

**TEACHER TRAINING FOR PRIMARY SCHOOL MUSICAL ARTS  
EDUCATION IN BOTSWANA: PROBLEMS AND PROPOSALS**

**BY**

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**“I can do all things through Christ who strengthens me”!**

**Philippians 4:13**

## ABSTRACT

Primary school teacher education in Botswana has undergone a tremendous change in recent years. The former two-year Primary Teaching Certificate has been phased out and replaced by a three-year diploma in primary education. In the three-year teacher training programme, students have the liberty to specialize in two subjects. Since teacher education plays a pivotal role in the efficiency and effectiveness of delivery of the curriculum, it is envisaged that the three-year programme will adequately equip students to ensure efficient and effective syllabi delivery. It is on this premise that this study examined the training of primary school teachers for musical arts education in Botswana's colleges of primary education. It further identifies the problems in the teacher training programme and proposes ways in which the music training programme could be improved.

The research was conducted following a survey method in which data collection techniques of questionnaires, interviews and observations were used. Primary school teachers responded to the questionnaire and some were observed. College lecturers were interviewed. In addition, some important insights were obtained from literature and have been incorporated in this study.

Information obtained revealed that students are admitted at the colleges of education with little or no formal music education and this makes it difficult for them to choose music as an area of specialisation. The syllabi that are used for the two music categories do not differ much; there is inadequate allocation of time for music lessons. The syllabi do not cover much African music, concentrating more on Western educationists than on African ones.

Colleges of education lack resources for effective training and the emphasis is more on the theoretical aspect than the practical component. The study indicates that teachers are of the opinion that the training they undergo does not adequately equip them to face the challenges of the CAPA (Creative and Performing Arts) syllabus - which deals with practical subjects of which music is one. Consequently, very few activities are employed when teaching the CAPA syllabus at primary schools. Primary schools also lack musical instruments. Teachers are unable to integrate music with other art forms because the training does not include the integration of arts education. These are some of the problems faced by the teacher training as revealed by this study.

The research proposes ways in which the admission can be done and the syllabus for musical arts education which can then be used at colleges. There are also recommendations to be considered by the Ministry of Education, music educators and parents, in order to improve musical arts education in Botswana.

#### **KEY WORDS**

Botswana  
CAPA (Creative and Performing Arts) syllabus  
Interviews  
Music educationists  
Musical arts education  
Primary schools  
Programmes  
Survey methods  
Syllabi  
Teacher training.

## OPSOMMING

Onderwyseropleiding vir die primêre skool in Botswana het in onlangse jare grootskaalse verandering ondergaan. Die vorige tweejaarlange Primary Teaching Certificate is uitgefaseer en vervang met 'n driejaardiploma in primêre onderwys. In die driejaar onderwyseropleidingsprogram het studente die vryheid om in twee vakke te spesialiseer. Aangesien onderwyseropleiding 'n sleutelrol speel in die effektiwiteit en doeltreffendheid van die aflewering van die kurrikulum, word voorsien dat die driejaarprogram studente voldoende sal toerus om doeltreffende en effektiewe sillabusaanbieding te verseker. Met so 'n veronderstelling het hierdie studie die opleiding ondersoek van laerskoolonderwysers vir die musikale kunste in Botswana se primêre onderwyskolleges. Verder word die probleme in die onderwyseropleidingsprogram geïdentifiseer en word wyses voorgestel waarop die musiekopleidingsprogram verbeter sou kon word.

Die navorsing is gebaseer op 'n opnamemetode waartydens data-insamelingstegnieke van vraelyste, onderhoude en waarnemings gebruik is. Primêre skoolonderwysers het die vraelys beantwoord en sekere van hulle is waargeneem. Onderhoude is met kollegedosente gevoer. Verder is belangrike insigte vanuit literatuur verkry en is dit ook in die studie gebruik.

Inligting wat verkry is het gewys dat studente by die onderwyskolleges toegelaat word met min of geen formele musiekopvoeding nie en dit maak dit vir hulle moeilik om musiek as 'n spesialiseringsebied te kies. Die sillabusse wat vir die twee musiekkategorieë gebruik word verskil nie veel nie; daar is ontoereikende tydstoedeling vir musieklesse. Die sillabusse dek nie veel Afrikamusiek nie, en konsentreer veel meer op Westerse opvoedkundiges as op die van Afrika.

Onderwyskolleges het 'n tekort aan hulpmiddels vir effektiewe opleiding, en die klem is meer op die teoretiese aspekte as op die praktiese komponent. Die studie wys dat onderwysers van mening is dat die opleiding wat hulle ontvang hulle nie voldoende toerus om die uitdagings van die CAPA (Creative and Performing Arts) sillabus te hanteer. Hierdie sillabus omvat praktiese vakke waarvan musiek een is. As gevolg hiervan vind baie min aktiwiteite plaas wanneer die CAPA sillabus in die laerskool onderrig word. Primêre skole het ook 'n tekort aan musiekinstrumente. Onderwysers is nie in staat om musiek met ander kunsvorme te integreer nie omdat hulle opleiding

nie die integrering van kunsteopvoeding behels nie. Bostaande is sekere van die probleme van onderwyseropleiding wat hierdie studie uitwys.

Die navorsing stel wyses voor waarop die toelating gedoen kan word en die sillabus vir musikale kunsteopvoeding wat dan by kolleges gebruik kan word. Daar is ook aanbevelings wat deur die Onderwysministerie, musiekopvoeders en ouers oorweeg kan word, met die doel om musikale kunsteopvoeding in Botswana te verbeter.

## **DEDICATION**

This work is dedicated to God Almighty, my husband Bryn and my son Imi.

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- Above all God is great, through thick and thin he sees every situation, therefore I thank Him because it is not by might nor by power but by His Spirit, mercies and love that endureth forever in me that I made it to the last mile of my journey. Thank you God for seeing me through and removing all the obstacles.

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## **SOURCES**

## CHAPTER ONE

### INTRODUCTION

#### 1.1 Personal motivation

From 2002 to 2004 I taught at one of the colleges of education in Botswana. I realised that whether student teachers study music as an area of specialization or not, they have to teach music during teaching practice and after completion of their diploma. My honours mini dissertation on teaching music in standard one in the Southern district schools also inspired me to carry out this current research. Having observed how teachers teach music in standard one, I developed an interest in finding out the way teachers are trained in the field of music education at colleges of education. As far as the teacher training syllabus is concerned, it has little African music content and therefore I find it inadequate and this component needing to be increased. It is as a result of these observations that I developed an interest in carrying out research on primary teacher training for musical arts education in Botswana, focusing on the problems and proposals to be made for improvement.

I also developed an interest in this topic because the quality of achievement of learners is to some extent determined by the relative level of proficiency of the teacher. Campbell and Scott-Kassner (1995:47-48) note that "personal teaching methods depend on the teachers' training and experience, instructional goals, the classroom setting, and the musical (and extramusical) needs and interest of children to be taught". So there are many factors that can contribute to successful teaching, teacher training being one of them. Specific music teacher education is also important, and needs attention in the teacher education curriculum<sup>1</sup> in Botswana.

#### 1.2 Background of the study

Music is an integral part of human existence. In day to day activities music is incorporated because it helps in the development and functioning of human beings. As such, music should be taught in schools in order for children to benefit from it. According to Mills (1993:1) "all children can grow through music, so music education is for all children". This quotation emphasises how vital music is in people's lives.

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<sup>1</sup> The terms curriculum, programme and syllabus are all used in this document.

Music education, like any other subject, needs teachers who have been specifically trained in the field of music, because music has its own terminology, methodology and teaching strategies or techniques. The teacher who has been trained in these areas should be able to teach without difficulties. According to the *Long Term Vision for Botswana*<sup>2</sup> (1997:30), “The quality and training of teachers must be improved as quickly as possible”. It is envisaged that the quality and training of music teachers would also help in enriching Botswana’s cultural diversity.

Primary school teachers in Botswana are trained at the University of Botswana for a Bachelor of Education (BEd) degree and at the colleges of education for a diploma, both full time and through distance education. The Botswana colleges of education started in 1947 with the Lobatse College of Education as the first college to train primary school teachers. At that time the colleges were called Teacher Training Colleges (TTCs), and they offered a two-year Primary Teacher Certificate (PTC). Schoeman (1993:35) observed that the two-year certificate course could not efficiently equip teachers with adequate skills; it was just awarded to deal with the shortage of teachers at that time. Currently there are four primary colleges of education which are at Serowe, Francistown, Tlokweng and Lobatse. Since 1990 the Government policy on education has emphasised quality education as opposed to quantity education. The result has been the implementation of a three-year diploma from 1993 to replace a two-year certificate (Lobatse College of Education 2003a).

Music education has been offered since the colleges came into existence, but indications are that some music concepts and skills have not been taught. The emphasis has been on a few aspects such as singing, especially tonic sol-fa. This contention is supported by Phuthego (1996: iii) when he says that “current in-service activities in music education do not fully cater for the needs of the generalist teacher, [...] there is a strong emphasis on choral music to the exclusion of the vital skills needed by the music teacher in the classroom”. Phuthego wrote these words almost ten years ago and yet this situation has not changed much in the interim. The low status of music education is also evidenced by the Molepolole College of Education (a secondary college) which still offers music as a minor subject only.

The introduction of a three-year diploma led to the categorisation of music study at primary colleges of education because the three-year diploma is structured

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<sup>2</sup> Popularly known as Vision 2016.

differently from a two-year certificate in order to provide students with depth in two subjects rather than having a foundation in all subjects. Music courses are divided into music specialization and music generalization. Studying musical arts prepares teachers to handle music lessons at primary schools, since a new syllabus with a section called Creative and Performing Arts (CAPA), which deals with the practical subjects, was implemented in 2002. It is against this background that the study will be carried out.

### 1.3 Botswana

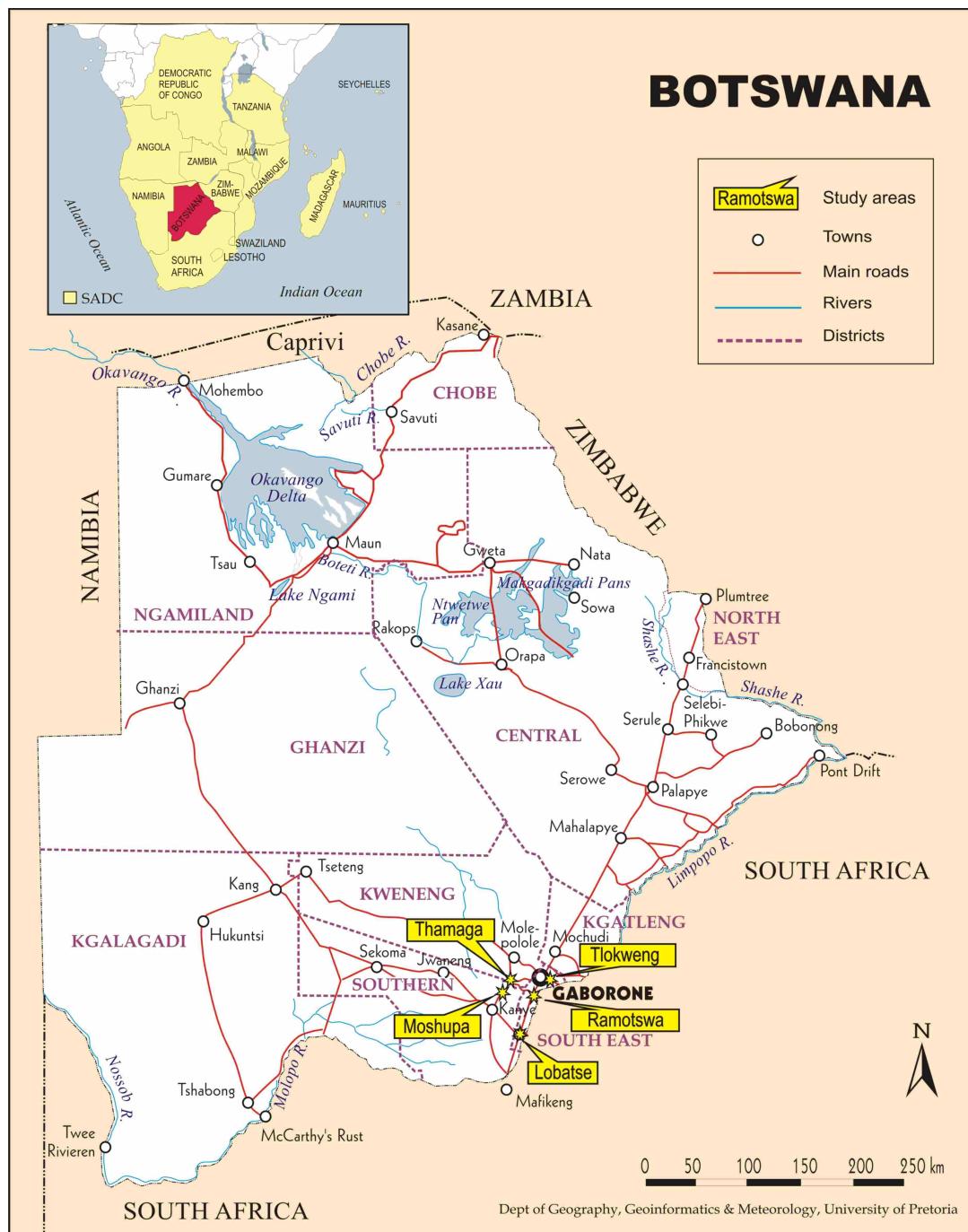
Botswana is a landlocked country, straddling the Tropic of Capricorn. It is located in Southern Africa and shares borders with Namibia to the west, Zambia to the north, Zimbabwe to the east, and South Africa to the South east and south. Its area is estimated at 580,000 square kilometres. The official language is English and the national language is *Setswana*. There are other languages spoken by different tribes throughout the country: these include *Kalanga*, *Sebirwa*, *Sekgatla*, *Sekwena*, *Selete*, *Sehei*, *Seherero*, *Sengologa*, *Sengwato*, *Setswana* and *Setswapong* to mention but a few. The population of Botswana is 1.7 million. Botswana is divided into districts and these are as follows:

- Central
- Chobe
- Ghanzi
- Kgalagadi
- Kgatleng
- Kweneng
- Ngamiland
- North East
- South east
- Southern.

The above districts are shown in the map of Botswana below. Each district has villages, towns and settlements where there are different cultural practices and languages. The central district is the largest among all the districts (see the map). The research was limited to some villages in three districts. These villages are

Tlokweng and Ramotswa in the South east, Moshupa in the Southern and Thamaga in the Kweneng districts.

Figure 1 Map of Botswana



Location of Study Areas in Botswana

## 1.4 Research questions

The research shall address the following main question:

**What are the problems facing the training of music teachers in the colleges for primary school education in Botswana and what improvements can be made?**

Eight sub-questions are related to the main research question. The first seven have to do with the teachers' training; the eighth sub-question asks about possible stumbling blocks to making any changes as regards items 1-7.

