can be aligned with the general function of education; however, Music Education offers more than a heightening of the general quality of life" (Klopper, 2005: 6). This ideology can be connected to Orff's strong approach of learning music education through societal and folk music which is directly transferred from society, and its



historical influences through a natural process to the child (Landis & Cardner, 1972: 71-71).

6. Thomas Regelski proposed “action learning”, a teaching which is broad and not focussed on individual factors (Regelski, 1981: 11). Regelski’s perception of Music Education is that it is “the invention and establishment of musical and pedagogical environments, situations and events for the purpose of inducing fruitful music actions” (Klopper, 2005: 6). The approach of Regelski is similar to that of Dalcroze regarding the use of the body’s natural rhythm (Landis & Cardner, 1972: 7).

South Africa has taken steps to equip its educators with the tools to teach effectively. An example of this is the first Foundation Phase Conference which was held in Limpopo with the aim of “Laying Solid Foundations for Learning”. The main aim of the conference was to assist South African educators in developing effective teaching skills. In order to do so the conference focussed on building self-assured educators who learnt to value their role in education. Various exercises gave the delegates insight into the curriculum and its implementation into rural areas where resources and facilities were not as established as the urban areas (Department of Education, 2008: 1).

Music education in South Africa is clearly a multi-faceted phenomenon and its curriculum development has been based on many different variables and teaching philosophies. Stig-Magnus’s comment that it is a “complex and intricate mission” (1997: 1) is as valid currently as it was in 1997. This will be discussed more fully in 3.3 (below).

### **3.3 Towards transformation in education: the role of music**

The Constitution of the Republic of South Africa, 1996 (Act No 108 of 1996) makes clear statements with respect to values and nation building. The new South African government of 1994 therefore aimed to do the following:

- Heal the divisions of the past and establish a society based on democratic values, social justice and fundamental human rights,
- Improve the quality of life of all citizens and free the potential of each person.



- Lay the foundations for a democratic and open society in which Government is abused on the will of the people and every citizen is equally protected by law.
- Build a united and democratic South Africa able to take its rightful place as a sovereign state in the family of nations.

The Department of Education has based the three curriculum statements that have been written post-1994 with the abovementioned aims in mind. It states that it has merely enhanced the meaning and implementation within each varying and altering curriculum statement (Department of Education 2003: 7). The underpinning aims have therefore remained constant.

In this section I shall be focussing on the three curriculum statements, related official documents and reviews of the curricula that have been written. In particular I will focus on the positioning of Music within the learning areas successively named Performing Arts (NCS, 1996), Arts and Culture (RNCS, 2005) and Creative Arts (CAPS, 2011). It is my intention to describe the level of importance accorded to the subject Music during the various phases of curriculum transformation in South Africa. I myself, for example, found that, try as I would to produce elements of the particular curricula I was using at any time (and I have had to teach according to all three curricula) it was not only problematic but it did not enable me to teach in the best possible way that I could. The curriculum documents all clearly state that the Department of Education wants to equip its teachers with the best possible guidance but the documents do not clearly state *what* the teacher needs to use to implement the set curricula and outcomes.

### **3.3.1 Music in 1997: The first curriculum statement, the NCS**

Music within the National Curriculum during the 1990s, the post-apartheid era, was influenced by the new constitution and democracy that was taking shape in South Africa. The new policy that was to be implemented would function differently to the educational system of pre-1994. South Africa was now moving into the global system of multicultural education wherein diversity, interaction and social relationships were the main features. The goals envisioned at that time were the promotion of economic development, social stability, cultural independence, political freedom and nation building (Booyse et al, 2011: 269-275).



The NCS governed all aspects of education from 1996 and it dealt with the development of a range of skills to empower the learner. The aims included:

- To develop their full personal potential physically, affectively, socially, cognitively and normatively;
- To participate effectively within their environment and develop scientific and technological process skills;
- To be an empowered citizen and to prepare them for the world of work;
- To be a creative learner (Department of Education, 1997: xi).

Concurrently the White Paper on Education and Training acknowledged that “The care and development of young children must be the foundation of social relations and the starting point of human resource development strategies from the community to national levels” (Ministry of Education, 1997: 7). This is reflected in the NCS where the foundation phase (Grades R to 3) statement reads as follows:

The development of curriculum policy for the Foundation Phase, which includes the Early Childhood Development (ECD) phase, has been based on the following national policy documents:

- White Paper on Education and Training (March 1995)
- Interim Policy for Early Childhood Development (1997)
- Curriculum Framework Document (1996)

Music at this time was still finding its feet in the newly developed Department of Education. The nine provinces were now responsible for presenting Music Education within the new curriculum, and this meant that the successful implementation of basic music skills as well as the value placed on Music was left entirely up to the different provinces and schools (Van Niekerk, 1997: 28).

There were many challenges around music education in schools. The Minister of Education at the time, Prof. Kadar Asmal, identified that the current music instruction was not given ample time to develop and that a more formally structured teaching was implemented within former white schools and the black schools focussed on practical singing and co-curricular eisteddfods. Asmal stated that the educational structure being used needs to build and prepare the children

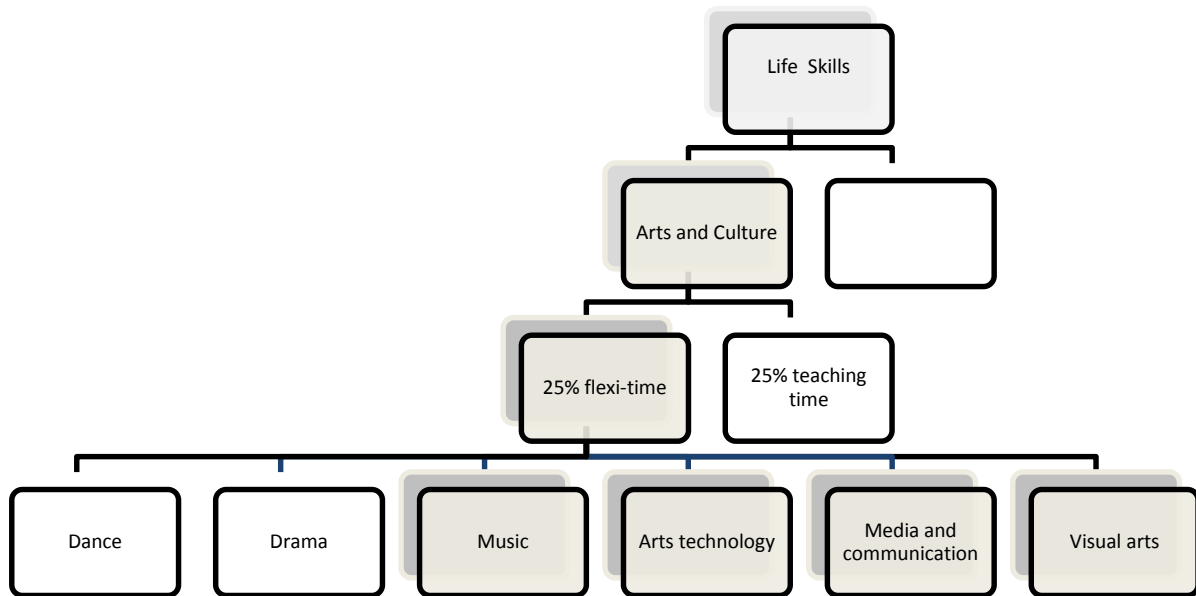


of South Africa for adulthood and equip them with a national heritage that they can utilise in their everyday lives (Asmal, 2000: 13). Asmal felt strongly that cooperative learning and functioning within learners could be incorporated through the integration of more formal subjects. “If music can change the way people relate to each other, then it should be used to do so!” Because of the social and moral dismay of the country caused by apartheid the educational system required a more personal than professional touch. Before written and technical standards could develop further the social disjunction within communities and schools needed to be addressed.

Students needed to be nurtured emotionally first and then the love for learning could be instilled. Learning institutions needed to nurture the various cultures within communities in order for impactful education to occur. Asmal felt strongly about improving relationships between schools, the community and its parties in order for socially enriching results to be experienced (Asmal, 2000: 13). He also stated that, during the stages of reconciliation and educational evolvment, the role of music and the performing arts was not recognised for its potential to contribute towards sustaining a new nationalism within the country. The complex yet enriching diversity music brought to the lives of South Africans needed to be embraced for its powerful characteristics (Asmal, 2000: 13).

Music education thus enjoyed considerable support, but there were several drawbacks to its successful inclusion in the general curriculum. The most important factor was that, in accordance with OBE principles and to allow teachers maximum flexibility, no specific time allocations for teaching was given. “Notional time” was divided between the three learning areas (literacy, numeracy and life skills) and “flexible time” was incorporated into the management of time for classroom transformation, grouping learners, team teaching and co-operative teaching and learning (Department of Education, 1997: xi)



