

CHAPTER 6

IMPLEMENTING THE MUSIC PROGRAMME IN SOUTH AFRICA: THE MAIN RESEARCH

6.1 INTRODUCTION

Findings from the Mauritius Music Project (MMP) showed that the music workshops and the methodology of the music programme were well accepted by attendees. This international pilot project demonstrated that language, religion and culture did not play a significantly inhibiting role in the successful implementation of the music programme amongst ECD practitioners. The researcher witnessed the delight, appreciation and creativity it brought into the twelve schools that were visited during her third trip to Mauritius. A definite problem that did emerge from the findings was that although ECD practitioners who attended the workshops were very impressed with the methodology and enthusiastic to implement it at their different schools, they could not afford to obtain the resource material. Although they gained new skills and knowledge about the teaching of Western Classical music to young learners and were very eager to implement the programme, they did not have the funds to buy the resource material to make the training sustainable in their classroom.

With the information that was gained during the international pilot project, the researcher was ready to implement the music programme with ECD teachers from schools in underprivileged areas in South Africa. To improve on the findings of the MMP, a plan to fund resource material for future workshop attendees was a necessity.

In this chapter, three different music projects will be described in which the researcher became involved in South Africa from 2004 to 2006. These projects were undertaken in three of the nine South African provinces to assess the effectiveness of the proposed music programme with teachers from underprivileged areas. In each case the funding problems will be mentioned and a description of each project, which includes training and observation, will be given as it happened in practice. The three provinces, namely Gauteng, Limpopo and Mpumalanga, as well as the different

towns where the workshops were presented, are indicated on the map of South Africa in Appendix A-3.

The photos that are referred to in this chapter can be viewed on VCD-2 (Photos of the music projects); they are mentioned under the different projects. The projects are clearly marked on the VCD and each of them is numbered from number 1 onwards. The photos will not always be referred to in a numerical order.

6.2 THE SAFE AND SOUND MUSIC PROJECT (SSMP)

The research in South Africa started with the Safe and Sound Music Project (SSMP) in Gauteng. The data that was collected for this project is based on two full scale workshops that were presented on 8 July 2004 and 28 September 2005 and a mini follow-up workshop on 3 June 2005 to expose a mixed group of teachers (including teachers from Special Needs Education) to the music programme.

The researcher met Colleen Walter, a dynamic, enthusiastic and extremely motivated ECD trainer, for the first time at the 2002 OMEP World Conference. At that stage Colleen was the principal of the Safe and Sound Learning Centre in Edenvale on the East Rand of Johannesburg. She approached me during 2004 to present a music workshop at her centre on 8 July 2004. This centre is a good example of an accredited NGO service provider for ECD training in South Africa. The background information in paragraph 6.2.1 will enable the reader to form a better picture of this centre, where the trainees that were involved in the SSMP received their ECD training, and what precisely the training at the centre entails. It will also be explained how the SSMP started, progressed and what the outcomes of the project were.

6.2.1 Brief background of the Safe and Sound Learning Centre

The following background information on the Safe and Sound Learning Centre was received from Colleen Walter per e-mail on 25 June 2004. She explained how training was done at Safe and Sound, the policy of the Centre and how it strives to empower people from underprivileged areas. She also gave a short description of the programmes that the Centre offered. Safe and Sound is an accredited training provider with the ETDP-SETA and trains to a Level 4 National Certificate in ECD, with accreditation number ETDP-581-PAA-031003-F0131. Safe and Sound

focuses on the **core** and **elective** aspects of the qualification, outsourcing the **fundamentals**. The ECD unit standards this provider trains on include:

- Facilitate Active Learning in ECD programmes (36 credits)
Level 4 ID Number 7395
- Facilitate Healthy Development in ECD programmes (14 credits)
Level 4 ID Number 7397
- Manage the ECD Learning Programme (20 credits)
Level 4 ID Number 7398
- Facilitate a Numeracy Learning Programme in the Reception Year (12 credits) Level 5 ID Number 7410
- Facilitate a Literacy Programme in the Reception Year (12 credits)
Level 5 ID Number 7409
- Facilitate a Life Skills Programme in the Reception Year (12 credits)
Level 5 ID Number 7408
- Manage a Small-scale ECD Service (12 credits)
Level 3 ID Number 7398.

Safe and Sound seeks to train people from primarily disadvantaged communities in ECD so that they are able to establish their own pre-schools in their own communities and thereby:

- Provide ECD to the local community
- Enhance the level of development of children so that they are better equipped to cope with the formal education system
- Enable individuals to derive an income from the service provided to the community.

6.2.1.1 Training

- Training is achieved through a “model” Safe and Sound Learning Centre situated in an urban environment where trainees are taught and are required to demonstrate the necessary skills.
- The Safe and Sound Learning Centre is considered an “urban university”.

- The training programme is designed so that trainees will be able to establish educare facilities in townships and informal settlements.
- Following the training they are assisted in establishing their own centre. A period of training and transfer of skills follows, taking up to 5 years.
- “Learning through play” pedagogies form the basis of all training provided.

6.2.1.2 Empowerment

- Safe and Sound encourages local community social responsibility through enabling and empowering individuals.
- The goal is to establish local level educare centres which are owned and operated by individuals.
- Safe and Sound is not a donor and does not provide handouts or create dependants.
- Once training has been completed a process of disengaging follows.
- A fresh relationship is established through a “franchise” agreement, which means that an ongoing relationship always exists between the centre and local units.

6.2.1.3 Policy

- Safe and Sound seeks to work with the local communities at all times.
- Safe and Sound seeks to support government initiatives in ECD.
- Safe and Sound seeks to contribute where it can to local bodies and institutions in the field of ECD.
- Safe and Sound endeavours to keep abreast of government policy in all matters relating to ECD.

6.2.1.4 Details of the Safe and Sound Training Programme

The training programme is of eight weeks duration, 08:00 to 16:30 daily. In the mornings (08:00 – 13:00) the trainees observe in the classrooms and carry out specific allocated tasks; they get a chance to observe children from the age of 1 year to Grade R and spend time with each age group. From 14:00 to 16:30 daily they attend theory-training lessons, which include the following:

- Physical development of the child
- Social and emotional development of the child
- Mental development of the child
- Health and hygiene
- Interaction with children, parents and local authorities
- Classroom layout
- Programme planning – yearly, weekly and daily
- Classroom administration – programmes, registers, etc.
- Office administration – applications, record keeping, registration, etc.
- Making of classroom equipment.

The fee for the eight weeks training covers accommodation, food, materials for the course and all the equipment that the trainee takes away from the course (office essentials such as punch, stapler, files, pens, etc.; classroom essentials such as kokis, wax and pencil crayons, chalk, pastels, etc.).

- When the trainee leaves, she⁹ takes away equipment and programmes to run a simple educational offering for a period of four months (this programme incorporates language, number, perception, movement, life skills and creative activities).
- The trainee leaves the course with a certificate and 380 hours (38 credits) towards the NATIONAL CERTIFICATE IN ECD Level 4 qualification (1200 hours or 120 credits) on the National Qualifications Framework. The course has been designed according to the requirements as laid down by SAQA and the goal is that each trainee finishes with a Level 4 qualification at the end of the transfer of the skills training period.
- The trainee then opens her centre (in her house, in church buildings, in a temporary structure) and carries out the four-month programme as prepared on the course. Safe and Sound visits these sites once a month to monitor their progress and to be supportive.
- At the end of the four months, if the education programme has been implemented – and it can be with as few as five children – the “transfer of skills” process begins. It is at this stage that the centre looks at the establishment of a “franchise-type” agreement, but this is not yet in place.

⁹ Seeing that males are a rarity in ECD, it is assumed that the trainees are all female.

- During each phase, Safe and Sound undertakes to run three workshops at the satellite school – one on administration, one on education and one on equipment, which will be provided (subject to raising of the necessary funds). This equipment includes such items as an educational kit worth R1000 in Phase 1, make-believe kits, movement kits, and other resource materials. An example of an administration type workshop is the application for a Non-Profit Organisations number.
- The goal is to have a satellite operating as close to the model as possible after a period of 2 to 5 years. Most leaders will be qualifying for the Level 4 qualification within a year.

6.2.1.5 Relocation of the Safe and Sound Training Centre

The Safe and Sound pre-school in Edenvale, where the teacher training used to take place, closed down at the end of 2004 and the training centre was relocated to new premises in the Ellerines Community Development Centre in Germiston. The new centre is a large triple storey building where an assortment of training for underprivileged people from black communities takes place. Colleen was fortunate to obtain space free of charge in this building to continue her ECD training. Although the Safe and Sound Training Centre was now based in the Ellerines building, it still functioned under the same name. The facilities at the new centre are very modern with a well equipped pre-school where the trainees receive their practical training. Both the mini-workshop, as well as the full scale follow-up workshop on 28 September 2005, were presented in this spacious pre-school which presently accommodates 22 children between the ages of 3 to 6 years old. The size of the Grade R class in the centre can be seen on photos 1 to 3 which were taken during the mentioned workshops. More details on the Safe and Sound Learning Centre can be obtained from www.safeandsound@org.za.

6.2.2 Planning of the first SSMP workshop

Seeing that trainees at the Safe and Sound Learning Centre were required to demonstrate their newly gained skills in practice after their training, the invitation to the researcher to present a music workshop at the Centre was seen as an opportunity to become involved with the training of black teachers from underprivileged areas. The possibility to work through an accredited ECD service

provider and the prospect to do observation at a few of these sites were very attractive. I agreed to present a one day music workshop on Friday 8 July 2004 at the Safe and Sound Learning Centre in Germiston.

6.2.3 Sample group

The aim was to use 30 trainees who were halfway with their Level 4 ECD qualification at the Safe and Sound Learning Centre as the sample group. These trainees were all teaching at pre-schools. Although it was a specific group of ECD teachers, they still could be considered as a representative sample of teachers from underprivileged ECD sites in the Gauteng Province. Halfway through the project, eleven teachers from Sunshine Centres¹⁰ in Gauteng were invited by Colleen Walter to join the music project. Fortunately, with the experience that I gained with physically and mentally handicapped children during the pilot project in Mauritius, I was open-minded about the idea and anxious to bring them on board as part of the SSMP. Although they were not specifically ECD trained teachers, these educators for Special Needs Education gave a new dimension to the research.

6.2.4 Funding

Colleen Walter explained when she made the booking for the workshop that she would try her best to raise the money for the presentation of the music workshop from the ETDP-SETA. Fortunately the Safe and Sound Learning Centre is only about 50 kilometres from my home which means that the cost to present the workshop was relatively low. It was also important to me to include a sample group from Gauteng province in my thesis. Eventually the funds for the workshop did not come from the ETDP-SETA, but Colleen managed to raise funds for the training from a private overseas donor during April 2005.

Seeing that it was the policy of the Centre to send their trainees from underprivileged areas home with equipment which will enable them to try their newly gained skills in practice, I suggested supplying each of the trainees with four sample lessons and an audio cassette. This was the best option at that stage, because there were not enough funds available at the time of the workshop to give a complete teacher's

¹⁰ The Sunshine Centre Association provides an Early Intervention Service for young children who are mentally and physically disabled.

manual, video and CD to each of the trainees. The training at the mini workshop on 3 June 2005 and the full day follow-up workshop on 28 September 2005 were done free of charge.

6.2.5 Sample lessons

Four lessons were selected from the resource material: *Active Listening through Dramatization and Instrumental Play* (Nel 1995b). Handouts were made for each of the 30 trainees which consisted of copies of the four selected lessons, stapled together with an attractive front cover. The four pieces of Classical Music needed for the presentation of the selected sample lessons were put on audio cassette and 30 copies were made. The four pieces were *Hungarian Dance No 5* by Brahms, *The Syncopated Clock* by Anderson, *The Waltzing Cat* by Anderson and *Rondo Alla Turca* by Mozart.

A handout, cassette and a *Safe and Sound Teacher Assessment* form (see Chapter 6.5) sealed in a zip-lock plastic bag, were given to each trainee at the workshop. The purpose of the assessment form was to evaluate to what extent the trainees were able to implement the four sample lessons at their schools and to find out if they were able to train other teachers on their staff. The same form that was used for the MMP was used for this project. Only the title was adjusted and the last three questions on the first page were left out (Compare pages D-2 and D-5 in Appendix D).

6.2.6 The checklist

A checklist of all the fantasy clothes, instruments, graphic notation charts, sound system cables, extension leads, table cloths and other odds and ends was prepared for the SSMP. This handy list, which was kept in a drawer and used for all future workshop preparation, was a big help for my assistant, Pinkie Kadiaka, and later for her successor, Metrina Chaane, who was mainly responsible for all the packing and the loading of the bakkie.¹¹

¹¹ “Bakkie” is a typical South African word from the Afrikaans language that is used for a small truck or light delivery van. The word is defined in the *South African Concise Oxford Dictionary* (2002) as a pickup truck. The bakkie that was used as transport to all the presentations of the different music projects in South Africa was a Mazda 4x4 2,5 liter turbo diesel, driven by the researcher. It proved to be a very reliable vehicle for the purpose with enough space for five adults in the double cab and enough packing space at the back for the luggage.

6.2.7 Implementation of the first SSMP workshop: Friday 8 July 2004

The first SSMP music workshop started on Friday 8 July 2004 in Bedfordview. The researcher recalls this experience as follows (Nel Diary Notes: 8 July 2004):

Pinkie and I drove to Bedfordview at 07:00 on Friday 8 July 2004 for the presentation of the first music workshop at the Safe and Sound Learning Centre. The sound system was set up, all the fantasy clothes and instruments were unpacked and the workshop was ready to begin. Seeing that all the trainees were accommodated close to the centre for their ECD block session, I was able to start the workshop at 09:00 am as planned. It was in the middle of winter and freezing cold. The trainees all sat snugly in a half moon formation behind tables, each with a thick blanket (which the centre supplied) wrapped around their legs. They were not very pleased to move from their cosy seats when I started off with the ice breaker on Mambo No 5 by Lou Bega, but the way they smiled, laughed and yelled when they went panting for breath back to their seats put them in the right spirit for the rest of the day. That was also the last I saw of the blankets, because someone collected them and piled them at the back of the room.

Seeing that the content of the Safe and Sound music workshop was the same as the first workshop that was presented in Mauritius in 2003, this workshop will not be discussed in detail; only a brief outline of the programme will be given. The only difference was that the pace of the workshop had to be taken much slower with these trainees. This is the reason why the course was a full day long. Sufficient time for discussion in between the sample lessons was allowed.

Outline of the Safe and Sound music workshop: 8 July 2004

Programme

- Welcome and brief introduction by Colleen Walter
- Ice breaker: Movements on Mambo No 5 by Lou Bega
- Active listening through dramatization:
 - Example lesson 1: *Hungarian Dance No 5* by Brahms**
 - Example lesson 2: *The Waltzing Cat* by Anderson**
- Tea break
 - Example lesson 3: *The Syncopated Clock* by Anderson**
 - Example lesson 4: *Rondo Alla Turca* by Mozart**
- Discussion
- Lunch break

- Active listening through instrumental play: Introduction
Hungarian Dance No 5 by Brahms
The Waltzing Cat by Anderson
The Syncopated Clock by Anderson
Rondo Alla Turca by Mozart
- Explanation of the teacher assessment form
- Drumming session with African music
- Attendance certificates and closing comments

6.2.8 Reflecting on the workshop

The 30 trainees had no previous training or any experience in the teaching of Classical Music to young children. The only (limited) prior knowledge that they had concerning Music Education was the teaching of songs, games and rhymes. The music workshop was incorporated by Colleen Walter as a part of their training. This compelled the attendees to listen to this new (to them) music style. The easy-to-follow methodology, based on the integration of the arts, made it possible for the participants to engage meaningfully with the four Western Classical pieces to which they were exposed. The way they actively participated and enjoyed themselves thoroughly with the dramatization of the different Classical pieces from the sample lessons demonstrated that any unknown music style can be taught to teachers on condition that it is a fun-filled and active experience for them. The participants were fascinated by the fantasy costumes. According to some of them, they could already visualize how much fun their learners were going to have acting out the stories. I felt at no stage during the day that the trainees were bored with the workshop. They were alert and participated actively until the closure at 17:00. Although it was an exhausting day with all the physical activities that were done, I felt satisfied with the trainees' participation. I had done my best to expose the trainees in a fun-filled way to Classical music in one day and equip them with a workable method.

Dick (2000:1) believes that the language that a presenter uses during training plays an important role to make the process more acceptable to participants. It is, according to Dick, easier to work in a "natural" language that is understandable for informants because the "use of language makes the whole". I was worried that the trainees, who all spoke one of the black languages of South Africa, would not be able to follow me. My home language is Afrikaans and I have a tendency to talk quite fast. I therefore tried to convey my ideas and methodology as best I could by using simple English. Although English was not a natural language for any of us it was at least a

language that is understood by virtually all in South Africa. I also made sure that I did not use technical or music jargon to confuse the group. Apart from this, I still had to constantly remind myself to slow down and speak clearly. It appeared, by the way they nodded their heads in agreement, as if they understood everything I said, but I discovered that this was not always the case. Each time the attendees got up to dramatize one of the stories I could see, through careful observation of their reaction and the movements they had to do, that some of them were confused for a moment. When they had to start acting out the story, not all of them knew exactly what to do. One of the big advantages of the methodology is that when this happens, the one who is having a slight memory lapse can watch the other participants for a second or two, enabling them to catch up with the story.

The planning and presentation of the music workshop at the Safe and Sound Training Centre should be seen as the first small research cycle of the SSMP. After the positive response of the attendees at the workshop, I was inquisitive to observe to what extent they were able to implement the music training at their schools.

6.2.9 Feedback from Colleen Walter

Six months had passed before I received the first feedback from Colleen Walter, stating the following in an e-mail on 9 December 2004:

The end of year concerts that I attended had all included some of the classical music to which you exposed the teachers during the music workshop in July. The women have been excited about their exposure to classical music – a form of music that has not been part of their experience. One of these practitioners that you have trained even purchased several classical music CDs, that were being sold at a very low price, at a local flea market.

The creativity and initiative shown by the practitioners (teachers) despite the limitations of their venues and resources, were a challenge and encouragement to me and to teachers in schools with more than adequate venues and plenty of resources.

- Some schools presented the music and drama as they had been taught at the workshop.
- One school used an unattached car radio and car battery to play the tape they received.
- Another school that had no electricity and no access to a tape recorder used the drama on its own.

- Space limitations were overcome in very creative ways and the costumes provided for the children for the various drama parts, though simple and made of waste materials, were really impressive and added to the children's enjoyment of the lessons.
- The wisdom of the teachers was to be commended as they included traditional music and dance in their concerts, so pre-empting any negative feedback about discarding tradition and culture.
- Parents attending the concerts were most encouraged by their children's presentation and were proud to be part of a school that exposed their children to a wider world than they had been exposed to in their youth.

This inspiring feedback motivated the researcher to start immediately with observation visits at a few sites, so that she could see for herself to what extent the practitioners were implementing the training.

6.2.10 Strategy for observation at ECD sites

The best way to find out whether the participants were able to implement the training they received at the music workshop, was to observe them at different ECD sites and document the results. I met with Colleen Walter at the Ellerines Community Development Centre in Germiston on Friday 1 April 2005 to plan a strategy to visit some of the schools where teachers had tried the lessons. I hoped that this observation would give me a good idea whether the music training they received was suitable and would meet their musical needs to integrate the arts effectively in the classroom.

Seeing that I teach music at 21 schools in Centurion and Pretoria from Mondays to Thursdays, Colleen suggested that the observation could be done on the Fridays of 8, 15 and 22 April 2005. She further suggested that I drive from Centurion to Germiston on these specific Fridays and volunteered to take me in her car to three different pre-schools in squatter camps and townships for the observation. According to her, it was safer to travel in her car because she and her car were well known in these areas. While we were at the schools Colleen and I decided to collect the assessment forms, which the teachers received during the July workshop, by hand. Colleen also suggested that she would help with the telephonic completion of forms if that seemed necessary.

Colleen warned the schools in advance of our visit. The first school on the list of three was situated in the Rose Acres Informal Settlement (Makausi Squatter Camp)¹² near Primrose, a suburb of Germiston (see map of South Africa, Appendix A). It was going to be my first venture into one of these areas. Unfortunately Colleen phoned at 05:30 on the morning of Friday 8 April to say that it was not safe to go into the squatter camp on that specific day. A riot with a big street march was expected. With this disappointing news the observation visit had to be postponed until the next Friday.

6.2.10.1 School 1 (English Literacy Pre-School): Friday 15 April 2005

The researcher recalls her fieldtrip to the English Literacy Pre-School on Friday 15 April as follows (Nel Diary Notes: 15 April 2005):

I drove the 50 km to Germiston and met Colleen Walter at 12:50 at the Safe and Sound Training Centre. From there we drove in her car to the English Literacy Pre-School, situated in the Rose Acres Informal Settlement close by. To enter a squatter camp was a totally new experience for me. Although these camps are scattered all over South Africa and one often sees them from the main roads and highways in the country, I was not even aware of the fact that there are pre-schools to be found in them.

Colleen and I entered the squatter camp through an opening between the shacks which only Colleen would have been able to find. There are no existing roads in these camps and no electricity. Our bodies were flung backwards and forwards and from side to side on our bumpy drive through a rough terrain with huge potholes. Suddenly we came to a big open space and I was amazed to see that it was a massive bare soccer field with no grass or any other growth on it. Colleen explained to me that almost all squatter camps are built with a soccer field in the middle. This open area has a multipurpose function because it is also the place where the community gathers and all other activities and events take place. I was grateful that Colleen accompanied me on this trip, because I would not have been able to find my way through the hundreds of shacks that all looked virtually the same. Eventually we found the pre-school and stopped at 13:10 at a small shack made out of planks and a few corrugated iron sheets. Elizabeth Nkoana, the owner of the English Literacy Pre-School, welcomed us at the gate (photo no 4). The school is on the left hand side of the photo. The brick building on the right is the kitchen where the children's meals are prepared on a daily basis.