- 1.4.1 What are the admission requirements for music students?
- 1.4.2 How do the syllabi for music specialists and music generalists (see 1.12 for explanation of these terms) differ?
- 1.4.3 How much time is allocated to music periods at colleges per week?
- 1.4.4 What resources are available to enhance effective training?
- 1.4.5 What are the assessment procedures used to evaluate the students?
- 1.4.6 To what extent are teachers equipped with adequate music skills when they have completed training?
- 1.4.7 After completing the training, what are the teachers' perceptions of the efficacy of their training for teaching music?
- 1.4.8 What are the obstacles in the way of changing any of the above?

## 1.5 Aim of the study

The study aims at identifying the problems that are facing the training of music teachers as well as providing proposals on how to improve the music programme. A revised programme will be designed which will be aligned with the Long Term Vision for Botswana.

## 1.6 Significance of the study

Most students who have been admitted at colleges of education in Botswana to date do not have a formal music background. Therefore, it is worthwhile to carry out this study in order to assist the admission committee and the administration with criteria on how the selection could be done, especially as the existing situation in this regard changes as a result of the recent introduction of music at junior and senior secondary

schools. Furthermore, the study can act as a future reference for music lecturers, student teachers, primary school teachers and curriculum developers. The research should help to pave the way for the integration of musical arts education in the school and college curricula.

### **1.7 Delimitations of the study**

The study was conducted in Botswana, specifically in the primary colleges of education. The colleges of education are: Lobatse College of Education (LCE), Southern region, Tlokweng College of Education (TKCE), South east region, Serowe College of Education (SCE), Central region, and Francistown College of Education (FCE), North east region. These colleges of education all offer a three-year diploma. All four primary colleges offer music education in which the same syllabus content is used. The music course is divided into two; for music specialists and music generalists. Due to the fact that colleges of education are scattered in the country, the study relied mainly on LCE and TKCE as sample colleges to get the information, as they are closer to where the researcher is currently based. The music lecturers were consulted for information on the admission requirements, the application of the syllabus content as well as the assessment procedures. Teachers from primary schools were consulted for data collection on how effective and confident they are in teaching music.

### **1.8 Description of the study area**

The focus of this study was on both primary school teachers and music lecturers:

- The study was carried out in primary schools in the South east, Southern and Kweneng districts. The three districts are not far apart (see the Botswana map above). Schools which are close to each other were preferably used. Each district has at least ten primary schools with graduates from all the four primary colleges of education. Some of the teachers who responded to the questionnaires were also observed.
- Tlokweng and Lobatse Colleges of Education were also used in this study. The two colleges are in the South east and Southern districts respectively. Four college music lecturers were interviewed. Each college has two music lecturers.

## 1.9 Methodology

Methodology refers to the way in which data for this study was collected. It included the kind of tools and procedures that were used in conducting the study namely:

- Research design
- Pilot study
- Observations
- Questionnaires
- Interviews
- Data analysis.

Different tools and procedures have their own advantages and disadvantages. However, by using observations, questionnaires and interviews the researcher hoped to obtain as complete a picture of the situation as possible. After the pilot study, observations, questionnaires and interviews were dealt with simultaneously.

### 1.9.1 Research design

The researcher has selected the overall research design of surveys as the most appropriate approach to this study, supported by an extensive literature review. The reason why survey suits this study is that its aim is to provide an overview of a representative sample of a large population. The researcher surveyed twenty primary schools as samples to represent a large number of primary schools<sup>3</sup> in Botswana. The researcher had to seek opinions, attitudes and previous experiences of the primary school teachers concerning their training and teaching. College lecturers as the teacher trainers were also consulted to give their views about the training programme.

### 1.9.2 Pilot study

In order to determine the efficiency of the planned questions, the researcher conducted a pilot study in one of the primary schools outside the research area. The purpose of a pilot study was to help the researcher to ascertain whether the respondents will properly understand the questions and whether the information that

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<sup>3</sup> There are 763 primary schools in Botswana.

will be gathered will be relevant to the study. It also helped in the modifications of the questions prior to the main investigation.

### **1.9.3 Observations**

Observations were also done to ascertain how primary school teachers conduct their music lessons. Purposive sampling was used to select teachers to be observed (teachers who hold the diploma in primary education or are studying towards this and who were or are being trained at a college of education were observed). Teachers to be observed were selected from both lower and upper classes. Neuman (2000:361) believes that “a great deal of what researchers do in the field is to pay attention, watch and listen carefully”. Implied here is that with observation, the researcher is able to get first hand information about what he or she sees and hears at a particular moment. One of the advantages of observation is that the researcher may obtain information which may not be given on the questionnaires or through interviews. Despite the above advantage, observations also have disadvantages. One of the disadvantages is that the observer may overlook some details that may affect judgement, because observation normally takes place over long periods of time.

### **1.9.4 Questionnaires**

Structured questionnaires (suggested N=80, i.e. 4 per school) with a small section of open-ended questions were used to collect data. Questionnaires were handed to teachers who are in the field and have undergone and are still studying towards the diploma course in one of the Botswana colleges of education. The reason why questionnaires were chosen is that respondents may answer questions more frankly than in a personal interview and questionnaires can be answered at the convenience of the respondent (Anderson 2003:30). In addition, Denscombe (2003:159) posits that “questionnaires are economical in the sense that they can supply a considerable amount of research data for a relatively low cost in terms of materials, money and time”. However, the researcher was aware of the limitations of using a questionnaire: respondents may take as long as they want to answer the questionnaire, essential items may be omitted and questions may be misinterpreted, for example. In addition, the researcher may experience problems during the analysis phase, especially with the open-ended questions.

### 1.9.5 Interviews

Neuman (2000:274) defines an interview as “a short term, secondary social interaction between two strangers with the explicit purpose of one person’s obtaining specific information from the other”. In this study, semi-structured interviews<sup>4</sup> were conducted in which face-to-face conversations with college lecturers took place. The researcher made appointments with LCE and TKCE lecturers to gather information on how admission and training are done. An interview schedule was used. Advantages of using interviews for data collection are that: information is obtained quickly, it yields the highest response rates and there are opportunities for probing. On the other hand, the disadvantages are: time and expenses involved may be prohibitive if the needed interviewees reside in different areas which are far apart, interviewees may not always be available and could cancel the appointment to be interviewed and some interviewees may not feel free to answer some questions, unlike with an anonymous questionnaire.

### 1.9.6 Data analysis

The data was analysed using the descriptive data analysis method. The researcher drew conclusions about the population sample data from the primary schools and colleges. The information of the section on open-ended questions in the questionnaire and the interviews were summarised. The information was then presented in tabular, pie chart and bar chart form.

### 1.10 Notes to the reader

- CAPA syllabus is a section for practical subjects in the primary school syllabus used in Botswana.
- In the case of sources published before 1985, the researcher notes that, despite their age, they were found to be useful to this study.
- [ ] shall be used where a word which is not in the quotation has been inserted or a word the quotation has been omitted.

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<sup>4</sup> Standard questions and a few individual, tailored questions (for clarification).

## 1.11 Acronyms and abbreviations

BEd - Bachelor of Education  
BGCSE - Botswana Government Certificate for Secondary Schools  
BOAME - Botswana Association for Music Educators  
BTU - Botswana Teachers Union  
CAPA - Creative and Performing Arts  
CIIMDA - Centre for Indigenous African Instrument Music and Dance Practices  
DPE - Diploma in Primary Education  
FCE - Francistown College of Education  
ISME - International Society of Music Education  
LCE - Lobatse College of Education  
NDP9 - National Development Plan 9  
PASMAE - Pan-African Society of Musical Arts Education  
PSLE - Primary School Leaving Examination  
PTC - Primary Teacher Certificate  
RNPE - Revised National Policy on Education  
SCE - Serowe College of Education  
TKCE - Tlokweng College of Education  
TP - Teaching Practice  
TSM - Teaching Service Management  
TT&D - Teacher Training and Development  
TTC - Teacher Training College.

## 1.12 Definition of terms

There are some terms or concepts that are used in this research which need to be defined in order to facilitate as wide an understanding of the issues as possible. The terms or concepts are as follows:

**African Music** - refers to music practices that are considered traditional in societies in Africa.

**Arts Education** - refers to learning and instruction in distinctive subjects such as music, poetry, arts, dance and drama.

**Batswana** (plural) - are the indigenous people of Botswana. Singular is *Motswana*.

**Curriculum** is a plan or a field of study. It can also be defined as a stipulated document in which a rationale, content, method or structure and assessment procedures are clearly defined for the teaching of the subject.

**Distance education** - Adekanmbi (2004:2) defines distance education as

[A] planned and systematic activity which comprises the choice, didactic, preparation and presentation of teaching materials as well as the supervision and support of student learning and which is achieved by bridging the physical distance between the student and the teacher by means of at least one appropriate technical medium.

The researcher agrees with the above definition because through distance education, one learns on one's own, using the given materials, and consultation is done after some time, due to the distance between the student and the teacher. Adekanmbi further explains that in bridging the distance between the learner and teacher, a mediated form of instruction, possibly through the use of written materials, audio or cassettes tapes, computers and other electronic or mechanical devices, takes place or are used.

**Education** entails systematic instruction. The researcher agrees with the Oxford advanced learner's dictionary when it defines education as "a process of teaching, training and learning especially in schools or colleges, to improve knowledge and develop skills" (Hornby 2005:467).

**Educators** - facilitators of teaching and learning.

**Formal Education** - refers to education from primary school to tertiary level where there are rules, teachers, syllabus, methodology and learning and teaching materials.

**Informal Education** is the lifelong process where an individual acquires knowledge, skills and attitudes, insights from daily experience and exposures to the environment at home and at work, through interaction with other people.

**In-service teachers** - teachers who have done their training and are in the field. To add to this description the researcher supports the description given in the Dictionary of music education (Ely and Rashkin 2005:216) which says "in-service teachers are teachers who are actively employed. In-service teachers are distinguished from pre-

service teachers, including college students in teacher training programs and student teachers”.

**Learners** - children, pupils or students receiving education in a particular subject.

**Motswana** - singular for *Batswana*.

**Music education** is the teaching of music to learners.

**Music** is defined as “sound organised in time into rhythmic patterns and according to pitch into melodic and harmonic sequences” (Isaacs & Martin 1982). Soko and Jeremiah (1999:3) also define music as

- an organised sound
- a pattern of purposeful, meaningful and pleasing sounds or tunes in terms of strong and weaker beats
- an artistic expression of one’s feelings through sound.

The above definitions are similar in that the authors define music in terms of organised sound, which makes a distinction between the sound of music making and mere noise. The researcher agrees with the definitions because in order to differentiate music from noise, music sound should be pleasing to the ear and should have a meaning. It is the responsibility of music educators to help learners to understand and differentiate between music and noise through participation in the performance and making of music. To further emphasise the above definitions, Byron (1995:33) defines music as “sound that is organised into socially accepted patterns...”.

‘**Music generalists**’ refers to students who do not specialize in music education and only study the subject for one year.

‘**Music specialists**’ refers to those students who specialize in music education and study the subject for three years.

**Musical arts education** - the researcher agrees with Nzewi (2003:13) who defines musical arts as ones in which performance arts disciplines of dance, drama, poetry and costume are seldom separated in creative thinking and performance practice.

**Pre-service teachers** - student teachers who have not yet trained as teachers.

**Programme** - syllabus or course which is followed by learners in an institution.

**Setswana** - the national language of Botswana.

**Student teachers** - learners at tertiary level preparing to be future teachers through training.

**Teacher training** - giving/shedding light to student teachers at tertiary level who are preparing to become future teachers.

**Western/European music** - it is the music of Western Europe and the Americas, as opposed to Eastern music from Eastern Europe and Asia, according to the New American Dictionary of Music (Morehead & MacNeil 1991:590). The researcher prefers to follow this non-emotive definition.

### 1.13 Outline of the research

**Chapter one** gives the personal motivation for choosing the topic, the background of the study and description of the country in which the study was carried out (Botswana). The research question and sub-questions are also given in this chapter. Aims, significance and the delimitations and the description of the study area are in this chapter. This chapter deals with the methodology and research design where pilot study and other research methods are discussed. This chapter also has notes to the reader, acronyms and abbreviations and definition of the terms used in this study.

**Chapter two** describes literature related to this study. The chapter focuses on the functions of music, importance of music, music in Botswana, music in the colleges, curriculum, teacher training, BOAME (music association in Botswana), Vision 2016, musical arts and methods and approaches to music education by various important theorists/educationists.

**Chapter three** focuses on the data presentation, analysis and interpretation. The results of the pilot study and findings are given in this chapter.

**Chapter four** proposes the admission requirements and the syllabus considering the current admission and syllabi. A list of books recommended for use in the colleges is also given in this chapter.

**Chapter five** deals with the summary of the findings, conclusions and recommendations focused on improvement and implementation by the Ministry of Education, teachers, lecturers and parents as well as recommendations for further research.

## CHAPTER TWO

### LITERATURE REVIEW

#### 2.1 Introduction

This chapter will focus on the literature that is relevant to this research topic and how other people view the teacher training music programme. Literature consulted comprises books, government documents, journals, websites, articles, dissertations, long essays and theses. These sources cover various facets, as indicated below.

#### 2.2 Functions of music

Each and every society values music and uses music for different purposes. Since music is everywhere and is valued by many people, it is often perceived as “the universal language of [mankind]” (Pound and Harrison 2003:11). The following are some of the uses of music in a society as given by Pound and Harrison (2003:11):

- **Wedding ceremonies** – music is used for entertainment in weddings. Different cultures have different songs for weddings. Songs are sung joyfully, symbolize the unification of the two families and have important messages on marriage life.
- **Lullabies** – music is used to calm, soothe and to induce a sleeping atmosphere.
- **Funerals** – in order to comfort the bereaved families, songs in a certain mood are sung or played.
- **Worship/religious** – for religious purposes. Different churches have different songs that they sing in their churches.
- **Advertising** – many adverts for selling products are in the form of music because music is loved by many. Music is used in order to encourage people to buy a certain product; if music is played in front of a shop people gather and end up making the decision to buy a product.
- **Work songs** – if people are doing a particular work as a group, they sing in order to make the work easier for them and to forget aches and pains caused by the work. This is common in African culture and African music is characterised by rhythms which give energy to people. (Examples are

hoeing, pounding and planting). Knappert (1996) believes that during planting, row songs were sung by men to help to plant in unison.

- **Support group identity** – music plays an important role of supporting group cohesion. In sports, songs and chants are done which give the supporters a sense of group identity. In another example, each country is identified by its national anthem.
- **Games** – children play musical games and learn through participation in culturally oriented musical games.
- **Support memory** – counting songs help children to remember easily the letters of the alphabet and numbers as well as other things taught.
- **Communication** – music can be used to communicate situations/ideas which might be difficult to communicate in any other way especially when expressing emotions.
- **Rituals** – music is used for rituals such as in initiation (*bojale* and *bogwera* in Botswana), rain praying, etc.