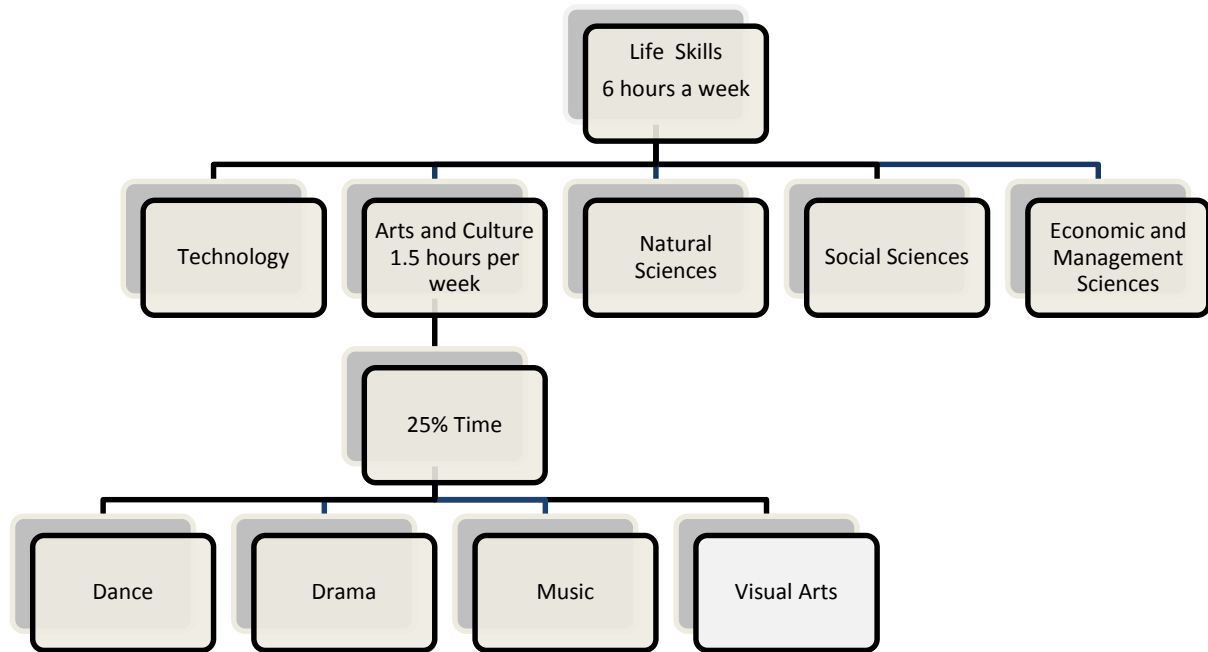


**Figure 3.2**  
**Time allocation for teaching music with the NCS, Foundation Phase**

### 3.3.2 Music in 2002: The second curriculum statement, the RNCS

In due course Asmal requested a review of the OBE-based NCS, and the RNCS was written. One of the major changes to the curriculum was that teaching time was clearly stipulated and not left to the discretion of the school or the individual teacher. The RNCS placed music in the Foundation Phase into the Life Skills programme, and equal time was allocated to each of the four arts subjects, namely dance, drama, music and visual arts.





**Figure 3.3**  
**Time allocation for teaching music in the RNCS, Foundation Phase**

Despite this time allocation, Klopper noted that Arts and Culture did not appear on the daily timetables of many schools because of two distinct problems. The main grievances were that principals and the management of schools were often not interested in the arts, and, coupled to the uncertainty of educators, who lacked the accomplishment or knowledge to be able to teach all four art forms, Arts and Culture was not taught. This resulted, in many instances, in learners being taught, for instance, numeracy or language in the time allotted to Arts and Culture. It also came to Klopper's attention through portfolio investigation that, in those schools where Arts and Culture was included in the teaching schedule, very little about Music was being taught and even less was being learnt. The educators' insufficient knowledge of music and the inability to pass the skills to the learners put the transformed curriculum in jeopardy (Klopper, 2005: 1-2).

### **3.3.3 Music in 2011: The third curriculum statement, CAPS**

The review of the RNCS was based on arguments that:

- The curriculum structure and design was skewed;



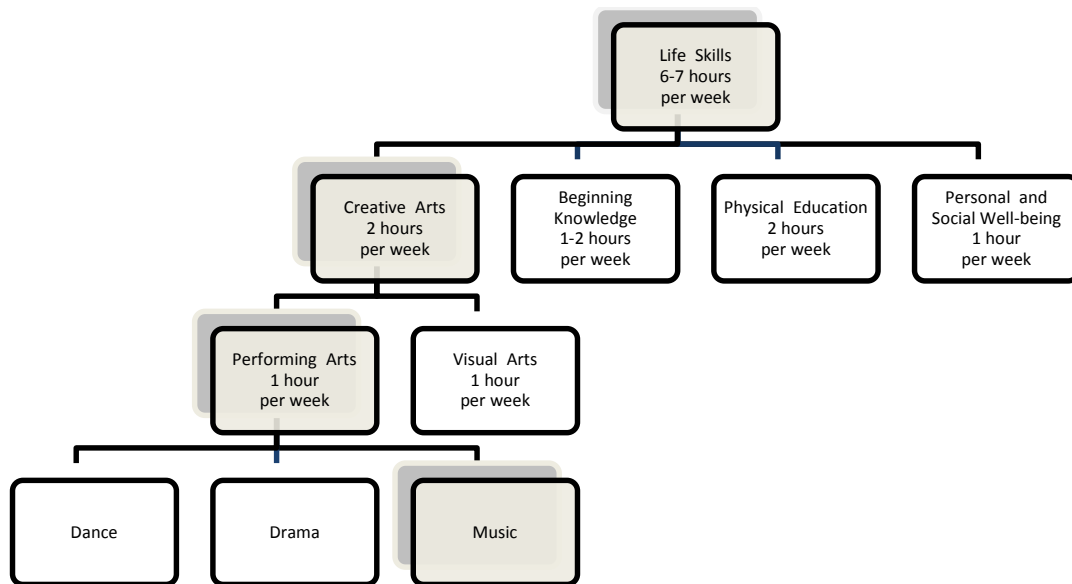
- There was a lack of alignment between curriculum and assessment policy;
- There had been inadequate orientation, training and development of teachers;
- Learning support materials varied in quality, were often unavailable and were not sufficiently used in classrooms;
- There was policy overload and thus a limited transfer of learning into classrooms;
- There was inadequate recognition of curriculum as the core business of education departments (Chisholm, 2003: 3).

The review of the RNCS resulted in the CAPS which had, as its main function, to equip the learner in the following ways:

- Move from being passive inheritors of culture to being active participants in it.
- Reflect creatively on art, performances and cultural events.
- Identify the connections between art works and culture.
- Understand the geographical, economic and social contexts in which Arts and Culture emerge.
- Identify the links between cultural practise, power and cultural dominance.
- Analyse the effects of time on Culture and the Arts.
- Understand how the arts express, extend and challenge culture in unique ways (Department of Education, 2011: 25).

Within the CAPS document music is included in the broad Life Skills learning area as part of the Creative Arts subfield, which includes dance, drama, music and visual arts, in both the Foundation and Intermediate Phases. Within the Foundation Phase, Creative Arts is allocated two hours per week; however, the four art forms are not given equal time. They are divided into two 'streams', namely Performing Arts (dance, drama and music) and Visual Art. Graphically this hierarchy is illustrated in Figure 3.4 on page 30.





**Figure 3.4**  
**Time allocation for teaching music in the CAPS, Foundation Phase**

In the CAPS the Creative Arts learning area is importantly described as an avenue that introduces learners to dance, drama, music and the visual arts. Its essential function is to create an opportunity for learners to be innovative, artistic beings with an appreciative understanding for the arts. Throughout the learning process the necessary skills and knowledge to carry out various creative activities is developed. This continuous development should occur in an enjoyable yet controlled environment and the learners should constantly be motivated to use their individuality of expression in reaching the set outcomes. It is also aimed at stimulating gross and fine motor skills and at creating an equilibrium between creative, cognitive, emotional and social development (Department of Education, 2011: 9). The stated outcomes for the Performing Arts are:

Performing Arts in the Foundation Phase allows learners the opportunity to creatively communicate, dramatize, sing, make music, dance and explore movement. Through the performing arts, learners develop their physical skills and creativity. Performing Arts stimulates memory, promotes relationships and builds self-confidence and self-discipline. Creative games and skills prepare the body and voice, and games are used as tools for learning skills. Improvise and interpret allows learners to create music, movement and drama individually and collaboratively (CAPS Foundation Phase, 2011: 9).

It is clear that the results expected from teachers and learners for the implementation of CAPS is an impossible task as the time given for these outcomes to be achieved is not enough.



### 3.4 Summary

The term “Arts and Culture” encompasses a wide range of traditional and artistic concepts that are original to South Africa. Being such a diverse area of knowledge, when it is included as a learning area at schools, it expects the learner to become engaged in this diversity and also in a variety of related activities. The direction in which learners are encouraged to move into is one that encourages active participation; critical reflection; recognizes the relationship between art and culture; and comprehends the holistic circumstance of the diverse Learning area. The RNCS was particularly specific in affording learners the opportunity to have a holistic experience and creating an avenue of direction focussing on specific knowledge and skills of the four different art forms.

Within the RNCS these aims were included as the Knowledge, Skills and Values of the Learning Area Arts and Culture, which included music weighted at 25% of the whole learning area (Department of Education, 2003: 7). In the section dealing with the constitution, values and nation building, it is stated clearly that Arts and Culture should be made an integral part of the curriculum. It also stated that the development of the subject should be through knowledge and skills (Department of Education, RNCS 2002: 7-8). Also known as Curriculum 2005, this policy was created to strategically change the schooling system (Jansen & Christie, 1999: 59). It was also implemented to try to get cooperation, commitment and participation of all affected by the South African education system (Department of Education, 2005: 1).

The RNCS aimed at providing learners with a universal educating experience in Arts and Culture by exposing learners to different art forms and giving them the opportunity of exploring creatively within those art forms while cultivating skills, knowledge and positive attributes in accordance with the societal norms set out by the South African government. The Department of Education aimed to do this by creating institutions for learners where they were introduced to equal portions of education in indigenous traditions, societal norms and cultural music (Department of Education, 2002: 5-6).

