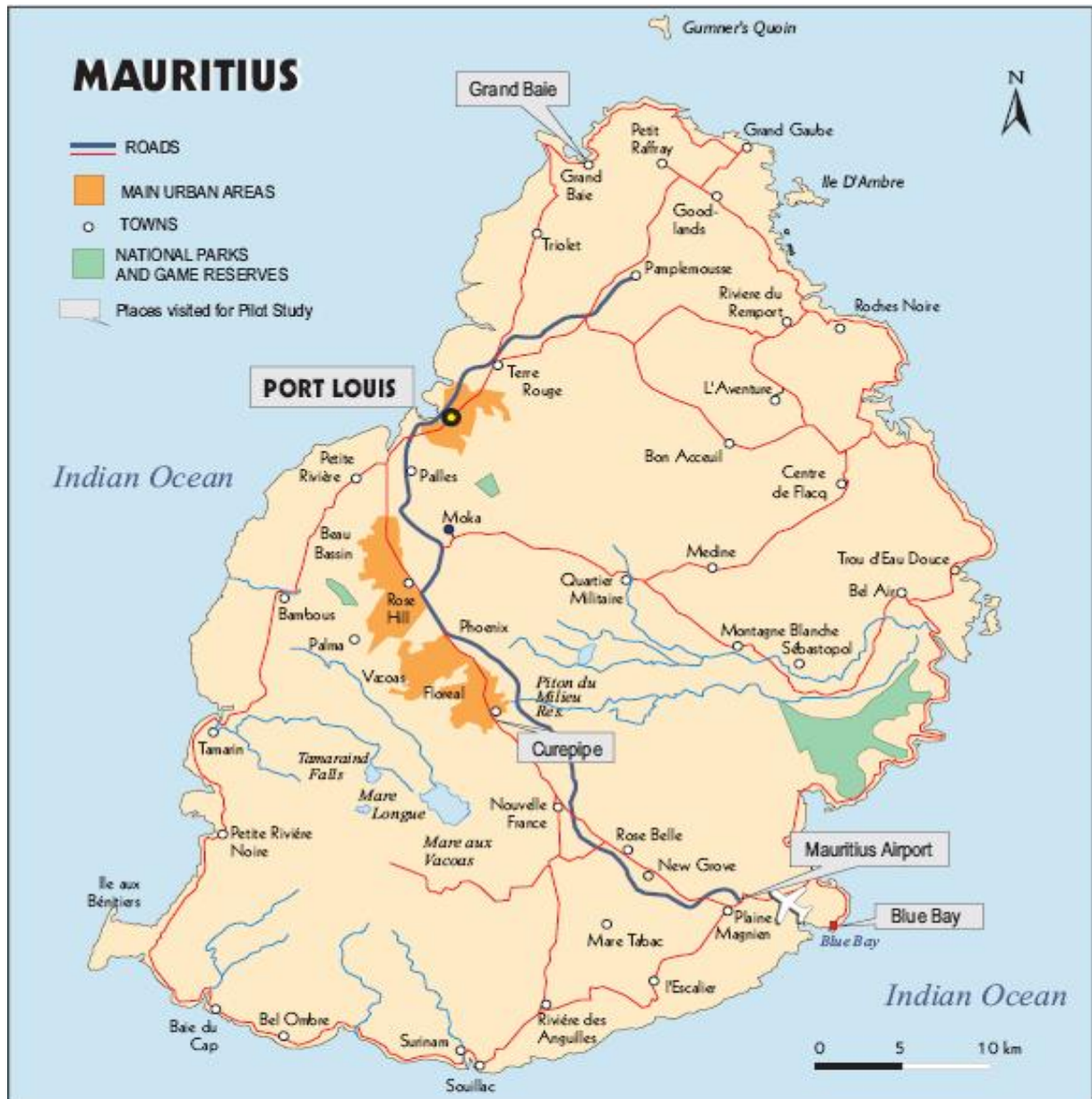