¹² Whites in the area refer to the Makausi Squatter Camp as the Rose Acres Informal Settlement, because they experience difficulty with the pronunciation of its African name. The Rose Acres hospital, which is just across the road from the camp, is a beacon in the area; from there the name. The word "Informal Settlement" is also more politically correct than the word "squatter camp".

The children at this specific pre-school represented seven of the eleven official languages that are spoken in South Africa. English was used by Elizabeth as the main method of communication. Although it was stated in an article that appeared recently in *Beeld* newspaper (Rademeyer 2006:3) that the use of the mother tongue language should be encouraged in the foundation phase, this ideal of the government of South Africa seems hard to reach and impractical in a multicultural country like South Africa.

The researcher observed the following at this under-resourced, over-crowded pre-school:

Approximately ten mothers waited in anticipation for our arrival behind the garden gate that led to the shack. After a long process of meeting every one of them with a handshake, a comforting smile and a few words, Colleen and I entered the “school”. It was a small, dark, tiny little tin shack with 54 Grade R learners squashed into it with hardly any space left to move. Nearly the whole space inside the room was filled with children (photo no 5). I wondered how it would be possible for them to do any movements in there.

On Elizabeth’s command, all 54 children stood up and attempted a warm-up exercise to the music of Lou Bega’s Mambo No 5. Elizabeth stopped them nearly immediately and asked Colleen if it would be alright with us if she took the class out to the soccer field (photo no 6) for their first movement activity. The soccer field was virtually at her front gate. I could see that she often utilizes this big, barren space in front of the shack, because within a few seconds the children were all outside and lined up for the movement activity. Colleen and I carried our chairs outside so that I could at least sit down and write a few notes while I was watching the performance. The portable battery operated radio was put down on the gravel and Elizabeth switched it on. With Elizabeth leading the group they performed the movements rhythmically and with obvious enjoyment (Nel Diary Notes: 15 April 2005).

The fact that there is no electricity in the squatter camp did not prevent Elizabeth from trying out the four sample lessons she received at the workshop. Although she used a portable battery operated radio/cassette player combination for the demonstration, she showed the researcher a car radio tape which she normally uses to play cassettes in the classroom. The researcher can be seen on photo no 7, holding the device in her hand with bundles of wires hanging from it. Some of the wires were connected to a huge car battery. It was obvious that Elizabeth Nkoana was a born teacher with passion, determination, willpower and drive to make a success of her teaching, regardless of her circumstances and the limited resources she had available.

After this first movement activity Colleen and I took our chairs back into the shack for the next performance. Elizabeth made the rest of the children sit squashed up against the back wall while 20 of them were getting ready to dramatize the *Hungarian Dance No 5* by Brahms.

Another obstacle that Elizabeth had to deal with was a pole in the middle of the tiny shack that kept the roof up (photo no 8). Although this pole limited the available space (there was not much in any case), it was interesting to see how Elizabeth managed to plan the dramatization of the stories around this pole.

There was no space for the mothers to stand inside the class to observe the lesson, so they were peeping inquisitively into the class through the doorway (photo no 9). Elizabeth divided the actors into four smaller groups of five children each who represented trees, bees, buck and hunters in the story. The hunters each received a gun that was cut out of cardboard. They stood on the one side of the small room and the buck stood on the opposite side, facing the hunters. The trees were placed in a line in the middle of the small open space and the bees were standing behind the trees. It was striking to observe how Elizabeth made the group say the name of the piece and the composer every time before she switched the music on; exactly the way that I suggested at the workshop it should be done (Nel Diary Notes: 15 April 2005).

I was stunned by the presentation. Boys and girls were acting out the role of the hunters and were holding cardboard guns in front of them. The far-away look on their faces in photo no 10 reflects how they were listening with full concentration. The way the children were anticipating the phrases and reacting to the different themes in the music showed that these small children knew every single note in the piece. Elizabeth made no gender differentiation in the grouping of characters. She managed to mix the boys and girls very effectively for the different character roles.

The success that Elizabeth achieved at her school can be attributed to her willingness to role play all the stories with her learners. On photo no 11 she is “licking milk” from an imaginary saucer with the ginger cats in *The Syncopated Clock* by Anderson. It was heartening to observe that she was more concerned to promote maximum learning through play amongst her learners than she was worried about the possibility of making a fool of herself by sticking her tongue far out in the classroom.

Photos no 12 to 14 show how Elizabeth cleverly made use of different coloured plastic bags for the dressing up of the characters. It was fascinating to observe how she used the same bags to depict different characters in the stories. The learners on

photo no 15 were dressed in old pieces of lace curtains to act out the roles of fairies in *Rondo Alla Turca* by Mozart. Magic wands were made out of thick twisted wire for the handle with a piece of cloth glued to the tip. The fairies used these magic wands to chase the giants off to a far-away country. The expression on the giants' faces on photo no 16 is self-explanatory. The learners, who played the role of the giants, knew exactly when they had to walk into the bush, giving big steps on each accent in the music which represented the giant.

All four sample lessons were acted out by the learners according to the given story. The musical elements that appeared in each of these pieces of Western Classical music, as well as the changes in the different themes could be observed through the dramatization. The learners said good-bye on photo no 17 with "thumbs up" signs, showing their excitement about the researcher's visit to their school. The researcher describes her feelings as follows (Nel Diary Notes: 15 April 2005):

I was emotionally moved by the success Elizabeth managed to achieve with the music programme in the squatter camp. I am sure Brahms, Anderson and Mozart would have shared my feelings if they could have been with me today. The way these children listened with concentration, enjoyment, passion and appreciation to their compositions would have made them very happy. The "wonder" of Classical music being enjoyed in a squatter camp would perhaps never have been realized if it was not for the vision that Colleen Walter had for the ECD teachers she was training at the Safe and Sound Learning Centre.

The mothers were very impressed and proud of their children; they were clapping hands and shouting words of praise and encouragement from the doorway. The rest of the children, who were squashed up at the back of the room, behaved extremely well. They waited quietly for their turn while the other children were doing their act. All the children ended the demonstration by singing a traditional African song, collected their schoolbags and went home with their mothers.

After the children left, the researcher sat down with Elizabeth at a small table and had a short informal interview with her to gain more information on her feelings about the proposed method to teach pre-school learners Western Classical music. Elizabeth managed to implement her newly gained music skills with admirable results. A live presentation of her lessons and the interview the researcher had with her can be viewed on VCD-1 (*Western Classical music through integrated arts in ECD*) in Appendix C.

It was interesting to hear from Elizabeth in this interview that she thought it was very worthwhile to expose young African children to Western Classical music, because it really motivates them and brings them to a new world, other than Pop and African Music. Elizabeth's statement that "They learn African Music at home from the day they are born" is confirmed by Laurie Levine (2005:19), from *The Drum Café* in Johannesburg, in her excellent book on traditional music of South Africa:

Children (Black) are exposed to musical activities from the moment they enter the world. As they learn language they learn to sing; as they learn to walk they learn to dance. Singing, playing instruments and feeling rhythm become as natural as the ability to speak or walk. From everyday activities to sacred ceremonies, from morning to night, through winter and summer, music forms the pivotal core around which a community is structured.

According to Elizabeth, the presentation of Classical Music through this new fun way of involving the children in the lesson gave her a chance to teach them something different and something important that they were not exposed to at home. She therefore felt strongly about the fact that children should be exposed to African as well as Classical music.

6.2.10.2 School 2 (Little Lighthouse Pre-School): Friday 15 April 2005

The next school to be observed was Little Lighthouse Pre-School in Reiger Park, a suburb of Germiston. Colleen Walter informed the researcher that although the school was operated from premises that belonged to a church and was situated in a better-off area, the children who attended the school were all from squatter camps close to Reiger Park. This multi-age pre-school has a total number of 68 learners and owns a minibus taxi that makes three trips out to informal settlements each day to transport the children to the school and back. Most of the children in this pre-school are so-called Coloureds (one of the four main race groups in South Africa). It was interesting to note that although most of the children spoke Afrikaans, English was used by the teachers to communicate with them. The school was run by two teachers, Stella Hoff and Lucinda Azevedo, of whom only Stella attended the music workshop. Her whole body language spoke of her love of music. According to her she had no problem to share her newly gained music skills and knowledge with her colleague Lucinda.

By the time Colleen and I arrived at the school, the learners were already divided into characters, dressed in fantasy clothes and standing in their allocated places, ready to begin the listening session. The teachers chose *Rondo Alla Turca* by Mozart from the sample lessons for their demonstration and used 36 learners between the ages of 3 to 6 years old. The group was divided into the following characters, all dressed in very simple but most effective home-made props:

- 7 Trees - Each of these characters held a real branch with green leaves on in their hands and were swaying it from side to side.
- 4 Giants - Their faces were painted red with face paint. Black wrinkle lines were drawn on the red paint. Each giant held a big cardboard sword/knife in his/her hand.
- 8 Fairies - They held magic wands, made out of a piece of cardboard from a cereal box thinly rolled up. A star that was covered with Christmas tinsel was stuck to the top. Their wings were cut out of MacDonald's cardboard boxes and they had an elastic headband around their heads covered with tinsel.
- 7 Rabbits - They wore white paper headbands with white ears stapled on.
- 4 Tigers - They wore white paper masks.
- 6 Birds - Each bird had cardboard wings with long strands of curly streamers stapled around them. They also had long curly streamers tied around their arms.

All the above-mentioned characters, dressed in the described outfits, appear on photo no 18. A carpet served as a controlled area on which the learners had to sit before and after the activity. Some of the very small children stayed on the carpet while the 3 to 6 year old children did the dramatization. Photo no 19 gives a more close up view of the giants with their big cardboard swords and painted faces.

Although this pre-school had electricity and a good sound system (radio, tape and CD player combination) there was very limited space inside the classrooms for the music presentation. To overcome this lack of space, the power cable of the CD player was plugged in through a window and the lesson was presented outside on the grass. The way the teachers overcame their space problem was in line with the following statement made in the Arts and Culture *Teacher's Guide for the Development of Learning Programmes* (DoE 2003:30):

Being resourceful also includes the use of venues and spaces at schools. The absence of discipline specific facilities such as a stage, hall, art or music room, and cultural spaces of engagement, should not prevent the effective implementation of this learning area. The possibilities of all available spaces should be explored, both indoor and outdoor.

The teachers changed the original layout of the story, but kept the same characters as suggested in the sample lesson. This did not make any difference to the way the learners listened to the music. They knew every note in the piece and this joy showed on their faces. After their presentation, the teachers collected the fantasy clothes and the learners stood in three long lines and sang two songs for us (photo 20). The children said good-bye and were taken to the church hall to wait for the taxis to take them home. Stella and Lucinda stayed outside with us for a short interview.

Interview with Lucinda and Stella

Was it the first time you were exposed to Classical Music at the workshop?

According to Lucinda and Stella they had never listened to Classical Music before, because they were never interested in it.

Seeing that Classical Music is not well known in your community, do you think it is worthwhile to expose your learners to this music style?

Both teachers felt that it is something very worthwhile. Lucinda said that she is definitely not teaching it for the parents, but for the learners and felt it is important that they learn about this musical style. She has also found that it is really promoting the school. The children talk at home about the fun they have with the music at the school and it really made her (Lucinda) feel good.

What do you think of the idea to integrate the arts in the teaching of Classical Music?

Lucinda liked the idea very much, because she felt that it teaches the children to listen with concentration. She says it was difficult for them in the beginning, but the more they do it, the better they listen.

Did you personally enjoy teaching the sample lessons to the learners?

Both teachers said that they enjoyed it very much. Lucinda said she was so inspired and involved in giving the fairies ideas on how to perform some of the actions that

she even had a bad toe injury. She came proudly over to me to show me the bruise on one of her big toes.

Are you interested in obtaining more of the lessons?

Both teachers were very eager to obtain more of the sample lessons.

I felt very satisfied with what I had observed at this school. Unfortunately no instrumental play was done, because, according to the teachers, they had no instruments available. No attempt was made in this case to make their own.

On our way back, Colleen Walter made the following comments in the car:

Little Lighthouse Pre-School based their entire end-of-the-year concert in 2004 on the Classical music they were introduced to at the music workshop and it was a big success. The teachers previously had no idea how to put on a concert for a pre-school. Their concerts were basically fashion parades with music because this was the way the teachers remembered it being done at the high schools they attended in the past. I said to them after I observed their efforts that I was not impressed with their concerts and that they must think about something else to stage that would be more appropriate for small children. I did not force them into the Classical music. It was their decision. Because they liked the idea and the method you exposed them to during the workshop, they decided to use it at their next concert.

The teachers at Little Lighthouse Pre-School always used to struggle to get parents to attend a parents' evening. I decided to step in and with my years of experience in ECD arranged a parents' evening at this school where the parents were all actively involved in play. I packed play centres out in the church hall with ropes, blocks, puzzles, beads, etc. and made the parents play for 30 minutes. When the play session finished I gave a short talk on the importance of play. I had quite a battle to drag the dads away from the sandpit to start the talk. The news spread about the exciting parents' evening where the few privileged ones enjoyed themselves so much that, by the time the next one was due, the hall was totally packed. I then decided to introduce the parents to the drumming that I experienced at your music workshop. I did not have painted cardboard pipes/tubes available like the ones you use, but decided to use alternative sound makers such as empty yoghurt tubs, cups filled with lego blocks, small bowls with beads and so forth to accompany the sound track Ipi Ntombi. The result was that the parents were enjoying the music session so much, they did not want to go home. Problems with the attendance of parents' evenings are now sorted out and something of the past at this school. The parents even send letters to school asking when the next meeting is going to be (Nel Diary Notes: 15 April 2005).

This valuable information on how music and play could be incorporated to enrich a parents' evening should be kept in mind and explored by ECD teachers.

6.2.10.3 School 3 (Kiddy Land Pre-School): Friday 22 April 2005

On Friday 22 April Colleen Walter, my assistant Metrina and I visited Kiddy Land Pre-School in the Diepkloof area in Soweto.¹³ I had not previously been to Soweto and was very eager to visit this ECD site so that I could see what Soweto looked like. Two black ladies to whom Colleen gave a lift from the Ellerines Community Development Centre directed us through the busy streets. Although the roads were all tarred and in a good condition, Colleen's driving skills were still put to the test to dodge the hooting taxis that were flying past us. We reached the school by 14:00 and received a warm welcome from the owner, Jemimah Maboho, a woman of about 60 years of age. Her school was a well-built brick structure (photo no 21) with two classrooms, a kitchen (which also served as Jemimah's office), a sick bay, store room and very neat and recently painted bathroom with a row of small flush toilets for the children.

It was lunchtime and while the other teachers were handing out the children's food (a very healthy cooked meal), Colleen and I sat down with Jemimah in the kitchen for an interview. She was very eager to answer all the questions, but soon told me that she should call one of the other teachers, Masechaba Phakoe, seeing that Masechaba was the one who attended the music workshop and who was teaching the children the music. Masechaba joined us and was very self-assured, confident and excited about her achievement with the music programme.

Interview with Jemimah and Masechaba

The same questions that were put to teachers during previous interviews where observation visits were done were also put to Jemimah and Masechaba.

Was it the first time you were exposed to Classical Music at the workshop?

Both said that they had never listened to it before. It was only when Masechaba came back from the workshop that they started to listen to it and started to expose their learners to it.

¹³ Soweto is the most populous black urban residential area in the country, with Census 2001 putting its population at 896 995. Thanks to its proximity to Johannesburg, the economic hub of the country, it is also the most metropolitan township in the country – setting trends in politics, fashion, music, dance and language (Soweto 2005).

Seeing that Classical Music is not well known in your community, do you think it is worthwhile to expose your learners to this music style?

They both reckoned that it is something very worthwhile. According to Jemimah many primary school children in Diepkloof are taking violin lessons and are more and more being exposed to Classical music in the community. She therefore wants children in her pre-school to develop an ear for the sound of the violin and other instruments that are used in Classical Music so that they will be familiar with the sound when they go to primary school.

What do you think of the idea to integrate the arts in the teaching of Classical Music?

Both Jemimah and Masechaba liked the idea very much and considered that by combining music, drama, dance and the visual arts, the children understand the activity better and are much more interested in it.

Did you personally enjoy teaching the sample lessons to the learners?

Mashechaba said she was responsible for the teaching of all the movement at the school and enjoyed it very much. She further said that she was so impressed with the music workshop and was so confident about her own ability to teach the children exactly what she had learnt that she never bothered to make use of the pictures or the graphic notation in the handout. She said: "I knew what I had to do, because everything was already in my head". She only called for Jemimah's help when she needed someone to sing songs to the children because she said she was not good with singing herself.

Are you interested to obtain more of the lessons?

They would both love to have more of the music lessons at the school. Jemimah said she is definitely not going to miss out on another music workshop. Next time she and Masechaba will go together so that they both can gain more skills and knowledge about Classical Music.

Further comments from the interviewees

The trainees, who attended the block session at the Centre in 8 July 2004, all stayed in the Formula 1 Hotel close by. Masechaba said she just had to tell me what effect the music workshop had on the attendees. She explained that the workshop was presented on the last day of their block session. According to Masechaba the trainees would not sleep that night. Someone in the group had a tape recorder with

her. They played the sample tape that was given to them and performed the Classical pieces throughout the night. The trainees were so inspired that they just would not stop listening and acting out the stories which they tried out at the workshop.

Jemimah is of the opinion that other black teachers should also be exposed to the method so that they can teach Classical Music in their pre-schools. As head of the Pre-school Forum in Diepkloof, Jemimah said she had close contact with all the other chairpersons of the other forums in Soweto. According to her, many more teachers should receive similar training to expose their learners to Western Classical music. She suggested that a competition should be organized for all the schools that received the training. Such a competition should be organized for Children's Day (16 June). According to her, the event should take place in a stadium or in a large enough community hall that can accommodate at least a thousand people, must start at nine o'clock in the morning and continue until the afternoon. When the one school goes off the stage, the next one must come on. She recommended that teachers should not only be judged by the way they had put the act together (choreographed), and how well their children interpret the music, but they must also be judged on their creativity and the accessories (outfits) they designed.

The children finished their lunch and by 14:30 pm they and teacher Masechaba were ready for the music lesson. The researcher recorded her observation at Kiddy Land Pre-School as follows (Nel Diary Notes: 22 April 2005):

There was enough space in the room and the Grade R learners were already lined up in two rows, facing us, while the smaller children were watching on the side. They started with the ice breaker on Mambo Nr 5 with movements very similar to those that were suggested at the workshop. The children performed their movements very rhythmically and in time to the music.

The *Hungarian Dance No 5* by Brahms was chosen for their next act. Masechaba took a few minutes to hand masks and armbands out to the children. Each one received a bunny mask made from a paper plate with two big, long, gold spray painted ears stapled onto it (photo no 22). Holes were made on each side of the plate and thin strands of plastic that were cut from a plastic carry bag were tied to the holes and used as fasteners. Each one also received a frilly armband made out of material, about 15cm wide, which they wore around the one arm. She placed the bunnies next to each other in two long rows with ten in a row. One of the bunnies was standing on his own between the other bunnies. There was also a hunter with a big purple plastic toy gun on the one side of the class. There was electricity in the school and a

tape player. Masechaba switched the tape on and the children started to interpret the music.

Although the children knew the music and the story very well, Masechaba did not divide the class into groups as was recommended at the workshop. All the children except the extra bunny and the hunter stood in one place throughout the act and only moved the upper part of their bodies according to the story. Only the extra bunny was running around and acting the story out according to the cues in the music. The hunter was supposed to shoot three shots when the three cymbal crashes are heard in the music, but the hunter in this act only shot one shot every time the cymbal crashes were heard. I could see that Masechaba and her children loved the music and that they were listening with immense concentration to it during their performance. I was wondering at that stage if the children would not have enjoyed the interpretation of the story more if they were divided in different character groups (trees, bees, buck and hunters) according to the story. Then all the children could at least get a chance to be a different character when the music is repeated. They finished the demonstration with a well performed action song. No instrumental play was done at this school.

On the way back to the Ellerines building Colleen said to the two teachers to whom she gave a lift that it was time for peer reviewing. It came to light that we all had the same feeling about the performance that was observed at Kiddy Land Pre-School. Both teachers commented on the fact that Classical music is alive at Kiddy Land Pre-School and that the teachers are doing a great job. It was, however, a pity that the children were not divided into the different character groups. The one teacher, Joyce, remarked that it was possible that the children could become bored with the music if they repeated it a few times and were not allowed to act out a different character role during each repetition.

6.2.10.4 Reflecting on the observation at the three ECD sites

The visits to the different sites were very worthwhile because they enabled me to talk personally to some of the trainees who attended the music workshops on 8 July 2004. It was very interesting to hear their personal views and comments on the implementation of the music programme. Although personal observation was only done at three of the schools where the lessons were tried out, it still enabled me to form a realistic image of conditions at pre-schools in underprivileged areas in Gauteng Province. These conditions varied from extremely bad in the Informal Settlement, to moderate at the two ECD sites in Reiger Park and Soweto.

The lack of electricity in the informal settlement did not prevent the teacher from implementing the sample lessons effectively, but forced her to make use of a battery powered tape player. Although the disadvantage is that the batteries are expensive and do not last long, this did not prevent the teachers from implementing the programme effectively. In fact it was precisely these poor conditions that have put the creativity of the participants to the test. At all three schools the teachers managed to come up with interesting, inexpensive, homemade accessories and fantasy outfits for the characters in the stories. These were created out of waste material and contributed considerably to the enhancement of the listening experience for the children, making it much more fun and exciting.

