

## The 2004 and 2006 Limpopo Music Project

### Polokwane: 8 October 2004

**Photo no 1:** The rondawel in the Pietersburg Game Reserve where the presenter and the observers of the Limpopo Music Project stayed was very basic. The 4x4 Mazda bakkie that was used as transport to all the project venues in South Africa can be seen on the right.



**Photo no 2:** This photo gives a good view of the well equipped venue with a stage and wall to wall carpeting. The steps in front of the stage came in very handy for the positioning of the fantasy clothes.



**Photo no 3:** Attendees at the PEPPS Training Centre in Polokwane are dressed up to act out *The Waltzing Cat* by Leroy Anderson during the 2004 Limpopo Music Project.



**Photo no 4:** The drums are usually the most popular instruments at the workshops and intrigue the attendees. Here they are holding the drums loosely in their left hands and the beaters in their right hands during the instrumental session.



**Photo no 5:** The teachers are proudly displaying their well-deserved attendance certificates at the end of a long and tiring practical music skills development workshop during the 2004 Limpopo Music Project.



### **LEBOWAKGOMO: 9 October 2004**

**Photo no 6:** The researcher demonstrates to workshop attendees at Prestige Pre-School in Lebowakgomo, during the 2004 Limpopo Music project, how Western Classical music could be appreciated through dramatization. The story that is demonstrated here is *The Waltzing Cat* by Anderson.

This long, partially completed classroom was not an appropriate venue for the workshop. If all the teachers who were supposed to attend the workshop did turn up, there would not have been enough space to accommodate all of them.



**Photo no 7:** Although the venue at Lebowakgomo was too small and not suitable for training that included dramatization, it did not dampen the spirits of the highly inspired ECD teachers.



**Photo no 8:** Buck, trees, bees and hunter character groups dressed up in fantasy clothes can be seen on this photo which was taken after workshop attendees at Lebowakgomo (2004) had dramatized *The Hungarian Dance No 5* by Brahms. External observer Phillip Mogola is critically watching and evaluating the presentation from his chair on the left.



**MOTETEMA: 4 March 2006**

**Photo no 9:** The registration table for the Motetema workshop was positioned at the door where the attendees were supposed to enter. The resource material that each school received was sealed in a ziplock bag and put out on the table.



**Photo no 10:** Teachers at the Motetema workshop are acting out the *Hungarian Dance No 5* by Brahms during the 2006 Limpopo Music project. The bees (yellow) are flying around the trees (green). This hall is spacious and very suitable for training that includes dramatization. The windows on both sides of the hall provided enough light and ventilation.



**Photo no 11:** Teachers pretending to be flying bees at the Motetema workshop. They are acting out the *Flight of the Bumble Bee* by Rimsky-Korsakov during the 2006 Limpopo Music Project. The expression on their faces shows that they are totally absorbed in this fantasy story.



**Photo no 12:** Participants at the Motetema workshop are having fun dramatizing *The Syncopated Clock* by Anderson. Some of the teachers are rolling on the floor in the dust while they are learning by doing. This was all part of the fun.



**Photo no 13:** Although male teachers are the exception rather than the rule in ECD, this particular workshop at Motetema was attended by three males. Two of them can be seen on this photo. The male teacher at the back is acting out the role of a hunter stalking a buck in *Hungarian Dance No 5* by Brahms. The one lying on the floor pretends to be one of the buck in the story that has been shot by the hunter.



**POLOKWANE: 10 March 2006**

**Photo no 14:** Metrina (left) and Betty (right) are registering attendees for the 2006 LMP at the PEPPS Training Centre.



**Photo no 15:** Teachers can be seen dramatizing animal characters whilst they are actively listening to *Rondo Alla Turca* by Mozart. Is it possible that Western Classical Music can still be considered as boring after being exposed to it in such a fun way?



**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 was used for the cover page of the report that was sent to the Flemish Government in May 2006. It reflects how dressing up in costumes can add to a fun atmosphere at a practical workshop. The colourful fantasy clothes, masks, etc enhanced the training of the teachers.