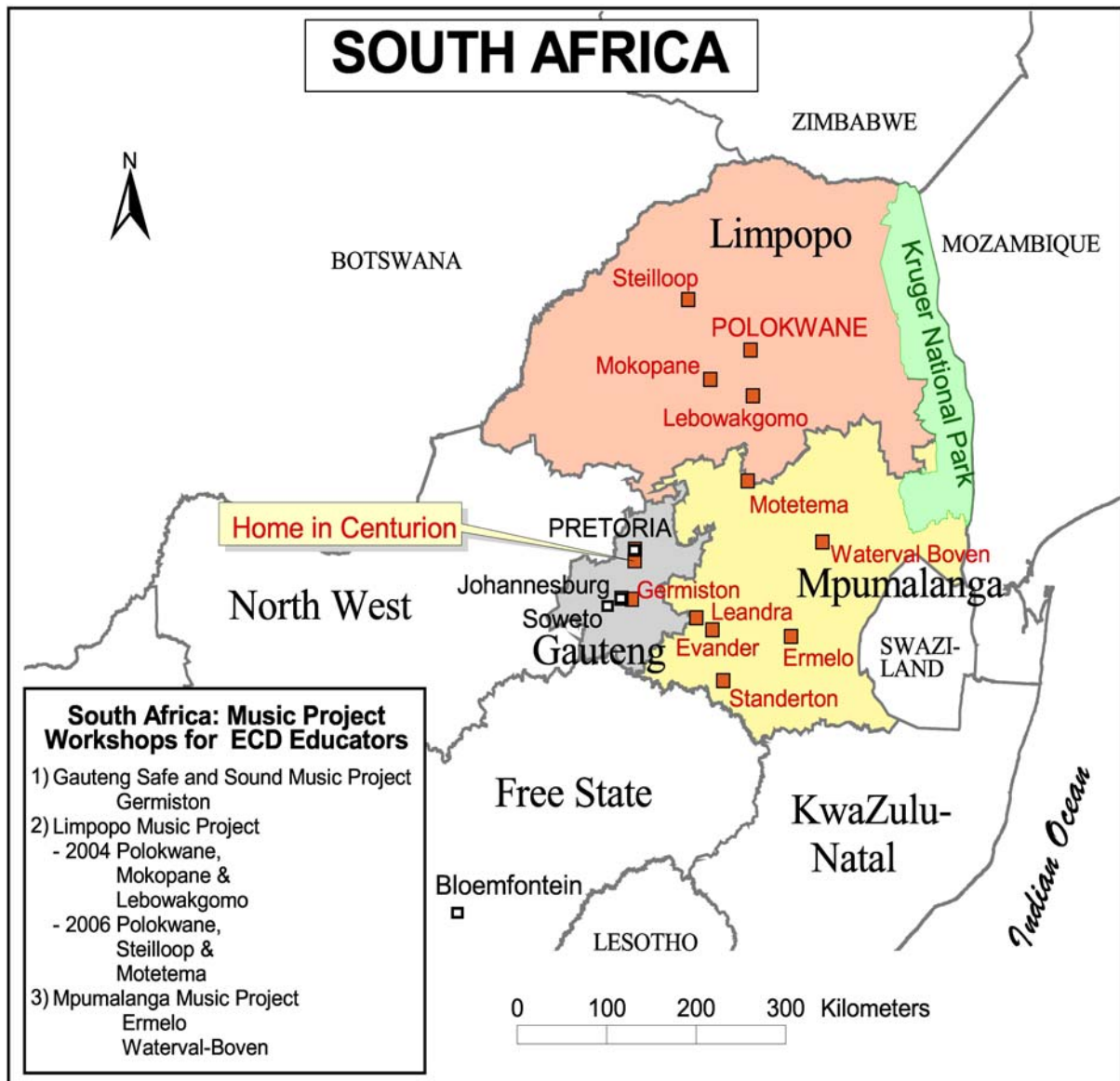