All the teachers that were interviewed agreed that they learnt a lot from the music workshops and that they very much liked the way the sample lessons were presented. Teachers, who have never been exposed and have never listened to Western Classical music before, saw it as a personal achievement to be able to expose their learners successfully to it.

Most of the trainees who attended the workshop reported that they were all able to share their newly gained music skills and knowledge with their colleagues and inspire them to teach the method at the school. All the interviewees agreed that they experienced very few absentees since they started to implement the music programme at their schools. Children did not want to miss out on these lessons. ECD teachers were empowered to provide valuable daily music experiences at their sites. This new encounter with music, storytelling, drama, dance and the visual arts brought a new fun-filled dimension into the children's lives which they had not experienced before.

No instrumental play was done at any of the schools that were visited. According to the teachers they did not try it out because they did not have instruments available. The researcher's opinion was that they could at least have tried to make their own instruments instead of leaving the instrumental play out all together.

6.2.11 Mini follow-up workshop and interviews: Friday 3 June 2005

Nearly a year after the first SSMP music workshop, Colleen Walter was still struggling to get some of the Teacher assessment forms back from previous

workshop attendees. In an attempt to get all the forms in, she suggested organizing a mini music workshop and allowing time for interviews after the workshop. At that stage Colleen was involved with the training of eight new ECD Level 4 students. These new students, eight of the teachers who attended the previous music workshop, as well as eleven teachers from Sunshine Centres (photo 2) in Gauteng attended the mini follow-up workshop on 3 June 2005. Colleen had a special relationship with the “Sunshine teachers”, because her 21 year old daughter, who sadly passed away during June 2006, attended one of these schools for most of her life. Colleen felt that teachers from these centres could also benefit from the methodology that was used in the proposed music programme.

The workshop was divided into a practical session, followed by interviews with teachers who attended previously. The same four Western Classical pieces that were introduced in the first SSMP workshop, on 8 July 2005 (see Chapter 6.2.5), were revised during the practical session.

6.2.11.1 Reflecting on the mini follow-up workshop

This short workshop, of which the practical session lasted about an hour and a half, was vibrant and exciting. The same response that was noticed from participants in the previous SSMP workshop was observed at this workshop. All the participants were keen, interested and willing to learn. Twelve of these participants had attended previously. They did not mind revising the stories that were covered in the previous workshop. These “old” attendees were self-assured and eager and were more than willing to teach and “show” the newcomers what to do in the stories. It was clear that the “old hands” had grasped the methodology, because they knew exactly what to do.

Although the teachers from the Sunshine Centres were intrigued by the music, dramatization, fantasy clothes and the instrumental play, the question was: “To what extent will the teachers be able to adapt their newly gained music knowledge appropriately to accommodate their physically and mentally handicapped learners?” Although the music programme had been tried out with a certain amount of success with mentally handicapped children at the APEIM School in Mauritius, I wondered to what extent the teachers from the Sunshine Centres would be able to apply the knowledge and skills they gained at the music workshop. I thought if they were not

able to teach the stories to their handicapped learners, at least I would have given them a glimpse of how much fun listening to Western Classical music can be and how barriers could be crossed with music. Where the barriers, in Elizabeth Nkoana's case, were severe poverty and the lack of electricity and space, the teachers from the Sunshine Centres for physically and mentally disabled learners were facing their own unique barriers. Many of their learners were in wheelchairs and could not walk or talk. These teachers had to work out their own way to suit their situation.

6.2.11.2 Summary of the interviews with previous workshop attendees

Informal interviews were done with previous workshop attendees in a small office in the Ellerines building. The attendees had to be divided into three small groups of four persons each, so that they could sit comfortably in the tiny space. The same questions were asked as those asked of teachers during the fieldtrips (see 6.2.9.2 to 6.2.9.3). Two of the 12 attendees (teachers A and B) did not try the lessons out at their sites.

Although teacher A had electricity at the school, she said she did not have access to a CD or tape player. To my question as to whether she does not have one at home that she can take to school, she replied that she only has a big hi-fi at home which is not portable. There was no money to buy a CD player because all her funds were used to fix the premises and pay the rent. She pointed out that she had nothing against the Western Classical music and that she would still like to try it out at her school. She then, all of a sudden, made the following statement: "I am very shy in front of people. Maybe, if I could only tell the story and do not have to act, it could work out. Can I please call you for assistance?" I realized that this confession about her shyness to act might be the main reason for not implementing the example lessons. This made me realize that, although I had taken it for granted that all black teachers are spontaneous and without inhibitions to act, sing and dance, there are the exceptions, like teacher A.

The necessity of having a sound system available to be able to implement the music programme effectively, was applicable for teacher B. She stated that she firstly had no electricity. Fortunately that was installed in March 2005. She was busy saving for a CD/tape player combination. She hoped to be able to try the lessons out by the third term when she would hopefully have all the resources she needs.

The other ten teachers had all tried the example lessons out at their schools and answered positively to all the questions. The majority was interested in more training and wanted to be exposed to more pieces. One teacher reported that Western Classical music was working very effectively for her. She had started to teach ten to twelve year old children who lived around her in the squatter camp after hours, because they showed a lot of interest in this type of music.

6.2.12 Video recording at the Rose Acres Informal Settlement

The impressive results that Elizabeth Nkoana achieved with the implementation of the music programme at the English Literacy Pre-School in the Rose Acres squatter camp convinced the researcher to capture the four sample lessons in action on video.

6.2.12.1 Planning the video

André du Plessis from the Department for Education Innovation at the University of Pretoria was contacted to make the recording. The circumstances were briefly sketched to him and he was warned that there was limited space, no electricity and that the light was very poor inside the shack. According to André it did not sound like a problem that could not be handled. The date for the filming was set for Friday 10 June 2005.

Elizabeth gave her permission that the video could be made at her school. A consent form was drawn up by Colleen Walter via the Safe and Sound Learning Centre. The form was signed by all the parents of the Grade R learners.

6.2.12.2 Extra help for Elizabeth

The researcher was disappointed that none of the schools that she observed for the SSMP had attempted the instrumental play section. She decided to make an experiment at the English Literacy Pre-School. A month before the video was made she took 30 percussion instruments and the graphic notation charts for the instrumental play sections of the four sample lessons to Elizabeth. By doing this, she hoped to find out if the methodology of the instrumental play section in the proposed

music programme was simple and easy enough for ECD teachers to implement. The researcher recalls the experiment as follows (Nel Diary Notes: 20 May 2005):

There were smiles of joy and appreciation on the children's faces when I opened the box with the percussion instruments at the English Literacy Pre-School. It was the first time they had the opportunity to handle this type of instruments. I showed them how they had to hold and play each instrument. They were very excited and watched me carefully while I demonstrated each one. I guided them through the graphic notation charts of the four pieces. Because they already knew the music well, they had no problem to follow the charts. They played and listened extremely well for five and six year old children. This made me realize that although they did not understand much English, the fact that they were already familiarized with the music through the dramatization of the story made it easy for them to grasp the basic concepts of the instrumental play in the music programme.

I left the instruments with Elizabeth so that the instrumental play section could later also be filmed on video. I had no doubt that she would have been able to implement all the ideas I shared with her, but I was still curious to see if she would be able to cope with the instruments on her own.

The success and enjoyment that the learners experienced with the instrumental play accentuated that the methodology was easy to follow; it was just a matter of starting to implement it. Teachers at schools that do not have any instruments available should consider fabricating their own. Learners should not be deprived of the opportunity to make music together as a group just because they do not have factory-made instruments available at the school.

6.2.12.3 The day of the video recording: Friday 10 June 2005

The researcher recalled the day of the video recording at the English Literacy Pre-School as follows (Nel Diary Notes: 10 June 2005):

On Friday 10 June 2005 Metrina (my new assistant) and I picked André up at the University of Pretoria at 07:30 am. I left my car at the Ellerines building in Germiston from where Colleen took us to the squatter camp. When we arrived at Elizabeth's school, we met two elderly ladies from a church in Bedfordview. I was informed by them that the English Literacy Pre-School was functioning under the auspices and care of their church and that Elizabeth invited them to observe the video recording. It was clear that Elizabeth was very proud of her learners' success with the music programme. The children, who were used to me by that time, were very excited to see us and were quite comfortable with the idea that they were going to be filmed. Elizabeth and one of her colleagues immediately started organizing the children. They separated the group that was going to take part

in the video recording from the rest of the children. A third teacher and Metrina took the rest of the children outside to the small yard so that there could be more space inside the shack for those who took part in the recording. Although I could see that the children loved the extra attention, they reacted quite naturally during the recording. They were extremely well behaved. Each one was trying his or her best to make a success of the presentation.

All four Classical pieces on the sample tape were dramatized by the children and filmed by André. After each piece had finished, Elizabeth and her assistant teacher quickly and efficiently collected the fantasy clothes, divided the children into the different character groups for the next story and handed out the next batch of fantasy clothes. It can be clearly seen on the enclosed VCD-1 how the space in the small classroom was used to maximum capacity. Instead of having the bees fly around the trees, as it was demonstrated at the workshop, the bees held their arms together above their heads and just turned around on the spot. The buck, dressed in pieces of brown material, cut in rectangles with a hole for the head to go through at the top end, also did not run through the trees, but were running on the spot. Only the hunters, with their big hats and cardboard guns were moving forwards and backwards when they were stalking the buck. Their movements were cleverly worked out according to the available space in the classroom. Elizabeth was in full control of the lesson and had no disciplinary problems. The children loved the performance.

The dramatization of the four Classical pieces was followed by instrumental play. Photo no 23 shows how Elizabeth positioned her learners for this activity. It was interesting to observe how she placed them in five lines - exactly the way that was suggested at the music training workshop. The five lines with six children in each line were grouped as follows, starting from the back of the class: line 5 – handdrums; line 4 – tambourines; line 3 – two-tone blocks; line 2 – sleigh bells; and line 1 – triangles.

Elizabeth used the graphic notation charts very effectively to guide the learners through the instrumental sessions. She stuck the charts with prestik on the wooden pole in the middle of the class so that it could be clearly visible to all the learners. She quickly and efficiently swapped each chart at the end of every piece of music for a new one. She guided the children excellently through each piece, indicating where and when each instrumental group had to start and stop playing. She was totally in control of the lesson and knew exactly when the entry of each new theme was going to start and stop. When the instrumental accompaniment of the four pieces was

finished, Elizabeth and her assistant teacher carefully and gently collected the instruments from the children and packed them neatly away in two small cardboard boxes. It struck me once again how well behaved the children were and with how much respect and care they handled the instruments. It was the first time that they had the opportunity to work with instruments at the school and they had been using them for only a month when I observed them.

6.2.12.4 Interviews with Elizabeth Nkoana and Colleen Walter

On the same day the video recording was made at Elizabeth's school (10 June 2005), informal interviews between the researcher and Elizabeth, as well as with Colleen Walter from the Safe and Sound Training Centre were recorded. These interviews can both be viewed on VCD-1 (Appendix C).

6.2.13 Giving credit to Elizabeth Nkoana

With all the good work that Elizabeth had done to implement her newly learned Music Education skills successfully in very poor conditions, I felt that I had to do something in return that could make her feel that her hard work was appreciated. I knew intuitively that this woman was a role-model from whom other teachers could learn a lot; not only from her work in the classroom, but also from her determination and motivation to make a success of teaching in general.

6.2.13.1 Guests from abroad

A copy of the video recording at Elizabeth's school (VCD-1) was given to Prof Caroline van Niekerk from the Music Department at the University of Pretoria. Her appreciation of Elizabeth's achievement became visible when she asked the researcher time and again from there onwards to take foreign visitors to the squatter camp to show them what Elizabeth has achieved. Seeing that Elizabeth provides meals for the children who attend her school, I always visited the squatter camp with a carload of vegetables that could serve as "compensation for the inconvenience" of accommodating the visitor and me in her classroom. The following guests from abroad, as well as two newspaper reporters were taken to the Informal Settlement for observation between July and September 2005:

- Dr Jesse McCarroll from New York: 22 July 2005

The first guest that was taken to Elizabeth's pre-school, was Dr Jesse McCarroll, Emeritus Professor of Music from the Humanities Department of New York City, College of Technology of City University of New York. Jesse was very impressed with the children's performance of the Classical music. He took many photos of the children on the day and promised that he would send the children copies of them. Jesse can be seen with the children on photo no 24.

- Sally Chappell from England: 29 July 2005

Sally was awarded a Winston Churchill Travelling Fellowship in 2005 to observe Music Education in South Africa, Hungary and Cuba. She is a teacher at St Gabriel's School, Newbury and a part-time lecturer at Reading University. Sally accompanied the researcher to the English Literacy Pre-School on 29 July, 2005. She can be seen in the small classroom on photo no 26.

- Jenny Hughes from England: 19 August 2005

On Friday 19 August 2005, Jenny Hughes from the University of Worcester in the UK accompanied the researcher to Elizabeth's school. According to Jenny (Hughes 2006), the purpose of her visit to South Africa was the following: she firstly came for a study visit in Durban organised by TIDE (Teachers in Development Education) and secondly to revisit colleagues in Pretoria and Cape Town. She also gave music workshops as required, and established an idea of developments in South Africa since 1998 as research for an article. Jenny recalls her visit to the English Literacy Pre-School as "thought-provoking and lively".

- Luca de Francesco from Italy: 23 September 2005

Luca de Francesco, who is currently a PhD student in the School of Music & Music Education at the University of New South Wales in Sydney, Australia, spent two months observing Music Education in South Africa and Namibia. Luca was taken to the squatter camp on Friday 23 September 2005. He is standing at the gate of the English Literacy Pre-School on photo no 25.

A well-appreciated copy of the video recording (VCD-1) was presented to each of these guests as a “keepsake” of their visit to the squatter camp.

6.2.13.2 Media coverage

➤ *Classicfeel Magazine*

After my first visit to Elizabeth’s school, I e-mailed a short letter, containing my experiences at the squatter camp and Elizabeth’s achievements with Western Classical music lessons to reporter Janine Erasmus from the *Classicfeel Magazine* (Nel 2005a). There was immediate response from the *Classicfeel* (CF) Team, requesting photos and more information, because they were interested in writing an article on Elizabeth. Two weeks later I posted a copy of VCD-1 and photos of Elizabeth’s learners in action to them and they converted all the information and photos into a beautifully presented article called *Crossing barriers with music* (Erasmus 2005:30-31). It appeared in the September 2005 issue of the *Classicfeel Magazine*. I can still clearly remember Elizabeth’s face the day I handed her a copy of this magazine. She was stunned and could not stop staring at the photos that accompanied the article, saying: “I cannot believe this is really me and my children in this book”.

➤ *Germiston City News*

Claire Senior, a reporter from the *Germiston City News*, visited the squatter camp on Friday 29 July 2005 with Sally Chappell from the UK. An article titled *Music for the Mind* appeared on 12 August 2005 in the *Germiston City News* stating that (Senior 2005:12):

Elizabeth, founder of the pre-school, has done a terrific job in implementing the music lessons. Colleen Walter, from the Safe and Sound Training Centre feels that Elizabeth has set a good example for others to provide sound education and care for pre-school children.

There was indeed no doubt that Elizabeth was a perfect example for other teachers. Her motivation made her achievements with the music programme outstanding.

➤ *The Teacher/Mail & Guardian*

Thabo Mohlala, reporter from *The Teacher/Mail & Guardian* was invited to visit Elizabeth's school on 23 September 2005 with Luca de Francesco from Italy. Mohlala reported the following in an article titled *Maestros in the making*, which appeared in October 2005 in *The Teacher/Mail & Guardian*:

Your average youngster who's hip to the beat of R&B and kwaito may not think that there is any possibility of forging a relationship with classical music. Classical music, the youth are most likely to believe, is only suitable for rich, ageing Eurocentrics.

Mohlala ends the article on a hopeful note, stating that "the project will, with time, produce South Africa's own Mozart and Beethoven".

6.2.13.3 Positive feedback from Jesse McCarroll and Sally Chappell

The researcher never expected to hear from any of the guests from abroad who were taken to the squatter camp for observation. It was therefore a surprise when Jesse McCarroll sent her copies of numerous photos "by hand" via Dr Chats Devroop from the University of Pretoria, whom he met at the 2006 ISME conference in Malaysia.

The researcher also received an unexpected e-mail with positive feedback on the music programme and the SSMP from Sally Chappell, stating the following (Chappell 2006):

Having seen the children of the English Literacy Pre-School in Germiston enjoying and benefiting from the music programme that you devised, I decided to try some of the lessons out on the children of my school (St Gabriels in Newbury, UK). Both the Year 1 (5 years old) and Year 2 (6 years old) classes thoroughly enjoyed participating in the *Royal March of the Lions* and the *Viennese Musical Clock*. Every week for the rest of the term I would get asked in the music lessons "Can we please do the *Royal March of the Lions* again?" Not only did they enjoy the dressing up factor, they also learned to listen carefully to the music and respond appropriately with actions. Furthermore I am sure that the music will stay with my learners for the rest of their lives. When the *Viennese Musical Clock* was performed at a parents evening, it was very well received and one parent told me later that she had almost been in tears, especially when the link with South Africa and my visit to the Rose Acres Informal Settlement was explained.

It was exciting to hear how Sally's visit to Elizabeth's pre-school has inspired and motivated her (Sally) to try a few of the stories from the music programme out at her own school when she returned to England. Sally's Year 1 class can be seen on photo no 27, acting out the *Viennese Musical Clock* by Kodály at the parents' evening she was referring to above.

6.2.14 Follow-up music workshop: Wednesday 28 September 2005

A final full day follow-up SSMP workshop for 40 attendees was presented on Wednesday 28 September 2005 at the Ellerines Community Development Centre. Although there were a few new attendees, the majority were those who attended the first workshop on 8 June 2004, including the teachers from the Sunshine Centres.

The workshop started on time. The following two Western Classical pieces that were done at the first SSMP workshop and at the mini workshop were revised, namely:

- *The Hungarian Dance No 5* by Brahms, and
- *The Waltzing Cat* by Anderson.

The attendees were also exposed to two new pieces which they had not covered at previous music workshops, namely:

- *The Musical Clock* by Kodály, and
- *Spring* by Vivaldi.

Elizabeth Nkoana was also in the group. She arrived a few minutes late and quietly took a seat in the back row when she entered the room. The researcher noted the following in her diary (Nel Diary Notes: 28 September 2005):

I must confess that I did not recognize Elizabeth immediately at the workshop, because she looked different. There was just something about her that puzzled me. During all my visits to her school, she always used to wear either a black and white striped jersey and a denim skirt, or a red golf T-shirt with a jean. Her hair was never done and she never had any make-up on. This was how I also remembered her from the first workshop she attended on 8 July 2004.

Just before the tea-break the researcher shared highlights of her observation visits to the schools with the attendees. She accentuated Elizabeth's achievements with the music programme and the fact that articles appeared in newspapers on her success. After this short speech Elizabeth stood up, unexpectedly, and walked over to the researcher. It was obvious that she also had something to say to the audience.

As Elizabeth was walking up to me, where I was standing in front of the semi-circle of attendees, it flashed through my mind that she had suddenly changed. I could not stop staring at this beautiful, confident woman that was walking towards me. This was not the old Elizabeth that I met in July 2004, because she looked different. She was wearing a colourful green and white tracksuit. She had a hairpiece on with soft curls around her face. I also noticed that she had make-up on and small earrings. This was a "new" Elizabeth. She stood next to me, took my hand and addressed the audience calmly and confidently. She said a few words only, but what she said came straight from her heart. There was not a single person in the audience that was not moved by the way she expressed her thankfulness and gratitude for being introduced to the music programme, especially when she mentioned what a big impact it had on her life and how it changed her as a person (Nel Diary Notes: 28 September 2005).

It was mentioned in Chapter 2.5.2 that Eric Atmore (2001) stresses the fact that the training of ECD practitioners should enhance both their professional and personal development. This confident "new" Elizabeth is living proof of how the training she received at the music workshop developed her professionally and personally.

During the last 30 minutes of this particular workshop, each attendee received a blank A4 piece of paper and was requested to write his/her own story about the Classical music workshops that were presented by the researcher. These feedback stories were sorted into two groups, namely the stories that were received from teachers at ordinary pre-schools and those that were received from the teachers at the Sunshine Centres. Valuable data was gathered through these informal stories which the attendees shared with the researcher. A few extracts from these stories are mentioned below in the teachers' own words.

6.2.14.1 Stories from teachers at ordinary ECD sites

Most of the stories that were received contained positive remarks about the Classical music to which the researcher exposed the attendees, for example:

At first I did not enjoy classical music, but now, as I have learnt so much about it, and how to enjoy it with instruments, I am so happy about it and enjoy it a lot and children also love it (Stella).

I love the music because of you. I enjoy that music and I say, God bless you for it. I gained a lot of experience through that music (Adelaide).

You have opened my mind and given me new knowledge. I will never reject Classical Music again. Sometimes I thought it was boring. Now I have learnt that even if I stay in a rural area, I can do it. Please call me again so that I can learn more about this music (Mavis).

It is good to have classical music in our centre so that our children grow up knowing and loving it (Florah).

I loved everything! Classical music was never my style, but this training made me love and appreciate it (Nancy).

Teachers also felt empowered through their exposure to the music programme:

I did not know some kinds of European music, but now, since I came to these courses, I am very much advanced (Elizabeth Manyane, not to be confused with Elizabeth Nkoana, mentioned before).

I never played Classical music because I did not know it. After you introduced me to it at the workshop through storytelling, drama and instruments, I am very proud and bold to say that from now on I am specializing in Arts and Culture in my school (Joyce).

God says we are our brother's keepers and this is what you did to us. You empowered us with this drama, story and music skills. We were really in darkness, but now we see the light. "We shall pass in this world but once. Any kindness we should do let us do it now, because we won't pass this way again." Thank you! Thank you! Thank you! (Mtembo).