Music plays an important role in the transactions of societal events in that it is used to convey the significance of such events. The type of music differs in the way the performances are done. The organisation of the performance depends on the type and the purpose of such music

### 2.3 Importance of teaching music / music education

Music is very important in the development of a human being, physically, psychologically, socially and emotionally. This is supported by Campbell and Scott-Kassner (1995:4) when they state that “the musical training can supply components critical to children’s holistic development including their intellectual, physical and spiritual selves”. As such young children need to be taught music at an early stage of their lives so that they can benefit from it. Hackett and Lindeman (2004:3) concur with the above statement when they say “music and children seem naturally to go together, it is no wonder that music has long been an important part of the elementary school curriculum”. This quotation further emphasises the importance of teaching music to young children. In fact, the good part of teaching music, unlike many other subjects, is that before children start their school, they already have multiple exposures to music and have experienced music in many different ways in activities such as ceremonies and through play. In Botswana, for instance, every

culture has its own music and mothers sing songs/lullabies and play instruments like shakers and rattles to children and babies. As children play they sing and make music, using items that they come across: for example, a child hits a plate with spoon, box or other objects they lay hands on so as to explore sound. The following are some of the reasons why music is important and should be taught.

### **2.3.1 Music transmits/ promotes cultural heritage**

In studying music there is cultural transmission or heritage. Cultural practices are transferred from one person to another or pupils can inherit some cultural practices from what they are taught. It goes without saying that teaching music helps in the preservation of one's culture.

In music education, children can understand their own culture as well as those of other people. Depending on the curriculum, learners will be exposed to different styles of music such as Jazz, popular, Indian and world music. This is corroborated by Smith & Hurword (1997:165) when they say that:

Many approaches to another culture are made through passive learning. Music offers a hand-on approach through which structures and process basic to a culture are learnt and absorbed ways similar to those within the culture. [An] active involvement in performing music of another culture entails confrontation of values necessary to understanding that culture. This participatory approach can be effective motivation for students, but more importantly, it can lead to greater empathy and deeper understanding of cultural values and behaviours.

Music learning is usually practical unlike other subjects. Through taking part in music making, children can learn to appreciate other cultures as music is an integral part of people's life and culture.

### **2.3.2 Develops people's musical potential**

Every individual is musically gifted and talented. Babies respond to music as early as when they are still in their mothers' womb. Flohr (2005:1) asserts that "prenatal sound experiences influence the baby's preferences after birth". He further said that "young children from the prenatal experience through young adulthood deserve the best possible music in their environment from their teachers and parents". This shows that children are exposed to music before birth and all they need is their musical traits to be unfolded through teaching and learning music. It follows that when studying music the person's musical potential is developed because all people

have the potential of making music. The involvement of parents in their children's education can help children to develop well and to learn their own cultural music. This will eventually help learners and teachers to get along well with musical arts education. In addition, Hoffer (1993:2) says that "...if music is seen as something vital in the education of every student, then music teachers will take actions to ensure that every student learns basic music skills and knowledge". Through music education children can show their talent, potential and capabilities and it is the responsibility of music educators to see to it that they enhance learners' musical potential in order for them to be fully developed.

### **2.3.3 Provides an opportunity for creativity and self expression**

In music education, creativity is one of the skills that an individual should develop. Music, unlike many other subjects, provides the opportunity for creativity and self-expression in that through music education children can create their own music, play instruments and also sing in the way that they wish to (<http://www.childrensmusicworkshop.com/advocacy/musicbasic.html>). The ability to perform, create and listen to music with understanding is desirable for every person in the society. Creativity in music making can be shown through active participation.

Through music learning, children can express themselves because of their musical experience and a sense of musical achievement. Children who are taught how to make music, learn much about their innate creativity. They will also know the joys of creating their own music, exploring their innate abilities, or discovering the joys of this self expression. If children are denied this opportunity then they will forfeit a natural means of self expression (<http://www.unitedmusical.com>). Self expression may provide the release of tension and aggression because music heals the broken hearts and it soothes. Listening to different and suitable type of music can relieve stress.

In teaching music, teachers should influence the inner lives of children, that is, teachers should create an environment that is conducive and has room for creativity and self-expression. By so doing children may contribute their original ideas in all that they do during the lesson. Creativity can also help children to gain musical knowledge and understanding of their existing knowledge is deepened.

### **2.3.4 Enables children to become sensitive listeners**

Through music education children will become sensitive listeners which will improve their aural skills generally (Nye et al 1992:313). Listening as an activity is present in all skills. In singing, for one to sing well in tune with others he/she should listen to both what he/she is singing and also to what other people are singing. For instrumental playing, to play an instrument well in an ensemble one should listen to the sound of other instruments so that they can blend well. Movement or dance also requires one to have a musical ear in order to listen to music and move to the rhythm accordingly. Notation also needs a musical ear so that one can write the correct pitch of the piece, validated by singing or playing what one has notated.

Learning music will benefit children in that they will become good listeners as listening to music involves the analysis of music concepts, such as tempo, timbre, and others in a piece or song (Campbell & Scott-Kassner 1995:159). Through music analysis children will gain knowledge in music. Listening also spurs brain development. To further elaborate, Lehman (2001) says that "...research has suggested that music instruction can have a positive effect functioning of the brain in young people and can offer other far-reaching education developmental benefits". Children are also introduced to a wide spectrum of music that lies outside their capabilities of music making. That is to say, some of the music that children listen to, they cannot actually play or sing.

### **2.3.5 Enhances quality of life**

Music learning helps children to live a well disciplined life. This is so because self discipline and teamwork are learnt through instrumental playing, movement, singing and other skills where pupils have to work together in groups. Besides working together in musical activities children will be able to work cooperatively in other areas of their lives. Children form part of a group whose success depends upon teamwork and cooperation. Discovering advantages of working with others and contributing to overall success of the group is a valuable lesson that the child will carry through the rest of his/her life. With group association a child will find how to more easily make new friends with whom he/she shares common backgrounds and interests. (<http://www.childrensmusicworkshop.com/advocacy/musicbasic.html>).

Music learning prepares a child to face the challenges of the world. A lifetime of aesthetic pleasure enhances cooperation. Social skills are also learnt in music as people gather during music sessions such as music competitions and concerts. Therefore, different people meet and share ideas and music. Dickinson (1993) believes that development of the mind, body and soul occurs in music activities. Dickinson's observation is relevant to human development in that as one takes part in music activities, his or her whole being is engaged.

Of all the arts, music offers the widest scope of involvement because anybody can listen to music, may play music and may create music. As a result, skills, concepts and knowledge can be grasped by learners without difficulty. The duty of a teacher in this case is to improve or develop what pupils already know about music from their own cultures.

It is therefore a necessity that primary school teachers should be well trained in order to impart music knowledge well to learners. Teachers should attach value to music education in order to teach the subject more effectively. On this note Flohr (2005:1) believes that

...[Y]oung children from the parental experiences through young adulthood deserve the best possible music in their environment from their teachers and parents. Good models of singing, performing and love of music will be mirrored in the young child's learning. Unfortunately, the young child also learns from bad musical models.

The above quotation marks the importance of music appreciation and knowledge that teachers and parents should possess and display to children bearing in mind the consequences because children learn by imitating.

### **2.3.6 Summary of the importance of music education**

- Music enriches life, it is a way to understand our cultural heritage as well as other past and present cultures
- Develops people's musical potential and performing, consuming and composing are satisfying and rewarding activities
- Enables children to become sensitive listeners
- It provides a way to image and create, contribution to self-expression, creativity, individuality and it is a major source of joy and achievement

- Music contributes to the school and community environment (quality of life) and it encourages team work and cohesiveness.

## 2.4 Music in Botswana

Every country has its own traditional music and in addition, all the tribes/groupings in the country have their own culture: Children are born in a musical environment in diverse cultures, it is therefore worth mentioning that *Batswana* children are musically gifted and should not be treated as having no knowledge in music when they start their formal education. Different cultural activities are regarded as being successful if music is incorporated, otherwise without music there is no value and recognition for such activity. Byron (1995:31) adds to this by saying that:

the function of music is to enhance in some way the quality of an individual experience and human relationship; its structures are reflections of patterns of human relations and the value of a piece of music as music is inseparable from its value as an expression of human experience.

Below are some of the prominent music styles/dances<sup>5</sup> in Botswana.

### 2.4.1 *Wosana*

*Wosana* is the traditional music of *Bakalanga* who hail from the North eastern and Central parts of Botswana. It is ritual music where performers sing and make some quick movements. The dancers use their body percussion such as clapping of hands and *matumba* (drums) to accompany the music. The ritual which usually takes place is of talking to the ancestors in times of hardship seeking for assistance and in times of drought when praying to *Mwali* for rain. One of the annual ceremonies takes place in a village called Mapoka at *gumbu*<sup>6</sup> where *Bakalanga* from different villages meet to sing and dance. In such a ceremony pupils and students also gather with villagers to watch how the dance by *wosana* is done (Amanze 2002).

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<sup>5</sup> Some cultures have more than one type of music which is prominent. The researcher hence decided to write about one type of music per culture. This explains why some of the music in chapter three (section 3.3.2), performed by teacher B's class during observation, does not appear in this section.

<sup>6</sup> *Gumbu* is short for *gubungano* meaning gathering. Now the place and the ceremony is called "gumbu".

#### **2.4.2 Setapa**

*Setapa* mainly rely on choreography – performers take time to learn different steps or styles of dancing through many rehearsals. Both men and women take part in the dance. Traditional skin attire is used for both men and women and leg rattles are also used. Performers usually dance in pairs of men and women. During the performance a poem can also be recited by one of the performers dressed like an old woman and also ululating. The dance is performed for entertainment during ceremonies such as weddings and it is associated with the *Bangwaketse* in the Southern district.

#### **2.4.3 Tsutube**

*Tsutube* is a type of dance which is associated with the *Basarwa* in the *Kgalagadi district*. The dance is usually in a form of drama to depict whatever message the performers want to convey to people. Usually the dancers dramatise a story on achievements such as hunting. Both men and women take part in the performance. They sing and clap hands while others dance. The music is usually for celebration of their victory in whatever task they have achieved. A game can also be part of the performance where dancers dance rhythmically while throwing wild fruit to one another (Phuthego 2005).

#### **2.4.4 Phathisi**

In the *Kweneng* district there is a dance called *phathisi* or gumboots dance. The dance is mainly performed by men while women help with singing and clapping hands as well as being involved in locomotor movements. There is much creativity in this type of dance because dancers do a lot of improvisations; they do not stick to what they have practised only. There is no need for using drums because dancers wear *diphathisi* (padded skins) around their legs and as they dance they beat them with their hands or a stick and a drumlike sound is produced to accompany the music, together with the clapping of hands. The dancers take turns in groups of four and they stamp the ground with their feet in unison. The music is meant for entertainment and local musicians such as the *Machesa* traditional group perform it (Soko 2003: 5-1 – 5-3).

Traditional music shows that the concept of integration of musical arts is not new: the music of different tribes integrates arts, poetry, story, drama and games. Music such as *phathisi* has a lot of drama, game, dance and music in one performance. *Setapa* has music, poetry and dance also. Most of the performances have two or more art forms in a performance and a variety of traditional musical instruments are used. This shows that it is important to include traditional music in the curriculum because by so doing learners will get to know music from other cultures as well as music from their own culture only. In an interview with *Kutlwano* magazine, Miyzer has observed that “there is no inter-relation between folk music as part of the culture and the school curriculum” (Galegae 2006:15). It is therefore worthwhile to take African (traditional) music into consideration. The syllabi for both the colleges and the schools should emphasise the theory and practice of traditional music (Botswana) which is relevant to the learners` environment.

The primary colleges of education admit student from all over the country: this is an indication that each college has students from different tribes or cultures. The assumption is that different types of music are represented in each college, and so teaching music integration will be possible. Through learning music from different cultures, preservation and promotion of such music is assured, and people can fit well in the cultures during cultural activities.

## 2.5 Music in the colleges of education

In Botswana, education is valued in that the government considers access to basic education as a fundamental human right. It further states that the “education system must develop moral and social values, cultural identity and self-esteem, good citizenship and desirable work ethics” (*The Revised National Policy on Education* 1994:5). Music as a subject in the education system can develop an individual in the above-mentioned areas. In Botswana there are many different cultures, and each culture has its own music. As such, people can be identified by their music. Phibion (2003:250) notes that:

a variety of African cultures as well as Western and Eastern cultures exists in Botswana. Therefore it is essential to be aware of all these cultures and make provision for them in music education. The different cultures can learn from one another, and the use of many styles of music can enrich pupils` musical experience and understanding.

I concur with Phibion that African music should be taught in order to broaden one's scope of knowledge in music education. In this regard music teacher education is of great importance because by training teachers the nation will be educated.

### **2.5.1 Full-time music study**

Music is one of the many subjects offered at colleges of education. The majority of student teachers are pre-service and a few are in-service who join music at the second year level of study. As a result the in-service teachers miss the first module. Most student teachers start the course with very little knowledge or no formal music background. But the most important thing is to attach value to music education or to know the importance of music education in the lives of people. Hoffer (1993:2) affirms this when he says that "unless music has value for people, especially young people, then the whole idea of music education is in deep trouble". Music educators should value music education regardless of whether music is their area of specialization or not.

### **2.5.2 Distance education**

Apart from studying music full-time for a diploma at colleges of education, there are those learners who study as part-time students or by distance education. Distance education started in the year 2000 and it takes a minimum of four years. Due to some uncertainties and logistics with the University of Botswana which the colleges affiliate to, the first group and subsequent groups which completed the diploma will be awarded their diploma certificates in 2007. This is a programme designed to upgrade primary school teachers who hold a Primary Teacher Certificate (PTC) to a Diploma in Primary Education. With this programme learners spend most of the time working alone along with their teaching time. Thereafter, during school vacation they come together in an institution for consultation, tests and examination. Learners do not have regular classes most of the time because learning takes place away from the institution. Therefore, learners are responsible for their own learning. Distance education is only for the in-service teachers who are already engaged in teaching. The following is the difference between distance teaching and learning and what goes on in a conventional classroom:

<b>Distance Learning</b>	<b>Traditional Learning</b>
Learner centred	Generalized learning
Limited face to face contact	Mainly face to face
Flexible – depending on learner needs	Rigid contact periods
Self paced learning	Follow a rigid timetable
Can study while Working(part-time)	Cannot work while studying
Tutorials takes place at a learning centre	Teaching takes place in a school/lecture theatre setting
Students and tutors agree on what needs be to be learned	Teacher determines what to be learnt
Learning is active-participatory	Learning is generally passive

**Source:** Unisa, *Student Orientation Handbook* (not dated)

The above information shows that distance learning is mediated. A variety of media are used in the absence of the teacher to help in the learning process and also to ease the communication between the learner and the tutor. Some ways of communication include printed materials, telephone, television, and radio and computer application.

Music is one of the diploma subjects which are offered through distance education. Like in the full-time course, the learner has a choice as to whether to study music as an area of specialization or to generalize. In studying music a modular system is used. Learners use four books in their music course, which comprises module one to four throughout the training programme. Music generalists embark on module one only and those who specialize in music continue with module two, three and four. Module one is an introduction to music education and the other modules built on the other modules. The likelihood that music generalists will lack some skills in music is high because they are not exposed to much theory or practice in music education.

## 2.6 Curriculum

The music syllabus for primary colleges of education covers two areas. These are the academic and the professional areas of the programme which both aim to equip students, as future teachers in primary schools, to be confident and competent in

music education. Of the two categories in the music course the first is “music generalists” in which the students follow a course in two modules to be done over a period of two years. The first module lasts for six months in the first year of study and the second module is also six months at second year level (Lobatse College of Education 2003a). There is no practical work to be done by the generalists.