Creativity and self-expression within individuals’ capabilities were major role players in the development of learners exposed to the curriculum activities. The RNCS aimed to repair societal imbalances through the Arts and Culture programme and to do so by giving each



learner the same Arts and Culture experience (Department of Education, 2002: 5-6). Teachers were encouraged to strive to incorporate the Arts and Culture Learning Area into the Numeracy, Literacy and Life Skills programme, as illustrated in the following table:

<b>NUMERACY</b>	<b>LITERACY</b>	<b>LIFE SKILLS</b>
<b>Drama -</b>	<b>Drama</b> – speech, sensory perception, oral skills, storytelling, characterisation	<b>Drama</b> – fantasy, imagination, role-play, concentration, focus, interpersonal and intrapersonal skills
<b>Visual Arts</b> – shape, form, pattern	<b>Visual Arts</b> – visual and spatial perception, patterning, fine motor co-ordination, shape, colour, contrast, form, texture	<b>Visual Arts</b> – visual-spatial perception, craft skills, fine motor co-ordination, expression, imagination
<b>Music</b> – symbols, values, rhythm, time, duration	<b>Music</b> – listening, voice, aural perception	<b>Music</b> – gross and fine motor co-ordination, imagination, rhythm, music skills, aural perception
<b>Dance</b> – shape, counting, numbers, quantities, distance, size, levels, direction	<b>Dance</b> – vocabulary, gross motor co-ordination	<b>Dance</b> – gross motor co-ordination, physical control, balance, stamina, strength, imagination, spatial perception, kinaesthetic perception

In the most recent statement, CAPS (2011), Arts and Culture as a learning area has fallen away in the Foundation and Intermediate Phases, and with this change has come a falling away of the knowledge associated with each subject as well as the opportunity to incorporate skills from the arts subjects, particularly Music, into other learning areas such as Numeracy and Literacy. The arts subjects are now presented as a subsection called Creative Arts within the Life Skills programme. One needs to consider whether it was wise, both from the perspectives of educational enhancement as well as from skills development, to incorporate music into the Life Skills > Creative Arts > Performing Arts band. Is it achieving any purpose within this new learning strategy? Is it getting the full recognition it deserves or is it necessary for it to be a separate entity at Foundation Phase? Only further research can answer these questions.



Figures 3.2, 3.3 and 3.4 illustrate graphically the gradual reduction in importance of Music in the Foundation Phase. This is particularly evident in the time allocated to Music within the various curricula. The content of the subject matter required also illustrates the lessening of importance of musical concepts such as rhythm, notation, metre etc., with emphasis shifting to social skills and awareness. Within the Creative Arts programme, Performing Arts (where music is now situated) is aimed solely at providing learners with an opportunity to explore the musical side of their personal development. Singing, making music, dancing and exploring movement are skills that are required to be taught. Should the successive changes in curriculum not each time have focussed on formulating a curriculum based on strengthening the various subjects within each one's structure? In other words, should there not have been a greater emphasis on knowledge and skills rather than on ethereal emotions? This question will be more fully explored in Chapter 4.



## CHAPTER 4

### Music in the Foundation Phase curriculum in South Africa

#### 4.1 Background: Acknowledging music as an educational tool in the Foundation Phase

It is evident that music has always played a vital role in South Africa's struggle for change and justice and because of this the value of musical learning within South Africa should not be taken for granted or underestimated (Asmal, 2000: 13). It is equally important to realize that education is evolving within the South African system as a global phenomenon and not as an isolated discipline. The use of music education both within international and South African systems is to enrich instruction holistically and within various subjects. Flohr emphasises that music has value and this value instils positive humanistic traits in beings (Flohr, 2010: 6).

Besides considering an international context, South Africa also has to deal with an African context. Musical art forms are transmitted in a holistic way in indigenous black African cultures and communities and this in many ways corresponds to the thinking of Montessori, Dalcroze, Orff and Kodály.

The term 'music', however, cannot be utilised within African music practices in the same way that it is used in Western practices; this would be far too limiting. Within black African communities music practise is seen as an important part of cultural identity as well as a natural inheritance that is carried out through oral transmission from one generation to the next (Schoeman, 2006: 1-2) and this, too, corresponds with role and function of folk music in other cultures. What is markedly different, however, is that the way in which music is presented in indigenous black African cultures within South Africa combines various aspects of the different art forms to present one holistic performance. In a South African context it is therefore vital to acknowledge the influences of both the Western and African musical perspectives on musical arts in order to understand the diversity and originality required by a South African music education curriculum (Schoeman, 2006: 3).



Schoeman describes music as being “a means for self-understanding and expression, that its values and meaning can be portrayed through visible and audible qualities and that the experience of music as expressive form is the focus and core of all music education” (Schoeman, 2006: 1-2). She uses Elliott’s descriptive model of music education (discussed in Chapter 3) and affirms that music teachers make choices based on the demands of their classroom and the learning capabilities of their students; this can be attested to in the methodologies of Montessori, Dalcroze, Orff and Kodály. She affirms – as one of the criticisms of the grouping of music with all the art forms with the Arts and Culture Learning area in the RNCS – that many teachers had complained that the curriculum was not conducive to offering the subject music let alone it being combined with four other art forms (Schoeman, 2006: 1-2). The underlying criticism here is that the full potential of music *as an educational tool* could not be achieved.

Language is seen as being of parallel social importance to music. This links directly with the relationship of language and music that comes from educational philosophies established by Montessori, Dalcroze, Orff and Kodály. Musical experiences are closely related to everyday life experiences and descriptions thereof are comparable to aspects of life. Music’s multi-cultural functional position in religious, therapeutic, social, military, educational, entertainment and other contexts conclusively demonstrate its requirement in human life. In order for music to function as a necessary human experience, it needs to be introduced as a socially-grounded and significant learning experience. It was agreed that music education should become a fundamental component of the holistic learning of the people of South Africa. A bill of rights and state policy was therefore established to ensure that effective education would be enforced (Whittle, 2000: 17)

It is common knowledge to music teachers, parents and child carers within South Africa that music benefits the lives of children. Research has established that the most basic music learning occurs in children between the ages of 0 and 9 years (Schoeman, 2000: 1-2). It is important first to identify who the learner is and then to identify how best music stimulation will aid in a natural musical experience.

Social development plays a vital role in the development of an interactive music education within learners in the foundation phase. Music aids in developing self-identity and influences



children by developing their minds, bodies and souls (Schoeman, 2000: 24 - 31). Lori Miller Kase, a writer based in Simsbury, Connecticut, found results of numerous studies which indicated that including music instruction in less privileged societies could aid in long term positive effects on children academically because there are no boundaries to the style and knowledge of teaching. Music instruction improves communication skills and positively influences the nervous system creating improved learners (Kase, 2013: 2-3).

The brain is an organ that changes with experience and music has an impact on brain structure. This impact appears to be strongest when music training begins in early childhood. According to Patel, children's brains show evidence of faster development when they are learning to play an instrument (Kase, 2013: 3). This type of music learning stimulates discipline and hard work and this illustrates why it is a core social skill. It is therefore evident that the underlying principle of OBE – to achieve specific results – can be regarded as the fundamental motivation for including music education in the South African school curriculum, especially in the Foundation Phase.

#### **4.2 Indigenous African influences on the curriculum statements since 1996**

Various role players within the music environment have struggled to find a balance between Western music educational training and the inclusion of traditional musics in the South African curricula. Apart from being a reaffirmation of black South African culture that had been marginalised by the previous political regime, this is also a reflection of an international fear of traditional music foundations being supplanted by popular music; the shift in emphasis to the preservation and performances of traditional music within American society, for example, can be closely linked to developments within music in South Africa (Jorgensen 2003: 2).

When the South Africa Music Education Society (SAMES) was established during 1985, a need for effective transformation of the music curriculum was already evident. Educators were encouraged to commence debates on ideologies and methods around creating a music curriculum that would be original and exclusive to the South Africa education system (Nompula 2011: 369-370). Oehrle was of the opinion that music education needed to extend its theoretical methods to formulate and implement an extensive outlook about music. She also emphasized the importance of endeavouring to teach learners about the multi-cultural legacy of music within South Africa and making them aware that there is a much wider understanding



of “music” than the inherently Western train of thought that was in existence. She suggested that a theoretical concept such as tonality, for example, needed to be taught utilising traditional music and not only from a western perspective. Tonality in traditional music differs somewhat from the Western principles of pitch organization and it may not be easily identifiable to learners who are taught within only one system.

Various writers who imply that cultural music is significant within the music education curriculum also believe in the capabilities it has to influence innovativeness and productivity. This can be seen clearly during opportunities for learners to improvise. Improvisation can be done on instruments or with the voice. The researchers also agree that songs teach children manners and correct social behaviour. Nompula re-emphasizes Oehrle’s theory that any “African” child is able to compose due to being exposed to improvisation within a cultural context. Music and dance also go hand in hand in African cultures and rituals and in South Africa children from such backgrounds are exposed to varying rhythmic complexities. Children are directly afforded the opportunity to learn these traditions and to make them part of their identity through cultural gatherings. The more difficult and complex the patterns and rhythms, the more the child’s creativeness is developed. No formal training is given when learning these rhythms and dances and the children memorise these patterns. It is believed that, due to the original use of rhythmic patterns combined with songs, the learner would be equipped with the musical language they will need to function independently, improvising and composing using the rhythms they have learnt (Nompula 2011: 372).

Arguments have been made that it is not necessary to notate African music because of its strong oral tradition, and few attempts have been made to record such music in a written form. In South Africa the lack of both written and recorded resources is especially challenging because of the large number (11) of language groups and thus also of music sources. Resources of traditional music are difficult to find, and this has acted against its effective inclusion in the curriculum. Despite this major obstacle, the Department of Education firmly believed that the inclusion of Arts and Culture as a learning area in the curriculum would not only create awareness of the country’s democratic values and diversity, but would also ensure the development and maintenance of the country’s cultural and musical heritage while becoming a source for the development of the envisaged skills, knowledge and values. An example of a required outcome for the Arts and Culture learning area, for example, was to create awareness



on “issues of social justice, human rights, a healthy environment and inclusivity”. The purpose was primarily to make learners aware of the multifaceted diversity within the country’s social community and have them embrace this, using music activities as a viable tool (Nompula, 2011: 369).

Furthermore, African traditional music includes songs that incorporate history and the people related to it, characteristics of culture and factors that refer to the surrounding areas. Because of all of this knowledge included in traditional music one could deduce that the new music education learning area would contribute to a schooling system that meaningfully empowered its students through the education process. It also implied that it would take a lot of self-study by teachers in order for them to become familiar with traditional forms and concepts to be able to teach learners effectively and in the most informed way possible (Nompula 2011: 371).

### **4.3 The principles on which each of the three curriculum statements are based**

The development of the South African curriculum is clearly of an ongoing nature because of the complex and diverse contexts and needs of our educators and learners. The South African government inherited 19 separate education departments from the apartheid regime (Jansen & Taylor, 2003: 2). The new government had to change the curriculum and create one core syllabus for one undivided education department. The following summaries serve to provide the background for the direction which the various curriculum statements took to get to the one currently used within South African schools today.