6.2.14.2 Stories from teachers at Sunshine Centres

The stories that were received from teachers who tried the lessons at some of the Sunshine Centres pointed out that they were able to adapt the music programme and implement it effectively according to their needs:

I had my doubts as to whether or not we could incorporate what we have learnt to suit the needs of our children. But how wrong I was! Each piece of music was played throughout the course of the day to familiarize the children with the music. We then used the picture card to tell an abbreviated version of the story. In one session we gave each child a musical instrument to play.

The fun began when we attempted the drama routine. *Hungarian Dance No 5* was hard work. We did not have enough hands to split the children into the different sections for the characters, so we decided that at the appropriate time in the music we would all be trees, bees, etcetera. This worked well, but was exhausting because we had to physically prompt each child through the actions. We based *The Waltzing Cat* on the same teaching method.

The children and the staff enjoyed each session. What really amazed me was that the kids connected me with the music drama. Every time I walked into the room, a couple of little voices would say: “pow-pow”, while another one says: “number 5”. This tells me that our children can remember and are benefiting from the music and drama (Carol).

Several of the teachers referred to the calming and relaxing effect the Classical music had on their children:

The children were so calm. One child screams all the time, but as soon as we put the Classical music on, he is quiet. We have learnt from this experience that as soon as we see him arrive in the morning, we put the music on at a moderate level (Jenny).

The problem is that we sometimes overlook things. Classical music is very nice music – even to relax (Nkgolo).

Physically handicapped children who cannot walk were not left out, but were well catered for during the implementation of the music lessons in the classroom:

Some of the children cannot walk, but they still did the actions. They were sitting on their chairs and moving their legs in time to the music. They were laughing at those who were dancing in front of them. Some of my learners are very slow. It was fun, fun, fun (Zanele).

My children at Sunshine Soweto like to dance and do the actions with me. They will copy you when you dance (Joy).

Teachers at schools for Special Needs Education should take advantage of the fact that physically and mentally disabled children show a love for music and movement. The fact that some of their learners cannot walk should not keep the teachers from implementing the music programme and allowing the learners to have fun with the music.

There was no doubt that the teachers experienced their exposure to the music programme as very worthwhile. Two months after the follow-up workshop, the researcher received a booklet in the post from Nancy Kubu of Land of Joy Day Care

in Johannesburg (photo no 28 to 30). It consisted of two laminated A4 sheets of yellow cardboard, tied together with pieces of red wool. Nancy took three photos of her Grade R learners acting out *Spring* by Vivaldi. The pages of the booklet were decorated with colourful writing, drawings and appropriate pictures that reflected Nancy's positive emotions and excitement towards the music programme and the success she experienced with it.

6.3 THE 2004 AND 2006 LIMPOPO MUSIC PROJECT (LMP)

The second province in South Africa where workshops at six different venues were presented and the music programme tried out with ECD teachers from disadvantaged areas, was the Limpopo province (see map of South Africa, Appendix A-3). Although the LMP is divided into two three-day workshops that took place from 7 to 9 October 2004 and the second one on 3, 10 and 11 March 2006, it will be considered in this thesis as one project. It was by chance that the researcher became involved in the LMP via the Flemish government.

6.3.1 Funding for the 2004 LMP via the Flemish Government

Paging through *Beeld* newspaper of 6 November 2003, an article on an investment that Flanders has made in Africa caught the researcher's eye. It was stated in the article (Nieuwoudt 2003:3) that the previous Flemish Minister of Arts and Culture, Mr Paul van Grembergen, considered South Africa as the key country on the continent of Africa to help with the upliftment of Arts and Culture in Africa. The researcher wrote an e-mail to Minister van Grembergen on 9 November 2003 (Nel 2003), explaining her research and the music projects she had in mind for teachers from underprivileged schools in South Africa. A provisional budget for eight projects in different provinces was attached, mentioning the names of ECD role-players whom the researcher met at the OMEP World Conference in 2002 who could act as organizers of the different proposed workshops. Three of the venues in this proposal were in Limpopo province. The reason for this was that there were three different organizers available to co-ordinate future workshops in Limpopo. A reply on her e-mail was received from Pauwel de Bleser (De Bleser 2004) of the International Team of the Ministry of the Flemish Community on 16 February 2004, stating the following:

I have the honour to announce to you that the Flemish Minister of Culture, Mr Paul van Grembergen, has decided to support the Music Education Project. The funds can only be used for costs connected with the proposed workshops in Limpopo.

This was the early beginnings of the LMP which evolved into a strong partnership between the Flemish Government, ECD in Limpopo and the researcher.

6.3.1.1 Co-operation with Curriculum Development Projects (CDP)

The e-mail from De Bleser (2004) stated further that, as the project did not have a direct connection with Flanders, the culture administration required some kind of co-operation and exchange of information between the Curriculum Development Projects (CDPs) that were based in Commissioner Street in Johannesburg and the researcher. According to De Bleser, the CDP, which was supported by the Flemish Government within the framework of culture and educational development, worked in the same field. The CDP was contacted several times and informed of the grant for the Music Education Project in Limpopo. The researcher received a copy of an e-mail which the CDP Trust Director, Charlotte Schaer, wrote to De Bleser on 1 March 2004. Schaer said in this e-mail:

I am writing re Ms Zenda Nel's application to you and your advice to her re her music project. I do not know much about her project work, but will try to get some information. I was not quite sure what you wished her to do in relation to the CDP and I'm sure if at all possible you would like us to collaborate with her in some way. It would depend on what would be really useful and on her teaching curriculum and methodology or approach – if it is compatible. I am sure she is doing good work.

All other e-mail correspondence from Flanders was from there onwards taken over from De Bleser by Stan van Pelt. An e-mail was received from Van Pelt on 16 August 2004 with the names of two Flemish representatives in Pretoria with whom Stan suggested that the researcher should make contact. Christel op de Beeck was working for a NGO on cultural education in Limpopo province and Ives Wantens was the official representative of the Flemish Government in South Africa. E-mails were sent out to both Op de Beeck and Wantens. No reply was received from Wantens. Op de Beeck replied that she was unable to observe the LMP because she was tied up with her own projects on the specific dates. Much effort was made to involve the CDP and the two mentioned contact persons, but it was not

possible to involve any one of them in the LMP. No reports from Flemish representatives in South Africa could therefore be included in the final report on the LMP that was compiled for Minister van Grembergen.

6.3.1.2 Additional requirements from the Flemish Government

The Flemish Government needed a full report from the researcher with proof that the project indeed took place in Limpopo. Apart from proof of all expenditure, they also required:

- Newspaper articles on the project
- Photos of the workshops
- Reports from organizers and
- Reports from external observers.

These requirements will be dealt with when the workshops are described later in the chapter.

6.3.2 Planning the 2004 LMP

The grant for the LMP was announced on 12 February 2004, but the funds were not available until 27 September 2004. Although this delay handicapped the project for seven months, it allowed sufficient time to do the necessary planning well in advance. The waiting period also afforded the organizers at the three different venues ample time to identify forty schools and invite two ECD teachers from each school to attend the forthcoming workshop. Planning the LMP involved organizers, a sample group, external observers, accommodation arrangements and careful planning of the workshop programme.

6.3.2.1 Organizers

The organizers were selected from ECD role-players whom the researcher met at the OMEP 2002 World Conference. The three organizers selected for the LMP were: Rosina Mabokela (SACECD chairperson of Limpopo) from Mokopane

- Tiny Lekganyane (SACECD representative of the Lebowakgomo Region) from Lebowakgomo
- Maureen (SACECD representative of the Polokwane Region) from Polokwane (previously Pietersburg).

The towns of Mokopane and Lebowakgomo and the city of Polokwane, where the venues would be, are indicated on the Map of South Africa in Appendix A.

Each organizer was responsible for:

- Invitations to ECD teachers from 40 pre-schools in their direct area;
- Keeping record of the attendees and updating a presentation list;
- The booking of an appropriate venue/hall to seat 80 attendees with enough floor space for dramatization;
- A caterer that could provide refreshments at a reasonable price; and
- A local newspaper reporter to write an article on the workshop.

6.3.2.2 Sample group

As with the pilot project, the selection of schools was entirely in the hands of the organizers. The 80 invitees (two per school) were pre-school teachers with no music education background and no knowledge of Western Classical music.

6.3.2.3 External observers

After considerable thought about who would be appropriate to use as external observers to monitor the 2004 LMP fairly and competently, the following three persons were selected:

- Saskia Valayden (OMEP representative, Mauritius)

Three days before the researcher returned to South Africa from her third trip to Mauritius, she decided to ask Saskia Valayden, the daughter of her Mauritian host, Mr. Somoo Valayden, to act as external observer for the LMP. Her master's degree in Child Psychology and the fact that she had attended several OMEP World

Conferences in recent years made her a good choice. Her presence also added extra flair to the 2004 LMP workshops.

- Phillip Mogola (Department of Education: Arts and Culture, Mpumalanga Province)

Although Phillip is from South Africa and also studied Music Education at the University of Pretoria, the researcher met him for the first time at the Pasmae 2003 Conference in Kisumu, Kenya. At that time he was the 1st Education Specialist for Arts and Culture in the Gert Sibande Region under the Mpumalanga Department of Education. The reason for including Phillip as external observer of the LMP was his overwhelming enthusiasm for Music Education. He was not directly involved with ECD, but the researcher felt that it was necessary that the Department of Arts and Culture should take note of what is happening in Music Education in ECD. This knowledge was important for the progressive development of learners who are progressing from the GET to the FET phase. Phillip was only able to observe two of the three LMP workshops – Polokwane and Lebowakgomo. The involvement of Phillip Mogola led directly to the Gert Sibande Music project (see paragraph 6.4).

- Rachel Matswake (Deputy principal of Ebomini Primary School in Tembisa, Gauteng)

This outstanding woman, with her drive and determination to become successful in Education, has a passion for music and ECD. She was not only chosen as external observer to write a report on the LMP, but also because of her excellent management skills.

6.3.2.4 Accommodation

Three nights accommodation was booked in a very basic rondawel¹⁴ (photo no 1 on VCD-2 Photos of the Limpopo Music Project) in the Pietersburg Game Reserve for Saskia Valayden, Rachel Matswake, Phillip Mogola and myself. Mogola, who had a meeting on Thursday 7 October with the Mpumalanga Department of Education, could only join the group for observation on the Friday and the Saturday.

¹⁴ A rondawel is a small round hut with a thatch roof.

6.3.3 Implementation of the 2004 LMP workshops at three venues

The same music pieces that were used for the SSMP were used for the LMP. The bakkie had to be packed in a specific way to accommodate all the equipment and material at three different venues. The resource material was packed in 15 clearly marked A4 boxes with lids, with the name of each venue written on the side of each box. The five boxes for the last venue (Lebowakgomo) were packed first, followed by the five boxes for the second venue (Polokwane) and lastly the five boxes for Mokopane where the workshops started.

Pinkie, Saskia, Rachel and the researcher set off on Thursday 7 October 2004 at 05:00 for the start of the 2004 Limpopo Music Project.

6.3.3.1 Mokopane (Potgietersrus): Thursday 7 October 2004

The researcher recalls the music workshop at Mokopane as follows (Nel Diary Notes: 7 October 2004):

After a long search for the hall, we eventually found it on the outskirts of Mokopane. Rosina Mabokela (the organizer) was already waiting for us at the entrance. It was a massive hall which belonged to a wrestling club. There were no individual chairs, only semi-portable pavilions against three of the walls. Each stand had four wide steps. The whole of the floor space was lined with thick blue loose sponge mats. Although I had my doubts if the sponge would be appropriate for dramatization and running around on, the mats were too heavy to move. I also tried to push one of the pavilions sideways, to try and organize a better seating arrangement, but gave it up when the big stand did not even move. I finally decided to accommodate the attendees all on one side, facing me. I had to stand on the sponge mats in front of them. This was far from the table where the sound system was set up. At a workshop I normally stand as close to the table with the sound system as possible, so that I can reach the handout, a glass of water and other needy odds and ends on the table. With Pinkie in charge of the sound system and the equipment on the table, there was no need to worry.

It is circumstances like these that force presenters to think on their feet. Everything does not always work out according to plan; no matter how well the initial planning was done.

There were only three power points (wall plugs) in this huge hall. The one was used for the sound system, the other one was in the kitchen and the third one was in a small store room that led from the hall. Saskia, the external

observer from Mauritius, volunteered to be in charge of the printing of the certificates. She eventually found a table which she positioned in the doorway of this small store room so that she could plug the laptop in at the power point and still observe the workshop. For most of the day our important guest from Mauritius was stuck in this small, dirty store room, making an important contribution towards the success of the LMP.

While I was setting up the sound system and speakers and tried to figure out the dilemma with the pavilions and the sponge mats, Rachel and Rosina unloaded the boxes with resource material from the bakkie and were setting up the registration table. Rachel received the attendance list from Rosina with 80 names of ECD teachers that were supposed to attend the workshop. When I eventually got to the registration table, Rachel, with her superb management skills had already decided that an attendee from each school had to sign the registration list to indicate that the school has received a package with resource material. She drew a few columns by hand next to the list of names. By the time the first teachers arrived, the method of registration was sorted out and under control.

Although the workshop was scheduled for 9:00, there were no attendees at that time. By 10:00 a few teachers started arriving. Most of them came late, because of problems they encounter in the rural areas with public transport. A total of only 66 attendees eventually turned up for the workshop. This caused an uncomfortable situation with the caterer who quoted for 80 attendees and could only be paid for 66 attendees. On the one hand I felt it was unfair to the caterer, but on the other hand the number of attendees on the registration list had to correspond with the number of meals that had to be paid from the Flemish Government's grant.

Seeing that the workshop started late, the tea break had to shift from 11:00 to 12:00. The attendees were in a cheerful spirit and did not mind climbing high up on the pavilion stand to get to their seats. After the ice breaker, I could see the attendees were out of breath and very hot. I tried to open a few windows, but realized with horror that none of the windows in the big hall could open. It was very stuffy in the hall and I tried my best not to think of how I am going to get through the day without ventilation.

The attendees loved the dramatization of the Western Classical pieces, the dressing up in fantasy costumes for different characters and the opportunity to socialize with colleagues. They listened to each story with the interest, expectation and wonder of a child. Fortunately the sponge mats on the floor did not hinder the dramatization in any way.

The four stories were just completed when a major disaster happened. The portable CD player that I had with me for the LMP broke and I did not have another one on standby. I had no other choice, but to ask Rosina to show me where the business centre of Mokopane was so that I could buy a new one.

Although buying a new CD player may sound uncomplicated, a very stressful hour passed before we were back in the hall with a new one. Many of the shops in Mokopane had portable CD players for sale, but I needed one with a microphone input so that it could be connected to my amplifier. The fifth shop

which we virtually ran into had the right one. By that time my nerves – what was left of them – were close to breaking point.

With the new CD player it was time for active listening through instrumental play. I usually let the attendees sit on the floor for the instrumental session, but I decided to keep them sitting on the pavilion. This worked out well. They were very interested in the percussion instruments and loved playing it. They followed the graphic notation without any problem and worked well together as a team. Just before the workshop ended at 15:00, the teacher assessment form (see Appendix D), which they received with the resource material, were explained to the attendees. They had to send the form back to Rosina after they had tried the lessons at their schools. By that time Saskia had finished the typing and printing and the attendees were happy to receive their certificates. Although the caterer was on time with a delicious lunch, it had to be served an hour later because of the late start. After the lunch we drove from Mokopane to Polokwane where we slept at the Pietersburg Game Reserve.

As if the stress with the CD player was not enough, an unforeseen loss was experienced with the Mokopane photos. A lot of photos were taken during the course of the morning with a Kodak pocket instamatic camera. By lunch time, Pinkie Kadiaka, who was in charge of the camera, asked one of the taxi drivers, who were waiting for some of the attendees, to open the camera and replace the film. Although she asked him if he knew how to do it, he opened the lid unexpectedly without rewinding the film and pulled the film out. Needless to say, all the Mokopane photos were lost.

The only evidence that could serve as proof that this workshop took place were the reports from the organizer, observers and an article by Zelma van der Walt (2004:11) that appeared in the *Bosveld*, a local newspaper for the Mokopane region. The different venues, organizers, observers and the role of the Flemish Government in the LMP were explained in this article. The attendees' gratitude was also expressed in the article as follows:

The LMP project was a huge success and all the ECD teachers that had the privilege to attend one of these three music courses would like to make use of this press release to thank Mr Paul van Grembergen, Minister of Arts and Culture from the Flemish Government, who made this big event possible for them.

Rosina Mabokela, organizer of the Mokopane workshop, was very impressed and thankful for the presentation. She stated the following in a report on the LMP (Mabokela 2004):

Zenda Nel has been an inspiration to our province with the music and dramatization to our teachers and children. Through this dedicated lady's lessons, we can now cover a lot of skills in one lesson, e.g:

- Vocabulary
- Verbal and non-verbal communication
- Eye and hand coordination
- Numeracy skills
- Listening
- Dramatization
- Development of the short and long term memory.

As the SACECD provincial chairperson of Limpopo, I would like to say that we still need more of these lessons. So please come again to mother us with these lessons and to help South African children to make progress. God bless you - keep it up. We consider you as our community builder of the year.

It was words like these and positive attitudes from musically untrained teachers that inspired the researcher to persevere and continue introducing underprivileged teachers to Western Classical music.

6.3.3.2 Polokwane (Pietersburg): Friday 8 October 2004

The PEPPS (Project for the Establishment of Pre-Primary and Primary Schools) Training Centre for ECD is on the outskirts of Polokwane and forms part of PEPPS Preparatory School and College, a modern, well-resourced private school. The hall was well equipped with good ventilation, a stage and even wall-to-wall carpeting (photo no 2). The organizer, Maureen Delekisa, had everything under control. Setting up and packing out the equipment proceeded like the day before in Mokopane. The chairs in the hall were divided into two groups of 40 with a path in the middle. This workshop also started late, due to transport problems. Mogola, the third observer of the LMP, joined the group just before the workshop started.

The researcher documented the following incident at the PEPPS venue (Nel Diary Notes: 8 October 2004):

Something very peculiar was experienced at the 2004 PEPPS music training workshop. After the workshop had started, attendees were still coming in and were crowding at the registration table. I did not find it odd, because there were always many late-comers at all the workshops. About thirty minutes after the workshop had started, Rachel came up to me and said she had a problem, because the forty resource packages that were available for the specific day were all given out and signed for and the teachers at the

registration table demanded their resource material. There was no other choice, but to stop the presentation and sort the problem out. Maureen and Simpson, an ECD trainer at PEPPS who helped Maureen with the invitations to the various schools, realized that twenty schools from a region that were not invited to the workshop (because only 40 schools could be accommodated) were sitting in the audience and had signed for resource material. Maureen and Simpson unfortunately had to be firm and ask the teachers from the region that was not invited, to leave the hall. This was a heart breaking decision, because they got up in the early hours of the morning and paid expensive taxi fees to attend the workshop. With a promise that they will be the first ones to be invited if there was ever to be another music workshop in Polokwane, these teachers left the hall with a lot of mumbling and grumbling and the workshop continued without any further problems.

Melanie Tait, a reporter from the *Northern Review* newspaper, arrived at the hall when the workshop was well under way. She stated the following in an article she wrote on the workshop (Tait 2004:11):

When Review entered Nel's music workshop, those present were performing a piece written by Leroy Anderson – *The Waltzing Cat* (photo no 3). It was clear that the attendees were enjoying themselves while learning. It is obvious that this method of teaching will not only improve the listening skills of young learners, but will also improve their self-esteem, cooperation, teamwork, emotional development and creativity.

On photo no 4 the teachers at the Polokwane workshop listen attentively to the instructions on how to hold and play specific percussion instruments. The drums are usually the most popular instruments during the instrumental sessions and seem to intrigue all attendees.

External observer Phillip Mogola was responsible for the handing out of the certificates at the end of the workshop. The attendees are proudly displaying their well-deserved attendance certificates on photo no 5.

A well-cooked meal was served at 15:30 and by 16:30 the bakkie was packed and the researcher and her helpers went back to the Pietersburg Game Reserve. The incident that happened at this workshop when twenty teachers had to be sent back home, was worrying the researcher and is reflected in her notes (Nel Diary Notes: 8 October 2004):

After discussing the incident that happened at the workshop with Saskia, Rachel and Phillip we all decided that this was the best way to handle the

situation. Although there was enough resource material for the surplus teachers left in the bakkie, I could not give it to the excess schools, because it had to be kept for the workshop at Lebowakgomo, the following day.

Maureen Delekisa's report on the Polokwane workshop was received via a fax on 19 October 2004, stating the following (Delekisa 2004):

On behalf of the music participants in the Limpopo province in Polokwane, I would like to take this opportunity to thank you for the music workshop you conducted on the 8th October 2004. The workshop was excellent and skills gained are going to be used so that young children can develop the love of music at an early age.

The use of different kinds of instruments and the acting out of some of the Classical pieces were so exciting, mind soothing and enjoyable.

As you have personally experienced, there are such a huge demand for this type of music, but unfortunately, due to limited funds, we were not able to take most of the people in and we had to send them back home. It was a sad thing to do, but we had no other choice.

We would also like to thank the Flemish Government for the financial support they have given for the project. They should know that their contribution will benefit thousands of children in this country, and in particular, children from previously disadvantaged rural areas. We trust and hope that this is not the end, but the beginning of our partnership. We would be very grateful if more funds could be made available to cover more people in the province.

Although the music programme was based on Western Classical music, Delekisa's report reflects the attendees' acceptance of the methodology. She indeed stressed the need that more teachers in her area should be exposed to "this type of music", as she puts it.