“Music specialist” is the second category. In this category the course content is the same as the generalist one, but the theory is done in more depth. Specialists are also expected to have vocal and instrumental skills. The component of professional studies of these two categories is the same.

In the syllabi for the two categories there is little practical work and study of African music. Bennett (2001:1-13) observed that the curriculum offered in the colleges of education in Botswana is biased in favour of theoretical components and this remains the case five years later.

## 2.7 Teacher training

Teacher training should equip student teachers with sufficient skills and knowledge to be effective and efficient in the classroom. The training of teachers in musical arts education should take cognisance of the teacher trainees’ personalities. Put differently, lecturers should aim at imparting knowledge to produce teachers who are regarded as good music teachers in terms of personal qualities, competencies and attributes. Nearly 30 years ago, Schafer (1979:28) said that:

The teachers` training college without a full programme in music education will have no opportunity to give student teachers enough skill and information in the subject to make them confident and inspiring music teachers in the traditional sense.

Implied is that proper and full training prepares teachers to be successful in the classroom. As a result, learning takes place more effectively. Philpott and Plummeridge (2001:219) observed that the “perennial problem for primary school teachers especially the non-specialist is the issue of teacher competence and confidence”. If proper training is given to teachers then the persisting problem will come to an end.

According to the *Management Manual for the Colleges of Education* (Botswana: Ministry of Education 2000:22), for students to study music they must meet certain

requirements. A departmental requirement for music education is that one should have done any of the following subjects: Biology, Mathematics and Languages as well as having an interest in music. Though learners as a whole come from an African background, in which practice of music is an integral part, most of them are admitted to a teacher training programme without any formal musical background from the primary and secondary schools. South Africa, Malawi and Zambia have the same situation as Botswana concerning teacher training, especially the admission into the programme. The studies conducted by Dumisa (1996:22) in South Africa, Chanunkha (2005:1-6) in Malawi and Mapoma (2001:10) in Zambia revealed that students can be admitted into a training programme without any musical background. However, Phuthego (1997:119) argues that "it should be appreciated that a learner from an African musical background has a foundation for highlighting important musical concepts and the same foundation upon which skills are built and further developed".

### **2.7.1 Entrance requirements**

In every institution, there are ways in which the admissions for a particular course are done. Certain pass marks and qualifications are required and considered to be admitted to such an institution. In Botswana candidates apply to any college of education they wish to study at by submitting the application letter and the necessary documents to the admission committee. The admission committees in different colleges select suitable candidates for a particular course using the point system<sup>7</sup> which is computerised. The students' grades are entered in the computer and then an automatic selection is made for interviews, considering the total number of candidates needed for the interview. After selection, candidates are then invited for an interview which is conducted by panels consisting of about three to four lecturers from the same department according to the subject grouping. For example, music is grouped with subjects such as Home Economics, Agriculture, and Art and Craft to form a practical department. Therefore lecturers from these subject areas form an interview panel to interview those candidates who are interested in studying music. It is worth noting that admission committees from different colleges operate slightly differently in this case: in some colleges (for example TKCE) the panellists are made

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<sup>7</sup> Point system is the "cut point" for admission. Every year numbers of points are that candidates should possess set for admission. For example, it can be that a maximum of 40 points and above obtained at Cambridge level is needed. Only those who have such points are selected and short listed for an interview.

up by subject specialists rather than a department. In a way this helps music lecturers to interview and choose their own students even though the final admission lies with the admission committees. The panellists conduct structured face to face interviews and award marks in a percentage form. The marks given are then submitted to the admission committee which makes the final admission considering the percentage the interviewees got.

The researcher is of the opinion that lecturers in this case will award the marks differently, and so in a way the admission is subjective. If one panel has given low marks, students will be disadvantaged whereas some panels may award good high marks and some students will be admitted leaving out deserving students. The issue of composition of panellists is also worrisome. If lecturers of different subjects are put together then it is not appropriate for them to award marks for a subject they know nothing about. It is better to have every subject's lecturers to interview their own students for the sake of consistency and that they will know what they expect from candidates to be music students.

In order for students to be admitted at the colleges of education the following are some of the admission/entry requirements as stated in the *Management Manual of the Colleges of Education* (Botswana: Ministry of Education 2000:22) and in the *Prospectus* (Tlokweng College of Education 2004/5:19):

- The normal entry requirements shall be Cambridge Overseas School Certificate (COSC) [or BGCSE] in the 3<sup>rd</sup> Division or equivalent with two credits in the normal school subjects. Unless otherwise stated, one of the subjects passed shall normally be English.
- Applicants with relevant work experience, and who are 25 years or older but not 35 years by the time of registration, may be considered for entry into the College on condition that they have at least credits in two subjects at COSC [or BGCSE]. One of the subjects passed shall normally be English. Teaching experience is an advantage but not a requirement.
- Applicants who were previously students of any College of Education, but who were discontinued for academic reasons, may be considered for re-admission after a period of one year at a level determined by the college.

- Applicants who hold a Primary Teacher's Certificate or its equivalent and at least two years of subsequent teaching experience are also considered eligible to enrol into the programme and shall enter the second year of the programme.
- Applicants shall be selected for the programme on the basis of their subject specialisation preference but may be allowed to change their specialisation within the first three weeks of the first academic year.

All the above are the general entry requirements for the full-time study for the Diploma in Primary Education. There are no specific requirements for individual subjects and even the interview guide does not have specific requirements for each subject. Palmer (2000:35) is of the idea that “all future music educators’ must be selected with care, especially those who will teach a multicultural point of view”. I agree with Palmer that there should be a proper selection of music students into the programme in order to have future music teachers who are capable of approaching teaching music from a multicultural point of view. This calls for interest in music of own culture and other cultures. Botswana has diverse cultures and students can be posted to any of the cultures as well as transferred from one culture to another. As it is, the admission does not cater for the proper selection. In light of this, some music departments where the interviews are entirely conducted by subject specialists have devised their own guidelines specifically for music selection and these guidelines are as follows according to Tlokweng College of Education (n.d):

- During interview, candidates should show a sign of maturity, commitment, understanding of the subject matter and fairly good knowledge and skills in some musical theory.
- Candidates are expected to display a fairly good measure of insight into and appreciation of both their own music heritages and backgrounds and those of others.
- Serving teachers are expected to have been fairly participating in musical activities as conductors or music facilitators at their schools.

- Candidates who display a fairly good and acceptable interest in musical activities (composing, performing, and listening) will be given a top priority.

These guidelines will help a lot in the selection of the music student teachers and are used during the face to face interview. To add to the importance of the proper selection of the candidates Palmer believes that it is important to select students carefully and train them well because in the classroom context learners can be affected by the teacher's depth of knowledge and skills (Palmer 2000:35).

- In order for students to be awarded Diploma in Primary Education, they must have studied elective subjects which are studied throughout the three years and which aim at imparting knowledge and methods of teaching in depth. The foundation subjects which are taught in modules in the first and second academic years cover content and teaching methods of all the subjects. Methodology and elective subjects are done in third year and students choose to specialize in one of the subject areas as follows (Ministry of Education 1999:3):
  - Elective subjects - students choose from the following:
    - English and *Setswana*
    - Mathematics and Science
    - Social Studies and Religious education
    - A combination of any two of the following subjects offered: Agriculture, Art and Craft, Home Economics, Physical Education and Music.
  - Foundation subjects are:
    - English
    - Mathematics
    - *Setswana*
    - Science
    - Agriculture
    - Art and Craft
    - Home Economics
    - Music
    - Physical Education

- Religious Education
- Social Studies.
- Methodology electives are:
  - Teaching Lower Primary classes
  - Teaching Upper classes
  - Teaching children with special needs
  - Teaching pre-primary classes.

In addition to the above, all students study Communication and study skills and Foundation of Education.

### **2.7.2 Distance Education admission requirements**

Primary Teacher Training Colleges aim at upgrading PTC to the diploma level. As such distance education has specific requirements for admission into the programme. It is stated in *A Training Policy for Education Professionals in Botswana* (1995: vi) that the in-service diploma course should be via three routes, namely

- Possession of a Primary Teaching Certificate (PTC) with a distinction or merit
- Possession of a PTC and at least a 3<sup>rd</sup> class COSC
- Passing specially designed mature entrance examination and interview.

All the above requirements are for both full-time and distance learning in-service applicants to be admitted into the diploma programme but not specifically for a particular subject. Music therefore does not have stipulated qualification required for admission to do the subject. Some music departments such as the Tlokweng College of Education music department have set their own requirements which can be adopted by other colleges and these are as follows: applicants to display personal knowledge, aptitude and experience in music in order to be considered as a music student. This requirement applies both to full-time and distance learning trainees. One may wonder where the experience will come from. Nevertheless *Batswana* children are exposed to music at a young age. People also have exposure to music through cultural activities and rituals such as weddings, funerals, *bojale* and *bogwera* (initiation). The Botswana Teachers Union (BTU) organise music competitions every

year where different choirs compete. Choirs range from primary schools, junior secondary schools, senior secondary schools, tertiary and adult choirs. Both in-service and pre-service candidates have music experience. In-service teachers also take part in choir conducting in the schools where they teach.

### **2.7.3 Assessment procedures**

Student teachers are assessed throughout the three years in both content studies and methods marks. Student teachers are assessed by means of continuous assessment (CA) which contributes 50% and Examination which also contributes 50% towards the final pass mark. The marks are made up by assignments, project, tests, examination papers and other pieces of continuous assessment work done during the entire course (*Ministry of Education* 1999:2).

In order to validate the marks given to the student on assignments and examinations, internal moderation is conducted by the departments` lecturers. External moderation is done by the lecturers from the University of Botswana. Normally external moderators and examiners visit each college for this exercise. The following are done for all subjects, including music, as listed in the *Management Manual for the Colleges of Education* (Ministry of Education: Botswana 2000:26):

- Moderation of examination papers set by each of the subject panel
- Moderation of marks awarded by internal examiners and checking scores obtained by students in the continuous assessment against examination scores
- Approving exam results
- Meeting with subject departments to hear examiners` oral reports
- Writing of moderation reports in respect of each subject department
- Moderation of practical, in the case of practical subjects.

After external moderation students are given final marks and grading for the diploma. This applies to the specialists but the generalists' marks are only internally moderated.

### **2.7.4 Teaching practice**

"The success of any teacher training program is dependent upon its practical component" (Lobatse College of Education 2006b:15). Indeed all the teacher training

colleges have a component of teaching practice (TP) whereby student teachers translate the theory they have learnt into practice. This helps to evaluate teacher preparedness to teach in primary schools and to enable student teachers to have access to and experience in real life teaching. Teachers are trained in institutions and they do their teaching practice in local primary schools. Distance education students do not do teaching practice but undertake a teaching assignment portfolio which lasts for 6 weeks during their final year of study, as indicated in the *Diploma in Primary Education by Distance Mode Regulations* (University of Botswana 1999:2).

To prepare students for TP, they are grouped into four to six per lecturer who becomes their tutor. The tutor helps students during tutorial sessions by demonstrating lessons to them and guiding them on how to prepare for lessons, scheme of work present lessons and also. Mainly the tutor advises, monitors and assesses the tutees on planning and lesson execution (Lobatse College of Education 2003b). Apart from tutorials, there is a mentoring session by the college lecturers for the teachers who are going to supervise student teachers during teaching practice. The purpose of the mentoring sessions is to brief and demonstrate to teachers the roles they are expected to play in student teacher supervision (Tlokweng College of Education 2004/5). It is important that student teachers work under the veteran teachers who will ensure that they (student teachers) receive training on a daily basis in class and outside.

Teaching practice is also internally and externally moderated. Moderators observe student teaching in a sample school, moderate marks awarded by the college supervisors, approve teaching practice results and recommend them to the Board of Affiliated Colleges of Education (the University of Botswana) which in turn recommends them to the senate for final approval as stated in the *Management Manual for the Colleges of Education* (Ministry of Education: Botswana 2000:26).

## **2.8 Primary school music**

Botswana primary schools use a syllabus called the *Lower Primary School Syllabus* with the section of CAPA as mentioned earlier on. The syllabus is similar to the *Zambia Basic Education Syllabi for Grade 1-7 of 2003* which also has all subjects as one syllabus and has music in a section (C) called Creative and Technical Studies. In this section music is referred to as “applied Music – performance”. The Creative and Performing Arts (CAPA) is a syllabus that draws its content from Arts and Craft,

Design and Technology, Drama, Dance, Music and Physical Education The syllabus started in 2002 and its main aim is to “provide the opportunity for learners to acquire basic knowledge, practical skills and self expression within the fields of all the practical subjects included in the syllabus” *Lower Primary School Syllabus [CAPA]* (Botswana 2002). Music in the CAPA syllabus is under module 3 of Composing and Performing.

According to the *Lower Primary School Syllabus [CAPA]* (Botswana 2002:12) the above module “...centres on providing the learners with basic concepts and principles of music, dance, drama and physical education. The emphasis is on skill development, creativity and performance”. All the subjects that are part of this module can be integrated with music through teaching and performance. The total duration for the CAPA syllabus (modules I-5) is at least four hours per week (Botswana 2002). One may wonder whether the four hours is enough for all the subjects to be fully taught when considering this practical aspect. Music alone needs enough time for the practical, performance and the class activities.

All primary school children have the opportunity of studying music from standard one until standard seven and when they get to secondary schools music is an optional subject. The *Botswana Review* (2003:160) states that “English is being used as the medium of instruction from standard 2...” This implies that in standard 1 Setswana as a national language is used to teach. Therefore, even music is taught in Setswana. Music lessons are timetabled as CAPA, and it is therefore incumbent upon teachers to plan the schemes for all the CAPA modules. CAPA is not yet examinable like other subjects for a Primary School Leaving Examination (PSLE) which is a national examination.

Generally music is important for primary school children because, at primary school, children are in the critical stage of learning and child development. The primary school is where most *Batswana* children start their formal education. Pupils should be exposed to different music activities in order to learn music at early stage. In support of this, Mills (1993:1) believes that all children can grow through music [and that] music education is for all children. She further says that “that the activities of composing, performing and listening are fundamental to musicianship...” Pupils can prepare for a career in music if they are exposed to music at the beginning of their education. Teachers should value music and teach it accordingly, bearing in mind that they are shaping some pupils` future careers.

Children need to develop in all areas: psychomotor, affective and cognitive. In psychomotor development, singing, dancing and instrumental playing can help children to become part of the learning process because pupils are actually involved in the class activities which make them learn better. Children can also translate complex concepts into actual skills and as a result, learning takes place more effectively. As for cognitive aspects, children are taught facts and singing is a memory device in cognitive learning. Children get involved in learning. The affective helps children to become aware of how music expresses human feeling, and they are able to understand how ideas and feelings can transcend peoples, places and cultures (<http://www.thecoo.edu/~mortland/music>).

## 2.9 BOAME

Botswana Association of Music Educators (BOAME) is an association for Botswana music educators. It comprises primary school teachers, junior and secondary school teachers, college lecturers, University of Botswana lecturers, officers from curriculum development and Examinations Research Testing and Division. The association started in 2003 and the following are its objectives as listed in the *Botswana Association for Music Educators (BOAME) Constitution* (2003:1):

- To encourage the teaching of music throughout the education system
- To develop music teachers through workshops, seminars and conferences
- To encourage research and publication of papers on music education
- To provide a forum for debate on music education and related issues
- To advise or inform government policy on matters pertaining to music education
- To identify and provide opportunities for the development of musical talents
- To collaborate with similar organisations.