#### **4.3.1 The National Curriculum Statement (NCS), 1996**

The immediate past and legacy of the Apartheid education system needs to be taken into consideration when scrutinising the strategies of the NCS. This curriculum was designed with the intention of rebuilding the nation by setting learning outcomes so that all South African citizens would benefit from one educational strategy (Department of Education, NCS 1996: 1). The NCS was consequently based on the definition of knowledge as being a collective unit. The Minister of Education at the time, Prof. Kader Asmal, felt confident enough with the chosen path to give the assurance that the NCS would equip learners with the applied



knowledge and skills they need to live successful lives (Department of Education, NCS 1996: viii).

The first version of the NCS, namely C2005, was introduced into the Foundation Phase in October 1997. The apprehension of teachers resulted in a re-examination of the Curriculum in the year 1999 (DoE, 2008: 2). The new OBE system was titled Curriculum 2000 (C2000) and was instituted for implementation in 1997. It was later adjusted and entitled Curriculum 2005 (C2005). This was as a result of the original implementation date, 2000, which would clearly not be met (Naong, 2012: 307).

The South African Qualifications Authority (SAQA) had already formulated seven critical outcomes on which all education strategies should be based, namely:

Learners will be able to:

- Identify and solve problems and make decisions using critical and creative thinking.
- Work effectively with others as members of a team, group, organisation and community.
- Organise and manage themselves and their activities responsibly and effectively.
- Collect, analyse, organise and critically evaluate information.
- Communicate effectively using visual, symbolic, and/or language skills in various modes.
- Use science and technology effectively and critically showing responsibility towards the environment and the health of others.
- Demonstrate an understanding of the world as a set of related systems by recognising that problem solving contexts do not exist in isolation (Department of Education, 1997: vii-viii).

In addition, five outcomes which support development are included. They have as their stated intention individual development and through them the individual would be made aware of the importance of:

- Reflecting on and exploring a variety of strategies to learn more effectively;
- Participating as a responsible citizen in the life of local, national and global communities;
- Being culturally and aesthetically sensitive across a range of social contexts;
- Exploring education and career opportunities; and
- Developing entrepreneurial opportunities (Department of Education, 1997: viii).



The formulation of these outcomes as the basis for all education clearly indicates that the approach that was required would be an outcomes-based education methodology, or OBE. OBE was introduced for two main reasons. Firstly, the preceding education system was not up to international standards, and secondly, the aim was to create a curriculum that would mould South African society into a country that would flourish socially, with political cohesion and economic independence. Transformation in South Africa was not only important for education but the society's willingness to accept the new curriculum system was crucial in the successful implementation of what was seen as a catalyst in aiding the rebirth of the country. OBE seemed to offer the solution to both challenges since, as Msila states, schools needed to take responsibility for attaining equality within their own learning environments; they effectively had to own the new curriculum. (Msila 2007: 150).

Outcomes-based education is centred on the individual using own knowledge and skills to reach a particular outcome. These outcomes include decision-making, problem solving skills and creative thinking and they are traits that learners can develop within their learning environments. It was believed that these outcomes would help learners develop qualities that would also enable them to find suitable employment. It was argued that a learner who successfully developed these outcomes would stand a better chance of obtaining a higher-graded job and would stand a better chance to be promoted, thereby enabling them to develop within a variety of different environments (Msila 2007: 150).

The outcomes as presented in the curriculum are generic and there is no indication that they differ fundamentally for the different learning areas. In other words, the set outcomes remain the same for all subjects and this demonstrates that they are applicable to all spheres of education within the complete curriculum system of South Africa (Msila 2007: 150).

While the basic outcomes did remain the same for all learning areas, each outcome was, where necessary, slightly adapted to address subject-specific needs. The outcomes for the Arts and Culture Learning Area within the NCS therefore indicated that the learners would be able to:

1. Apply knowledge, techniques and skills to create and be critically involved in arts and culture processes and products.
2. Use the creative processes of arts and culture to develop and apply social and interactive skills.



3. Reflect on and engage critically with arts experience and work.
4. Demonstrate an understanding of the origins, functions and dynamic nature of culture.
5. Experience and analyse the role of the mass media in popular culture and its impact on multiple forms of communication and expression in the arts.
6. Use art skills and cultural expressions to make an economic contribution to self and society.
7. Demonstrate an ability to access creative arts and cultural processes to develop self-esteem and promote healing.
8. Acknowledge, understand and promote historically marginalised arts and culture forms and practices (Department of Education, 1997: 7).

The majority of South African learners had not been afforded the same learning privileges in Arts and Culture as those of the minority. Indigenous African music needed to be preserved, developed and promoted within the system, and become accessible to all within the society. The Preamble specific to Arts and Culture within the NCS consequently read as follows:

The Arts and Culture Learning Area affirms the integrity and importance of the various art forms including Dance, Drama, Music, Visual Arts, Media and Communication, Arts Technology, Design and Literature. Each of these forms offers a unique way of learning in this area. Culture in this learning area refers to the broader framework of human endeavour, including behaviour patterns, heritage, language, knowledge and belief, as well as forms of societal organisation and power relations. Culture includes expression through the arts. The Arts offer a unique way of learning across the curriculum. Concepts can be learned vibrantly and experientially through the Arts. The link between the experience and the knowledge or understanding is constantly reinforced (Department of Education, 1997: 4).

Arts and Culture are a crucial component of developing our human resources. This will help in unlocking the creativity of our people, allowing for cultural diversity within the process of developing a unifying national culture, rediscovering our historical heritage, and assuring that adequate resources are allocated (Department of Education, 1997: AC-3).

The Department of Education was often not in agreement with many of the criticisms of OBE, including those of its allies such as the South African Democratic Teachers Union (SADTU), who were not afraid to air their personal views about the implementation of the new policy. The Department did, however, attempt to put in place a continuous process to guide teachers



in the implementation of OBE within the different learning areas. Finally the Department of Education developed four outcomes specific to the Arts and Culture Learning Area:

- **Learning Outcome 1:** The learner will be able to create, interpret and present work in each of the art forms.
- **Learning Outcome 2:** The learner will be able to reflect critically and creatively on artistic and cultural processes, products and styles in past and present contexts.
- **Learning Outcome 3:** The learner will be able to demonstrate personal and interpersonal skills through individual and group participation in Arts and Culture activities.
- **Learning Outcome 4:** The learner will be able to analyse and use multiple forms of communication and expression in Arts and Culture (Department of Education, 2002: 10).

The most important flaw in the NCS was that, although a subject-based approach was followed, the outcomes achieved through its implementation were vastly different because of the diverse environments of the various schools (Jansen & Christie 1999: 4-6).

Because of the lack of resources and the lack of appropriate teacher training, most schools that did offer the Arts and Culture learning area simply continued teaching music as they had done previously. Thus, within music, there was no noticeable change either in content or attitude, and the inequality in music education had not been addressed. Revision was inevitable, particularly since the Constitution aims to restore the divide that the previous education system imposed on South African society, and to create an opportunity for communities to institute principles based on equality, integrity and basic rights. It also aims to influence and positively enhance individuals and aid in liberating them so that they can develop within society. All citizens are eligible to participate within their communities freely and share in the social, economic benefits specified by the state.

#### **4.3.2 Revising the curriculum: The RNCS**

The debate around the implementation of the NCS and OBE methodology finally came into the open at a public National Conference in May 1997 when the Faculty of Education of the University of Durban-Westville presented a paper titled “Why OBE Will Fail” (Jansen & Christie 1999: 10).



A public debate was opened in order to give everyone an opportunity to participate in the implementation of the curriculum instead of it merely being handed over to the schools as an instruction. “But the more appealing criticisms and debates were the ones that took place among the people of South Africa, within the local communities and schools and amongst the people on the streets. These debates concluded that OBE was mainly for ‘black children’ and that the moral values of the country were undermined by the forceful implementation of an education system that would clearly not accommodate the needs of all the educators and learners in the country” (Jansen & Christie 1999: 11-12). Moreover, it was farfetched to think that the complex OBE system could be successful as it was introduced too abruptly and without any formal preparation and training of educators within South Africa (Jansen & Christie 1999: 15).

Also known as Curriculum 2005, the Revised National Curriculum Statement (RNCS) which was subsequently written referred more directly to the Constitution of the Republic of South Africa, Act 108 of 1996, which now provided the foundation for curriculum change in South Africa. The curriculum was formulated to promote a unique system where South Africans can experience unified transformation and be actively involved in the learning process utilising individual, societal and governmental influences. A new direction was envisaged in which developing self-sustaining students within the educational structure of the country became a priority, and the curriculum statement assisted in conceiving what the Constitution was striving to achieve (Department of Education, 2002: 1). The introduction of the RNCS would strive to merge the “new” democracy with effective learning in South African schools (Department of Education 2002: 3).

The contents of the RNCS clearly indicate the importance of constitutional values within the curriculum. The promotion of values is seen as a vital part of individual growth within South African society. It was the aim of the curriculum to enable learners to reach their full potential as independent citizens within the country (Department of Education, RNCS 2005: 8). The achieving of skills and knowledge by learners was dealt with simultaneously within the RNCS document. A high level of understanding of learners from both empowered and disempowered communities was expected (Department of Education, RNCS 2005: 12).



Asmal (Department of Education, RNCS 2005: 1) stated that the RNCS had been written by South Africans for South Africans which made the process of curriculum development much more inclusive. He further pointed out the dangers of becoming content with existing curricula and encouraged all educators to consistently seek better ways to improve and implement strategies (Department of Education, RNCS 2005: 1). His exhortation here clearly still reflects an OBE approach, where both educators and learners continually strive for improvement.

Eight Learning Areas were introduced, namely Language, Mathematics, Natural Sciences, Technology, Social Sciences, Arts and Culture, Life Orientation, Economic and Management Sciences. A Learning Area was defined as “a field of knowledge, skills and values which has unique features as well as connections with other fields of knowledge and Learning Areas. The Arts and Culture learning area focused on elevating culture by means of the learning area and it was regarded as a catalyst for encapsulating spiritual, material, intellectual and emotional aspects of humanism within society (Department of Education 2002: 24).