Appendix A

Maps of Mauritius and South Africa





Appendix B

Example lesson and graphic notation

Dramatization

(Dramatization, storytelling, music, movement, creativity and listening)

HUNGARIAN DANCE NO 5 - BRAHMS

CHARACTERS

Hunters

Trees

Bees

Bambi buck

ACCESSORIES

- Hats and wooden or cardboard guns
- Green squares and green sequence masks
- Yellow squares, black and yellow striped headbands and alic bands with pipe cleaners twisted around it for feelers
- Brown rectangles and buck masks (optional)

STORY

It was a beautiful sunny morning in spring. The wind came up and blew through the branches of the trees in the forest (or the fruit trees in the orchard). After a while a swarm of bees flew around the trees. They were looking for pollen and nectar. The trees were irritated and they managed to chase the bees away so that they could sway peacefully again in the wind. Unfortunately the bees came back later during the day and irritated the trees once more.

There were hunters in the bush. They fired three shots at the Bambi buck that were grazing between the trees. Fortunately the buck got away in time. The hunters could not see the buck and they were stalking it between the trees. Every time after they had stalked the buck, they fired one shot in the air. Sometimes they fired three shots and sometimes only one shot at the buck, but the buck always managed to get away in time.

The buck came to a big open space in the bush and kept on running in a circle to try and get away from the hunters. Unfortunately the hunters saw them and wounded the poor buck in their hind legs. The buck could not walk properly and had to drag their wounded legs behind them. After a while the buck said to themselves: "We are not chickens, we must pull ourselves together!" They stopped dragging their sore legs, lifted their chins up and tried to run forward, but their legs were still very sore and they had to slow down.

After a while the wind started to blow again and the irritating bees returned. This time the trees managed to get rid of them for good. The hunters were once more after the buck, sometimes firing one shot and sometimes three. At last the hunters fired three final shots at the buck. The buck got such a fright, that they fell to the ground. They held their hearts, blinked their eyes and looked from side to side to see what made the loud noise, but luckily the hunters had left and the Bambi buck could relax and graze further peacefully.

EXPLANATION

The trees spread out in the classroom and stand on their knees. Place some of the trees on chairs to give height to your scene if you are using it for an item in a concert. Place a bee character behind each tree. The hunters wait on one side of the class and the buck on the other.

THEME A (Trees and bees)

When the music starts, the trees sway their arms freely like trees in the wind. At bars 7 and 8 the bees fly once around the tree in front of them. The tree chases the bee away while the bee is going around him. Repeat the same actions for the next 8 bars. The pattern of theme A should be tree, bee, tree, bee.

THEME B (Hunters and buck)

The hunters lift their guns and fire three shots in the air on the three loud cymbal crashes. The buck run away quickly during the fast notes in between. Repeat from the gunshots. At the slower section, the hunter is stalking the buck through the bush, holding his gun in front of him. Continue with this action until the gunshots start again. Sometimes there is only one gunshot in between and sometimes three. The hunters should listen carefully how many shots they must fire whilst dramatizing this particular part.

THEME C (Bambi buck in the open space)

The Bambi buck pull their hands up in front of them to imitate the bucks' fore legs. The bucks are afraid and run around with quick steps in a circle to get away from the hunter, looking from side to side.

THEME D (Bambi buck and wounded leg)

Suddenly the Bambi buck are wounded in one of their hind legs. They grab the leg with both their hands and drag it along as if they are in pain. The leg is dragged four times at these slow sections. At the fast notes in between, the buck pretend not to be a "chicken" by lifting their chins up in the air and quickly run forward without dragging the leg. Soon the leg is very painful again and they drag it again where the music slows down. Alternate the "painful" part and the "not so painful" part until the end of Theme D. The concept fast/slow is demonstrated very effectively during this theme.

THEME A2 (Trees and bees)

Repeat the same actions as in the beginning. The trees sway in the wind. The bees fly around the trees once and the trees chase them away. This is not a full repetition of the previous Theme A. The bees will only irritate the trees once.

THEME B2 (Hunters and Bambi buck)

As before, but at the end of the music, the hunters fire three shots on the three loud cymbal crashes and all the Bambi buck fall down on the floor, holding their hearts and blinking their eyes, pretending to be in a state of shock.

Worksheet

- Music - Hungarian Dance No 5
Composer - Brahms
Instruction - Colour the picture.



INSTRUMENTAL PLAY

(Music, instrumental play, listening and graphic notation)

HUNGARIAN DANCE NO. 5 - BRAHMS

EXPLANATION

THEME A (Trees and bees)

The tambourines play on the beat, depicting the trees, followed by the triangles that play a trill in the closed upper corner for the bees. Repeat from where theme A begins.

THEME B (Hunter and Bambi buck)

The shots fired by the hunter are beaten on the hand drum - sometimes three, sometimes only one shot according to the storyline. The little buck running off is played rapidly by the bells by shaking them up and down. Note that the line indicated for the hunter and the buck on the notation chart is repeated by the hand drums and bells, alternating three times. The section where the hunter stalks the buck through the forest is played softly and slowly on the hand drums.

THEME C (Bambi buck)

Shake the sleigh bells gently up and down.

THEME D (Buck and wounded leg)

The slow part of the buck with the wounded leg is played slowly from side to side on the two-tone blocks. The fast part in-between, where the buck says to himself that he is not a "chicken", is played fast by shaking the sleigh bells up and down.