6.3.3.3 Lebowakgomo: Saturday 9 October 2004

The researcher documented the last day of the 2004 LMP at Lebowakgomo as follows (Nel Diary Notes: 9 October 2004):

Saskia, Rachel, Phillip, Pinky and I arrived early this morning in Lebowakgomo, a small rural town which is approximately 60 km south of Polokwane (see map of South Africa, Appendix A-3). The venue was nothing more than a partially finished school classroom. On photo no 6 it can be seen how long and narrow the venue was. It also gives a good view of the roof without a ceiling (only the roof trusses can be seen), unpainted walls, and the uncovered cement floor. When we arrived at the school, the organizer, Tiny Lekganyane, informed us that she only had a few chairs and that more chairs

had to be hired. With my promise that I shall pay for the extra chairs, she phoned someone to supply the chairs. They were indeed delivered at the venue within a few minutes. The floor setting at the small hall had to be arranged in a deep narrow U-shape.

Although the venue at Lebowakgomo was very small and not very suitable for training that included dramatization, it did not dampen the spirits of the highly inspired ECD teachers (photo no 7). Phillip Mogola can be seen on photo no 8 where he was critically observing the workshop from his seat. Although he was not actively involved in the dramatization, the regular bursts of laughter that were heard every now and then from him reflected his approval and enjoyment of the experience.

Only 43 attendees (who represented a total of 30 schools) eventually turned up for the workshop. The organizer explained in a fax of her report on the Lebowakgomo workshop (Lekganyane 2004) that “We were supposed to be 80 in number, but due to circumstances beyond our control, we failed to attend all”. According to Lekganyane, a Saturday was not a good day for a workshop, because it is considered in the townships as “wedding and funeral day”. This was something the researcher was not aware of during the initial planning of the LMP, and something she had to keep in mind for future workshops. On the one hand she felt uncomfortable with the fact that teachers stayed away without any apology, but on the other hand, she knew that if all of them had turned up, there would not have been enough space in the small classroom to accommodate them all. The same problems that were experienced at the previous two workshops with the latecomers were experienced in Lebowakgomo. The workshop had to start an hour and a half later than the scheduled time.

Although most of the attendees at the different workshops never had the opportunity to handle percussion instruments, the teachers at the Lebowakgomo workshops played the instruments particularly well. The fact that the instrumental session made a big impression on the attendees is reflected in Tiny Lekganyane’s report on the 2004 LMP. She had the following to say in her report about the instrumental session:

In session two Zenda introduced us to the instruments – how to hold them, taught us their names and also how to play them. That was fascinating and very exciting. We played all the instrumental pieces for the stories we dramatized in session one. We could follow the notation charts very well and easily. Zenda even congratulated us for playing the instruments so excellently.

A healthy lunch was cooked at the venue for the attendees. It could unfortunately not be served until the end of the workshop at 16:00, because the workshop had started late. It would have been pointless to break for lunch at the scheduled time at 13:00. The researcher assumed that the decision suited all the attendees, because there were no complaints.

6.3.4 Reports on the 2004 LMP

Extracts from reports from organizers and the media who reported on a specific venue where a music workshop was presented were already mentioned above. The reports from the external observers, however, covered observation at more than one venue and will be dealt with below, as well as the evidence report that the researcher had to compile for the Flemish Government.

6.3.4.1 External observers

A short summary of each of the external observers' reports are given below.

➤ Report from Saskia Valayden

An e-mail with the report on the 2004 LMP was received on 11 November 2004 from external observer Saskia Valayden. It was written in French and was translated into English by Pierre Brink (2006) of the Department of French at the University of Pretoria. Valayden stated in her report that the method the researcher used in the proposed music programme was understood by all the participants, no matter what their level of education was:

Her method of teaching music to young children met with great success in the country, which explains why she is so much in demand everywhere in Mauritius. What I noticed and ascertained about these three days of training, was that this method worked just as well for trained teachers as for teachers who had only very limited training.

Valayden also referred to the therapeutic effect that learning through dramatization had on attendees and how the method helped to put the teachers' inhibitions at ease. She found the method very suitable for African teachers:

The fact of living the music and translating it into staged actions, has a very interesting effect on individuals. I would even say a therapeutic effect, in so far as the play of body movements frees them from many internal inhibitions, something I believe to be of utmost importance in the exercising of this profession. Furthermore, in this remote region of Africa, where music and dance are evidently part and parcel of local culture, this method is ideal to transmit knowledge and above all to open up a window on the world.

She accentuates in her report that the method is ideal for children with learning problems and for Special Needs Education, especially in a country like South Africa where there are many underprivileged and historically disadvantaged children who could benefit from the method:

I recommend that this method should also be included in the curriculum of teachers in Mauritius who work with children who do not perform adequately at school, either as part of the project of the ZEP schools of the Department of Education or through the many non-governmental organisations who concern themselves with this important problem experienced at present in the country.

➤ **Report from Phillip Mogola**

Phillip Mogola (2004b) stated in his report on the 2004 LMP that the presentations were “fun-filled, full of excitement, very user-friendly” and “easy to follow”. He said that the presenter demonstrated how attendees could improvise and construct musical instruments. This was especially welcomed by the schools that could not afford instruments. What excited Mogola most was the fact that the presenter invited the educators to call her for assistance, should they face any problems with the implementation of the proposed music programme. He stated that “this really demonstrates that she has an interest in ECD children and teachers in her heart”.

Mogola pointed out that each school that was represented was supplied with resource material. This would certainly contribute towards the sustainability of the training in the classroom. He concluded his report by kindly requesting the Flemish Government to allocate more funds for Limpopo province for follow-up workshops. He also requested them to look into the possibility of sponsoring similar workshops for ECD in Mpumalanga province. He finally stated that “Music is loved by all in Mpumalanga province, but we are lacking experienced people in music training to assist us.”

➤ Report from Rachel Matswake

Rachel Matswake (2004) reported that the ECD educators (mainly women) came mostly from rural areas in Limpopo province. She says that these teachers live in hardship and face a number of challenges. Most are without knowledge of the curriculum, but they are keen to learn and implement it. Teachers had to travel long distances to attend the music workshops and had to start their journey in the early hours of the morning to get to the workshops on time. At the Mokopane workshop there were attendees that lived more than 100 km away from the venue. Matswake stated that she spoke to most of the teachers during the tea and lunch breaks. She learnt through these conversations that the reason why they still attended was because they were motivated by the fact that they would receive free resource material. The teachers believed that this material would help them to overcome most of the obstacles at their schools and give them new hope and inspiration for the future.

Matswake describes the music workshops as a “useful opportunity” for ECD educators “to teach with confidence”. According to her the presentations were based on practice and showed the attendees how to go about teaching the activities at their schools. She notes that the workshops helped educators to expand their musical horizons in the presentation of Arts and Culture at their schools. The following shortcomings and recommendations were accentuated by her:

Shortcomings:

- Most of the workshop attendees need literacy training.
- The workshops did not cover the whole of Limpopo.
- Teachers had to be turned away at the PEPPS workshop, because far more than the expected 40 schools turned up.

Recommendations:

- At least seven more workshops should be arranged in the Northern and the Western parts of Limpopo; one should be arranged at PEPPS for the schools that had to be turned away and the other six in the regions of Makhado, Thoyando, Giyani, Phalaborwa, Motetema and Bochem.
- Follow-up support visits are necessary to iron out problems that were encountered during the implementation of the music programme.
- There should be further training for the Foundation Phase teachers.
- The workshops should take place in collaboration with the Limpopo Department of Education.

The researcher regarded these shortcomings and recommendations as important statements that should be kept in mind in her future planning.

6.3.4.2 Evidence report for the Flemish Government

With all the reports from the organizers and external observers gathered by the end of November 2004, the researcher was able to compile the final report for the Flemish Government. All the documentation required for the project (see paragraph 6.3.1.2) was placed in a flip file and sent via courier service to Minister Paul van Grembergen in Brussels on 10 December 2004. A budget, based on three new workshops in Limpopo was included in the file with the hope that the grant would be repeated.

6.3.5 Observation at two schools near Mokopane: Wednesday 6 July 2005

The researcher's plan of action was to pay observation visits to some of the schools in Limpopo to observe and determine whether the funds that the Flemish Government had invested in the LMP, were spent wisely. The question was whether ECD teachers, whose level of education was not very high in this area, would be able to understand what the researcher had in mind with the resource material and implement the lessons successfully.

Rosina Mabokela, organizer of the 2004 LMP at Mokopane, arranged that two pre-schools would be observed in her area on Wednesday 6 July 2005. The researcher was informed at the first school that they had tried some of the lessons out, but the school's CD player was stolen in April 2005. The teacher in charge explained that there was no money available to replace it. The music programme could therefore, according to the owner of the pre-school, not be implemented further at this particular school.

Seeing that the researcher had all her equipment with her, she and Rosina decided to try the *Hungarian Dance No 5* by Brahms with the children. The learners responded well. With Rosina acting as interpreter, the children loved listening to the story. Dressing up in the researcher's colourful fantasy clothes and acting out the story led to a lot of fun and excitement. The three teachers at the school were more than willing to observe the lesson. It was interesting to see how they enjoyed

themselves doing all the actions with the children. After the dramatization session, the lesson was followed up with percussion instruments. It was heartening to find that the school had a few of their own percussion instruments available. The researcher was informed by the owner of the pre-school that the instruments were donated to them by Eskom – an electricity company in South Africa. The fact that the learners and teachers co-operated very well and loved the dramatization as well as the instrumental play inspired the researcher. Although the methodology was loved by the learners and their teachers were highly motivated, they still need a CD player to implement the material effectively at this specific school.

Another disappointment was experienced at the second school. It was a home-based, multi-aged, privately owned pre-school. When the researcher arrived at the school at 11:00, she found all the children fast asleep with an assistant looking after them. She told the researcher that the teacher in charge's husband arrived unexpectedly at the school and that she went shopping with him.

The researcher described her feelings about her observation trip to Mokopane as follows (Nel Diary Notes: 6 July 2005):

My trip to observe the outcomes of the 2004 LMP at two schools in Mokopane was not fruitful and did not happen according to what I had expected. I suggested to the teacher in charge at the first school that she should approach Eskom, or any other big company in Mokopane to donate a CD player to the school. If one considers that a small portable CD player could be obtained for about R300, this is a small amount of money to ask as a donation from a company to help uplift the Music Education skills at a school.

I was very disappointed to find out that the teacher who owned the second school was not there for her observation appointment. Surely the shopping could have been done an hour or two later? Was shopping more important to her than the children she was supposed to teach? Did the fact that she wasted the time of a fellow educator, who traveled 120 km to observe her lesson and give support and assistance, mean nothing to her?

The researcher felt that a lot of time and money was wasted on the futile observation of the above-mentioned two schools. Although she was disappointed with the outcomes, she learnt from this experience that it was not always possible to reach an improved end state, no matter how well she tried to implement the training.

McNiff & Whitehead (2005:26) state that it is generally believed that the action plan should lead to an improved end state. They warn researchers that often things do not always work out according to plan. According to them the reason for this is because human beings are free, unpredictable and do not always do as expected of them. These authors state further that many people believe that action research is a matter of rolling out a designed plan and all will be well. When things sometimes do not work out according to plan, the blame is often put on the practitioner-researcher rather than on their own assumptions about neat human processes and the “wish for the security of closure”.

6.3.6 The 2006 Limpopo Music Project

On 20 September 2005 the researcher received an unexpected e-mail from the Flemish Government (Peeters 2005a), informing her that there has been a cabinet shuffle and Minister Paul van Grembergen was no longer the Minister of Arts and Culture. Peeters mentioned that the new Minister of this portfolio, Mr Bert Anciaux, has decided to sponsor the Limpopo Music Project for another year. This e-mail was confirmed with an official stamped letter (Peeters 2005b) which the researcher received in the post on 10 October 2005. With her previous experience of the 2004 LMP, she knew that it takes at least five months before the first 80% of the grant will be paid out. This gave her enough time to do the necessary planning for the 2006 LMP. The Flemish Government had exactly the same requirements for the 2006 LMP that they previously had for the 2004 LMP (see paragraph 6.3.1.2). The experience the researcher gained with the implementation of the previous LMP made the planning for the 2006 project a lot easier. Seeing that the new project was handled the same way as the 2004 LMP, it will only be briefly discussed.

6.3.6.1 Organizers

The following three ladies acted as the organizers of the 2006 LMP at Motetema, Polokwane and Steilloop:

- Motetema – Mrs Anda Smith (Head of ECD in the Dennilton Region of Greater Sekhukhune in Limpopo province)
- Polokwane – Mrs Maureen Delekisa (SACECD representative of the Polokwane Region)

- Steilloop – Mrs Rosina Mabokela (SACECD Chairperson of Limpopo province).

During the 2004 LMP the workshop at Lebowakgomo was not attended satisfactorily. The researcher decided to replace this venue with a workshop in a rural area, called Motetema (15 kilometres north of Groblersdal). With the recommendation made by Rachel Matswake in mind that the workshops should take place in collaboration with the Limpopo Department of Education, Mrs Anda Smith, head of ECD in the Dennilton Region of Greater Sekhukhune, was approached to organize a workshop in Motetema.

The organizers were asked to prepare themselves for an upcoming music workshop in their area early in 2006. The researcher mentioned to them that they would be informed about the workshop date as soon as the first payment of the grant was received.

6.3.6.2 External observers

The two external observers for the 2006 LMP were:

- Miss Deseree Tomes – Grade R teacher from Boekenhout Primary in Eldorado Park, Johannesburg. Deseree is an accredited assessor for the ETDP-SETA. She was one of five ECD teachers in Gauteng that was nominated for the Teacher of Excellence Award in 2003.
- Mrs Mpina Betty Molekoa – Early Childhood CI (Curriculum Implementer) for the Department of Education in the Gert Sibande Region in Mpumalanga province.

Deseree Tomes observed the Motetema workshop while Betty Molekoa observed both the Polokwane and the Steilloop workshops.

6.3.6.3 Motetema: Saturday 4 March 2006

The 2006 LMP started off in Motetema, a small town 15 kilometres north of Groblersdal in an unfamiliar area to the researcher. It was about a three hour

drive to Motetema from the researcher's house in Centurion. She documented the Motetema workshop as follows (Nel Diary Notes: 4 March):

Although there were a few late-comers at the workshop, most of the expected 40 teachers arrived on time. The registration table was positioned at the door from where the attendees were supposed to enter (photo no 9). The resource material that each school received was sealed in a ziplock bag. The venue was ideal for the workshop with a lot of space, good ventilation (photo no 10) and clean amenities. The attendees were enthusiastic and eager to learn. They participated actively and with obvious enjoyment. The expressions on their faces when they were acting out the Flight of the Bumble Bee by Rimsky-Korsakov reflected that they are totally carried away with the story to an imaginary dream world where all the bees are flying off after the queen bee to look for a new hive (photo 11). Rolling on the floor in the dust was part of the fun way of learning by doing (photo no 12). The workshop was attended by three ECD male teachers – something that one does not see very often in this phase. Two of them can be seen on photo no 13.

The only unforeseen incident that happened at this workshop was that the caterer, who was supposed to be there at 11:00 for the tea break, never turned up. Every now and then Mrs Smith just signaled to me from the entrance that the caterer is not there yet and that I have to carry on with the workshop. By 13:00 Mrs Smith and the external observer, Deseree Tomes, had to rush off to the nearest spaza shop¹⁵ to buy refreshments for the tea break. Fortunately they could get hold of bread, butter, cheese, polony and cold drinks and prepared a large number of delicious sandwiches for the attendees in record time. Hours after the workshop, Mrs Smith phoned to let me know that the caterer had been in an accident on his way to the workshop.

The incident with the caterer accentuates again that a presenter must be ready to deal with any unforeseen happening and changes to the initial planning. Although it is physically exhausting to present an active workshop like this specific one for four hours without a break in between, things like this do unfortunately happen from time to time.

Observation reports on the Motetema workshop were received from Miss Deseree Tomes (2006) and Mrs Anda Smith (2006a).

¹⁵ A spaza shop can be anything from a shop run from a room in a shack, where customers stand outside and purchase basic groceries over a counter, to the less common and more sophisticated grocery shop. The existence of a spaza shop is usually signaled by posting a Coke sign on the dwelling from which it operates. Typically a spaza shop opens at 7am and closes at 11 pm and is therefore usually referred to as the Seven-Eleven of informal settlements (Von Broembsen 2005:1).

➤ Observation report from Miss Deseree Tomes

Tomes mentioned that it was encouraging to see that the researcher has managed to incorporate all the principles of the RNCS in her music training methodology. She said that if teachers implement the music programme at their schools, the results could lead to many future adults with a keen interest in the arts. According to Tomes the most significant observation at the workshop was the delightful way the participants interacted with the set out material (fantasy clothes and percussion instruments). She reckons that the dressing up in different outfits for each story “triggered the imaginations of the attendees off” and led to a total “vibe” of excitement amongst the participants.

➤ Observation report from Mrs Anda Smith

According to Smith (2006a) the fact that the proposed music programme is in line with the OBE Curriculum in South Africa impressed her the most. She was surprised to find that the programme integrates all three learning areas in the Foundation Phase, namely Literacy, Numeracy and Life Skills. She continued by pointing out the value of the programme for the development of school readiness and accentuated the fact that it could be presented successfully to the whole of the Foundation Phase, as well as to higher grades. Smith found the training material that was used at the workshop of a very high standard. She stated that teachers who are equipped with this material, plus the practical experience they gained at the workshop, should have no problem to present the lessons at their schools. She ended her report by saying that “Any teacher and learner who have not had the opportunity to be part of this unique experience, is most definitely missing something special”.

6.3.6.4 Polokwane: Friday 10 March 2006

The researcher, her assistant Metrina and observer Betty Molekoa left on Thursday afternoon 9 March 2006 to present the Polokwane and the Steilloop workshops in Limpopo province. It was an advantage that the researcher was familiar with the Polokwane venue at the PEPPS Training Centre. This enabled her to drive straight to the venue without having to search for its location. She knew where the plug points were and how the hall was going to be set up for the presentation. This pre-knowledge of the venue cut out unnecessary stress and saved a lot of time.

Metrina Chaane and Betty Molekoa were responsible for the registration (photo no 14). Although they did this very effectively, it took a long time due to all the late comers. As was the case during the 2004 workshop, the teachers loved the fun way of being practically involved in the music training. Their enjoyment and participation is reflected on photo no 15. On this photo they are dramatizing animal characters whilst they are actively listening to *Rondo Alla Turca* by Mozart.

On photo no 16 the researcher proudly gives acknowledgement to all the attendees for their cooperation and hard work at the 2006 Polokwane workshop. This photo appeared on the cover page of the report that was sent to the Flemish Government in May 2006. The photo reflects how dressing up in costumes can add to a fun atmosphere at a practical workshop. The colourful fantasy clothes, masks, etc. definitely enhanced the training of the teachers.

The researcher tried to involve the external observers and organizers actively at all the workshops. Instead of just sitting somewhere at the back, watching the attendees perform, they were regularly asked to give their opinion and help with different tasks so that they could feel that they were playing an active role in the workshop.

The researcher constantly referred to the worked-out lessons in the teacher's manual. Her aim was to make sure that the teachers understood the lessons tried out at the workshop. Equipped with the basic knowledge on how to use the material the teachers would be able to make the training they received at the workshop sustainable. On photo no 17 teachers at the 2006 Polokwane workshop are following a lesson in the resource material that is being explained by the researcher.

An article on this workshop, written by Annemé Bothma (2006:13), appeared in the *Northern Review* newspaper on 23 March 2006. It was heartening to read that Bothma, who did not have any background of the workshop, appropriately titled the article: *ECD music project harmonises minds*. The article was purely based on what she observed at the workshop. If Western Classical music really had the power to "harmonise minds", according to Bothma, by actively listening to it through the dramatization of stories, there seems to be much hope for this neglected music style in the classroom in future.

6.3.6.5 Steilloop: Saturday 11 March 2006

The researcher recalls her trip to Steilloop as follows (Nel Diary Notes: 11 March 2006):

Bettie, Metrina, Rachel and I only left Polokwane at 15:30. We had to reach the Masebe Game Reserve before 18:00 when the gates to the Reserve were locked. The trip from Polokwane to Masebe, which is in the Steilloop area, was a nightmare race against time. None of us had ever been on this road before and we did not know exactly where we were going. The fax that I received from central bookings for our stay in the Masebe Game Reserve stated that we must take the R518 from the road on which we were traveling from Polokwane. As I could have guessed, this board was non-existent and we drove right passed the turn-off. The organizer of the Steilloop workshop, Rosina Mabokela, was supposed to wait for us at the gate. Unfortunately there are no landlines at Masebe and no cell phone reception, because it nestles between very big mountains. It is completely cut off from the outside world, so we could not even phone the people at the gate or Rosina to tell them that we were on our way. We stopped after a few kilometres to ask people along the road where the R518 turn-off was. Eventually we turned back and found that the R518 was the Segole road: a gravel road in a very bad condition. Luckily we were in the 4x4 bakkie which could take the sand, loose gravel and mud without any problem. Eventually we came to an exceptionally low bridge with no surface. We were quite scared to venture over the loose rocks and water, but I only had one thing on my mind and that was to get to the gate before 18:00. We made it safely over "the bridge" and 5 minutes past six we stopped at the gate. Rosina Mabokela was still sitting there, waiting patiently for us. Then the fun started. We were so relieved that we were safe that all four of us were talking, shouting and laughing at the same time.

The chalets were well kept, clean and fully equipped. There were no restaurants and shops at the Masebe Game Reserve. My assistant, Metrina Chaane can be seen on photo no 18 busy preparing bread rolls and cold drinks for us for supper in the chalet's well-equipped kitchen.

Early the Saturday morning we unpacked the bakkie at the conference hall (photo no 19). The facilities in the hall were excellent with soft chairs and ample jugs with cold water. We experienced the same problem as before with the late comers. We were supposed to start at 9:00, but only began at 11:00. The organizer could not phone the participants to try and find out where they were, because there is no cell phone reception in the area. We just had to wait patiently. At long last we started at 11:00 o'clock, but had to break for lunch at 12:00 o'clock because the caterer, who had to come by taxi had to go back to Mokopane, where she was based, for another function. This was the only caterer that I could find that was willing to come to this deserted area – at a price, of course.