The RNCS was viewed as a process that was striving to rejuvenate the learning process within South African schools. As did the NCS previously, the RNCS stated its opposition to the past system that had promoted a divide in the country’s education by formulating a “white” and “black” education which ultimately presented itself as the apartheid education we are aware of today. Msila emphasizes the need for both educators and students to be familiar with the RNCS as it was aimed at promoting equality and social harmony. It furthermore allowed individuals to develop within their communities, reflect decisively and learn how to conduct themselves according to the independent traditions prescribed within the RNCS (Msila, 2007: 151-152).

In common with the NCS and an OBE approach, the RNCS continued to encourage educators to take control of curriculum content. An educator would be able to manage a Learning Programme if it were organised in the following manner:

- Planning for the whole phase. This is called a Learning Programme.
- Planning for a year and grade within a phase. This is called a Work Schedule.
- Planning for groups of linked activities or single activities. These are called Lesson Plans (Department of Education, 2002: 2).



The RNCS was implemented to endeavour to obtain cooperation, commitment and participation of all affected by the South Africa education system after the initial failed attempts at OBE caused concern and educational dismay amongst educators, learners and the community. Because of these issues the RNCS was introduced to streamline and strengthen Curriculum 2005 and to equip educators with as much information as possible on how to set about teaching using the new curriculum (Department of Education 2003: 2).

The RNCS described the Foundation Phase, i.e. Grades R, 1, 2 and 3, as the first phase of the General Education and Training Band. It focused on primary skills, knowledge and values and in so doing laid the foundation for further learning. There were three Learning Areas in the Foundation Phase, namely Literacy, Numeracy and Life Skills. The Learning Programmes developed for each of these should provide for the holistic development of the learner by:

- providing a framework for interpreting Assessment Standards and developing activities require to eventually achieve the Learning Outcomes;
- giving guidance on how to plan for knowledge acquisition, skill development and the formation of values and attitudes;
- giving guidance on how to assess, record and report on learner achievement against the Assessment Standards;
- Illustrating learners' progression across the phase (Department of Education, 2003: 27).

The RNCS described the typical Foundation Phase learner as follows:

- The physical, emotional and intellectual development of these learners does not necessarily progress in a fixed manner but happens in spurts. The different developmental processes are not synchronized.
- Foundation Phase learners come to school with an eagerness to learn. They may not be able to explain their reasoning easily, but may be able to demonstrate their thinking by using counters or drawings. They bring with them their own experiences, interests, strengths and barriers. They know much less about the everyday world than adults realize, but they have more intellectual abilities than they are usually given credit for.
- Each learner has the need to be recognized and accepted, and for his/her family and culture to be acknowledged and respected. They have the need to feel safe and are easily intimidated by an unpleasant atmosphere, which will prevent them from learning



effectively. For this reason they do not respond well to tests and examinations. They also feel safe when a daily routine of events is followed. They need to be given enough time to finish a task and become nervous when hurried. They cannot concentrate on a task for too long and are easily distracted. They therefore find it difficult to be passive listeners in the learning process. They need to be actively involved in the solving of problems, constructing of objects, and measuring, comparing and reasoning activities, and they need to explain their actions and thinking at their level.

- Their tasks need to fit their abilities: tasks that are too simple do not promote learning and lead to discipline problems; whereas tasks that are too difficult create a sense of helplessness and fear, and also lead to discipline problems.
- Learners in this phase are usually still egocentric, and assess and evaluate things and situations from their own subjective perspective. They cannot assess very objectively, even when given set criteria, and are very dependent on peer approval.

To equip learners with the knowledge, skills, values and attitudes that ensure a holistic development, the three Learning Programmes had as their foundation the development of concepts and skills that were described in the Learning Outcomes.

Nompula maintains that there was essential growth in the *cognitive, psychomotor and affective skills of learners* when they were introduced to African traditional music rather than the typical European style of music they were accustomed to. She went on to consider particular music elements in the music with which young Xhosa children were familiar and compared those to the folk songs of the Western world which were currently in the curriculum. Her research was intended to support educators with significant tutorial methods and innovative approaches to improve teaching and encourage a comprehensive learning and cultural encounter within the music classroom (Nompula 2011: 370).

A major flaw in Nompula's argument is that, just as there is not one, single style of "African traditional music", so there is not one, single "typical European style of music". Furthermore, the RNCS demanded that a variety of music should be introduced to learners at all levels, and it would be inaccurate to infer that only folk songs of the "western world" were included in the curriculum. In an OBE environment, a teacher teaches to his/her own limitations and knowledge; we can therefore conclude that most teachers did not have the resources or knowledge to teach beyond the material with which they were most familiar.



#### 4.3.2.1 The RNCS and teachers in South Africa

A fundamental change in the role and function of teachers is required by OBE. Msila describes OBE as requiring distinct involvement by a teacher, and that the teacher provides a link to moulding the characteristics that learners will develop throughout their learning process. Msila explains that many researchers have commented on the previous role of the teacher as the sole proprietor of information and of transferring that information, be it science, mathematics or life based, to the learner in the previous education system. The learner was seen as an empty vessel and a unit that could not think logically for him/herself. Learners were to function in a purely submissive manner and those who did not follow this mode of behaviour were then labelled as non-compliant and there was very little hope for their future. The underlying thinking within the apartheid education system was to manufacture learners that would not query the structure or the mandate set by the government of the time (Msila 2007: 152).

The RNCS suggested that new roles need to be developed by both the teacher and the learner and that the teacher should play a vital role in the process of ensuring that change occurs. The RNCS visualized highly-skilled, proficient teachers who were willing to teach with compassion and a loving nature. The roles of the teacher as described in the RNCS required the teacher to function in an encouraging manner. Further descriptors of some of the teacher's roles included to be: *mediators of learning, interpreters and designers of Learning Programmes and materials, leaders, administrators and managers, scholars, researchers and lifelong learners, community members, citizens and pastors, assessors and Learning Area or Phase Specialists* (Department of Education 2002: 3).

These roles would play a vital part in the final outcome of the learners' characteristics. The Department of Education wanted all learners to embrace the outcomes and social values depicted in the curriculum statement and teachers to be equipped with the necessary knowledge and compassionate attitude in order to work effectively. This would aid in South Africa realising the set outcomes of knowledge, skill and the values that the country has striven to develop and implement which would in turn alter the one-dimensional system of the apartheid era (Department of Education 2002: 3).



After much deliberation both the Minister and teacher unions found that OBE was a fundamental element of the curriculum. It was therefore defined as an active, learner-centred approach to learning, with emphasis on a new language that drove integrated knowledge and aided teachers as facilitators with exposed opportunities and a focus on resources (Chisholm 2003: 4).

OBE and the RNCS provided a broad framework for the development of an alternative to apartheid education. Its characteristics of being non-prescriptive and reliant on teachers to create their own learning programmes and learning support materials became the main focus. The dominant influences on the curriculum were the ANC, teacher unions and university-based intellectuals who tried to unify and formulate a workable and implementable curriculum (Chisholm 2003: 12). The university-based intellectuals participated in three different ways:

- as critics of the curriculum before it was reviewed;
- as members of the committee to review the curriculum; and
- as curriculum developers and as critics of the RNCS.

The ANC stressed the importance of the awareness and incorporation of music and culture during the restoration of education in the onset of the new democratic curriculum. It was clear that indigenous cultural values and folk songs needed to function as a simultaneous unit within the curriculum. By acknowledging this joint education of music and culture, learners would be equipped with the skills to personally discover their musical heritage.

The addition of new material that incorporated traditional music aided in the education of personal customs. Nompula identified that the participation of the children in this music positively enabled them to gain confidence and it gave them a sense of self-worth because they were taking ownership of their history. The inclusion of cultural music was seen as an endeavour to aid in the restoration of the past apartheid injustices which ties in with the main goal of the Constitution of South Africa (Nompula 2011: 379).

Msila states that, through the values promoted by the curriculum and taught by the teachers, learners were intended to become motivated members of society and they would demonstrate admiration for the social standards of learning set out in the Constitution of South Africa. This would in turn promote active involvement of the learner in the education process and eliminate the teacher-centred approach that governed the past. This system also depicted the learner as a self-sufficient, learned and skilled entity, an individual who has just as much input in the



education process as the teacher and who is prepared to behave in a considerate manner (Msila 2007: 152).

Arts and Culture was available to all learners as one of the components that would address the restoration of past injustices. The Learning Area served as a catalyst for the promotion of cultural recognition within the nation, directly creating a consciousness for the various diversities within the South African educational system (Msila 2007: 153-154).

The RNCS posed many challenges for teachers as well as for learners, and the lack of structures and professional capabilities posed a threat for the proper implementation of the curriculum, which was never achieved.

#### **4.3.3 The Curriculum Assessment and Policy Statement (CAPS), 2011**

Shortly after the implementation of the RNCS there was a change of regime within the ruling ANC. The “intellectual” Thabo Mbeki was replaced as leader of the ANC and President of South Africa by the populist Jacob Zuma in 2009. One of Zuma’s first moves was to split the Department of Education into two ministeries, namely the Department of Basic Education (headed by Ms Angie Motshegka) and the Department of Higher Education (headed by Dr Blade Nzimande).

On-going challenges faced in the implementation of the RNCS resulted in its review which began in 2009 under Motshegka. Le Roux cautioned that, ahead of formulating what goes into the curriculum, serious thought needed to be taken into how the curriculum would be designed to aid in sociological developments within South Africa (Le Roux 2011: 44). This review process culminated in a new document, *Curriculum Assessment and Policy Statement (CAPS), 2011*, being produced.

With the RNCS Asmal had been of the opinion that, although teachers may find it challenging to develop curricula, such freedom allowed for self-expression within society. This would enable an experience of visible transformation (Department of Education, RNCS 2005: 1). Ursula Hoadley, however, outlines the drastic decline in the level of curriculum reform due to the change in the tradition of continuous scrutiny. She points out that the type of citizen that



was envisaged within the RNCS allowed both the educator and the learner to explore education without boundaries (Yates & Grumet 2011: 139–141). This could, however, not be achieved within the glaring inequalities that remained in the education system.