THEME A2 (Trees and bees)

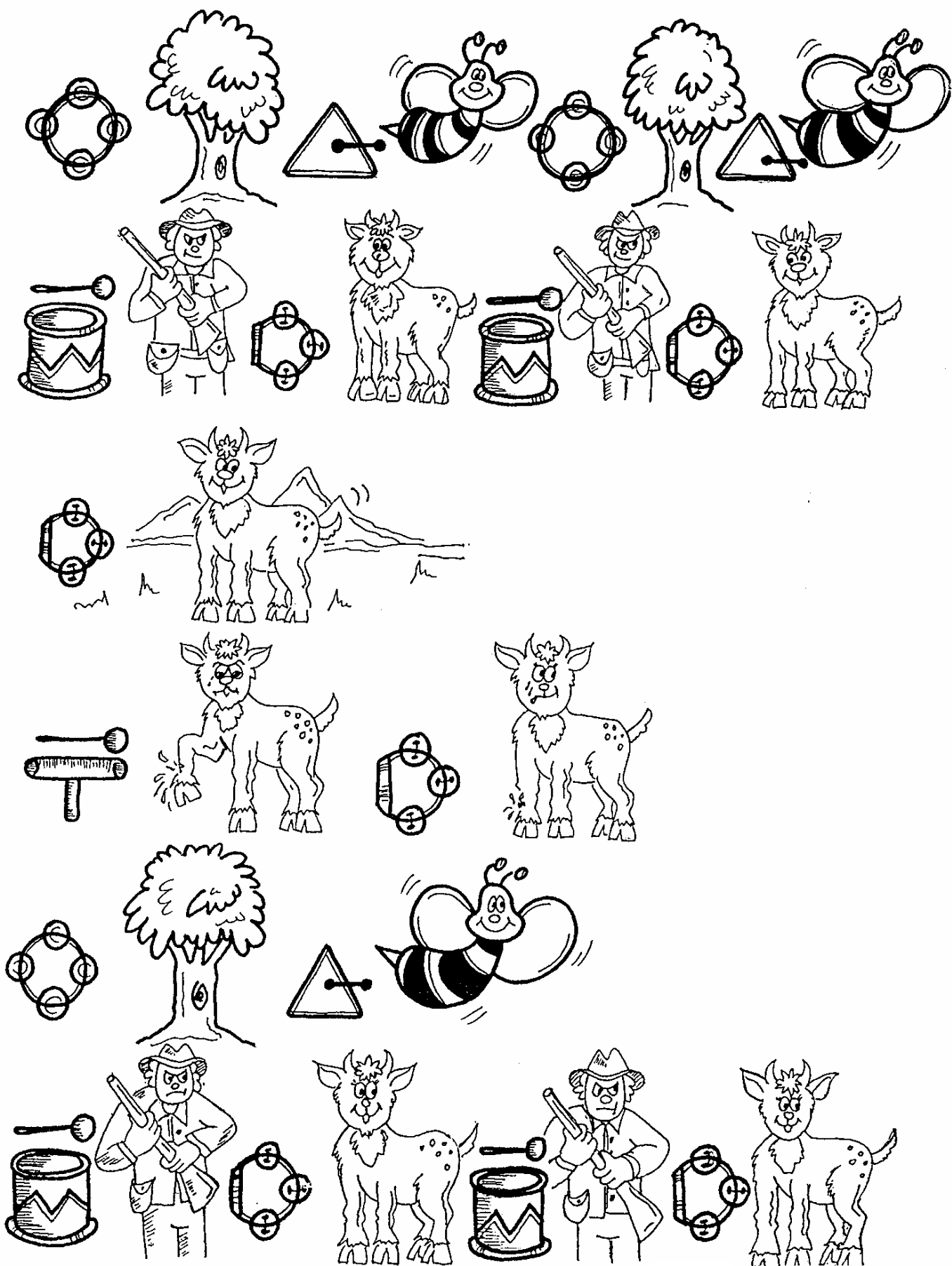
Played by the hand drums and triangles as before, but without the repetition.

THEME B2 (Hunter and buck)

As before, but at the end of the piece the hand drums end with three beats, imitating the last three shots from the hunter's gun. Make sure that the learners are prepared for these last three beats on the drums at the end of the piece.