The atmosphere amongst the participants was relaxed and their spirits were high. Although these adults did not have a high level of education, they understood the methodology of the music programme very well and loved

every minute of it. Teachers did not show any inhibitions or were afraid that they might make fools of themselves when they had to dramatize fantasy stories. This is illustrated well in photo no 20 where a teacher is playing the role of a lion in *Rondo Alla Turca* by Mozart. The instruction was that the animals had to find a place to sleep. She climbed feet and all on the chairs and said: "I am sleeping in my cave". When the researcher pointed the camera at her, she looked up, showed her teeth and roared viciously like a lion. It is almost certain that a teacher of this calibre is on her way to success in the classroom; clearly a teacher that will be loved and adored by young children. Although African teachers are mostly familiar with African music, the methodology of the presentation of Western Classical music through the integration of the arts, suits them very well. Photo no 21 points out that the dramatization of stories was something that these African teachers could easily relate to and thoroughly enjoyed.

The participants were kept until 17:00 to make up for the lost time in the morning. Everybody left happy and enriched. I was watching them as they were squashing back into the taxis. Each one was clasping her precious pack of resource material and her well earned attendance certificate safely under her arm. They were hanging out of the taxi windows and as they drove off, they were still yelling "Thank you so much, God Bless you". They were waving goodbye and blowing kisses in my direction until I could not see them anymore. This made me feel very humble, but satisfied and proud that I was the lucky one who was, with the support of the Flemish Government, able to empower these teachers with new skills, introduce them to Classical music through a fun-filled methodology and give them hope and inspiration to integrate the arts meaningfully in their classrooms.

6.3.6.6 Observation report from Bettie Molekoa

Bettie Molekoa, external observer of the 2006 LMP at Polokwane and Steilloop, stated the following in her observation report (Molekoa 2006:1-3):

The music programme integrates across other learning areas, i.e. language, mathematics, arts and culture, technology, etc. Its physical nature (dramatization and instrumental play) fulfills an important educational need for the development and growth of the learners. They will learn a lot of responsibilities through this programme. The facilitator will ask them for instance, to pack the instruments away in an orderly manner and sort the fantasy clothes they have used for the dramatization according to character groups, size, colour, shape, etc. Their numeracy skills are constantly reinforced when they have to make groups for the different characters needed in the stories, or when they have to count the number of outfits that each group used.

The following achievements were accentuated by Molekoa:

- Although some of the participants were late, everyone that was invited eventually turned up for the workshop.

- All the schools that attended received the resource material. Forty sets were handed out at each venue.
- The participants were able to understand the material in both content
- and implementation. The facilitator was constantly referring to the material. Questions were encouraged throughout the workshops to track the participants' understanding of the material. The facilitator gave participants the opportunity to share their understanding of the material by letting them explain in their indigenous language to other participants who did not understand what she said.
- The participants had a lot of fun with the material. Their faces portrayed enjoyment and acceptance of one another and the activities.
- The Classical music that was used in the material was well accepted and enjoyed by all the participants.
- The workshop content supports Curriculum 2005 across all the learning areas.
- The material is non-racist, non-discriminative, non-sexist and can be used by teachers in any grade and from various backgrounds.
- Healthy meals were served to all the participants.
- Both venues were suitable and well organized for teacher development.

Molekoa saw the next two points as challenges to the workshops:

- Workshops had to start later than the scheduled time, due to transport problems.
- The ECD specialists of the Department of Education of Limpopo province were not involved in these two workshops.

The following useful recommendations were made by Molokoa:

- Constant development of teachers in South Africa should take place to enable them to keep up with new methodologies and trends. It is clear that teachers need revival in their teaching fraternity.
- The Department of Education should liaise more constantly with NGOs to assist Grade R (Reception Year) teachers and learners at school and community sites with effective methods to prepare learners to be school ready.
- Non-discriminative workshops like these are the source of effective teaching and learning. I therefore strongly recommend that many more of these workshops, that were able to bring people together in an ordinary way and make learning fun, should be presented all over South Africa in the near future.
- I highly recommend that the material should be used as a resource to enhance and develop current learning programmes for support. As an ECD specialist, it is clear that this music programme would enable teachers to lift the existing barriers to learning and development.
- The workshop also needs to be presented to advantaged schools for sustainability.
- When teachers are comfortable with the implementation of this specific music programme, they could easily use the same methodology to

include other music styles in the curriculum, e.g. traditional music, kwaito, jazz, etc.

- The general level of education of the participants at these two workshops was not very high. I therefore recommend that this should be taken into consideration and that practitioners should be encouraged in the future to register at ABET centres.
- ECD Curriculum Specialists from different regions in the provinces should be invited to future workshops

Molekoa ends her report by asking the Flemish Government to consider funding the same project for their schools in Mpumalanga province.

6.3.6.7 Observation at schools near Motetema and Steilloop

It was agreed between the researcher and the organizer of the Motetema workshop, Mrs Anda Smith, that they would visit two schools on Friday 21 April in the Greater Sekhukhune District to observe the outcomes of the music training done in Motetema and to give support to the teachers. These two schools will be referred to as Schools A and B. Schools C and D were visited by the researcher and the organizer of the Steilloop workshop, Rosina Mabokela, on Friday on 13 October. These last two schools were near Steilloop and are called Schools C and D.

➤ Observation at School A near Motetema: Friday 21 April 2006

Although School A had electricity, there was no plug point in the Grade R class. The teacher sorted this problem out via an extension lead through her classroom window and tapped electricity from the classroom next door. There was no CD player at the school, only a cassette player. This obstacle did not prevent this enthusiastic Grade R teacher to implement the music programme with self-confidence and passion. She overcame the problem by copying the music from the CD she received in the resource material onto a cassette. The next difficulty she ran into was that her cassette player had a two point plug which did not make proper contact where it was plugged into the extension lead. Even though she tried to secure the plug with sticky tape, it kept on slipping out, causing interruptions throughout the lesson. This struggle with the sound equipment had a negative effect on the flow of her presentation.

According to Potgieter (1997:77), the successful implementation of INSET needs support and will thrive on encouragement, motivation and the attitude of the principal. It was heartening to find that the principal at School A joined in for the observation and was obviously very proud of the achievements of the Grade R teacher and her learners. The principal can be seen sitting on the left in photo no 22. Everyone loved the Classical music. Although the teacher did not present the lesson according to the four character divisions as suggested in the resource material, she and the learners thoroughly enjoyed themselves by acting the music out in their own way. The only resources the teacher had available were a green and a yellow sheet of cardboard with which she managed to create the illusion of costumes. She cut green squares from it for the trees in the story and yellow crowns for the bees.

Two Grade R learners are proudly showing off the cardboard hunting guns on photo no 23 which the Grade 6 learners at the same school designed and made for them. The Grade R's used the guns to act out the role of the hunter in the *Hungarian Dance No 5* by Brahms. The creative accessories that this teacher came up with to enhance the lesson accentuate that fantasy clothes for the stories do not necessarily have to be bought, but could be made from available objects found in the environment; even a small piece of coloured cardboard could serve the purpose.

After the Grade R learners' dramatization of the *Hungarian Dance No 5* by Brahms, the lesson that was observed was discussed with the teacher and the principal. They were complemented for their effort to introduce the learners to Western Classical music. The researcher then made use of the opportunity to demonstrate the story of the *Royal March of the Lions* by Saint-Saëns with the learners, while the teacher and the principal observed the lesson. Photo no 24 points out how the lions (including the researcher) are walking on the floor on their knees in this demonstration lesson. The two learners that are standing at the back, in front of Metrina, are acting out the role of the trees in the story. The closest the researcher could get to something green in which she could dress these two learners, was her green scarf and a green checked blanket she found in the classroom. Metrina, playing the role of a ghost in the story, is hiding behind the trees. She is using a light blue blanket as a "ghost outfit".

➤ **Observation at School B near Motetema: Friday 21 April 2006**

Both the Grade R teachers at School B attended the music training workshop. They showed a keen interest in the music programme and worked well together as a team. They did not have a sound system at their school, but managed to borrow one for the day of the demonstration. Although they had tried the dramatization of the story out with the learners before the observation took place, they did it without music. The two teachers did their best to prepare fantasy clothes for *The Typewriter* by Anderson and *The Kangaroo* by Saint-Saëns. The learners on photo no 25 are acting out *The Typewriter* by Leroy Anderson. The Typists are sitting on the left with the “typewriters” on their laps. The strict bosses with the red ties are walking up and down to see that the typists are doing their work. The office cleaners on photo no 26 can be seen at the back busy dusting the wall. All the learners in the class (a total number of 68) were involved in the dramatization. Each one had an appropriate accessory to enhance the learning experience; even a sheet of white A4 paper which represented the typewriter was sufficient to trigger their imaginations.

On photo no 27 the group that is playing the role of the waiters in *The Typewriter* by Leroy Anderson, are wearing Avroy Shlain carry bags as aprons. The bags were cut open on the sides and at the bottom to form the apron. The waiter’s “tea trays” were cut from empty porridge boxes.

The second story that the learners acted out, was *The Kangaroo* by Saint-Saëns. The picture of the kangaroo on photo no 28 was enlarged from the resource material and pasted on the board to tell the story. The picture on the left is a copy of the original example. The top picture of the kangaroo was cut out and pasted on a piece of cardboard. The teacher on the photo wore an apron with one pocket in front when she told the story to the class. She put the kangaroo, which she pasted on the piece of cardboard very cleverly inside this pocket with its head sticking out, to demonstrate the concept of the baby kangaroo sitting in the mommy’s pouch. Although the story of *The Kangaroo* by Saint-Saëns was excellently told by the teacher on photo no 29, the structure of the music, which can be easily identified by the legato and staccato phrases in the piece, was not clearly reflected in the movements of the learners. They knew the story, but the interpretation thereof seemed confusing and muddled up, because they did not know the music very well. The lesson of *The Kangaroo* was repeated to enable the researcher to give support to the two Grade R teachers and

their learners. On photo no 30 the researcher (with a big blue “hunting gun” in her hand) is demonstrating how the class should be divided into different character groups for this story, namely trees, hunters, baby kangaroos and the mommy and daddy kangaroos, to promote active, intensive listening.

What impressed the researcher the most at School B was the home-made percussion instruments that the two teachers fabricated for the lesson. They attempted two kinds of instruments, namely bells and rhythm sticks. Although the teachers went to all the trouble of preparing the instruments, they did not know how to use them appropriately and asked the researcher for her assistance. She (the researcher) can be seen on the left of photo no 31, demonstrating how the instruments can be used with the music. Photo no 32 gives a close-up view of two of the home-made sleigh bells. Cold drink caps were threaded into a piece of wire to represent the bells. The home-made rhythm sticks on photo no 33 were cut from thick pieces of wood. These fabricated instruments proved to be better than no instruments at all. The most important observation was that although they were home-made instruments, the children loved playing on them.

The sound equipment caused the biggest problems at both Schools A and B. Land & Vaughan (1978:143) advise that teachers should gather all the material, books and musical instruments they will need for the lesson before the class starts to avoid breaking the momentum and flow of the listening activity. Although both the teachers at the above mentioned schools had all their equipment and visual aids ready for the presentation of the lesson, the problems they encountered with the sound equipment led to a waste of valuable teaching time and a loss of concentration amongst the learners.

➤ **Observation at School C near Steilloop: Friday 13 October 2006**

On Friday 13 October two schools were visited near Steilloop. School C was situated in a deep rural area near Jericho, approximately 30 kilometres south of Steilloop. Although the school is a well-built brick structure and looks quite big on photo no 34, it had only one classroom. The door towards the right of the photo leads into the classroom which stretches to the left of the photo up to the sixth window. There is a small office on the far right (by the double window) where the administration is done. The kitchen is by the door on the far left. Although there was some outdoor

apparatus at this school, the researcher found the barrenness of the playground that can be seen on photo no 35 rather disturbing. She found it hard to imagine how preschoolers could play in the dust and gravel.

The teacher in charge of the school was very motivated and impressed with the Classical music. On photo no 36 she is explaining the story of *Rondo Alla Turca* by Mozart to the learners. Her assistant is standing on the left of the photo with one of the babies in the class on her hip. Multi-aged pre-schools, like this one where the ages ranged from babies to 6 year olds, are a common phenomenon in South Africa. The teacher had no problem to control the large number of children in her multi-aged classroom.

Photo no 37 is a good example of how the teacher, assistant and even the organizer of the workshop where the music training was received all spontaneously joined in when the children started to dramatize the music. The assistant with the white hat is holding a baby on her hip while she is actively taking part in the dramatization of *Rondo Alla Turca* by Mozart. Rosina Mabokela, the organizer of the Steilloop workshop, can be seen in a bent position on the right, lending a supportive hand to the little ones in the group. Fortunately the classroom was spacious enough for the large number of children to act out the different stories.

Hand-drawn pictures, which the teacher in charge copied from the resource material, were pasted on the wall to enhance the stories. Photos nos 38 to 40 show a close-up view of these pictures. It was interesting to observe how the teacher used the pictures in the manual as a guide to give her own hand-drawn enlarged interpretation thereof. She even wrote the name of each character in her own language next to the English word. On photo no 38 of the *Hungarian Dance No 5* by Brahms, the teacher wrote the word “pudi” (meaning a goat) for the buck in the story. The Northern Sotho (Sepedi) word for a buck is a “phuti”. It appears as if the teacher was confused between a buck and a goat. The spelling of the English words also seemed problematic for her. In photo no 39 the word “faeries” is spelt as “faires” and in photo no 40 the word “aunty” is spelt as “auntie”.

It was interesting to observe that the teacher coloured the giant’s face in with a black wax crayon in the picture of *Rondo Alla Turca* by Mozart on photo no 39. This reflects that she imagined the giant to be a black person. The same can be observed on

photo no 40 with her interpretation of the lady in the story of *The Syncopated Clock* by Anderson. She drew the lady with a typical African dress and a customary doek.¹⁶ By colouring the lady's face with a brown crayon, she changed the white lady in the manual to an African person. This points out how the teacher appropriately adapted the original pictures to suit the inclusivity of her surroundings where she was teaching African children.

Although the teacher at School C had a CD player and electricity, her problem was that she did not fully understand how the story and the music fitted together. She knew the stories well but was unsure of the entries of the different themes in the music. The importance of knowing the music well before the lesson is presented to the learners became clear in this observation. The teacher also made no attempt to make any accessories or instruments to enhance the lesson. Although she was very enthusiastic, interested in the programme and highly motivated, she still needed assistance and support. Seeing that School D was not very far from School C, the researcher invited this teacher to accompany her to observe how the teacher at School D implemented the music programme. The researcher hoped that the teacher at School C would be able to learn from the experience.

➤ **Observation at School D near Steilloop: Friday 13 October 2006**

School D was a Grade R class at a primary school, situated in the Dipichi Village, not far from Jericho. An excellent lesson was observed at this school. The teacher in charge knew exactly what she was doing and how she was going to integrate *the Royal March of the Lions* by Saint-Saëns with her theme of the week on wild animals. The learners were sent outside for a short break while the teacher explained how she developed and integrated the lesson with her ECD programme (photo no 41). An appropriate display of the wild animal theme that was set up on a small table, can be seen on photo no 42. Pictures of the lion, which were copied from the resource material and coloured in by the learners are hanging from the blackboard. Interesting, inexpensive fantasy clothes were used to act out the story.

On photo no 43 the lions are putting yellow crowns on their heads for their act. These crowns were cut from old shoe boxes. Pieces of yellow plastic Checkers¹⁷ bags cut

¹⁶ "Doek" is an Afrikaans word for a "headscarf". Many black African women wear a doek.

¹⁷ Checkers is a well-known chain of supermarkets in South Africa.

into strips were perfect for the lion's mane (photo no 44). Photo no 45 shows how the children who were acting out the role of the trees in the story were dressed in brown potato bags that were turned inside out for the trunk and green plastic rubbish bags for the leaves. The ghost characters, hiding behind the trees, wore black plastic bags and white paper hats. They held pieces of white plastic in their hands with which they frightened the lions. A close-up view of one of the ghosts can be seen on photo no 46. On photo 47 the colourfully dressed characters bring the *Royal March of the Lions* by Saint-Saëns to life. This photo reflects active listening to Western Classical music in full force through the dramatization of a fantasy story, movement, imagination and costumes.

The lesson that was observed at school D was a model lesson that was perfect in nearly every respect. The simple, but highly effective costumes that were created by the teacher contributed to the success of the lesson. It led to much enjoyment and added excitement, creativity and colour to the lesson. This brilliant lesson convinced the researcher that the lessons in the resource material were easy enough for musically untrained teachers to understand and implement successfully. The only aspect which was neglected at School D was the instrumental play.

The teacher from School C that was invited to observe the lesson at School D was very grateful for the opportunity to see such an excellent lesson in action. The similarities between Schools C and D were that they were both well-built schools, situated in the same very poor area, and blessed with highly motivated teachers.

Possible reasons why the music programme was implemented more successfully at School D than School C are that there were only 24 learners in the class at School D and that all the learners in School D were in Grade R.

It is my view that the same results could not be achieved in a multi-aged classroom with 50 plus learners. Grade R learners that are currently still bound to this type of schools at home or community based centres are definitely not getting the same advantage as Grade R learners who are grouped together in one class. Even though the National ECD Pilot Project found that primary and community-based sites were offering more or less the same level of education, it was clear to the researcher why the above-mentioned project found that the overall quality of Grade R was still too low and needed improvement (see Chapter 2.4.7.3).

6.3.6.8 Reflecting on the 2004 and 2006 LMP

Although the researcher had many years of experience with the organizing of once-off music workshops, the knowledge she gained from the LMP has developed her skills of the implementation of a large scale project to a greater extent. New organizational skills were gained through the involvement of the Flemish Government and their requirements for the 2004 and the 2006 Limpopo Music Projects. All their requirements were met, except the reports they requested from Flemish representatives. The problems encountered to find Flemish representatives to observe the LMP were pointed out in Chapter 6.3.1.1.

The ideal would have been to visit more schools so that the researcher could find out whether the teachers could use the resource material in practice. Seeing that there were no extra funds available for more observation trips to Limpopo province to observe and assist attendees from that area, this was not possible. The researcher learnt from this experience that it is of high priority that follow-up visits should be made to schools as soon as possible after a workshop has been given. Even follow-up telephone calls to the attendees can be of great help to keep them motivated and interested in the training they had received. Some kind of monitoring system has to be in place to oversee the project and to ensure that the lessons are implemented by schools that have received the resource material.

6.4 THE GERT SIBANDE MUSIC PROJECT (GSMP)

The fourth and last project where the music programme was implemented with teachers from disadvantaged areas in South Africa was in the Gert Sibande Region in the Mpumalanga province (see map of South Africa – Appendix A). The goal with the GSMP was to establish a partnership between the Mpumalanga Department of Education and the researcher. Although the Gert Sibande Region only forms a small part of the Department of Education, it was a step forward to introduce Western Classical music to primary school children and teachers from disadvantaged areas that have never been exposed to this musical style in the past. Although the GSMP was basically the same as the previous two projects it was the project that most affected the researcher's own learning as a music educator.

6.4.1 Preparation for the GSMP

The inspiration behind the GSMP was Phillip Mogola, external observer of the 2004 Limpopo Music Project. Mogola informed the researcher during a telephone conversation on 15 October 2004 that he had a meeting with Heidi Faber, First Education Specialist of ECD in the Gert Sibande Region. He explained that he shared the information of what he had observed at the LMP with Heidi. They were both eager to arrange similar music training workshops for teachers in the Gert Sibande Region, but due to the lack of funds it was not possible at the time.

6.4.2 Funding

Five months later, on 18 March 2005, Heidi Faber (2005a) phoned the researcher with the news that AVBOB (a well known funeral society in South Africa) had funds available to sponsor Education in the Mpumalanga Province. Heidi felt that this money should be utilized for music training in ECD. She offered to organize a music workshop for ECD teachers in the Gert Sibande Region and assist with follow-up fieldtrips to schools to observe the outcomes of the training.

The researcher e-mailed a letter on 29 March 2005 to Mr Rodney Robinson (Nel 2005b), the director of AVBOB at head office in Pretoria. The purpose of the music project was explained in the e-mail and a proposed budget was attached. On 4 April 2005, a letter was received from Mr Robinson stating that AVBOB would sponsor resource material for 15 participating schools from disadvantaged areas in the Gert Sibande Region.

The next step was to find the rest of the funds to present a music skills development workshop in Ermelo. There were still training fees to be covered, travelling and toll gate fees as well as catering fees. The researcher approached eight well known companies in South Africa for financial assistance with the GSMP, but unfortunately all these applications were rejected, due to tax implications. My last resort was to contact the Mpumalanga Department of Education and ask for their assistance to present the workshop for their teachers in the Gert Sibande Region. After multiple e-mails to different people at head office in Nelspruit and the regional office in Ermelo, the go-ahead was given to present the workshop in Ermelo and the date could finally be set for Saturday 30 July 2005.

6.4.3 Participants

As in the case with the previous music projects, the selection of participants was not done by the researcher. Fifteen primary schools with a total of more than 800 learners per school were selected by Heidi Faber, organizer of the GSMP.