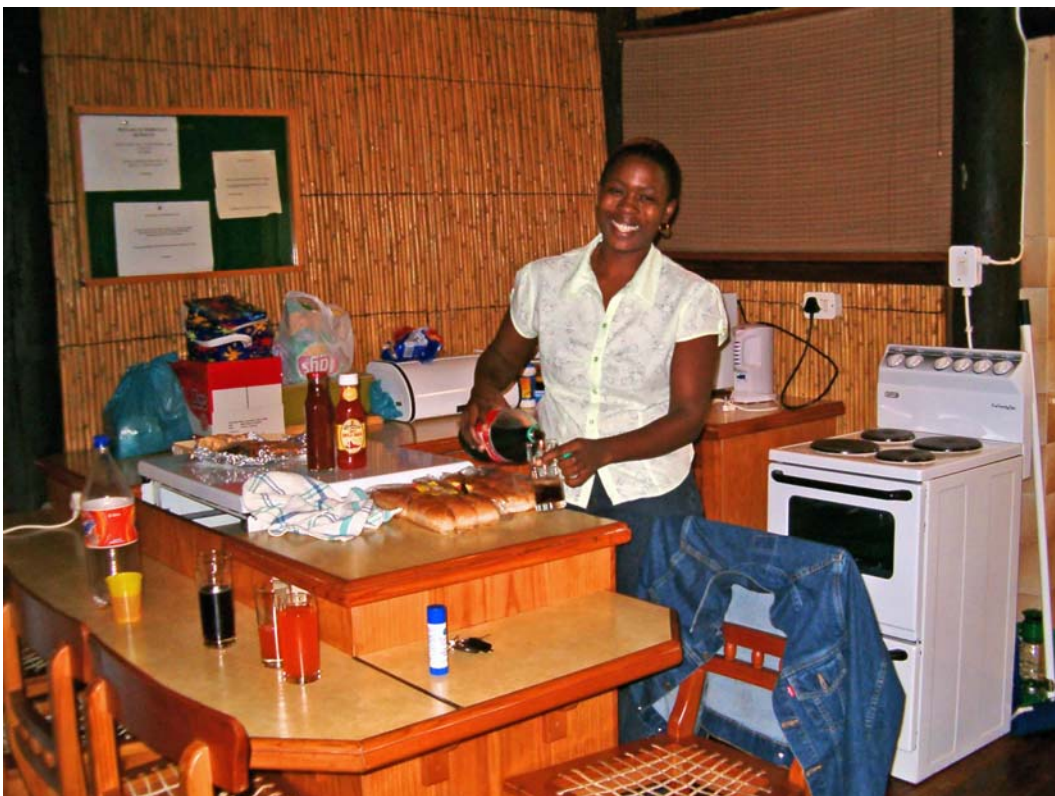


**Photo no 17:** The teachers are studying the resource material they received for the 2006 Limpopo Music Project to make their music training sustainable.



### **STEILLOOP: 11 March 2006**

**Photo no 18:** There were no restaurants and shops at the Masebe Game Reserve. Metrina Chaane, the researcher's assistant, is preparing bread rolls and cold drinks for supper in the well equipped kitchen of the chalet where they stayed.



**Photo no 19:** The entrance to the conference centre at the beautiful, tranquil Masebe Game Reserve near Steilloop in Limpopo.



**Photo no 20:** 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 the following photo 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 like this one is on her way to success in the classroom; clearly a teacher that will be loved and adored by young children.



**Photo no 21:** Although African teachers are mostly familiar with African music, this fun-filled methodology of listening to Western Classical music through the integration of the arts, suits them very well.



### **OBSERVATION AT SCHOOLS IN MOTETEMA: 21 April 2006**

#### **SCHOOL A:**

**Photo no 22:** The Grade R learners, their teacher and the principal at School A loved the Classical music. With hardly any resources available, the Grade R teacher (at the back in the middle) managed to create the illusion of costumes with colourful paper which she cut out of cardboard. The green squares are representing the trees in the story and the yellow crowns were made for the bees. The principal is sitting on the left, showing interest in the lesson and giving support.



**Photo no 23:** These two Grade R learners are proudly showing off their cardboard hunting guns which the older learners at the school designed and made for them. They used the guns to act out the role of the hunter in the *Hungarian Dance No 5* by Brahms. This accentuates that accessories for the stories do not necessarily have to be bought, but could be made from available objects found in the environment.



**Photo no 24:** The researcher and her assistant Metrina are demonstrating the *Royal March of the Lions* by Saint-Saëns with this Grade R class while their teacher and principal were observing. The lions are walking on the floor on their knees. The two learners that are standing at the back, one with the researcher's green scarf in his hands and the other one with a green blanket in her hands are playing the role of trees in the story. Metrina is a ghost in the story and is hiding behind the trees. She is using a light blue blanket to depict her character. This was the only piece of material available in the classroom that looked suitable to use for a "ghost outfit."



**SCHOOL B**

**Photo no 25:** The learners at School B are acting out *The Typewriter* by Leroy Anderson. The Typists are sitting on the left with the “typewriters” on their laps. The strict bosses in the story are wearing red ties. They are walking up and down to see that the typists are doing their work. The office cleaners can be seen at the back of the class, dusting the wall. There were a total number of 68 learners. Everyone was involved in the dramatization wearing an appropriate piece of accessory to enhance the learning experience. Even a simple piece of white paper which represented the typewriter was found to be sufficient to trigger the imagination.



**Photo no 26:** A close-up view of the cleaners, busy dusting the office with a cloth.



**Photo no 27:** This group is playing the role of waiters in *The Typewriter* by Leroy Anderson. It was interesting to see how one of the teachers, who is a representative of the cosmetic company *Avroy Shlain*, made effective use of these carry bags which she has cut open on the sides and at the bottom to dress the waiters. The waiters' "tea trays" were cut from empty porridge boxes.