In the CAPS education continues to be regarded as an important tool to realise the aims of the Constitution of South Africa (Department of Education, CAPS 2011: 3-5). Hoadley emphasizes that all three curriculum statements place importance on the knowledge to be acquired (Yates & Grumet 2011: 149).

In the CAPS document the four arts subjects (dance, drama, music and visual arts) are grouped together as Creative Arts. In the Foundation Phase the Creative Arts resort under the Life Skills learning area.

Life Skills is described as a subject that is fundamental to the way in which the progress of learners is organised. It is divided into four study areas: *Beginning knowledge; Personal and social well-being; Creative Arts; and Physical Education*. This approach has been developed to enable the Foundation Phase learners to gain the necessary skills, values and knowledge during their first years of education so that they have a solid grounding of these particular concepts when they enter the Intermediate Phase of learning within schools. The subject Life Skills is implemented as a multi-faceted subject which should influence and enhance other subjects within the curriculum such as the Languages and Mathematics (Department of Education 2011: 8).

The aims specified within the Life Skills study area as stipulated in CAPS indicate the attempts at moulding and supporting learners for their future role in society. The knowledge, skills and values that are envisaged are the following:

- physical, social, personal, emotional and cognitive development;
- creative and aesthetic skills and knowledge through engaging in dance, music, drama and visual art activities;
- knowledge of personal health and safety;
- understanding of the relationship between people and the environment;



- awareness of social relationships, technological processes and elementary science (Department of Education, 2011: 9).

Creative Arts is further divided into two spheres of learning, namely Visual Arts and Performing Arts. Visual Arts focuses on expanding the learner's physical and cognitive skills through the use of substances and objects that develop art skills during art classes. Two and three-dimensional work is incorporated within the lessons and formulates the basis for cultivating the skills necessary to achieve the outcomes set within the study area.

The Performing Arts sphere of learning includes dance, drama and music concepts. The Performing Arts gives learners an opportunity to experience and participate in music, dance and drama activities. Participation in these various activities promotes memory, positive relationship building, self-esteem and overall societal acceptance. By participating in the movement activities, the body is being utilised as a tool for physical stimulation. Improvisation and interpretation of the various activities promotes creativity within musical activities and allows for simultaneous stimulation and involvement of movement and dramatic expression (Department of Education, 2011: 9).

Teachers are encouraged to create a learning environment that is conducive to stimulating the imagination in Foundation Phase learners. It should be a healthy environment and a classroom filled with opportunities for recreation. Although the learning environment is not a strict one the teacher is still responsible for making sure that the learning process has a structure which is managed correctly and that sufficient resources and equipment is utilised to ensure that effective learning takes place. CAPS emphasizes that learners should not be confined to their chairs and desks the whole day but that the teacher should utilise equipment such as cushions and workstations that promote work and play simultaneously. Most importantly CAPS envisages a learning environment that is comfortable and child friendly and encompasses planned activities both inside and outside the classroom (Department of Education, 2011: 10).

That the CAPS makes clear reference to set outcomes indicates that the underlying approach is still one of OBE. However, its implementation is now far more strictly controlled, as will be indicated in the sections that follow below.



#### **4.4 A comparison of the similarities and differences between the knowledge, skills and values stipulated in the NCS, RNCS and CAPS**

As has been mentioned, the acquisition of knowledge, skills and values has from the outset been regarded as integral to education policy post-1994. This integrated, holistic approach is another important feature of OBE, which has formed the basis for all three curriculum statements that have been written.

##### **4.4.1 The knowledge, skills and values stipulated in the NCS**

The NCS draft policy/phase document (1997: vii) stated that it envisaged that learners would in general acquire the following generic attributes in each learning area:

- Knowledge
- Understanding
- Skills
- Attitudes and values

These generic attributes were then further refined to address the needs of each individual learning area. Within each learning area, the generic attributes were suitably adapted to address the needs of each phase of learning. The level of complexity was related to the Level Descriptors that had been defined by SAQA (SAQA, 2012: 3).

Regarding the Arts and Culture learning area, the draft policy/phase document for Foundation Phase Grades R to 3 further stated that learners should acquire the above mentioned by doing the following:

1. Apply knowledge, techniques and skills to create and be critically involved in arts and culture processes and products.
2. Use the creative processes of arts and culture to develop and apply social and interactive skills.
3. Reflect on and engage critically with arts experience and work.
4. Demonstrate an understanding of the origins, functions and dynamic nature of culture.
5. Experience and analyse the role of the mass media in popular culture and its impact on multiple forms of communication and expression in the arts.



6. Use art skills and cultural expressions to make an economic contribution to self and society.
7. Demonstrate an ability to access creative arts and cultural processes to develop self-esteem and promote healing.
8. Acknowledge, understand and promote historically marginalised arts and culture forms and practices (Department of Education, 1997: AC-7).

The values as expressed in the Constitution are not explicitly stated in the RNCS, but underpin it. “The Revised National Curriculum Statement seeks to embody these values in the knowledge and skills it develops. It encourages amongst all learners an awareness and understanding of the rich diversity of cultures, beliefs and world views within which the unity of South Africa is manifested.” (Department of Education, 2002: 8.)

#### **4.4.2 The knowledge, skills and values of the RNCS**

In its attempts to clarify and refine the NCS, the RNCS had adopted a set of Critical and Developmental Outcomes for each Learning Area. These built on the general outcomes of the NCS and still reflect the values enshrined in the Constitution, but the emphasis on developing critical thinking processes is far greater.

The RNCS stated that the critical and developmental outcomes would shape the kind of knowledge, skills and values learners must achieve in the Arts and Culture Learning Area.

These outcomes were:

- identify and solve problems and make decisions using critical and creative thinking;
- work effectively with others as members of a team, group, organisation and community;
- organise and manage themselves and their activities responsibly and effectively;
- collect, analyse, organise and critically evaluate information;
- communicate effectively using visual, symbolic and/or language skills in various modes;
- use science and technology effectively and critically, showing responsibility towards the environment and the health of others; and



- demonstrate an understanding of the world as a set of related systems by recognising that problem solving contexts do not exist in isolation (RNCS, 2005: 11 ).

#### 4.4.3 The knowledge, skills and values stipulated in the CAPS

CAPS was intended to address the challenges in implementing the RNCS. As has been noted, the RNCS placed a great deal of emphasis on the development of critical thinking. The outcomes, both developmental and critical, underpinning the RNCS have been replaced by the following statement for Life Skills, under which the Performing Arts now fall:

The knowledge, skills and values that are envisaged for the CAPS are the following:

- physical, social, personal, emotional and cognitive development;
- creative and aesthetic skills and knowledge through engaging in dance, music, drama and visual art activities;
- knowledge of personal health and safety;
- understanding of the relationship between people and the environment;
- awareness of social relationships, technological processes and elementary science  
(Department of Education, 2011: 9).

The focus on values and a general requirement for “awareness” rather than “knowledge” or “skills” is overriding in CAPS. This is the first time since 1997 that the focus has changed. In this regard Rhodes and Roux had, however, already raised an important question about introducing specific *values* into a school curriculum in the RNCS by asking, “What are the influences of such changes on the identification of different values in a curriculum?”

This question posed a testing reality within the South African education system in the RNCS. Rhodes and Roux argue that, because there are several value and belief systems in South African society, it would be difficult for any South African teacher to effectively integrate learning with these wide expectations. South African teachers are faced with a very difficult task as their lack of skill and knowledge about value and belief systems within a multicultural and multi-religious South Africa would be challenging for them to achieve the outcomes of OBE with regard to all three requirements (knowledge, skills and values) of the curriculum



(Rhodes & Roux, 2004: 1-2). These matters pose an even greater test currently because of the shift in focus in CAPS.

## 4.5 Content of the various curriculum statements with regard to music outcomes

### 4.5.1 The NCS

Within the NCS, early childhood education had not yet been addressed. Instead, the *Interim Policy for Early Childhood Development* was issued in 1997. This was an interim document that was in place until the RNCS was written and published.

Appendix 2 of the document contained the *Interim Curriculum Framework and Accreditation Guidelines for ECD Provision* (DoE, 1997: 26-39). Paragraph 4.2.3.3 “Development of Cultural, Artistic and Artistic Craft Skills” gave broad guidelines in this regard, stating that:

Children should be afforded opportunities for drama, mime, music, movement, dance and various art mediums which will stimulate them to explore and express their unique creative abilities and to develop their aesthetic appreciation. Process, not product, must be the emphasis.

Aesthetic development should reflect the cultural heritage of children. They should be encouraged to build on their language and culture through these activities. Songs, stories, games and dances from various cultures should be shared in the spirit of nation building. (DoE, 1997: 31).

### 4.5.2 The RNCS

In the tables below I detail the content of the subject Arts and Culture for the Foundation Phase in the RNCS document.

Grade R	Learning outcome	Assessment standard
All LOs to be addressed in all 4 terms	LO 1	Sings and moves creatively to children’s rhymes available in own environment.
	LO 2	Imitates a variety of natural sounds in own environment.
	LO 3	Brings songs from home and shares them with others
	LO 4	Listens and moves creatively to music, stories, songs and sounds.



Grade 1	Learning outcome	Assessment standard
All LOs to be addressed in all 4 terms	LO 1	Claps and stamps number rhythms and rhymes in tempo Keeps a steady pulse while accompanying a song Sings number and letter songs and rhymes Sings tunes rhythmically and at varying tempi and loudness
	LO 2	Experiments with different sounds to accompany fables and stories as sound effects. Differentiates between high and low, long and short, loud and soft sounds.
	LO 3	Participates in musical call and response games and activities. Plays rhythm, clapping, skipping and singing games in pairs.
	LO 4	Uses own imagination and fantasy stories to create sounds.

Grade 2	Learning outcome	Assessment standard
All LOs to be addressed in all 4 terms	LO 1	Demonstrates fundamental pulse and echoes rhythms from the immediate environment using body percussion, instrumental percussion and movement Sings songs found in the immediate environment
	LO 2	Identifies and sings songs from different situations and talks about them. Listens to and responds in movement to walking, running and hopping notes in songs from immediate environment.
	LO 3	Echoes a rhythm by body percussion or by playing on a percussion instrument to accompany songs sung together.
	LO 4	Imitates natural and mechanical sounds to create sound effects.