Table 2: The 15 schools selected for the music workshop in Ermelo

| School | Telephone no. | Circuit | Did not attend |
|--------------------------|---------------|---------------|----------------|
| 1. Ithole Primary | 017 8469669 | Amsterdam | x |
| 2. Tsatsimfundo Primary | 082 5848304 | Badplaas | x |
| 3. Ezenzeleni Primary | 017 8431479 | Carolina | |
| 4. Phumulani Primary | 017 8875771 | Dun Donald | |
| 5. Wesselton Primary | 082 5622984 | Ermelo 1 | |
| 6. Davel Laer Primary | 017 6293029 | Ermelo 2 | x |
| 7. Sizakaele Primary | 017 7033183 | Ermelo 2 | |
| 8. Mpumelelo Primary | 017 6880223 | Highveld West | |
| 9. P.E. Maziya Primary | 017 6830699 | Highveld West | |
| 10. Madzanga Primary | 072 6729959 | Mashishile | |
| 11. Dinga Primary | 017 8880122 | Mpuluzi | |
| 12. Igugulabasha Primary | 017 7147654 | Stanwest | |
| 13. Thandeka Primary | - | Stanwest | |
| 14. Sizakhele Primary | 017 7353044 | Volksrust | |
| 15. Wakkerstroom Primary | - | Wakkerstroom | x |

Letters were mailed to these 15 schools of which two representatives from each school were invited to a music skills development workshop. It was emphasised in the letter that each school would receive free music training and resource material. It was important for both Heidi and the researcher that ECD Curriculum Implementers (CIs) from the Gert Sibande regional office, as well Mrs Busi Ndawo, chief ECD official for the Department of Education from head office in Nelspruit, Mpumalanga were invited as observers. Phillip Mogola suggested that representatives from the Arts and Culture Department should also be included so that they could be aware of what is happening in the Foundation Phase.

6.4.4 Adjusting the programme

A month before the Gert Sibande workshop in Ermelo, the researcher received a visit from Heidi Faber. Seeing that Heidi had attended the music workshop in the past, she was well aware of the methodology of the music programme and what the lessons entailed. According to her there were certain adjustments that had to be made to the programme so that it could cater for the outcomes in the RNCS. McNiff & Whitehead (2005:69) warn action researchers that they should be prepared for new insights when they make use of outside observers. According to these authors:

Often others, seeing through their own eyes, see things that we do not see ourselves, so suddenly facing up to a reality in which you may not be acting in the way you thought you were can be difficult, and involve your negotiating other people's observations and interpretations with your own. This calls for considerable commitment and courage, but it can be a valuable learning experience.

The RNCS never really mattered to the researcher in the past, because as a private music teacher, she was not responsible to reach set outcomes according to a specific curriculum. She was used to planning her own outcomes for what she presented to the learners according to what she felt was important. The suggestion that the music programme should be adjusted compelled her to look at it through the eyes of the teachers who were employed by the Department of Education and who were expected to reach the set outcomes of the RNCS. The researcher wrote the following comment about the adjustments in her diary (Nel Diary Notes: 28 June 2005):

The suggestion from Heidi to adjust the music programme was an excellent idea. If these adjustments were not made, the workshops would have carried on unchanged and without any growth. Up to this stage I thought I was using a perfect combination of music, drama, dance and art and that that was sufficient. I never thought about the integration of the arts with other subjects in the curriculum. Although I consider myself a creative person with the ability to visualize a story, act or certain costume, I must admit that I was only concerned with Music Education up to now. The other subjects and integration did not really matter to me.

The researcher had one month left during which her creativity was tried. In the weeks that followed, she began to look at waste material in a totally different way. She realized that she had to show workshop attendees practical examples of how they could integrate the music with the ECD learning programme. She also had to show

them samples of what they can use to create their own inexpensive fantasy outfits. There are many teachers who just need a tip or a simple practical example to spark off their imagination.

6.4.5 Workshop in Ermelo: Saturday 30 July 2005

The researcher recalls the workshop in Ermelo as follows (Nel Diary Notes: 30 July 2005):

Niel, Metrina and I left Centurion at 05:00 on Saturday morning 30 July and reached the Regional Offices of the Department of Education in Ermelo to present the music workshop. Heidi was well organized and managed the registration table while Metrina and I packed out, re-arranged the furniture in the conference hall and set the sound system up. Niel, who had to print the attendance certificates was busy installing the laptop and printer in the passage outside the hall, realized that there was no power point anywhere close to the computer. This was just the beginning of our problems. Only one plug in the conference hall was working and the extension lead that we had with us was too short to reach the computer in the passage and the sound system in the hall. There were no other extensions available. All the offices in the building were locked. Niel had no choice but to buy a longer (very expensive) lead in Ermelo so that the workshop could at least start.

The second problem was that the participants were very late and therefore the workshop only started at 9:30. Four of the invited schools did not turn up. Apart from these few setbacks the Ermelo music workshop was fun, vibrant and exciting to present. Photo no 1 gives a colourful view of the attendees dressed up in fantasy clothes, ready to act out the story for *Rondo Alla Turca* by Mozart. It was obvious by the smiles and laughter during the course of the morning that the method was well received by one and all. Even the four male attendees on photo no 2 who played the role of the giant in *Rondo Alla Turca* participated actively and thoroughly enjoyed themselves. The man on the right with the blue jeans reminded me of many hyperactive boys that I have taught in the past. One can see by the way he is looking sideways at the other three that he is up to mischief. Later on during the morning when I asked the participants to spread out and find themselves a space, his child-like qualities became clear when he crawled underneath the desk that can be seen behind them on photo no 2. He tucked his legs in and held his head down, pretending to hide. I only learned by lunch time that he is a principal at a primary school near the Swaziland border. I knew instantly that music will flourish at his school. He will have no problem to interact and introduce children at his school to music in a playful manner. Photo no 3 gives a better view of this mischievous principal. Here he is playing the role of a toy motor car in *The Viennese Musical Clock* by Kodály. The attendees on photo no 4 with their hard hats, sponge guns and black squares around their necks, are playing the roles of tin soldiers in *The Viennese Musical Clock*. No gender differences are made here. The teddy bears in the same story can be seen on photo no 5 where they are waiting patiently to start their act as soon as their theme is heard in the music. They wear soft brown furry rectangles with

a hole for the head in the top part. The large bear masks that they are wearing are made from shiny brown sequenced material pasted on compressed foam. The attendees on photo no 6 are dressed up for *The Waltzing Cat* by Kodály, a very popular piece that is always enjoyed at the music workshops. Those in the red outfits are the waltzing cats and those in the spotted orange are the other cats. The dogs, wearing the brown outfits, are hiding behind the green trees at the back. The Ermelo workshop was concluded with a vibrant drumming session on coloured cardboard pipes. Photo no 7 shows how the attendees are making different sounds with their voices into the pipes.

At the end of the workshop Heidi and the researcher gave the four music packages that were left to the four ECD CIs who attended the workshop, hoping that they would use the material to introduce teachers at other schools in their regions to it.

6.4.6 Observation and follow-up support

Observation and support visits to schools in the Gert Sibande Region were done by Heidi Faber and the researcher. The schools that the researcher observed, were supported by Monica Makhubu and Betty Molekoa, two of the CIs who received the resource material at the Ermelo music workshop.

6.4.6.1 Schools observed by Heidi Faber near Carolina

A positive feedback report and interesting photos were received from Heidi (Faber 2005b) who observed the implementation of the music programme at Ezenzeleni (School A) and Dinga (School B) Primary schools near Carolina. Faber stated in her report that although these schools did not have any instruments available, they still managed to implement the music programme successfully. The teachers at both schools managed to make their own home-made instruments for the purpose. The Grade R learners on photo no 8 are acting out the role of the hunter in *Hungarian Dance No 5* by Brahms at School A. They cut the hunting guns that they are holding out in front of them from black cardboard. The teacher cleverly made use of pictures for the tree characters in this story. An example of one of these trees which the learners drew, coloured in and cut out can be seen on photo no 9. On this photo they are using the cut-out trees as accessories in their act. It served the same purpose as a fantasy costume.

The next two photos were taken at School B. Photo no 10 shows how a cardboard mask, cut from a piece of cardboard and fastened around the learner's head with a piece of wool, served the purpose to represent a buck – inexpensive and effective. The learners on photo no 11 did the dramatization of the story and the accompaniment on the instruments simultaneously. It was the only school where it was done in this specific way. The reason for this could be the fact that there were many learners in the class and not ample space for all of them to move at the same time. While some of them were dramatizing the story in the open space in front of the class, the rest of the learners stayed seated in their desks and accompanied those that dramatized on home-made percussion instruments.

6.4.6.2 Schools observed by the researcher and Monica Makhubu near Standerton

The researcher and CI Monica Makhubu visited the following three primary schools on Friday 11 November 2005 near Standerton:

- Thayandeni Primary School (School C),
- Thandeka Primary School (School D) and
- Igugulabasha Primary School (School E).

All three schools were in the Sakhile Location. The observation started at a Grade R class at School C. It was found that the Grade R teacher of this class did not attend the music workshop, because Thayandeni Primary School was not one of the 15 schools that were invited to attend the training workshop in Ermelo on July 2005. CI Monica, however, made it her responsibility to personally train this Grade R teacher; just as Heidi and the researcher hoped when they gave the extra four music packages to the CIs after the Ermelo course.

The Grade R class acted out the following stories:

- *Hungarian Dance No 5* by Brahms
- *The Syncopated Clock* by Anderson, and
- *The Waltzing Cat* by Anderson.

The researcher documented her observation at Thayandeni Primary School as follows (Nel Diary Notes: 11 November 2005):

The demonstration was perfect. I could not have trained this Grade R teacher better myself. CI Monica, a non-music specialist with no music training apart from that which she received at the workshop in Ermelo, proved that she could transfer her briefly gained music knowledge successfully to other teachers in her region. This was exactly what Heidi and I had hoped for when we gave the extra packages to the CIs at the Ermelo music workshop.

According to Monica, she initially had a discussion with the principal of the primary school where this Grade R class was. The principal was very interested in the music training and was immediately willing to give all her assistance and support. When Monica explained to her that the Grade R teacher will need cardboard clocks to act out the story of *The Syncopated Clock*, the principal drove to the nearest hardware shop to buy the gadgets (pins) for the “arms” of the clocks. These clocks, which the principal eventually made herself, can be seen on photo no 12. She was personally in the classroom when I observed the lesson. She even phoned a principal from a neighbouring school to come and observe her Grade R teacher’s lesson. This made me realize again how valuable support and interest from a principal is. I also learnt from this successful music lesson that it is possible for a teacher or CI who attended the music workshop to effectively train other teachers. The only shortcoming was the fact that the school did not have the resource material available to enable the Grade R teacher to implement more of the lessons at her school. The material that Monica used for the training was her own package which she received at the workshop.

School D was unprepared for the lesson and cancelled the observation visit. The researcher felt that the goal of her observation at the schools was totally supportive and even if they had prepared nothing or the lesson was not perfect yet, according to their standards, she could at least have helped them with the implementation by giving a demonstration lesson to their learners.

The researcher was pleasantly surprised at School E. The Grade 1 teacher at this school attended the Gert Sibande music training workshop in Ermelo. It was odd that although she was the Grade 1 teacher she did the observation lesson with a mixed group of Grade 2 to 4 learners. The researcher asked her during the interview after the lesson why she did not do the lesson with her own Grade 1 class. She responded as follows:

I must admit that I have not tried the music lessons out with my own class. When I heard that you were coming to observe the music lesson at my school, I went to these specific grades and asked for volunteers with whom I

could try the lesson out. These children know me well because most of them took ballroom dancing lessons with me.

The learners worked well together and were able to act out all the stories which Monica and Queeneth (the Grade 1 teacher) taught them.

This mixed group of learners from Grades 2 to 4 did not find the stories childish or not at their level of development, but co-operated very well and enjoyed acting out the stories. The principal, the arts teacher and a few other teachers were called in by Queeneth to observe how well the learners played on the percussion instruments that I brought along. The principal was so impressed with the results that he sent one of his teachers to the bank to deposit money into Polliack's account to order 50 percussion instruments. I learnt from his spontaneous reaction that it is easier to gain a principal's support if he could personally observe a successful music lesson and progress in the classroom. The principal was proud and happy about Queeneth and the learners' achievement. The art teacher felt that the music programme should be implemented with all the grades, not just with the Foundation Phase (Nel Diary notes: 11 November 2005).

Queeneth agreed to implement the integration of the arts with her own Grade 1 class as from 2006. I promised to pay the school a second visit to observe what she did with her own group and to see in what way she managed to integrate the arts in the curriculum. I was also asked by the principal to come back to the school in 2006 to observe how they were coping with the percussion instruments they had ordered.

There was no doubt that CI Monica did her best in the Standerton region to support her teachers to integrate the music programme affectively in ECD. She managed to apply the training she received at the Ermelo music workshop extremely well. At Igugulabasha Primary School she even taught the mixed group one of the lessons (*The Typewriter* by Leroy Anderson) which was not done practically during the Gert Sibande music training workshop in Ermelo. The group was able to act out this story in more or less the same way it was written in the resource material. The success of this lesson showed that if teachers grasped the basic idea of the methodology, they will not experience too much difficulty to implement other lessons from the manual which they have not done practically at a workshop.

6.4.6.3 Schools observed by the researcher and Betty Molekoa near Leandra

Cl Betty Molekoa and the researcher observed Schools F and G in Leandra on Friday 18 November 2005. The researcher recalls the experience as follows (Nel Diary Notes: 2005):

Betty, Metrina (my assistant) and I started our observation visit in Standerton at P.E. Maziya Primary School (School F). We were welcomed by the principal, Mr Vilakazi, who is without doubt one of the most human, friendly, helpful, motivated and down to earth principals I have ever met. He helped us carry all the heavy baskets with instruments to where Esther and her Grade 2 class were waiting for us to observe their lesson. I thought Mr Vilakazi would take us to the class and go back to his office, but this was not the case. He stayed with us in the classroom for the rest of the morning to observe the demonstration.

Esther was one of the two teachers from P.E. Maziya Primary School who attended the Gert Sibande music training workshop in Ermelo. She understood the meaning of the integration of the arts into the ECD curriculum extremely well. She firstly introduced the learners to the story of the *Hungarian Dance No 5* by Brahms. For this she used an enlarged copy of the picture that accompanied the story in the manual. The picture was coloured in and placed on the blackboard. After the story was told, she placed flash cards on the chalk railing of the board with the words tree, bee, buck and hunter, written in the language of the learners. They had to retell the story verbally in the correct sequence. As the story progressed the correct flash card was chosen by the learners and stuck underneath the corresponding picture on the blackboard.

The next step was to integrate the music with mathematics and life skills. The teacher divided the class into four groups. Each group had to design outfits and accessories for the characters in the story.

Group 1 received cardboard boxes, paper and wax crayons. They had to design a hunting gun and a peak cap for the hunter. The caps they came up with were very interesting. They made slits in the middle of an A4 paper to fit their heads and coloured each slit with a different wax crayon. A half circle was then pasted on the front part of the paper to represent a peak. They then cut hunting guns from the cardboard boxes. The guns were all shapes and sizes and reflected their creativity.

Group 2 received a big blank sheet of unprinted newspaper. They had to measure the two sides and write down the measurements. They came to the conclusion that the shape was a rectangle. Next, they had to cut a circle from the middle of the paper. Both the rectangle and the circle were coloured in with a green crayon. Lastly the circle was stapled onto the bottom part of the rectangle. This creation served as an "outfit" for a tree.

Group 3 followed the same steps as indicated for group 2, but they had to colour their rectangles and circles in with a brown crayon. These “outfits” represented the buck’s brown body.

Group 4 received an A4 sheet of paper and had to design a mask for the buck. The learners drew the features of the buck’s face with the wax crayons.

The school’s yellow netball “aprons” were used for the bee outfits. With all the props that were prepared by the learners (except those for the bees), the children were ready to act out the pre-told story. The integration of the arts via the *Hungarian Dance No 5* by Brahms, as explained up to now, was done by Esther as part of her class theme on wild animals. My observation started from there onwards. The different characters, dressed in the self designed outfits, took their positions and each learner was well motivated and focused for the second listening session. Their dramatic and very creative interpretation of the story with synchronized movements was as close to perfect as can be. Not a single learner said a word. Their concentration, listening skills, co-ordination and team work were outstanding. After their performance, the learners sorted the outfits neatly into groups and placed them on the side of the class. At that stage I thought they were finished with the lesson, but then they came up with their own home-made instruments. Esther kept the same character division for the instruments. The learners used four different purpose-made instruments as follows:

Trees: They hit with sticks on the bottom part of an empty tin (metal sound).

Bees: Bottle caps threaded into a wire circle and shaken.

Hunter: Large coffee tins with plastic lids on. Thick sticks were used for beaters. The “head” of the beater was a plastic bag, rolled up in a tight bundle and fastened to the tip of the stick with masking tape.

Buck: These “instruments” represented the two-tone woodblock that was demonstrated at the Ermelo workshop. According to Esther she explained the woodblock she saw at the workshop to the learners. They brainstormed the concept and came up with a solution. Strips of wood were then cut from tomato boxes. A thick piece of wire, which served as a handle, was fixed onto the wooden strip. A second piece of wood was used as a beater. Although their “instrument” did not make two different sounds on each side like an original woodblock, the idea was perfect. I was extremely proud of the outcomes they had reached by using their imagination to make their own instruments.

At that stage Mr Vilakazi was still with us in the classroom, observing his teacher and learners and showing a keen interest in the lesson. I explained to Esther and Mr Vilakazi that their achievement with the integration of the arts was excellent and that I would like to give the learners a chance to experience the bought percussion instruments that I had with me. The children were delighted and enjoyed it very much. Mr Vilakazi was so impressed with their achievement that he stopped the lesson and asked Esther to call his whole ECD staff of seventeen teachers. They came in and stood watching in a long line at the back of the classroom. Mr Vilakazi

informed them that they had to observe the lesson and said that “This is in-service training”. When the learners were finished on the instruments, the ECD teachers insisted that they must also have a turn on the instruments. With Grade 2 learners and the ECD teachers all sitting cross legged on the floor for a most enjoyable training session on the instruments (including Mr Vilakazi), I realized again just how powerful the integration of the arts can be to make learning acceptable and fun for all. I could not help laughing when Mr Vilakazi shook his head with a definite “no” when Metrina offered him a sleigh bell. He ran to the back row and grabbed a drum just before one of the lady teachers could take it and said: “Give this to me, I am a drummer!”

School G was not ready for the observation. The Grade R teacher at this school was on maternity leave and the knowledge was not yet transferred to the rest of the staff. Although I was disappointed because I traveled all the way from Pretoria to Leandra and Standerton at my own expense to observe the five schools which were arranged by Monica and Betty, I still felt that it was worth my while. The schools that were ready for the observation visit impressed me very much. It was clear that the methodology of the integration of the arts on which the proposed music programme is based was simple and easy enough for them, as non-music specialists, to implement effectively in the Foundation Phase.

It was interesting to find how the initial music training at the Gert Sibande music training workshop in Ermelo developed from here onwards.

6.4.6.4 Betty Molekoa extends the music training in Gert Sibande

Inspired by the successful implementation of the music programme at schools in the Leandra and Standerton area where Betty Molekoa was in charge as ECD CI, she took the responsibility to share the music training with other teachers who did not attend the Gert Sibande music training workshop in Ermelo. The following two very fruitful mini workshops were organized by her:

➤ Mini workshop in Leandra: Friday 17 February 2006

CI Betty Molekoa invited 18 teachers from 6 surrounding schools (3 per school) in the Leandra area to attend a mini music workshop on Friday 17 February 2006 at P.E. Maziya Primary School at 11:30. The purpose of the workshop was twofold. Firstly Betty wanted teachers in her area to observe how the music programme was implemented at P.E. Maziya and secondly to train them practically. The following programme was drawn up by the principal, Mr Vilakazi, and distributed amongst the attendees:

Integration of art music with learning areas

- Refreshments and introduction
- How to integrate art music with learning areas
- Action – By Grade 2 learners
- Instruments
- Talk by Betty and Zenda.

The mini workshop was eventually attended by 27 teachers in total. The researcher recalls it as follows (Nel Diary Notes: 17 February 2006):

The Grade 2 learners were dressed up in their fantasy clothes and waited quietly and well behaved on the sides of the class for their demonstration. Betty welcomed the teachers and told them about the music training that the 30 attendees received at the workshop in Ermelo on 30 July 2005. She informed them about her idea to extend the training and incorporate the schools that did not receive the training. She introduced me to the teachers and I briefed them on what the training was about. I also prepared them for the visual display that was to follow, by telling them the story that the learners were going to act out.

Esther, whom I observed with the Grade 2 learners during November 2005, was moved to Grade 5 since January 2006. Veronica, who also attended the music training in Ermelo, replaced Esther at the Grade 2s. This meant that it was a different teacher with a different group of learners that we were going to observe. The music started and the learners acted out the *Hungarian Dance No 5* by Brahms. The learners knew every note in the music. They listened and performed extremely well. The same can be said about their instrumental performance on the home-made instruments. They made use of the same instruments that Esther had fabricated with her Grade 2 learners in 2005. Their presentation was admired by all the observing attendees. After the learners left the classroom, the teachers were dressed up in the fantasy clothes that I brought along for the mini workshop. It was their turn to learn by doing. Then the fun started. Lots of panting was heard as the teachers were physically involved in the drama and movement. The dramatization was followed up by instrumental play. The session was concluded with a discussion on how the arts could be included in the ECD curriculum. All the attendees agreed that the methodology is a perfect and easy way for the non-trained music specialist to integrate the arts effectively with the other learning areas.

The mini workshop was very successful. The teachers realized that the more they enjoyed, relaxed and totally got into the play, the more they learned. I could see by the way the participants were totally absorbed in the enjoyment of the dramatization that the barriers that existed between play and learning were falling away and optimal learning was taking place.

Although the attendees enjoyed the workshop very much, none of them could afford the resource material.

➤ **Mini workshop in Standerton: Friday 27 May 2006**

Betty was determined to introduce as many ECD teachers in her specific area to the music programme as possible. On Friday 27 May 2006, she organized a second mini-workshop at Thorisong Primary School in Embalenhle near Standerton. This workshop was attended by 30 teachers. It can be seen on photo no 13 that the venue was an ordinary classroom. This classroom served as a training centre in the afternoons. The attendees on the photo are dressing up in different animal outfits to dramatize the story for *Rondo Alla Turca* by Mozart.