The association is active and works according the above objectives. The association is affiliated to PASMAE (Pan African Society of Musical Arts Education) and PASMAE is affiliated to ISME (International Society of Music Education). This helps the association to link with other international organisations. As an active association BOAME helps in equipping and enhancing music educators across the education sector with skills and knowledge about music education. So far, some of the

association members have been sent to Pretoria to CIIMDA (Centre for Indigenous African Instrumental Music and Dance Practices) for training in musical arts education. This has helped in equipping teachers with skills in music, dance, and indigenous instrumental playing such as cow bells, djembes, shakers and marimbas, to name but a few. Through this training, teachers are being exposed to musical arts integration in order to incorporate it in their teaching by involving students and pupils and also form groups in order to carry on with the exercise to promote musical arts education in Botswana.

Furthermore, in 2006 the resource person Professor Meki Nzewi (CIIMDA) visited Botswana to further train teachers around/in different places such as Serowe in the Central region, Gaborone in the South region and Kanye in the Southern region (see the map for the location of the places). According to Moatswi (2006:2), the main objectives of the workshop were to promote and advance indigenous African musical instruments and dance performance, to make a follow up on whatever the trained teachers are delivering and utilizing the information and materials received at the training and also to train teachers who have never had a chance of being trained.

The researcher had the opportunity to participate in the CIIMDA training workshop held in Botswana from 23-24 July 2007, organised by CIIMDA in collaboration with BOAME. The training was good and as teachers we learned a lot in African music, incorporating African music in a musical arts lesson, playing and learning how to teach the playing of African drums. The researcher found it worthy for teachers of all levels, primary, secondary and tertiary to participate in such workshops. It is worth mentioning that an association like BOAME improves the quality of teachers and musical arts education in Botswana. If teachers can be involved with such an association, in all its activities, they will learn a lot more about African music.

The association is lively and effective, as it keeps its members well informed about the new developments in music education. CIIMDA is also of good help to keep the association going through the activities and services which are offered to the association. Trainees were each given two djembes by CIIMDA during training in Pretoria to use them when starting their own groups.

## 2.10 Vision 2016

Vision 2016 (long term vision for Botswana) is the future plan or aims for the people of Botswana to be achieved by the year 2016. It was established in 1997 when the then President Sir Ketumile Masire assigned a Special Task Force to look into the Long Term Vision for the country. The year 2016 is when the country will be celebrating 50 years of independence. Some goals and a list of strategies have been formulated and the country is working towards achieving them. The following are the seven pillars of Vision 2016 (*Long Term Vision For Botswana 1997:5-13*):

- An Educated and Informed Nation
- A Prosperous, Productive and Innovative Nation
- A Compassionate, Just and Caring Nation
- A Safe and Secure Nation
- An Open, Democratic and Accountable Nation
- A Moral and Tolerant Nation
- A United and Proud Nation.

The pillar “An Educated and Informed Nation” has the following stipulated (*Long Term Vision For Botswana 1997:5-13*):

### Education

- By the year 2016, Botswana will have a system of quality education that is able to adapt to the changing needs of the country as the world around us changes. Improvements in the relevance, the quality, and the access to education lie at the core of the Vision for the future.
- The education system will empower citizens to become the best producers of goods and services. It will produce entrepreneurs who will create employment through the establishment of new enterprises. Public education will be used to raise awareness on life skills, such as self health care.
- All *Batswana* will have the opportunity for continued and universal education, with options during and after secondary level to take up vocational or technical training as an alternative to purely academic study.

Education will be developed in partnership between the public and the private sector.

- Botswana's wealth of different languages and cultural traditions will be recognised, supported and strengthened within the education system. No *Motswana* will be disadvantaged in the education system as a result of mother tongue that differs from the country's two official languages.

## Information

- Botswana will have entered the information age on an equal footing with other nations. The country will have sought and acquired the best available information technology, and have become a regional leader in the production and dissemination of information.
- Botswana will have developed its communication capacity, particularly in the electronic media, radio and television. *Batswana* will be informed about the rest of the world. All *Batswana* will have access to the media through national and schools will have access to a computer, and to computer-based communications such as the internet.
- The society of Botswana by the year 2016 will be free and democratic, a society where information on the operations of the government, private sector and other organisations is freely available to all citizens. There will be a culture of transparency and accountability.
- By the year 2016, the people of Botswana will be able to use and apply the potential of computer equipment in many aspects of everyday life.

According to the Vision 2016, education is the most important pillar and it encompasses all other pillars because education is the key to success. Through education one can face the challenges of the world and also earn a better living. It is therefore important to improve music education in Botswana gearing it towards Vision 2016. Since the aim is to produce entrepreneurs, music is a good subject to that effect because through music education one can become a composer, performer, conductor or even an educator. At the present moment Botswana has a

lot of local artists in different music types such as gospel, kwaito, reggae and traditional music to mention a few, but most of them did not learn music formally. Therefore, if music can be studied by all students from standard one to form five then the quality of music will be considerably higher than at present and all those who perform will do so at a much higher level, so that hopefully by the year 2016 there will not be much of a problem of unemployment. In all these plans the quality of teacher training has a significant impact in the education system that is offered to learners.

It is also ideal to have the dissemination of information through different media. According to the *Botswana Review* (2002: 1160), "Radio and television lessons are transmitted to schools by Radio Botswana and BTV<sup>8</sup> programmes, and teaching aids are produced to support teaching in primary schools". Through radio lessons teachers can enrich what they have been taught at college. It is therefore important that subjects taught at primary school be broadcast through the radio and television. Even in the newspapers specialists should write information about their subjects so as to educate the nation.

## **2.11 Integration of musical arts education**

Schoeman (1993:1-5) defines arts education as "the combination of arts (drama, dance, music, and visual arts) under the umbrella of arts education". It is very important for teachers to be aware of how to integrate the arts for the benefit of the pupils. Klopper (2004:12) cited that "the ultimate purpose of providing educational programmes in the arts is to produce aesthetically responsive citizens with a lifelong interest and involvement in the arts". This quotation emphasizes the importance of arts education, which should start with young children at pre-school, and then through primary schools, secondary schools and tertiary education in order to promote and benefit from musical arts education in future. Nzewi as a musicologist and an educationist believes in the integration of musical arts. He believes that musical arts encompass music, dance, drama poetry and costume art and he explains them as follows:

- Structured sound from sonic objects (music)
- Aesthetic/poetic stylisation of the body (dance)
- Measured stylisation of spoken language (poetry and lyrics)

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<sup>8</sup> Botswana Television - television station.

- Metaphorical reflection of life and cosmos displayed in action (drama)
- Symbolized text and décor embodied in material objects (costume and scenery).

Nzewi believes that all the above reinforces logic, structure, form, shape, mood, texture and character (Nzewi 2003:13). Musical arts may seem to be many different subjects but they ought to be integrated during class instruction. Music, dance, stories, narratives and games are the major means through which knowledge, life skills and societal values are transmitted. In most cases musical arts education will lead to teaching and learning African music and as a result learners will be able to know their roots and their identity. To support this Nzewi (2005: vii) mentioned that

The study of the original music of Africa South of the Sahara implicates a careful investigation of the nature of the inter-relationships between the applied arts of music, movement, dance, and drama. Such a study involves an investigation on how the ethical and social values of traditional societies are inculcated. It also entails an understanding of the traditional process of nurturing a balanced human personality, a socially/culturally adjusted citizen and, thereafter, what it takes to become a professional musical arts practitioner.

The following are some of the points of importance of arts education (Dickinson 1993):

- They are languages that all people speak that cut across racial, cultural, social, educational, and economic barriers and enhance cultural appreciation and awareness
- Provide opportunities for self expression, bringing the inner world into the outer world of concrete reality
- Provide the means for every student to learn
- Arts help to understand, appreciate and be tolerant of each other
- Merge the learning of process and content
- Integrate mind, body and soul
- Arts are alternative modes of communication
- Provide immediate feedback and opportunities for reflection
- Develop independence and collaboration
- Create a seamless connection between motivation, instruction, application leading to deep understanding
- They are an opportunity to experience processes from beginning to end

- Develop the sense of aesthetic sensitivity
- Help in the expression of ideas, thoughts and feelings
- Contribute to the development of values
- Involve the whole variety of human experience, such as the intellectual, the physical, the emotional and the spiritual
- Make substantial contributions to develop many essential skills such as problem solving
- Provide stimulation, challenge, pleasure and fulfilment
- Arts enrich our lives.

If the above points can be considered by every music educator, then the quality of music education in Botswana will improve together with the lives of an individual who has studied music education at any level of schooling.

## **2.12 Methods of or approaches to music education**

This section will focus on African educators - JH Kwabena Nketia (1921-), Meki Nzewi (1938-) and Robert Mawuena Kwami (1954-2004) - and the well-known Western educationists Emile Jaques Dalcroze (1865-1950), Zoltán Kodály (1882-1967) and Carl Orff (1885-1982), plus some of the more modern ones such as Edward Gordon (1925-), Murray Schafer (1933-), David Elliott (1960-) and Howard Gardner (1943-) and their methods or approaches to music teaching which may be applicable to the Botswana situation.

### **2.12.1 African educationists**

There are African educationists such as the Ghanaian Nketia, the Nigerian Nzewi and the Ghana-born Kwami who suggested ways in which African music can be taught in schools. In his recommendations, as a result of his research, Phibion (2003:250) stated that “many more guidance and support systems are needed to assist in the teaching of African and Western music”. With the approaches of the above educationists it is envisaged that teachers’ needs shall be met.

Nketia (1979:60) believes that a child is exposed to African music from birth when his or her mother sings and performs rhythms. He asserts that the “African mother [...] trains the child to become aware of rhythm and movement by rocking him to music,

by singing to him in nonsense syllables imitative of drum rhythms". He further says that due to colonization, traditional music is not practised in towns and cities, which results in children growing up without the knowledge of their own traditions. To overcome this problem, Nketia (1999:2) suggests that "the classroom teacher must now provide children with this growing-up experience for teaching traditional music in the classroom". Through teaching traditional music there will be continuity of cultural transmission as culture is passed from one generation to another. As such cultural preservation is also possible. In his discussion Nketia (1999:2) asserts that teaching traditional music helps in the upbringing of children by strengthening their consciousness of identity. Indeed, knowing one's own culture contributes to knowing one's identity because every culture has its own music, dance and musical instruments, so one will not be a stranger in his or her own community during music events such as weddings and funeral ceremonies.

Traditionally, some cultures have gender restrictions in playing musical instruments. Nketia highlights that every child has the right to music education; therefore, fair treatment or justice should be exercised in the classroom situation in which both boys and girls should be given the opportunity to learn to play musical instruments of their own choice irrespective of whether the instruments run in families or not (Nketia 1999:5).

If children are taught traditional music they will be able to appreciate other people's culture (Nketia 1999:2). Nketia values the borrowing and sharing of musical instruments, music styles, repertoire of songs and dances from other cultures when teaching African music. In this regard, besides teaching the aspects of the culture of the community in which the teacher is situated, the teacher should also introduce other cultures of different communities (Nketia 1999:6). In other words, Nketia encourages cultural diversity, which helps to promote national unity and social interaction through musical arts. Nketia (1999:7) comments:

... [U]nless teachers develop the spirit of adventure which enables them to explore what various ethnic traditions have to offer, as well as a critical outlook that enables them to make certain adjustments and innovations or select what suits their purpose, they will not be able to meet the aspirations that the changing circumstances of African countries now demand. Nor will they be able to prepare a teaching manual that is broad in scope and rich in course content.

Nketia (1999:7) believes that teachers should explore other cultures when teaching traditional music. I agree, and believe that it is vital that the teaching of music in

schools should take cognisance of Botswana's cultural diversity. Botswana has eight different tribes which have different types of music, dance, traditions and folk songs. It follows that children need to be taught most of these different traditions prevalent in Botswana's society so that they may appreciate one another. Generally, Nketia (1999:7) is of the opinion that teaching traditional music to children will help them to be aware of their roots and to participate fully and confidently in their society and also appreciate music of other communities or tribes in their own country.

Nzewi (2001:19) believes in the integration of musical arts education. He is of the opinion that in a traditional society people should acquire knowledge of musical arts. Nzewi asserts that the "African child should be educationally empowered to demonstrate human, cultural and national identity as well as mental authority at home as much as in the world forum of musical discourse and practice". Inferred is that African music should be valued as it contributes distinctively in the development of an individual. Therefore, teachers should teach children music in such a way that learners would be able to explore their musical potential so that they can fit well in the world of learning.

Nzewi (2001:29) suggests that children should be introduced to basic formal education in traditional music, which should rely on the indigenous African models and resources for the theoretical and material content. He strongly feels that practical music experience will enhance the understanding of the theoretical aspects of music practice. In other words, in teaching African music, both practical and theoretical aspects go hand in hand and teachers should be in a position to teach them. To support this, Nzewi (2003:14) says, "the theoretical knowledge is experienced in practice and not in passive reflection of content". In teaching, children should be practically involved in the actual music making in order to comprehend the theory. This is possible because in most cases in African music performance, both the audience and the performer are usually actively involved.

Like Nketia, Nzewi affirms that children should be taught music of their culture or of the community in which they live. Nzewi says, "the content should be the music of the immediate worldview and social-cultural environment of the learners" (Nzewi 2001:29). It follows that children should be first taught the music around them before learning music from far away. Examples would be learning African music before European music, or learning *Kalanga* music in the North eastern part of Botswana if one hails from there before learning *Balete* music of the South eastern part.

Nzewi (2001:30) posits that in teaching African music emphasis should be put on the inter-relatedness of the performance arts, in creativity, theoretical formulae and performance practice. This means that all the above aspects should not be treated in isolation but rather as being related in one way or the other. He further says (2003:13):

...in African cultures the performance arts disciplines of music, dance, drama, poetry and costume art are seldom separated in creative thinking and performance practice. However, each has a distinctive feature with unique theoretical or descriptive terms in every culture area.

Kwami was an intercultural musicologist and a music educator who featured strongly in the area of African music. He argued that "Intercultural musicality is something that can make human beings more human and humane, as it can help people to learn to understand other, sometimes conflicting points of view" (Kwami 2003:10). The above suggests the importance of intercultural music teaching.

Kwami believed that intercultural musicality can help people to make sense of a complex world because learning other people's culture helps to understand the music and other cultural practices.

In his approach to music education, Kwami stressed the 3M system: mnemonics, movement and music. He believed that the 3M approach can enhance socialisation or enculturation as a learning process in the classroom because the model is capable of transmitting African musical arts, theory, practice and education (Kwami 2001). A similar view is held by Mugerwa (2005:34) when he contends "indigenous approaches create an environment that engages learners in active involvement and participation of the learning process; hence enhancing their creativity and exploration of musical concepts".

According to Mugerwa (2005:35), Kwami believed that learning by observation, imitation and participation was the best, the quickest and easiest way to assimilate knowledge. In other words teachers should demonstrate and involve children in music making so that teaching and learning can be effective and efficient. Kwami does not differ with Nketia and Nzewi as they all emphasise the importance of learning other people's cultures. Nketia calls it borrowing and sharing music or materials from other cultures.