Music - Hungarian Dance No 5

Composer - Brahms



Appendix C

VCDs of the music projects

VCD-1 Western Classical music through integrated arts in ECD

- 1 Interview with Colleen Walter
- 2 The Rose Acres Informal Settlement
- 3 Hungarian Dance No 5 – Drama
- 4 Hungarian Dance No 5 – Instruments
- 5 The Syncopated Clock – Drama
- 6 The Syncopated Clock – Instruments
- 7 The Waltzing Cat – Drama
- 8 The Waltzing Cat – Instruments
- 9 Rondo Alla Turca – Drama
- 10 Rondo Alla Turca – Instruments
- 11 Interview with Elizabeth Nkoana

VCD-2 Photos of the music projects

- 1 Photos of the pilot project in Mauritius
- 2 Photos of the Safe and Sound Music Project
- 3 Photos of the Limpopo Music Project
- 4 Photos of the Gert Sibande Music Project

The two VCDs can be found in the protective CD sleeve on the inside of the back cover of this thesis.

Appendix D

Examples of teacher assessment forms

MAURITIAN TEACHER ASSESSMENT**ACTIVE LISTENING TO MUSIC THROUGH
DRAMATIZATION AND INSTRUMENTAL PLAY**

This questionnaire is an evaluation of the resource material obtained from Z. Nel. Please answer the questions by drawing a circle (O) around a number in a shaded box or by writing your answer in the shaded space provided.

Respondent

For Office Use

1 What is your name?

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V1

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 1

2 What are your contact telephone numbers?

--

3 What is the date today?

--

V2

 4

4 What is the name of your school?

--

V3

--	--

 10

5 What is your home language?

--

V4

--	--

 12

6 What language do you use when teaching?

--

V5

--	--

 14




7 What is your highest qualification?




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V6

--	--




 16

Stories					
8	How did you cope with stories that were not in your native language?	1	2	3	V7 <input type="text"/> 18
9	To what extent were the stories at the development level of your learners?	1	2	3	V8 <input type="text"/> 19
10	To what extent did you understand the layout of the story according to the music?	1	2	3	V9 <input type="text"/> 20
11	To what extent did you manage to tell the stories with enthusiasm to motivate the learners?	1	2	3	V10 <input type="text"/> 21

Dramatization					
12	To what extent could you divide the class in characters according to the story?	1	2	3	V11 <input type="text"/> 22
13	To what extent did you manage to get/make fantasy clothes/accessories for the dramatization?	1	2	3	V12 <input type="text"/> 23
14	To what extent were you prepared for the lessons?	1	2	3	V13 <input type="text"/> 24
15	How well did you know the music when you started the lesson?	1	2	3	V14 <input type="text"/> 25
16	To what extent were you able to take the lead in role play and guide the learners?	1	2	3	V15 <input type="text"/> 26
17	How would you rate your presentation of the dramatization lessons?	1	2	3	V16 <input type="text"/> 27
18	To what extent were you able to maintain class control and discipline?	1	2	3	V17 <input type="text"/> 28

Instrumental Play					
19	To what extent did you manage to get/make percussion instruments for the learners?	1	2	3	V18 <input type="text"/> 29
20	To what extent did you manage to prepare the graphic notation charts?	1	2	3	V19 <input type="text"/> 30
21	To what extent did you colour the notation charts in brightly to look attractive?	1	2	3	V20 <input type="text"/> 31
22	To what extent did you use the notation charts effectively in the class?	1	2	3	V21 <input type="text"/> 32
23	To what extent did you understand the different entries of the different instruments?	1	2	3	V22 <input type="text"/> 33
24	To what extent did you manage to maintain class control and discipline?	1	2	3	V23 <input type="text"/> 34

For Office Use

General assessment of the resource material					
		1	2	3	
25	To what extent have the lessons led to a personal interest in Western Classical music?				V24 <input type="checkbox"/> 35
26	How much did your learners enjoy the music lessons?				V25 <input type="checkbox"/> 36
27	To what extent will you be able to use the lessons at your concert?				V26 <input type="checkbox"/> 37
28	To what extent have you also tried other lessons apart from those done at the training?				V27 <input type="checkbox"/> 38
29	How do you feel about attending similar follow-up workshops in future?				V28 <input type="checkbox"/> 39
30	To what extent would you recommend similar training to all ECD students in Mauritius?				V29 <input type="checkbox"/> 40
31	To what extent would you be able to share your newly gained music skills with others?				V30 <input type="checkbox"/> 41
32	To what extent do you think the method is suitable for Mauritian children and teachers?				V31 <input type="checkbox"/> 42

If you have comments and suggestions, please indicate these below.