Of all the teachers that attended the two above-mentioned mini-workshops, only one managed to obtain the training material. The training and effort that was put in by Betty Molekoa and the researcher could therefore not be transferred by the attendees to their learners in the classroom.

6.4.7 The influence of the GSMP spreads to the rest of Mpumalanga

It was not very long before the success of the GSMP influenced the rest of Mpumalanga province. Inspired by the positive feedback from CIs Heidi, Monica and Betty at regional and provincial meetings, Busi Ndawo, head of ECD in Mpumalanga province, organized a music workshop for 30 ECD CIs in Waterval-Boven from 7 to 8 August 2006. Waterval-Boven is a small town near Nelspruit, the capital of Mpumalanga province. With the interest that the Department of Education was showing in the music programme, the researcher felt more certain that there was hope for a survival of Western Classical music in the classroom through the integration of the arts. She recalls the workshop in Waterval-Boven with the CIs as follows (Nel Diary Notes: 8 August 2005):

The conference room at the Malaga hotel in Waterval-Boven was well equipped with ample space, soft chairs and wall-to-wall carpeting (photo no 14). The attendees were very impressed with the methodology of the music programme. On photo no 14 they are dressed up for the animals in the story for *Rondo Alla Turca* by Mozart. Two teddy bears and a Bambi buck are sitting at the back on the chairs. From left to right on the floor is a pink rat, a blue bird, an orange butterfly and a black elephant with a pink mask. Photo no 15 reflects a fun-filled presentation of *The Syncopated Clock* by Anderson. The clocks, dressed in black, are standing in front of the blue cuckoo birds. The fact that there might be special needs learners in ordinary main stream education, is always catered for at the workshops. The lady

sitting on the chair on photo no 15 is playing the role of a special needs child in a wheel chair. The cats, with their red paws up in the air in photo no 16, spells the end of *The Waltzing Cat* by Anderson. The other cats, dressed in the spotted orange outfits, are sitting on the floor in a circle. The only male attendee at this conference can be seen on the far left of this photo with his arms up in the air.

Each attendee had to create a bee to dramatize the story for *Flight of the Bumble Bee* by Rimsky-Korsakov. They received a piece of black, yellow and white plastic and two elastics for the purpose. This might sound very easy, but it took some of the CIs quite a while and a lot of thinking to figure out the anatomy of a bee. The bee that the attendee on photo no 17 is busy with, is still in the planning and creating stages. Photo no 18 shows a completed bee. The expression on the CI's face on this photo says it all. The way she is showing off her final effort reflects how proud she is of her creation. Somehow she did not use the second elastic band that she is still holding around her hand. After the bees were completed, the attendees had to fly in a large figure eight pattern with their bees, depicting the waggle dance of a worker bee.

The handing out of attendance certificates is usually the highlight of every music workshop. On photo no 19 the last certificate was awarded to Busi Ndawo, head of ECD in Mpumalanga and organizer of the Waterval-Boven conference. Photo no 20 reflects the excitement of some of the CIs at the Waterval-Boven conference who sang, danced and acted when they received a certificate. The researcher found it very interesting, because this was not part of her culture. This behaviour was also not observed during the pilot project in Mauritius with the Creole teachers.

6.5 TEACHER ASSESSMENT FORMS AND INSIGHTS GLEANED THEREFROM

The teacher assessment forms (Appendix D) yielded valuable insight and information regarding teachers' opinions, attitudes and perceptions towards the implementation of the proposed music programme. It provided the researcher with a better understanding of the needs of teachers concerning Music Education in Mauritius and those teaching in underprivileged areas in the Gauteng, Limpopo and Mpumalanga provinces in South Africa. According to Lehman (1992:282) the evaluation of a programme can provide useful information for future decision making. Programme evaluation should therefore not simply be used to validate past instruction (in this case the training the attendees received at the music workshops), but, more importantly, to shape future policy and directions. The ultimate purpose of the assessment form was to improve the researcher's own practice with regard to future

music training for ECD teachers. This assessment form was a relatively low-cost method of data collection which did not require a lot of the participants' time to complete.

6.5.1 Layout

The questions on the first page of the three page assessment form (see Appendix D pages D-2 and D-5) required general information of the teacher. Pages 2 and 3 (see D-3 and D-6) were divided into stories, dramatization, instrumental play, general assessment of the resource material, and comments and suggestions. The assessment form followed the typical route of closed-ended questions, with only one open-ended item at the end of page 3 where the attendees had to write comments and suggestions. From page 2 onwards, closed form questions permitted responses from a multiple check box of different faces that had to be selected. The advantage of these types of questions is that they are quick and easy to answer. The last question on the form allowed attendees to enter any answer in their own words. This provided qualitative data that informed the quantitative results from the open-ended questions.

6.5.2 Interpretation of the data

Seeing that the numbers of the questions that were used in the assessment form for Mauritius and the one used for the South African projects were not exactly the same, the following codes will be used for the different questions:

S – Stories

D – Dramatization

IP – Instrumental play




R – Resource material.

The assessment form was completed by 19 Mauritian and 189 South African attendees. The figures that appear in the three blocks below the pictures with the faces are a combination of the percentages received from a total number of 191 attendees.

6.5.2.1 Stories

The following table explains the results that were obtained for the assessment of the stories in the resource material.

Table 3: The results of questions on stories in teacher assessment forms

| | |  |  |  |
|-----------|---|---|---|---|
| S1 | How did you cope with stories that were not in your native language? | 2.65% | 34.39% | 62.96% |
| S2 | To what extent were the stories on the development level of your learners? | 3.16% | 44.21% | 52.63% |
| S3 | To what extent did you understand the layout of the story according to the music? | 2.65% | 32.28% | 65.08% |
| S4 | To what extent did you manage to tell the stories with enthusiasm to motivate the learners? | 4.23% | 21.69% | 74.07% |

Only 2.65% of the attendees in S1 were unsatisfied that the stories in the resource material were written in English and not in their native language. The relatively high percentage of 34.39% who were undecided about the language should in future be taken into consideration when the resource material is prepared for a certain country or language group in future that is not fluent in English. The translation of the material into a language that is more accessible to attendees could lead to better results with the implementation of the programme.

Only 52.63% felt sure that the stories were on the development level of their learners. The stories in the resource manual are not graded. They were written as a guide for teachers to integrate the arts in the curriculum. Teachers were supposed to adapt and alter the stories to suit their own inclusive situation and the development level of the learners they teach. The low percentages for S2 could be an indication that teachers did not read and apply the stories according to their own needs, but tried to implement the lessons exactly as they were written in the material. This point should be stressed amongst attendees at future workshops.




The high percentage of 32.28% that were undecided about how well they were able to cope with the layout of the story according to the music shows that they did not listen to the piece of music enough after they had read the story. A single representative of a school could feel abandoned without any colleague's assistance

available to solve problems and uncertainties that might occur with the implementation of the resource material. This problem could be remedied in future if more than one attendee per school could be invited to attend the music workshop. Observation at schools where more than one teacher from the same school attended the music workshop showed better results with the implementation of the music programme.

6.5.2.2 Dramatization

Table 4 illuminates the results that were obtained for the dramatization of the stories in the teacher assessment forms.

Table 4: The results of questions on dramatization in teacher assessment forms

| | |  |  |  |
|-----------|--|--|--|--|
| D1 | To what extent could you divide the class in characters according to the story? | 4.74% | 28.95% | 66.32% |
| D2 | To what extent did you manage to get/make fantasy clothes/accessories for the dramatization? | 15.79% | 42.63% | 41.58% |
| D3 | To what extent were you prepared for the lessons? | 4.19% | 31.41% | 64.40% |
| D4 | How well did you know the music when you started the lesson? | 8.51% | 37.23% | 54.26% |
| D5 | To what extent were you able to take the lead in role play and guide the learners? | 2.62% | 26.18% | 71.20% |
| D6 | How would you rate your presentation of the dramatization lessons? | 2.63% | 37.89% | 59.47% |
| D7 | To what extent were you able to maintain class control and discipline? | 3.16% | 34.21% | 62.63% |

D2 indicates that only 41.58% were able to obtain or were able to make their own fantasy clothes for the dramatization of the stories, while 42.63% seemed to struggle to do the same and 15.79% did not manage to get hold or make anything at all. Teachers are often quick to say “sorry, I cannot do it, because I do not have...” before they have made any effort to use their creativity and to think about possibilities of what they can use from the environment that will be cost effective to enhance their lessons. Most of the teachers at schools that were personally observed by the researcher managed to come up with exciting and creative ideas for costumes and accessories. It appears as if teachers will do their best to get hold of whatever

accessories they can when they know that their lessons are going to be observed by someone. This is why follow-up observation lessons to teachers who received the training are of the utmost importance. All teachers who receive training and resource material, especially where sponsorship is involved, should in future be made to sign a document that they accept that at any time they could be observed, unannounced. Such visits should keep teachers on their toes and compel them to at least try the lessons out in their classrooms and prepare accessories for it.




The 31.41% in D3 who were undecided about how well they were prepared for the lesson correlates with the 32.28% in S3 who were uncertain about the layout of the story according to the music. A teacher has to be sure of how the story is going to be dramatized according to the different themes that appear in the music. Teachers who grasp the layout will be able to prepare themselves well for the lesson.

Only 54.26% stated in D4 that they knew the music well before they attempted the lesson. It is of the utmost importance that the teacher, who has to take the lead through role-play during the dramatization of the proposed lessons, should know the music very well before an attempt is made to expose the learners to it. The teacher should be able to anticipate any changes in the music whilst leading the learners through the listening activity. Although 54.26% of the teachers did not know the music well before they started the lessons, it is questionable how it was possible for 71.20% in D5 to be able to take the lead and guide the learners. The percentages of how the teachers rated their presentation of the dramatization in D6 correlate well with the percentages for D3 and D4. This accentuates the fact that teachers who did not familiarize themselves well with the piece of music before they exposed their learners to it, were not well prepared and therefore did not rate their presentation of the lessons very highly. This could be the reason why 34.21% in D7 were undecided about their ability to maintain class control and discipline. Observation at schools showed that teachers who are well prepared and familiar with the piece of music they introduced, did not experience disciplinary problems and were in full control of the lesson.

6.5.2.3 Instrumental play

An explication of the results of the teacher assessment forms as regards instrumental play is offered in Table 5.

Table 5: The results of questions on instrumental play in teacher assessment forms

| | |  |  |  |
|------------|---|---|---|---|
| IP1 | To what extent did you manage to get/make percussion instruments for the learners? | 19.58% | 44.44% | 35.98% |
| IP2 | To what extent did you manage to prepare the graphic notation charts? | 25.95% | 40.00% | 34.05% |
| IP3 | To what extent did you colour the notation charts in brightly to look attractive? | 24.06% | 24.06% | 51.87% |
| IP4 | To what extent did you use the notation charts effectively in the class? | 23.53% | 33.69% | 42.78% |
| IP5 | To what extent did you understand the different entries of the different instruments? | 11.11% | 42.33% | 46.57% |
| IP6 | To what extent did you manage to maintain class control and discipline? | 10.05% | 30.69% | 59.26% |

The percentages for the smiling faces in the instrumental play (IP1-6) section were low when compared to those documented for the stories and the dramatization. Teachers experienced a shortage of instruments in Mauritius as well as in South Africa. According to IP1, 19.58% did not attempt to obtain or make their own instruments and 44.44% of the attendees were undecided about this question. Although 35.98% indicated that they did manage to get or make instruments, the figure is low compared to the success they experienced with the implementation of the stories and the dramatization. This result comes to a surprise because black South Africans are usually known for the creative articles they are able to make from resources in the environment and waste material. It is clear that more time should be spent at future music training workshops to show attendees examples of home-made instruments and supply them with tips on how to fabricate these instruments.

25.95% indicated in IP2 that they did not manage to prepare the graphic notation charts. All the attendees were in possession of the resource material. The examples for the graphic notation charts for each story that was presented at the workshops appeared in the teacher's manual. The teachers just had to make an A3 photocopy from the A4 example, stick it on a piece of cardboard and colour it in brightly. The reason why many of the attendees appear to have a problem with the preparation of the charts can be attributed to the fact that some of the schools do not have photocopying machines at their sites, especially ECD sites at home and community based centres where teachers are really struggling to make ends meet. On the one




hand, this problem could be overcome in future by supplying the teachers with a set of the graphic notation charts that they will need for the effective implementation of the lessons. The fact remains, on the other hand, that it is possible for the teachers to draw the charts by hand: even if this takes time and is done on a piece of cardboard box, it will still serve the purpose.

Judged by the 46.57% percent smiling faces that were scored in IP5 for the extent to which teachers understood the different entries of the percussion instruments on the graphic notation chart according to the changes in the music, teachers seemed to be confused in this section. This could be the main reason why the instrumental play section was neglected at many schools.

6.5.2.4 Resource material

The following table represents the views of teachers on the resource material they had to try out at different schools.

Table 6: The results of questions on resource material in teacher assessment forms

| | |  |  |  |
|-----------|---|---|---|---|
| R1 | To what extent have the lessons led to a personal interest in Western Classical music? | 5.88% | 35.83% | 58.29% |
| R2 | How much did your learners enjoy the music lessons? | 3.68% | 19.47% | 76.84% |
| R3 | To what extent will you be able to use the lessons at your concert? | 5.29% | 32.80% | 61.90% |
| R4 | To what extent have you also tried other lessons apart from those done at the training? | 11.05% | 38.95% | 50.00% |
| R5 | How do you feel about attending similar follow-up workshops in future? | 1.05% | 10.47% | 88.48% |
| R6 | To what extent would you recommend similar training to all ECD students? | 2.67% | 13.37% | 83.96% |
| R7 | To what extent would you be able to share your newly gained music skills with others? | 1.57% | 16.75% | 81.68% |
| R8 | To what extent do you think the method is suitable for Mauritian/South African children and teachers? | 2.62% | 13.09% | 84.29% |

Only 5.88% of the attendees indicated in R1 that the music lessons they had to try out at their schools had no effect on their personal interest in Western Classical music. The results showed, as predicted by Teo (1997:3), that if students are

exposed to a selection of Western Classical pieces, it may result in an increased preference for Classical music as a whole. A significant percentage of 58.29% indicated that their involvement with Western Classical music did influence their interest in this musical style positively; but this score was reached within a short period of time. The possibility remains that this score could rise as teachers become more familiar with the music over a longer period of time.

Although 76.84% of the attendees indicated in R2 that their learners enjoyed the lessons very much, only 61.90% of the attendees felt certain that they would be able to use the lessons at their school concerts (R3). The teachers' attitude about the appropriateness of making use of the dramatization of the stories at their concerts could still improve once they become more familiar and confident with the presentation of the lessons.

R4 indicates that only 50% of the attendees tried other lessons apart from those demonstrated at the training workshops. The reason for this could be that the attendees felt confident with the lessons that were demonstrated to them and therefore chose to try them out first. More than 80% of the total attendees responded positively to questions R5 – R8. This showed that the attendees were impressed with the methodology and were very keen to attend similar music training workshops in future. Most of them felt that they would be able to share their newly gained music skills and knowledge with their colleagues. They also recommended the training and material for all other ECD teachers in Mauritius and in South Africa.

6.5.2.5 Comments and suggestions

A blank space was provided at the bottom of the form where attendees could write down any comments or suggestions. These notes were eventually divided into the following five categories, namely administration, content, presentation, future workshops, and equipment.

➤ Administration

Many attendees from the LMP and the GSMP conveyed their thanks towards the sponsors who made the training possible for them.

➤ Content

Most of the attendees complimented the content of the workshop and the resource material. They found it very suitable for ECD and felt that they had learned a lot. Most of them describe the methodology as a simple and easy way to teach stories to children. It is even a fun way of extending the dramatization to the playground.

The lessons promoted optimism amongst learners. It encouraged them and made them happy. This brought a definite change to the different centres. Learners were attending school more regularly, because they did not want to miss out on the fun. One teacher even stated that “we now have a gun to shoot with”, meaning that the content had empowered the staff to inspire the learners to come to school.

The teachers and their learners loved the way Classical music was taught through play. The teachers were able to integrate the lessons with their “normal class work” – referring here to the ECD learning programme. There were many suggestions that teachers should include the dramatization and instrumental play in their daily planning of the ECD programme.

➤ Presentation

No negative comments were received about the presentation of the workshops. Attendees stated that the presenter was enthusiastic and very cooperative. According to most of the attendees the workshop was too short. Encouraging words of wishing the researcher luck with her future presentations and suggestions that she should always keep her spirit high were received. According to the attendees the presentation had inspired and motivated them.

➤ Future workshops

Most of the attendees in Mauritius, as well as in South Africa, mentioned that there was a need for more workshops of this kind. There was a general feeling in both countries that follow-up workshops should be organized where teachers could share ideas of what they had achieved with the music programme at their centres. Many suggestions were made that ECD teachers should help each other at their regular cluster meetings in their different regions to share ideas on the making of the

resources. Teachers mentioned that similar workshops on Classical music should be presented at least once every quarter because, according to them, there is no other training that teaches them how to incorporate Classical music in the ECD learning programme. There were many requests that the government should work “hand-in-hand” with ECD centres. It was recommended that many more ECD teachers should receive the training at future workshops. Teachers felt that all the staff from an ECD centre needed the training and therefore all of them should be included in the training. Teachers in Mauritius suggested that the presentation of workshops should co-incide with their school holidays. If this could be achieved, more teachers would have the opportunity to attend.

There was a general feeling in both countries that assessment and observation should be done at schools after each training workshop. The ECD teachers who took part in the research were mostly musically untrained with no experience in the teaching of Western Classical music. Although schools were making an attempt to implement the programme, teachers felt that they needed follow-up support and feedback.

Many teachers also suggested that competitions should be organized for practitioners who received the training. This will, according to them, encourage teachers to work together and share ideas. These statements from attendees, concerning competition, underlined the vision that Jemima had in her interview with the researcher (see Chapter 6.2.10.3).

Some of the teachers requested that some of the practical sessions must be done at the workshops with children. It could be that some teachers needed proof that the lessons can actually be done with children. The aim of the workshops was, however, to expose teachers to as many stories as possible in the resource material to enable them to implement it effectively at their different ECD sites.

➤ Equipment

Many complaints were received about the lack of resources and equipment. The most common complaint was that the teachers did not have any instruments and CD players at the different ECD sites. Teachers from privately owned pre-schools pointed out that children will enjoy the activities if the school had the equipment.

Teachers from both countries mentioned that the small amount of money that parents paid for school fees was not enough to enable schools to buy instruments. Many teachers stated that the lessons would be much more effective and enjoyed by all children if the school had sufficient equipment. Some teachers pointed out that the schools were in most cases poor structures with no money available for development. There were suggestions that instruments should be supplied by schools, the government, the organization (OMEP Mauritius) or even by the researcher.

Moreover, the fantasy costumes seemed to be a problem for some of the teachers to obtain. The comment above, under future workshops, that teachers should regularly get together to exchange ideas and plan how to make their own fantasy clothes and instruments will therefore accommodate teachers who find it difficult to create or improvise fantasy costumes. Suggestions that one “set of attire” per school per story should be supplied are not feasible. The researcher is of the opinion that teachers must come up with their own ideas to fabricate affordable costumes. This will make planning sessions fun, exciting and most important of all, very challenging for each teacher involved.

One teacher stated that the teachers at her school had great success with the dramatization. Their principal was so impressed with the lesson that he offered spontaneously to buy a set of instruments for the school. This shows that teachers have to start implementing the lessons and not wait for resources and equipment to appear from somewhere free of charge. It is clear that nothing will happen by itself unless an effort is made by those who received the training to find a way to create their own fantasy outfits and instruments.

6.6 SUMMARY

The pilot project in Mauritius, as well as the three projects that were undertaken in South Africa, were team efforts which could not be done by one person alone. All the organizers, observers, attendees, principals, the project leader and her assistants worked together at the different venues to achieve success.

Most teachers managed to implement the methodology well in the classrooms and integrate the arts effectively in the curriculum. Resources were scarce at most of the

schools that were observed in South Africa and Mauritius. Seeing that the teachers could not afford to buy costumes and props to enhance the dramatization, their creativity was constantly stimulated when they had to find imaginative ways to compensate for this shortcoming.

It was clear that the more teachers can experience this method of integrating the arts through play at practical training workshops, the better they will be able to remember and transfer the ideas to learners in the classroom or to train fellow teachers. According to Molnar (2000:1), who is an ESL teacher influenced by the ideas of Howard Gardner (see Chapter 4.5), learning happens when the left and right side of the brain move together. Molnar points out that it is important to understand that the right side works 40 times faster than the left. While the left side governs logical analytical skills like speaking, maths, numbers, logic, thinking and judgment, the right side deals with creative activities like painting, music imagination, shapes, symbols, colour and dance. Molnar states that if simultaneous left/right brain communication takes place, memory skills are improved. This is indeed what happens in the case of the music programme and could therefore be the explanation why children as young as three years old can recognize the music when it is heard at a later stage.

Insight was gained on how the music programme effectively influenced the practices of ECD teachers. This finding was significant for the future potential of the programme because the researcher could see how her own learning was encouraging the learning of others and influencing their practices in new creative ways. She was inspired to establish from these personal visits to the schools how she managed to motivate teachers who attended the music workshops to try the resource material out in practice. The fact that the teachers were not only able to merely implement the lessons, but were able to do it very well, contributed to the encouragement she needed to persevere with her belief that it was possible to expose learners at any level of society in a fun-filled way to Western Classical music. The significance of the learning that she personally went through during the different music projects where the music programme was implemented was extremely important. New insights in the integration of the arts in the curriculum developed which have put the learning outcomes of the music programme more in line with the required outcomes of the NCS.