It follows that the importance of African educationists in musical arts education cannot be overemphasized. Klopper (2004:2-29) is of the opinion that for arts to be adequately appreciated there is need for provision of human and material resources. He highlighted that if the arts do not find their place in the curriculum, there is possibility of music being watered down, thus losing its substance. Therefore teachers should be equipped with knowledge of both the Western and African theories so that they may be effective in preservation of music of different cultures.

### **2.12.2 Traditional Western educationists**

The Swiss Dalcroze believed in producing musically developed children rather than singers and instrumentalists only. He emphasised the rhythmic response to music which he termed eurhythmics, because children have innate musical rhythm in their bodies (Campbell & Scott-Kassner 1995:48). To support this Nketia (1999:19) believes that “rhythm is the fundamental element that travels, that shapes music”. Nketia further said that “study begins with pulse, beat, timeline, basic rhythmic patterns, sequence of sound of different durations”. Indeed rhythm is very important to children and there is no doubt that children in Botswana schools can be taught rhythm from the very first lesson. Another contributory factor to teaching rhythm is that African children are exposed to music and movement before they start schooling, through folksongs and rhymes.

The Hungarian Kodály (Hoffer 1993:123), on the other hand, put more emphasis on music literacy and the importance of singing. He believed that the voice is the child’s natural instrument and every child possesses a musical mother tongue, that is, music taught in the mother tongue, like folk songs. Choksy et al (1986:71) affirm that “folk songs, themselves valuable as an art form, can give children a sense of cultural identity and continuity with the past”. Early music education is what Kodály valued.

The German Orff shared the same sentiments as Kodály in that he believed that rhymes, singing games and singing the pentatonic scale for music beginners are important to start with when teaching. He believed that children could gain music experience through active participation. Like Kodály, Orff believed that children should start music as early as possible. Orff is also supportive of the idea of teaching speech, movement and music form as a combined whole through rhythm (Hoffer 1993:118). Through creativity with musical instruments children can learn a lot.

Different traditional music instruments in Botswana can be used by teachers to enhance learning, as suggested by Orff.

### **2.12.3 Contemporary Western educationists**

In addition to the older well-known Western educationists, there are some contemporary music educationists who contributed and still contribute greatly in the field of music education. Amongst them is the American Gordon who can be placed alongside Dalcroze, Kodály and Orff. The Canadians Schafer and Elliott will also be discussed.

Gordon is a researcher, author, teacher, editor and lecturer. His contributions in music education are centred on aptitudes, audiation, music learning theory, tonal and rhythm patterns as well as music development in infant and young children (Trobaugh 2004).

Gordon (Trobaugh 2004) posits that “music learning theory should be seen as a powerful way to enhance the many things good music teachers already do well”. He contends that “the purpose of music learning theory is to provide ALL music teachers with knowledge and tools to develop their students’ tonal and rhythm audiation within the context of traditional music teaching practice” (Trobaugh 2004). It follows that Gordon, like other educationists, puts more emphasis on rhythm and the inner hearing or listening. He maintains that rhythm should be taught through the movement of different parts of the body such as fingers, feet and hands rather than through different kinds of notes and note values. Children should also listen and notate what they hear.

Pinzino (1998) noted that Gordon’s opinion is that teachers should improvise in their lessons and also make children imitate as he believes that imitation and improvisation can help children to learn effectively, especially tonal and rhythmic patterns. Gordon believes that teachers should understand how children learn in order to cater for their needs. Gordon’s theory fits well in the education system of Botswana for equipping the student teachers with better skills to teach well in primary schools.

Schafer is a composer, a writer and an educationist whose methodologies in music education are child centred. He believes that children should be involved in music

making so that they can be creative. Schafer says that “[he] has not met a child who was incapable of making an original piece of music” (Schafer 1979:4). In other words, all children have the potential of making music; therefore teachers should encourage and give children the opportunity to create their own music rather than to give pupils prepared pieces of music.

Schafer suggests that children should be introduced to the environmental sounds as a way of treating soundscape as a musical composition (Schafer 1979:9). This suggests different approaches in ear training exercises. Schafer contends that instead of listening to music in the studio and concerts only, valuable ear training exercises can be done through listening to the environmental sounds (Schafer 1979:13).

Elliott is a philosopher in music education whose aims are to improve music teaching and learning. His philosophy, commonly known as the “praxial philosophy”, is basically concerned with teaching children to understand the expressions of their own music through making and listening to music (Elliott 2006:1). The praxial philosophy suggests more practical work than theory in music education. Elliott (2005:7) believes that for people to achieve their aims in music education they should have developed musicianship skills and listening skills. He further states that for a teacher to be successful in teaching will entirely depend on the development of music and listening skills of all the music students. He says that the above can be achieved if students are involved in music performance and listening, improvisation and listening, composing and listening, arranging and listening and listening to recordings and live performances (Elliott 2005:7).

Elliott contends that children should be involved in music making so that teaching and learning can be effective. He believes that creativity in music education can enhance the development of musicianship. As a result, teachers should encourage creativity in different areas of music education. Elliott puts great emphasis on listening as a core activity in music education. He says, “the rich kind of music listening required to make music well should be at the center of the music curriculum” (Elliott 2005:7).

As a music educationist, Elliott (1995:12) attaches four different meanings to music education which are as follows:

- **Education in music** - involves teaching and learning of making and listening to music.
- **Education about music** - involves the actual teaching and learning of formal knowledge about music making, music theory, and music listening and music history. In a way, music skills, concepts and other aspects of music are learnt.
- **Education for music** - involves teaching and learning as preparation to begin music making or career preparation such as for a composer, performer, or a music teacher.
- **Education by means of music** - involves the teaching and learning of music in relation to goals such as improving one's health, mind and soul. This way, it shows that music heals.

Generally, Elliott's philosophy is based on a comprehensive and reflective approach to music education whereby children can integrate what they do in music and what is done in the society and culture through critical thinking.

Howard Gardner is one of the music educationists whose theory is about multiple intelligences. Ely & Rashkin (2005:276) says that multiple intelligences is “the idea that individuals possess many different types of intelligences or cognitive abilities that, when viewed collectively, constitute intellectual ability”. Gardner believes that behaviour does not arise from a single unitary quality mind but rather different kinds of intelligences which enable the solving of problems, or the creating of products. The following are the some of the intelligences proposed by Gardner (Ely & Rashkin 2005):

- **Linguistic Intelligence** – individuals are able to use language, either written or spoken, at a very high level. So through speaking, writing and storytelling one can use this intelligence.
- **Logical – mathematical** – when an individual organises and reorganises actions in a continuous manner based on previous experiences which leads to understanding.
- **Spatial** – the capacity to create, manipulate and represent spatial configurations at a high level.

- **Interpersonal** – the ability to understand people's verbal and nonverbal behaviours (actions, emotions, thoughts, and intentions) and to respond verbally and nonverbally to these behaviours.
- **Intrapersonal** – the abilities to understand one's own verbal and nonverbal behaviours (actions, emotions and thoughts).
- **Bodily Kinaesthetic** – the ability to perform or execute purposefully coordinated movement, actions or tasks with part or all of the body.
- **Musical** – intelligence which helps people to excel in music.

The theory of multiple intelligences has implications for teachers in terms of lesson preparation and delivery, since the seven intelligences are needed to function productively in society (Sara & Elain 2005). Teacher should perceive all the intelligences as equally important because they (intelligences) contribute to make an individual a whole. If teachers are aware of these intelligences, they will plan lessons such that they teach a broader range of talents and skills so that all abilities are catered for. Learners have different abilities; one may be gifted or talented or have expertise in one area than others, so teachers should consider such. So by approaching and assessing learning bearing in mind multiple intelligences will help learners to successfully participate and thus learning will take place effectively.

All the approaches discussed are similar in that they all emphasise rhythm, creativity, integration of arts and involvement of children in music making. These methods and approaches can be applicable to the teaching of music in Botswana. If these approaches or methods can be taken into consideration, music education in Botswana could improve.

## CHAPTER THREE

### DATA PRESENTATION, ANALYSIS AND INTERPRETATION

#### 3.1 Introduction

This chapter shall discuss the results of the pilot surveys and studies done in two primary schools. The methodology of the questionnaires, interviews and observations of the actual data collection will also be discussed and their findings will be presented. The findings shall be presented using bar charts, pie charts and tables.

#### 3.2 Pilot Study

Before the actual data collection was done the researcher conducted a pilot study in two primary schools where questionnaires were administered and observation was done. With the observation, the researcher had initially planned to visit the classrooms of the graduates of the colleges of education who have had three years full-time studies at the four different colleges of education. Unfortunately through pilot study the researcher noted that primary schools do not have many diploma holders who did a three year diploma. Then the researcher decided to include teachers who are currently pursuing diplomas through distance education. This decision proved ideal because one of the research sub-questions is to find out how effectively the diploma equips the teachers. Therefore, most of the in-service teachers study as well as practise (are involved in teaching) during the school term. Therefore, it is possible to find out their views about the efficiency and effectiveness of the programme. Both the questionnaire and the observation were administered and conducted with the target group being the three year and four year diploma holders (full-time and distance education). The final version of the questionnaires is in appendix B.

In the observation guide, the researcher included information such as the duration of the lesson, the title, the class taught and the name of the teacher. The researcher ensured that the teachers to be observed were amongst those who responded to the questionnaire in order to be able to compare what the teacher says and what he/she was actually doing in the classroom. The aim of including the same teachers was to find out whether there is a correlation or not.

### 3.3 Data presentation, analysis and discussion

Several methodological options were used; these included personal interviews with the college lecturers from Lobatse and Tlokweng colleges of education. Teachers from twenty primary schools in the South east (Ramotswa and Tlokweng villages) Southern (Moshupa village) and Kweneng (Thamaga village) Districts responded to the questionnaires which were self-administered. In other schools the researcher left the questionnaires and teachers responded to them in the absence of the researcher. In this regard, the researcher realized that the questionnaires which the teachers responded to in her presence were fully answered unlike the ones left with them to answer. On the other hand teachers did not attempt to answer some questions, especially open ended ones. As a researcher I therefore regard self-administered questionnaires as the most effective method of data collection. Of the twenty schools in three districts, the researcher did the observation in the South east (Ramotswa) district where seven schools were involved.

#### 3.3.1 Questionnaires

The questionnaire was divided into three sections, **section A** consisting of personal and professional information. The respondents had to answer questions by putting a cross next to the most appropriate answer. **Section B** had questions in line with teachers` training and the actual teaching after training. In this section teachers had to respond by indicating whether they strongly agree (SA), agree (A), Uncertain (U), strongly disagree (SD) or disagree (D) with the statements given. The last section, **section C**, gave questions which required “yes or no”, plus giving reasons. This section was seeking for general information of the overview of training and teaching and thus there were open ended questions for teachers to air their views.

Eighty teachers from twenty schools responded to the questionnaire. A 100% return was achieved upon which this study is based. What follows are the findings and the discussions of the questionnaire.

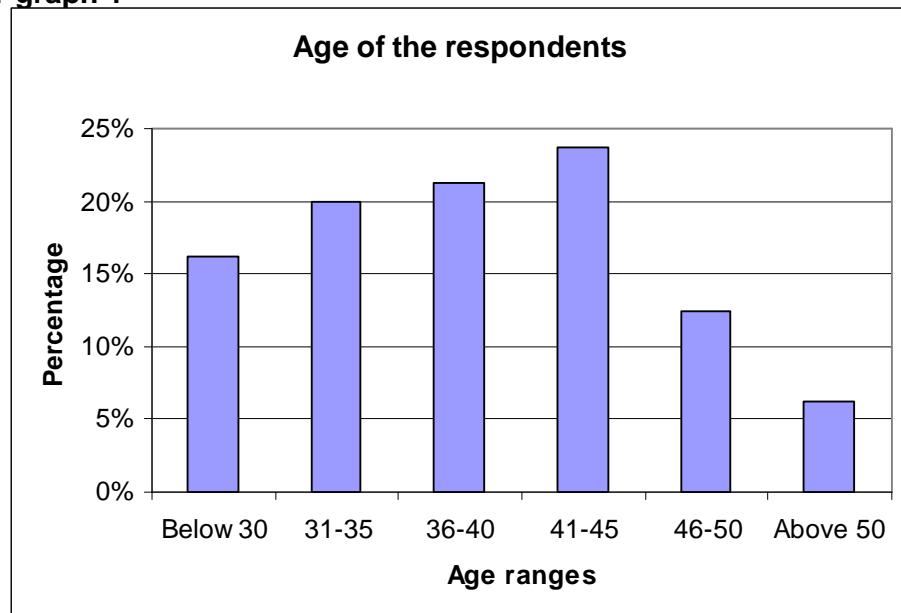
##### 3.3.1.1 Section A

###### 1. What is your age?

**Table 1**

N=80	Frequency	%
<b>Below 30</b>	13	16.25
31-35	16	20
36-40	17	21.25
41-45	19	23.75
46-50	10	12.5
<b>Above 50</b>	5	6.25

**Bar graph 1**



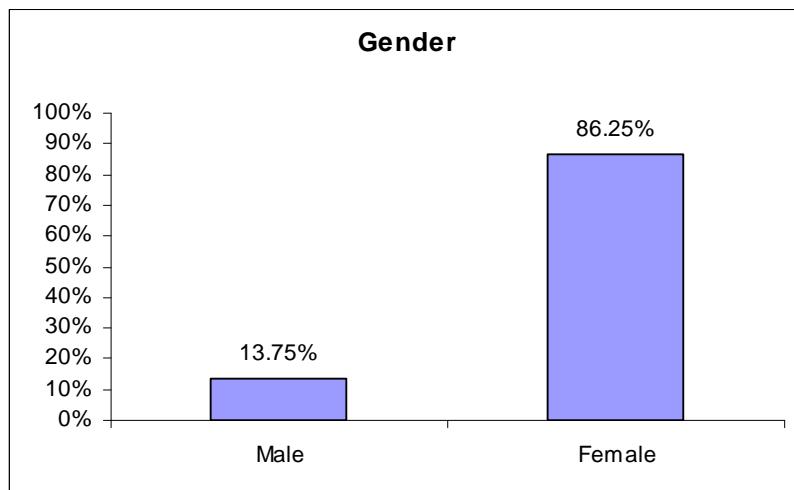
The above table shows that the majority (23.75%) of the respondents were between the ages of 41-45, followed by the age range of 36-40 with 21.25% of the respondents. The reasons for the above could be that more of the primary school teachers are enrolled in the distance education than those who already finished their diplomas. So the above age ranges are mostly the PTC holders. Only 5 out of 80 respondents indicated that they are above 50 years.

## 2. Gender

**Table 2**

N=80	Frequency	%
<b>Male</b>	11	13.75
<b>Female</b>	69	86.25

## Bar Graph 2



The bar graph 2 indicates that the majority of primary school teachers are female (86.25%). These results are similar to the findings that the researcher had where there were no male teachers teaching standard one in the Lobatse schools (Kanasi 2005:19). In the *Ministry of Education Eighth Biennial Report 2001-2002* (Botswana 2003:16) it is stated there were 2329 male and 9430 female primary school teachers. One may wonder why few male teachers are found in primary schools especially in the lower primary. Perhaps the bond of a child and the mother before birth is a contributory factor to females wanting to teach young children. To answer the above questions, Delamont (1990:69) contends that teaching was not seen as a good job by most people. In addition, Streitmatter (1994:38) says the position of teaching was one of very low status and salary, so men take teaching as something to do until they find more lucrative work. On the other hand, Streitmatter believes that "due to what were considered the 'natural' characteristics of women - nurturance, gentleness, and a maternal relationship with children - women were considered natural teachers for younger children" (Streitmatter 1994:38).