**Photo no 28:** The second story that the Grade R class at this school acted out, was *The Kangaroo* by Saint-Saëns. These pictures, enlarged from the resource material the workshop attendees received, were well used. The picture on the left is an enlarged 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 below wore an apron with one pocket in front when she told the story to the class. She put the kangaroo which she pasted on a piece of cardboard, very cleverly inside this pocket to demonstrate the concept of the baby kangaroo sitting in the pouch.



**Photo no 29:** Although the story of *The Kangaroo* by Saint-Saëns was excellently told by this teacher on the photo, 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.



**Photo no 30:** The lesson of *The Kangaroo* by Saint-Saëns was repeated to enable the researcher to give support to the two Grade R teachers and their learners. She is demonstrating on this photo (with a big blue “hunting gun” in her hand) how the class should be divided into the different character groups for this story, namely trees, hunters, baby kangaroos and the mommy and daddy kangaroos, to promote active, intensive listening.



**Photo no 31:** The two Grade R teachers fabricated their own home-made instruments and kept them in a big brown cardboard box. Two kinds of instruments were made, namely bells and rhythm sticks. Although the instruments were prepared convincingly, the teachers did not know how to use them appropriately. The researcher on the far left, assisted by Metrina at the back of the class, demonstrates how the instruments can be used with the music.



**Photo no 32:** A close-up view of the home-made sleigh bells. Cold drink caps were threaded into a piece of wire to represent the bells.





**Photo no 33:** A close-up view of the home-made rhythm sticks. Home-made instruments proved to be better than nothing and the main thing is that the children loved to play on them.



**OBSERVATION AT SCHOOLS IN STEILLOOP: 13 OCTOBER 2006**

**SCHOOL C**

**Photo no 34:** School C is situated in a deep rural area near Jericho in Limpopo. It is a well-built brick structure with 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.



**Photo no 35:** Although there is some outdoor apparatus at this school, the researcher found the barrenness of the playground rather disturbing and could not imagine how preschoolers could play in the dust and gravel without a piece of soft green grass.



**Photo no 36:** Stelina Matlakalla, the teacher in charge of the school, was very motivated and impressed with the Classical music. She is explaining the story to the children on the photo. Her assistant can be seen on the left with one of the babies in the class on her hip. Multi-aged pre-schools like this one are a common phenomenon in South Africa.



**Photo no 37:** This photo is a good example of the way teachers, assistants and even an organizer will all spontaneously join in when the children start to dramatize the music. The assistant with the white hat is actively taking part in the dramatization of *Rondo Alla Turca* by Mozart while she is still holding the baby on her left hip. 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 to act out the different stories. The teacher displayed hand-drawn pictures on the wall (towards the door) to enhance the stories.



**Photo's no's 38 to 40:** These photos show a close-up view of pictures which the teacher drew for three of the stories in the manual. It was interesting to observe how she used the pictures in the manual as a guide to give her own hand-drawn interpretation thereof. She enlarged the pictures of the main characters that appear in the stories by hand on A4 paper and wrote the name of each character in her own traditional language next to the English word.

**Photo no 38:** *Hungarian Dance No 5* by Brahms. The Northern Sotho word for a buck is a phuti, but the teacher wrote it as pudi, which means a goat. It could be that she was confused between a buck and a goat in this story.



**Photo no 39:** The face of the giant, which the teacher drew for *Rondo Alla Turca* by Mozart, was coloured in with a black wax crayon. This reflects that she imagined the giant to be a black person.



**Photo no 40:** These two pictures were used to tell the story of the *The Syncopated Clock* by Anderson. The teacher wrote no words down in the traditional language for the clock, cat and aunty (lady with the dinner bell) characters in this story. She drew the Aunty in a typical African dress and a customary doek (headscarf) that many African women wear. By colouring the lady's face with a brown crayon, the white lady in the manual was changed to an African. This points out how the teacher appropriately adapted the original picture to suit the situation in her school where she was teaching African children.



**SCHOOL D**

**Photo no 41:** The Grade R teacher at School D is explaining how she integrated the *Royal March of the Lions* by Saint-Saëns with her theme on wild animals.



**Photo no 42:** An appropriate display of the wild animal theme was set up on a small display table. The pictures of the lion that are hanging from the blackboard, were copied from the resource material and coloured in by the learners.



**Photo no 43:** The lions are putting yellow crowns on their heads for their act. These crowns were cut from old shoe boxes.



**Photo no 44:** Yellow Checkers bags that were cut into strips were perfect for the lion's mane.



**Photo no 45:** 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 are hiding behind the trees. They wore black plastic bags, white paper hats and held pieces of white plastic in their hands with which they frightened the lions.



**Photo no 46:** A close-up view of one of the ghosts.



**Photo no 47:** These interestingly dressed characters at School D are bringing 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 colourful costumes. This is a fun and highly educational way of learning.