Grade 3	Learning outcome	Assessment standard
All LOs to be addressed in all 4 terms	LO 1	Demonstrates the difference between running notes, walking notes, skipping notes, and ascending and descending order of notes. Sings songs and makes music to express a variety of ideas, feelings and moods.
	LO 2	Explains how tempo, duration and dynamics have been used in songs and music to express feelings and moods. Listens to and graphically represents walking, running and hopping notes in terms of low, middle and high pitch.
	LO 3	Sings songs, rounds and canons in a choir to express feelings and moods. Walks, runs, skips and sways to the pulse of the songs fellow learners are singing and the music they are listening to.



	LO 4	Uses tempo, repetition and dynamics to create mood and evoke feelings through music.
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#### 4.6 The content of the subject Life Skills for the Foundation Phase in the CAPS, focusing on music

As indicated in the foregoing discussion, it is safe to say that the NCS, RNCS and CAPS do not differ greatly from each other in respect of underlying philosophy and methodology. What is, however, clear is that in CAPS the focus has shifted from specified knowledge in the classroom to a curriculum that is conflicting and varying in what it expects South African teachers to teach (Hoadley, Murray, Drew & Setati, 2010: 63). In the Life Skills and Life Orientation learning areas in particular, the focus shifts from actual music concepts such as rhythm, pitch and vocal stability to dramatization through listening to music and spatial awareness with focus on locomotor and non-locomotor movements.

The CAPS expects music educators to teach creative games and skills, and to improvise and interpret with a focus on the performing arts: a clear influence of the approach to music as part of a holistic performance practice in African traditional music. The Foundation Phase curriculum is very broad and it requires these skills to be taught throughout the whole phase (from grade R to grade 3) and on a continual basis during all four terms of the school year. The following tables give an impression of a non-music based scope. A great deal of emphasis is placed on movement activities and reflection with a minimum of emphasis on music theory and its practical implementation.

In the tables below I detail the content of the subject Life Skills for the Foundation Phase in the CAPS document. In particular I focus on the Creative Arts, paying specific attention to the role and function of music. I also distinguish the music content from other content.

Grade R	Music skills	Non-music skills
Term 1	Breathing, rhythm, dynamics, singing	Warming up the body, spatial awareness, cooling down, expression, improvising
Term 2	Dynamics, indigenous songs, listening skills, sounds	Warming up the body, exploring space, locomotor movements, dramatization



Term 3	Pitch, percussion instruments, songs, rhythm	Warming up the body, spatial awareness, expressions, cooling down, dramatization
Term 4	<i>No specific music related activities</i>	Warming up the body, making shapes, balancing, cooling down, miming, spatial awareness

Grade 1	Music skills	Non-music skills
Term 1	Warming up the voice, beat, singing indigenous songs	Warming up the body, movement, spatial and body awareness, cooling down, improvisation, dramatization
Term 2	Vocal exercises, singing songs	Warming up the body, exploring space, movement, cooling down, role play, dialogue
Term 3	Listening skills, rhythms	Warming up the body, miming, movement, cooling down, dramatization
Term 4	Clapping, listening games	Warming up the body, movement, cooling down, dramatization

Grade 2	Music skills	Non-music skills
Term 1	Warming up the voice, singing songs, body percussion, rhythm	Warming up the body, movement, storytelling, cooling down
Term 2	Warming up the voice, rhythm, body and instrumental percussion, songs, dynamics	Cooling down, dramatization, role play
Term 3	Polyrhythms, listening skills	Warming up the body, movement, miming, creating puppets
Term 4	Warming up the voice, singing songs, listening skills, composing soundscapes	Warming up the body, movement, miming, cooling down, exploration of puppets

Grade 3	Music skills	Non-music skills
Term 1	Warming up the voice, singing songs, percussion instruments, rhythm, listening skills, dance	Warming up the body, dramatization, movement, cooling down, role play,
Term 2	Warming up the voice, rhythm, singing South African songs	Warming up the body, Cooling down, movement,
Term 3	Warming up the voice, body and instrumental percussion, rhythms	Warming up the body, drama activities, movement,



Term 4	Listening skills, creating a mood through dynamics and expressive sounds	Warming up the body, drama games, movement, cooling down, exploration of puppets
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The tables above clearly indicate the decline in importance of teaching music-related concepts and how the focus has shifted to movement concepts/activities. Research indicates that although numerous attempts to restructure and improve the NCS have taken place, there is an overwhelming indication that the NCS 1997, RNCS 2002 & CAPS 2011 have not been able to preserve an educational system which encompasses the cultural diversity of South African teachers and learners. Six reasons have been identified to support this statement (Pillay, Smit & Loock, 2013: 120-121):

1. Curriculum 2005 (NCS 1997) was complex and alienating from teacher's working conditions and pedagogical commitments that it simply did not alter the organisation of the organisation of the classrooms or the dominant curriculum.
2. The training programme was weak and sporadic and contained the cascade model which had very little impact on teachers, their behaviour and understanding.
3. The streamlined curriculum created considerable confusion among teachers who were still trying to come to grips with the original NCS which was phased in from 1998.
4. The streamlined curriculum co-existed with a host of other new policy initiatives that added to the burden and existing confusion.
5. The training model required to initiate and to sustain changes in teacher practices was too short, information-driven, removed from classroom contexts and realities and thin on substantive content.
6. The mobilisation of departmental officials who themselves were inexperienced in curriculum reform and, with a weak knowledge base in the subjects, did little to strengthen school-based capacity for implementation.

#### **4.7 Managing change as a Foundation Phase teacher**

Today teachers are faced with a multitude of challenges in their profession. The first of these, as Clasquin-Johnson comments, is the lack of recognition that they, in general, receive from the public and also from parents, caregivers and learners themselves. Coupled to this, unrealistic demands created by (often unnecessary) changes in the educational system negatively affect teachers (Clasquin-Johnson, 2011: 2).



Implementing change needs the willingness and co-operation of those who must implement this change, and even more so within a contemporary society that is also constantly changing in ways such as economically, fashionably etc. History has shown that teachers do not accept change easily, firstly because it creates anxiety and secondly, because it demands extra personal time to assimilate. This ultimately leads to being both personally and professionally disadvantaged. For successful curriculum change to occur teachers need to acquire new, relevant and sufficient knowledge and skills (Clasquin-Johnson, 2011: 25). Teachers are more accepting of curriculum change when they are convinced that it will contribute to the teaching and learning process and if they are assured that sufficient training in the changed material would result in them being capable of implementing the changes themselves (Clasquin-Johnson, 2011: 41).

Care needs to be taken about when and how educational change occurs as it could blur the directional vision that a system needs to remain stable and creates aggravation in teachers (Clasquin-Johnson, 2011: 40). The period spent on changing educational systems puts strain on the personal lives of teachers as they not only have to figure out how to implement the changes but also how to gain the best possible results of development within their students. This strain was evident to South African sociologists Hall, Altman, Nkomo, Peltzer and Zuma by the loss of many teachers to the teaching profession (Clasquin-Johnson, 2011: 56-57).

Music teachers make choices based on the demands of their classroom and the learning capabilities of their students; this can be confirmed by the ways in which Montessori, Dalcroze, Orff and Kodály worked. In my personal experience the current state of music education in South African schools is deteriorating. Teachers have lost their ability to produce focussed teaching because of the demands of the curriculum outcomes combined with the demands within their school environments. The level of the diversity both within curriculum content and within the physical management of the classroom which was required after the new government took over in 1994 has placed a lot of pressure on music teachers to incorporate varying degrees of social diversity into their lessons. This has caused a level of crisis amongst teachers in general but more so among music educators who were now faced with distinguishing between the importance of teaching musical culture and the theoretical music elements taught in the apartheid era. An important factor to consider is that many music teachers have not received training in teaching musical culture. In the Foundation Phase this



reaches crisis proportions because textbooks cannot address the complexities of the requirements adequately at such a basic level.

Importantly, however, this sense of crisis which was evident at the onset of the twenty-first century is not only felt amongst South African teachers but across the globe (Jorgensen 2003: 3). South Africa has probably felt the pressure most severely because of the political restructuring that has taken place nationally combined with the need to keep abreast of international developments. Change has thus simultaneously had to take place on more than one level. It seems an impossible task for any educational institution related to music education to change without the compliance and makeover of both group institutions and individual persons (Jorgensen 2003: 4). Because change accommodates both cultural and educational difficulties it is inevitable that any transformation in curriculum should be a process involving the active input of all related parties (Jorgensen 2003: 7). While the Americans were experiencing a transformation in their society they were also realising that education and culture were fast becoming unified tools in shaping that society itself (Jorgensen 2003: 8). South Africa would do well to study the inputs that were made to achieve these goals.

Constrained by the contents of music education curricula, teachers have striven to maintain the basic outcomes set by the various government regimes. It is evident that the South African Department of Education has seen the need for change within the various curricula. South African educators have always taken steps in improving themselves and their work ethic. Music teachers have had to do this to an even greater extent because they constantly need to find ways in which to incorporate complex musical strategies into the basic requirements of the education curricula. Various risk factors come into play when incorporating traditional elements into an existing practise, especially one which has no or very little concrete evidence of a formal legacy (Jorgensen 2003: 8-9).

In my own experience as a music education teacher the implementation of CAPS has been especially difficult. CAPS demands ample time for the other learning areas, and therefore it was not possible for music to be given the same attention as the other subjects. I am currently faced with having to teach concepts within half the time actually stipulated by the Department of Basic Education. It is difficult firstly to make sure that I am teaching the concepts effectively and secondly to simultaneously ensure that the learners are developing the knowledge, skills



and values envisaged for them to be better citizens through my lesson content. Foundation Phase learners do not have any background when it comes to music pedagogy, so to teach music concepts that they must first understand and then to translate those music concepts into a social context becomes extremely difficult. I have struggled to decide which needed more attention: music or values?