### 3. Did you do or are you currently doing a diploma in primary education?

**Table 3**

N=80	frequency	%
Yes	42	52.5
No	0	0
Currently	38	47.5

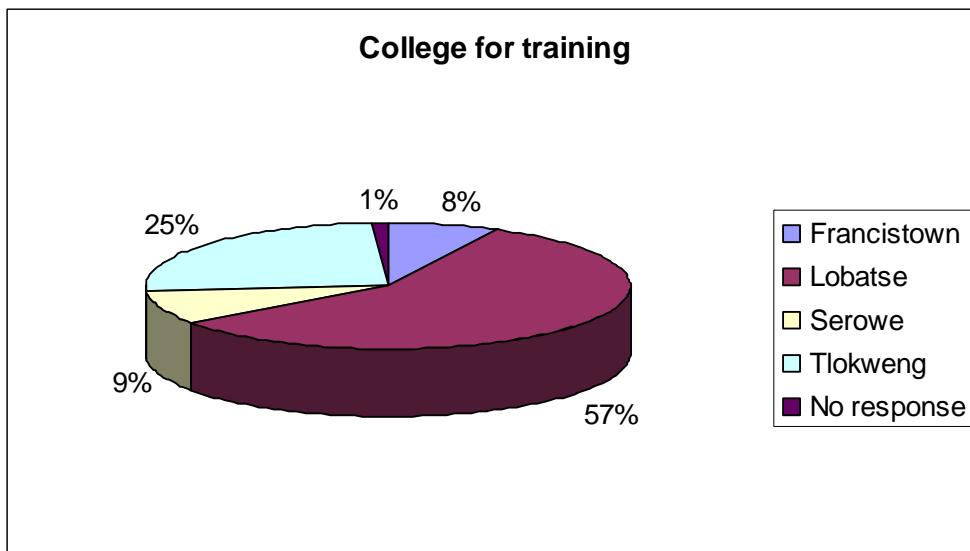
All the respondents have either completed their studies or are currently studying through distance education. It is only a difference of four people between those who have completed their studies (52.5%) and those still studying (47.5%). The results suggest that very soon primary school teachers will all be having a diploma in primary education because close to 50% is studying towards the diploma qualification. Those who are still studying range from first year to the final year (fourth year). It is therefore clear that every year teachers are being upgraded, which should improve the quality of music education.

#### **4. From which college did/will you obtain your qualification?**

**Table 4**

N=80	Frequency	Percentage
Francistown	6	7.5
Lobatse	46	57.5
Serowe	7	8.75
Tlokweng	20	25
No response	1	1.25

**Figure 2**



It is observed that 57% of the respondents have trained at Lobatse College followed by Tlokweng college trainees with 25%. The reasons why these two colleges have the largest number of trainees is that the research was carried out where the two colleges are situated (South east and Southern districts). The other reason is that distance education students meet in the colleges which are in the same or near the

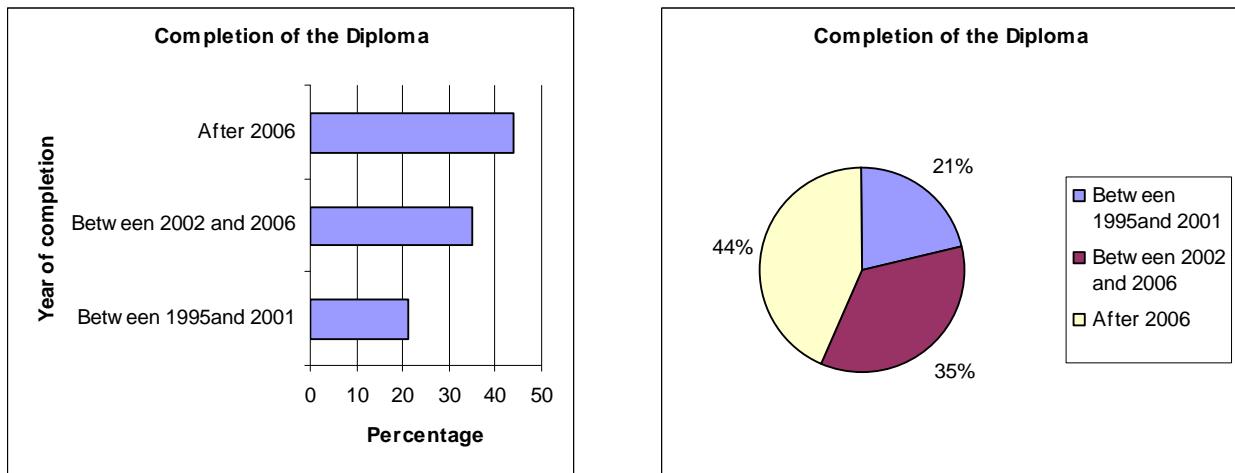
school that they teach at. In this case, all the respondents who are currently studying are either studying in Lobatse or Tlokweng. 1% of the respondents did not respond to this question due to the fact that Molepolole College of Education is used as a centre for distance education lessons. Therefore, the respondent did not know where exactly he/she will obtain the diploma. Molepolole has a well equipped music department, more so than the primary colleges, and some students under Lobatse College have their lessons at that college.

### 5. Which year did/will you complete your diploma?

**Table 5**

N=80	Frequency	%
<b>Between 1995 and 2001</b>	17	21.25
<b>Between 2002 and 2006</b>	28	35
<b>After 2006</b>	35	43.75

**Bar graph 3**



It appears that a large number of respondents (44%) will complete their studies after 2006 and all these are the distance education students. 35% completed between 2002 and 2006 and a small number of 21% completed five years after the introduction of the diploma in 1993, that is, between 1995 and 2001. The small number of graduates is due to the fact that in 1993 the diploma programme was

started and was piloted by Tlokweng College of Education. Currently all the four colleges offer the diploma on full-time and part-time basis. It is interesting to note that there is progress in training teachers as indicated by the bar graph 3. The number of graduates increases as the years pass by. The results suggest that many teachers will be having a Diploma in Primary Education in the not too distant future. These will either be music generalists or music specialists because every diploma holder has to study music.

#### **6. What other qualifications apart from a diploma do you have?**

**Table 6**

N=80	Frequency	%
<b>Bachelor's Degree</b>	<b>0</b>	<b>0</b>
<b>Master's Degree</b>	<b>0</b>	<b>0</b>
<b>Other, Specify</b>	<b>52</b>	<b>65</b>
<b>Not applicable</b>	<b>28</b>	<b>35</b>

Earlier on the results revealed that teachers were all qualified. Apart from the Diploma in primary education, 65% of the respondents indicated that they have other qualifications. The majority of teachers specified that they have a Primary Teaching Certificate (PTC). The certificates were obtained from the four colleges before the introduction of Diploma. The researcher observed that the in-service teachers teach music better than those who do not have PTC because of the teaching experience they have and they did study music for the certificate course. This was discovered during class observation.

In addition to PTC, one teacher indicated that she has a certificate in Information Technology (IT) and the other has an Advanced Certificate in Education (ACE). Such qualifications can be relevant to music education. IT may help one to be conversant with music technology and also to be able to search for more recent information on music education which can help in teaching. ACE is also a relevant course in music education in that one will learn about the theorists in music and be able to apply them in the classroom situation.

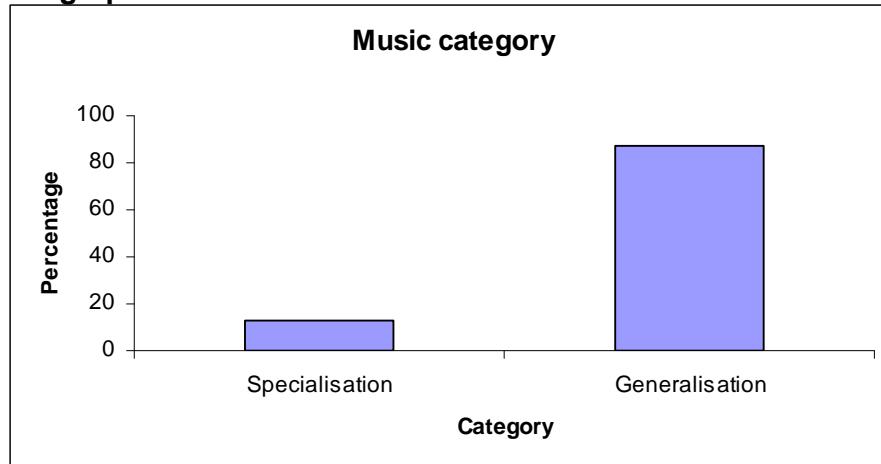
The researcher provided a section for those who do not have other qualifications as not applicable. 35% indicated that they only have diploma and no other qualifications.

## 7. Music studied at college was

**Table 7**

N=80	Frequency	%
Specialization	10	12.5
Generalization	70	87.5

**Bar graph 4**



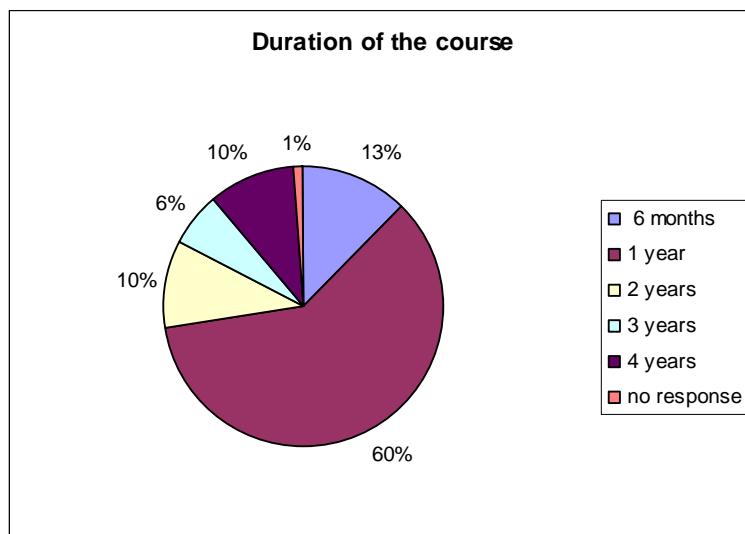
The above bar graph 4 suggests that 87.5% of teachers studied or are studying music as generalists whereas 12.5% are music specialists. It appears that most teachers did not choose music as their area of specialization and the reasons for that will be discussed in section C of the questionnaire. A question may be raised as to whether teachers are qualified enough to teach with only music generalization. The reason for this question is that formal music education in Botswana is still in its infancy. At primary level it started in 2002 with the implementation of the CAPA syllabus. At junior secondary school level music started in 1999 and it is optional, whereas and at primary colleges of education it is compulsory.

## 8. How long was/is the music course?

**Table 8**

N=80	Frequency	%
6 months	10	12.5
1 year	48	60
2 years	8	10
3 years	5	6.25
4 years	8	10
No response	1	1.25

**Figure 3**



As a follow up question on the category of music study, the pie chart reveals that 60% of the respondents did music for one year. These are those teachers who studied music as generalization. 10% indicated that they studied for two years. According to the syllabi for generalists there is no music course of two-year duration. It is indicated that music for specialists is offered for three years and for generalists for two years in the modular system (Lobatse College of Education 2003a:20). However, with the experience of teaching at a college of education, the researcher's observation is that each module lasts for six months in two separate years and the two modules then lead to a year course in music. The researcher views the above as the reason why some respondents indicated that they studied music for two years.

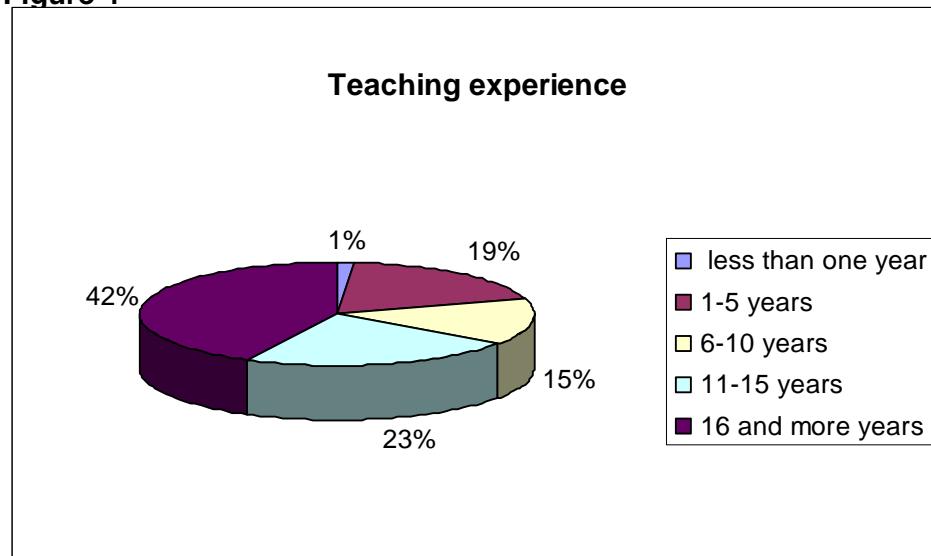
10% studied music for four years and these are music specialists. The results indicate that some of the music specialists did music for four years through distance education because the duration of the diploma by distance education is four years. In the four year programme, some respondents have indicated the duration of the whole programme rather than for music only. Lastly, 13% respondents indicated that they studied music for six months.

## 9. Teaching experience

**Table 9**

N=80	Frequency	%
Less than one year	1	1.25
1-5 years	15	18.75
6-10 years	12	15
11-15 years	18	22.5
16 and more years	34	42.5

**Figure 4**



This question corresponds with question 5 of the year of completion of the diploma. It is apparent that teachers who will complete the diploma after 2006 have the highest rating. Concerning the teaching experience the range of 16 and more years experience is 42% followed by the range of 11-15 years with 23% respectively. Teachers in these two categories with high teaching experience are the in-service teachers in distance education. Those who studied full-time when the programme started in 1993 are within the range of 6-10 years of service and December 2006 will be their tenth year of service. Only 1% has less than one year in the field. One would assume that with the experience that teachers have, the teaching of music is efficiently and effectively done. On the other hand, one may assume that those with less teaching experience will be more efficient and effective than those who have many years in the teaching profession. The assumption is based on the premise that they are still fresh from the college and are up-to-date with a lot of concepts, theory

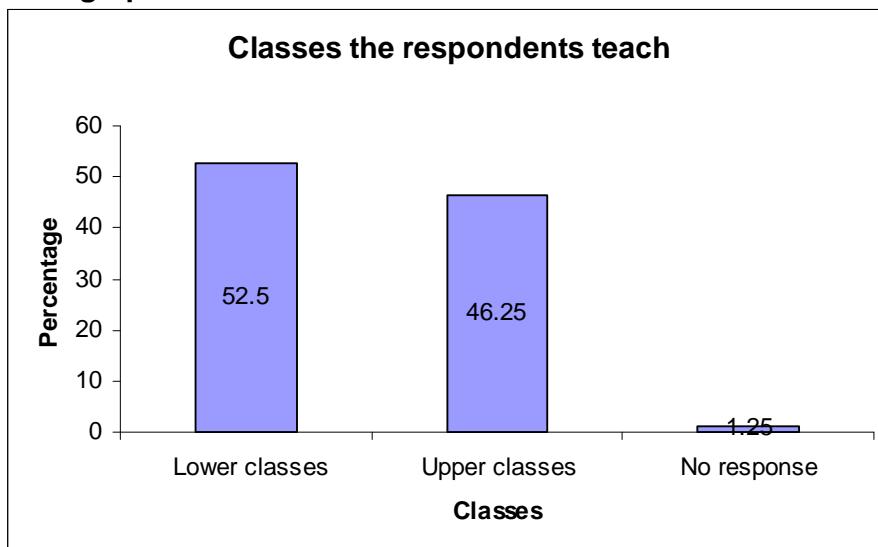
and methodology in teaching music education. However, the results of the observations will give a definite answer.