V32	<input type="checkbox"/>	<input type="checkbox"/>	43
V33	<input type="checkbox"/>	<input type="checkbox"/>	45
V34	<input type="checkbox"/>	<input type="checkbox"/>	47
V35	<input type="checkbox"/>	<input type="checkbox"/>	49
V36	<input type="checkbox"/>	<input type="checkbox"/>	51

Thank you for your time and co-operation

LIMPOPO TEACHER ASSESSMENT**For Office Use****ACTIVE LISTENING TO MUSIC THROUGH
DRAMATIZATION AND INSTRUMENTAL PLAY**

This questionnaire is an evaluation of the resource material obtained from Z. Nel. Please answer the questions by drawing a circle (O) around a number in a shaded box or by writing your answer in the shaded space provided.

Respondent

V1

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 1**1** What is your name?

--

2 What are your contact telephone numbers?

--

3 What is the date today?

--

V2




 4**4** What is the name of your school?




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V3

--	--




 10

Stories					
5	How did you cope with stories that were not in your native language?	1	2	3	V4 <input type="text"/> 12
6	To what extent were the stories at the development level of your learners?	1	2	3	V5 <input type="text"/> 13
7	To what extent did you understand the layout of the story according to the music?	1	2	3	V6 <input type="text"/> 14
8	To what extent did you manage to tell the stories with enthusiasm to motivate the learners?	1	2	3	V7 <input type="text"/> 15

Dramatization					
9	To what extent could you divide the class in characters according to the story?	1	2	3	V8 <input type="text"/> 16
10	To what extent did you manage to get/make fantasy clothes/accessories for the dramatization?	1	2	3	V9 <input type="text"/> 17
11	To what extent were you prepared for the lessons?	1	2	3	V10 <input type="text"/> 18
12	How well did you know the music when you started the lesson?	1	2	3	V11 <input type="text"/> 19
13	To what extent were you able to take the lead in role play and guide the learners?	1	2	3	V12 <input type="text"/> 20
14	How would you rate your presentation of the dramatization lessons?	1	2	3	V13 <input type="text"/> 21
15	To what extent were you able to maintain class control and discipline?	1	2	3	V14 <input type="text"/> 22

Instrumental Play					
16	To what extent did you manage to get/make percussion instruments for the learners?	1	2	3	V15 <input type="text"/> 23
17	To what extent did you manage to prepare the graphic notation charts?	1	2	3	V16 <input type="text"/> 24
18	To what extent did you colour the notation charts in brightly to look attractive?	1	2	3	V17 <input type="text"/> 25
19	To what extent did you use the notation charts effectively in the class?	1	2	3	V18 <input type="text"/> 26
20	To what extent did you understand the different entries of the different instruments?	1	2	3	V19 <input type="text"/> 27
21	To what extent did you manage to maintain class control and discipline?	1	2	3	V20 <input type="text"/> 28

For Office Use

General assessment of the resource material					
		1	2	3	
22	To what extent have the lessons led to a personal interest in Western Classical music?				V21 <input type="checkbox"/> 29
23	How much did your learners enjoy the music lessons?				V22 <input type="checkbox"/> 30
24	To what extent will you be able to use the lessons at your concert?				V23 <input type="checkbox"/> 31
25	To what extent have you also tried other lessons apart from those done at the training?				V24 <input type="checkbox"/> 32
26	How do you feel about attending similar follow-up workshops in future?				V25 <input type="checkbox"/> 33
27	To what extent would you recommend similar training to all ECD students?				V26 <input type="checkbox"/> 34
28	To what extent would you be able to share your newly gained music skills with others?				V27 <input type="checkbox"/> 35
29	To what extent do you think the method is suitable for South African children and teachers?				V28 <input type="checkbox"/> 36

If you have comments and suggestions, please indicate these below.

	V29	<input type="checkbox"/>	<input type="checkbox"/>	37
	V30	<input type="checkbox"/>	<input type="checkbox"/>	39
	V31	<input type="checkbox"/>	<input type="checkbox"/>	41
	V32	<input type="checkbox"/>	<input type="checkbox"/>	43
	V33	<input type="checkbox"/>	<input type="checkbox"/>	45

Thank you for your time and co-operation