The CAPS provides the teacher with ideas about various activities that may be utilised in order to implement the content successfully within the curriculum but it does not give the educator sufficient references to resources. The list available in Section 2 of the Life Skills study area is broad and indicates the use of “music instruments”, “props”, “posters”, etc., but there is no in-depth description as to which instruments, props or posters are applicable to the various Grades or topics (Department of Education, 2011: 13).

I would like to propose the “this-with-that” solution proposed by Jorgensen (2003: 12). This method of implementation is described as an approach which enables the teacher to decide whether or not the material used is sufficient for the teaching. While certain elements of the set curricula tie in well with the needs of South African society some do not seem possible within the framework suggested for holistic learning. Although the “this-with-that solution” is not effective at all times it does give the teacher and student an opportunity to explore possibilities and come up with their own compromises within various contents of the curricula (Jorgensen 2003: 17). This method will also allow South African Music teachers to choose to focus on certain music aspects gaining positive results rather than attempt to accomplish all outcomes of a set curriculum.



## CHAPTER 5

### Conclusion and research findings

#### 5.1 Are international methodological approaches useful for South African music education?

Post-1994 research has shown that South African music practices have come to reflect African, European, American and Asian influences. Primos (1996: 194) first revealed that the vast majority of (black) teachers responsible for music education within the South African education system are descended from African traditions but in addition many have experienced strong influences from other cultures, particularly from American musical styles via popular music or Gospel music.

This experience conflicted with the training that had been received. The principal training in music education during the apartheid era was that of a classically moulded foundation. Before 1994 all educators from tertiary institutions and colleges who were responsible for coaching school teachers in music education were found to be classically-trained specialists in Western music (Primos, 1996: 195). Curricula were therefore largely based on the foundations of Western classical music. It could therefore be assumed that qualified music educators within South African schools utilised Western classical music as the foundation for their teaching within their classrooms (Primos, 1996: 196).

It was felt that, in order to understand and/or establish a foundation for a uniquely South African music education philosophy, one needed also to accept that this uniquely-moulded education system would come from the foundational elements of international teachings. Primos quotes Elliot as stating that it is prejudicial to choose one philosophy over another and that if an alternate theory seemed coherent, then all philosophies and methods of music education should be taken into consideration. From this it was deduced that Elliott's approach for reconsidering philosophy of music education could be one that the South African educational community needed to explore (Primos, 1996:41).



However, as has been discussed, Music Education in South Africa has, over many years, been influenced by various methodologies and systems as well as the curricula of external entities in its attempts to be internationally comparable. Apart from the work of Maria Montessori, Emile Jaques-Dalcroze, Carl Orff and Zoltan Kodály that is widely used, the methodologies of John Curwen, Willem Gehrels and Annie Langelaar have also been influential within the education system. These influences began to be exerted more strongly from the early 1950s when South Africa for the first time started to focus on developing its own education systems.

The earliest use of one of these methodologies locally is the use of Curwen's tonic-solfa notation system by Hugo Gutsche and Theo Jandrell, who were active between the late 1880s and the 1950s. They jointly published two song books for school use during 1932 in which they utilised both tonic-solfa notation and staff notation (Van Niekerk, 1997: 37). Tonic-solfa notation had also been widely used by British missionaries to teach African converts to sing hymns, and this legacy of Colonialism has remained firmly established as a means of teaching (black) children to sing. It has become so firmly established as a system of notation, rather than as a system of aural training, that many people regard it as an Indigenous Knowledge System and actively resist replacing it with the internationally-used staff notation system.

The use of Orff's methodologies within the South African classroom had, and continues to have, a huge effect. Courses are presented on a regular basis by the Orff Society in South Africa, and many teachers are able to transform the Orff basics to suit the requirements of South African music classrooms. Moreover, with the influence on rhythm and body percussion which pervades the curriculum through African indigenous practices, knowledge of this methodology has become ever more important.

The Dalcroze method was previously not successful in South Africa as there were not many resources for the method and even fewer courses available for teachers. Knowledge of this methodology has, however, started to shift somewhat in importance. Initially this was in the Foundation Phase of schools only (Van Niekerk, 1997: 40-41) but with a new focus on moving to music – even in Grade 7 learners are expected to “actively listen to ... music by clapping, humming or moving along” (CAPS Grade 7, Topic 2: Music listening) – teachers need to understand its basic principles.



Kodály's focus on the use of folk melodies as the basis for his methodology is most likely the most utilised within South Africa today. This use of folk music ties in with the foundation of traditional and cultural importance within the subject music (Van Niekerk, 1997: 42) and it is stipulated in all the various curricula, whether as part of Arts and Culture, Performing Arts, or Creative Arts.

## **5.2 How has South African music education developed between 1996 and 2011?**

Overall the aims of the NCS, RNCS and CAPS are all ultimately to equip learners (by means of the knowledge, skills and values taught through the learning area that encompasses the arts) with coping mechanisms to deal with societal issues. Music portrays healing attributes both personally and emotionally and these attributes have challenged the old apartheid education system. The curriculum approach to music is in this respect indeed uniquely South African, since it is one that emphasizes healing on all levels. Music has been transformed from a skill that has to be taught, to an aid in the development of positive citizenship.

It is acknowledged that policy is ongoing and developmental. The overall goal of the curriculum is to provide learners with opportunities to develop to their full potential as active, responsible and fulfilled citizens who can play a constructive role in a democratic, non-racist and equitable society. The development of the learner in totality should lead to a balanced personality so that the learner may be equipped with the necessary knowledge, values and skills. In order for ongoing development and improvement of learners, teachers and the South African education system to occur, all parties need to be responsive to change and be willing and fearless of contributing to a positive outcome.

As in the NCS, the RNCS had depicted the Arts and Culture Learning Area as a practise which embraces the spiritual, material, intellectual and emotional aspects of human life within a society. The learner would be encouraged to strive to increase general knowledge and ultimately be equipped with in-depth musical skills (Department of Education, 2002: 25).

The findings of the main research question reveal that the legacy of the apartheid education system is still evident in the relationship noted between knowledge, skills and values envisaged by the Department of Education. The years of experience may have developed didactic abilities



but not necessarily knowledge and skills necessary for the effective teaching and learning of Music within the curriculum. The mix-and-match approach of the four art forms into one impacted on the delivery of Music in the Learning Area Arts and Culture in the manifestation of distracted and sometimes uncommitted teachers. Klopper noted that “culture” is frequently the vehicle of instruction as opposed to the arts, since “culture” is the knowledge base from which the teacher proceeds comfortably. It is evident that the noble intentions of the teachers were focussed on cultural development and not on artistic development that would expose cultural development as a by-product of the artistic endeavours. Klopper therefore recommended that this paradigm of process should be noted and addressed to prevent the disappearance or watering down of music in the curriculum (Klopper, 2005: 5-7).

Klopper’s recommendations have, however, fallen on deaf ears. The current curriculum statement, CAPS, wants to afford learners the opportunity to creatively communicate, dramatise, sing, make music, dance and explore movement. It hopes that through these things learners will have an appreciation for the arts. It also aims to create a foundation for balanced, creative, cognitive, emotional and social development. It therefore requires the music teacher to ensure:

- that social transformation occurs within the classroom;
- that the learning process is positively motivated;
- and that all learners are actively involved.

Furthermore, the educator should continuously equip him/herself with standards that will contribute to a high level of learning; should ensure that the learning process progresses; and that the material used and lessons prepared have a continuous influence on the development of the learners. The Curriculum Assessment and Policy Statement document expects the learner to have only an *awareness* of musical concepts after completing the Foundation Phase.

It is therefore clear that the extent to which the emphasis in music education in the Foundation Phase has shifted from knowledge and skills to values between 1996 and 2011 seems to be a shallow development. The focus seems to be on creating a “musical experience” in the classroom rather than on the teaching of fundamental music concepts. The creating of a



substantial amount of resources for Foundation Phase teachers to use within the classroom is needed. These should address both musical content and musical experience.

In my opinion it was not necessary for the Department of Education to alter the outcomes and present South African teachers with a new curriculum basis via CAPS. The RNCS gave clear indications of what was expected and it gave teachers the opportunity to explore and be innovative in the classroom. The CAPS has an open-ended feel to it and it gives too many options to teachers instead of providing directives for focussed learning within the learning areas. Emphasis has been shifted to reforming social injustices of the past rather than focusing on cultivating a curriculum that strives to create high quality learning and to enforce high quality teaching, especially in the subject music. Klopper had already identified this potential problem within the RNCS, stating that “for Music to achieve its full potential within the learning area Arts and Culture it is essential for the National Department of Education and the Provincial Departments of Education to recognise the value of Music in the learning area Arts and Culture and to provide the necessary human and physical resources for its effective implementation. ... Arts and Culture is one of the compulsory learning areas in the General Education and Training band and therefore should be placed on an equal footing with the other seven learning areas.” (Klopper, 2005: 6/16)

My research has shown that it is not clear that a unique curriculum, or unique curricula, have been created from 1996 – 2011, despite all attempts from the Department of Education, Ministers, teacher unions and others to try to portray that this is so. There is also no indication of what resources and methodological approaches teachers should implement in the music classroom. Although methods of teaching are proposed and elements of music are incorporated in the various curriculum statements, no official direction is given concerning which music traits are to be developed. Many outcomes are achievable through indirect musical actions such as storytelling and physical education activities, etc.

It would appear that, because of the lack of a formalised philosophy of (South) African music education, and because of the need for international comparability, music education in South Africa will continue to depend on international methodologies and philosophies in the foreseeable future, adapting only the content to reflect the diversity of South African society. Even this can only be done in a limited way since it depends so heavily – especially in the



Foundation Phase – on the teacher’s own background, language, and experience and knowledge of cultures other than his/her own.

Although the transformation of the three curricula has shown innovative growth, the same setbacks and problems faced from the implementation of the NCS have been carried through the years and still exist within the new CAPS. Until a philosophy or theory has been formulated, music education will continue to be a nebulous sphere which takes its lead from international practices rather than from a South African perspective. It is evident that South African music teachers need to continue to align their teaching with the existing international methods as a foundation for the country’s education system while also paying tribute to the “African education” that the current government envisages and continually strives to formulate through the curriculum statements.



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