#### 10. Which classes do you teach?

**Table 10**

N=80	Frequency	%
Lower classes(1-4)	42	52.5
Upper classes(5-7)	37	46.25
No response	1	1.25

**Bar graph 5**



More than half of the respondents, 52.5%, teach lower classes. Considering question 1 of the age group, the majority of the respondents were between the ages of 41 and 45. This tallies well with the observations where the researcher found out that the majority of lower classes were taught by elderly teachers as compared to young ones. 46.25% teach the upper classes and all the males fell in this category.

#### 11. Average number of pupils per class

**Table 11**

N=80	Frequency	%
20 and below	0	0
21-30 pupils	22	27.5
31-40 pupils	57	71.25
41 and above	0	0
No response	1	1.25

This question was included in order to provide an insight into how many pupils per class teachers have. 71.25% cited that they have between 31-40 pupils whereas 27.5% teach an average of 21-30 pupils per class. Where there are adequate resources such as musical instruments and books the number is not a problem. However, absence of resources will make it difficult to handle the lessons.

### 3.3.1.2 Section B

**12. African musical arts (i.e. art, drama, music, and dance) are included in the syllabus for the colleges of education**

**Table 12**

N= 80	Frequency	%
SA	15	18.75
A	40	50
U	13	16.25
D	8	10
SD	2	2.5
No response	2	2.5

Half of the respondents (50%) indicated that they agree to the statement which says that African musical arts are included in the syllabus of the colleges of education. 18.75% strongly agree whereas 16.25% are uncertain. In this question it appears that the majority of the respondents believe that musical arts are there in the syllabus, but the syllabi do not show how the musical arts are integrated (see appendix E).

**13. The college libraries are well equipped with books, articles and journals which help in acquiring knowledge in musical arts education**

**Table13**

N= 80	Frequency	%
SA	4	5
A	30	37.5
U	21	26.25
D	16	20
SD	9	11.25

37.5% of the respondents said that the libraries are well equipped with the resources that help in teaching musical arts education. Even though those who agree form the largest number, the table shows that the number of teachers who are uncertain, disagree and strongly disagree dominates. This shows that the majority believe that

there are no resources in the libraries. The interview carried out with the college lecturers also confirms that there are not enough resources, especially articles and journals. It is very important for the libraries to have recent information on music education so that teachers can increase their knowledge of teaching. The library books, the reference materials and students' books were also reported as outdated.

#### **14. I enjoy teaching musical arts**

**Table 14**

N= 80	Frequency	%
SA	7	8.75
A	33	41.25
U	11	13.75
D	17	21.25
SD	12	15

41.25% of the respondents indicated that they enjoy teaching musical arts. On the other hand 21.25% and 15% disagree and strongly disagree respectively. It is worrisome to realize that 13.75% are not sure whether they enjoy teaching musical arts or not. Generally, 50% of the respondents enjoy teaching musical arts while 50% do not.

#### **15. I feel confident to teach musical arts**

**Table 15**

N= 80	Frequency	%
SA	7	8.75
A	18	22.5
U	16	20
D	24	30
SD	11	13.75
No response	4	5

Even though in question 14 the respondents indicated that they enjoy teaching musical arts, this table indicates that the majority (30%) do not feel confident in teaching musical arts. Confidence in teaching an aspect depends on a number of factors: the training - if a teacher has not been taught how to teach then through reading books he or she may enjoy teaching but not confident because of some doubts of whether he/she is doing the right thing. Interest - having an interest in teaching a subject may also contribute to the confidence of teaching a subject. Teachers should develop interest to teach music so that they can feel confident to teach musical arts. Self-fulfillment is also one of the factors that contribute in being

confident. It leads to confidence in that one enjoys doing whatever he/she is doing regardless of the challenges encountered.

#### **16. I am aware of African educationists` theories in musical arts education**

**Table 16**

N= 80	Frequency	%
SA	1	1.25
A	17	21.25
U	26	32.5
D	29	36.25
SD	7	8.75

29 out 80 respondents were not aware of African educationists and 26 were uncertain. This indicates a weakness in the structure of the syllabi in that African music educationists are not included in the syllabi. It is imperative for one to be exposed to the music of one's culture before music of other cultures. To this end Nzewi (2001:19) posits that the "African child should be educationally empowered to demonstrate human, cultural and national identity as well as mental authority at home as much as in the world forum of musical discourse and practice".

An insignificant number of the respondents (18) agree and strongly agree that they were aware of the African educationists in musical arts education. There is no doubt that the respondents are not well informed about African educationists because even in the syllabi they are not included. The syllabi have only Western educationists (Appendix E).

#### **17. In teaching musical arts I use African educationists` approaches for planning and conducting lessons**

**Table 17**

N= 80	Frequency	%
SA	3	3.75
A	23	28.75
U	19	23.75
D	26	32.5
SD	6	7.5
No response	3	3.75

Since teachers are not aware of African educationists they therefore do not use their approaches to plan and conduct their lessons as it is shown by 32.5% disagreeing with the statement. The suggestions of how the lessons should be planned and

conducted can help a lot in teaching musical arts as suggested by music educationists in chapter two of this study.

It seems that the respondents contradicted themselves in that in question 16 an insignificant percentage (22.5%) indicated that they were aware of the African educationists whereas in question 17, 32.5% showed that they use African educationists in planning and conducting lessons. This is a clear indication that teachers do not incorporate African educationists in their lessons. Worse still, the results in table 17 verify this since the majority (67.5%) of teachers are uncertain, disagree, strongly disagree and no response.

**18. In teaching musical arts I use Western educationists` approaches for planning and conducting lessons**

**Table 18**

N= 80	Frequency	%
SA	7	8.75
A	28	35
U	17	21.25
D	22	27.5
SD	2	2.5
No response	4	5

35% of the respondents agreed that they use Western educationists approach to plan and conduct their lessons. This is so because the syllabus includes people like Orff, Kodály and Suzuki. The researcher observed lessons in which most of the teachers did follow the methods of the Western educationists. Even though the methods do not differ much with the African ones, it is worthwhile to incorporate both methods as a way of varying the approaches to music teaching. 27.5% and 21.2% indicated that they disagree and are uncertain to statement. More than half (56.25%) of the respondents do not use the Western educationists approaches in the lessons.

**19. I use both African and Western educationists` approaches for planning and conducting lessons**

**Table 19**

N= 80	Frequency	%
SA	0	0
A	27	33.75
U	20	25
D	17	21.25
SD	13	16.25
No response	3	3.75

A combination of African and Western educationists led to a total of 33.75% as the highest response to this question. One may wonder why such a big number because earlier on the results showed that teachers do not use African approaches. This may be due to the fact that the previous question on Western approaches rated high. Otherwise 25% were uncertain, 21.25% disagree and 16.25% strongly disagree respectively. 3.75% did not respond to this question. Nevertheless, the results show that the majority (41.25%) of the respondents do not use either African or Western educationists' approaches in planning and conducting the lessons. That being the case, one may ask oneself the approaches teachers use in teaching music.

#### **20. I have enough time allocated for musical arts lessons in primary school**

**Table 20**

N= 80	Frequency	%
SA	5	6.25
A	14	17.5
U	13	16.25
D	34	42.5
SD	13	16.25
No response	1	1.25

The results show that more than half of the respondents believed that the time allocated to the music lessons is not enough. Most respondents (42.5%) disagree, and 16.25% strongly disagree that time allocated to music is not enough. Therefore, the time allocated to music can be viewed as not enough for practical work and activities. More emphasis is also likely to be on theory than on practice, when there are time constraints.

#### **21. I have enough resources such as books and musical instruments at primary schools for lessons**

**Table 21**

N= 80	Frequency	%
SA	0	0
A	2	2.5
U	4	5
D	28	35
SD	46	57.5

About 92.5% replied that they disagree and strongly disagree that they have enough resources such as books and musical instruments for teaching music in primary schools. Indeed there are no resources, especially musical instruments, as

ascertained by the researcher when observing different lessons. Teachers did not have any musical instruments, not even improvised instruments. Music as a practical subject should be taught practically rather than theoretically because children learn better by doing and listening to the sound.

## **22. Teachers who specialized in music teach music better than music generalists**

**Table 22**

N= 80	Frequency	%
SA	14	17.5
A	40	50
U	13	16.25
D	9	11.25
SD	4	5

More than half (67.5%) of the respondents said that those who specialized in music teach better than teachers who studied music as a generalist. 16.25% were uncertain, 11.25% disagreed and 5% strongly disagreed that specialists teach better than generalists. The results suggest that there is a need for all teachers to specialize in music education during their training.

## **23. I am able to integrate musical arts in music lessons**

**Table 23**

N= 80	Frequency	%
SA	3	3.75
A	46	57.5
U	14	17.5
D	12	15
SD	5	6.25

Those who agreed that they integrate musical arts yielded the highest (57.5%) responses, followed by those who were uncertain (17.5%), 15% disagree and 6.25% strongly disagree. Although teachers indicated they integrate musical arts in their lessons, the researcher observed that quite a number of them do not.

#### **24. Diploma adequately equips teachers with music skills and concepts**

**Table 24**

N= 80	Frequency	%
SA	9	11.25
A	32	40
U	15	18.75
D	17	21.25
SD	5	6.25
No response	2	2.5

Just over half (51.25%) of the respondents felt that the diploma equips them with the skills to teach musical arts and on the other hand 18.75% were uncertain, 21.25% disagree and 6.25% strongly disagree. The college at which teachers trained, different lecturers and different music categories could be contributory factors to the differing responses to this question.

#### **25. Teachers need in-service training such as workshops and seminars to enrich their musical arts knowledge**

**Table 25**

N= 80	Frequency	%
SA	66	82.5
A	14	17.5
U	0	0
D	0	0
SD	0	0

Almost 100% were of the opinion that teachers need the in-service training to enrich their knowledge in musical arts education. This question supports question 24 in which almost half of the respondents indicated that the diploma does not equip teachers with enough skill to face the challenges of the CAPA syllabus in particular. If workshops are held then they (workshops) will enrich teachers and increase the chances of handling the lessons well.

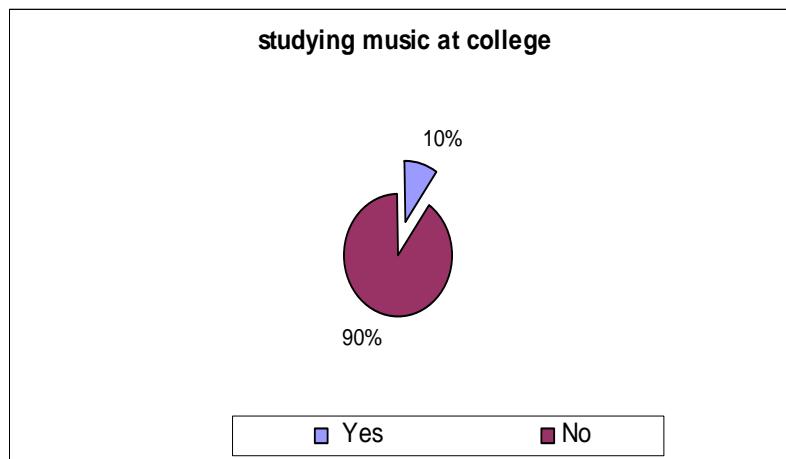
##### **3.3.1.3 Section C**

#### **26. Did you choose to study music at college?**

**Table 26**

N=80	Frequency	%
Yes	8	10
No	72	90

**Figure 5**



It appears that the majority of the respondents (90%) did not choose to study music at college. This number corresponds with 87.5% in question 7 who did music generalization. One may conclude that as per programme, primary school teacher trainees have to do the foundation subjects not because they want to do them but because it is a requirement. The researcher hoped that this question would yield the same results but it was not the case because 10 respondents who earlier on indicated that they specialized in music, all chose to, except one who said that she came late at the beginning of the course and there was no space in the subject she wanted to specialize in, so she was pushed into music.

Those who did not choose to study music gave multiple reasons. The major reason given by most respondents (about 21) is that they did not have an interest in music. The second outstanding (15) reason was that respondents viewed music as a difficult subject since they did not study it at primary and secondary school level. They cited that they felt uncomfortable and less confident to start a new subject at tertiary level. Some respondents indicated that they did not choose music because it was compulsory for every trainee as it is one of the subjects that a student teacher should do in order to meet the requirements of the diploma in primary education.

Indeed music is still at an infancy stage in Botswana because one of the reasons given was that the respondents were not aware that music can be taught as a subject like other subjects in the curriculum. To them music was all about singing, and in this regard they could not take music because they regarded themselves as poor singers. Having being exposed to the CAPA syllabus<sup>9</sup>, some respondents hinted that they could not do music because it is demanding, time consuming and not motivating due to lack of resources. So they feared that they might not perform well.

Interest seems to be important and crucial in decision making in that it rated the highest reason for choosing music and also for not choosing music. 10% of the respondents indicated that they chose to study music: their reasons were that they were interested in studying music in order to upgrade their standard. Some mentioned that since music was new to them they developed an interest to explore what music is all about. Through the love of singing and instrumental playing other respondents declared that they wanted to develop and improve their talents because they are involved in music activities such as at school, church and community choir training.

It appears that music being a new subject in the curriculum; student teachers do not want to be associated with it. They choose subjects that appear in their Cambridge certificates depending on how they have passed them. To them to start a new subject at tertiary level seems to be too much of a challenge.

## **27. Views concerning training in music education**

This question was included to find out both the positive and the negative views of teachers concerning training at college in music education. Respondents gave more negative views than the positive ones. The view from 15 respondents was that they learnt less at college than what teaching demands. They felt that music should be taught as a core subject for the duration of the diploma course, regardless of whether it is specialization or generalization. Some suggested that music should only be done by those who are interested and have the love of the subject.

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<sup>9</sup> Those exposed to the CAPA syllabus before training are the in-service teachers. Their choice of subject specialization is largely influenced by their strengths in the teaching experience of a particular subject.

Respondents had a query about music lecturers; the department of music was reported as having a shortage of lecturers. As a result they spent most of the time without lectures. In addition, they mentioned that the few lecturers who are there are not skilled enough and as a result they were not taught the practical aspect of the course. Teachers also advocate for traditional music to be taught rather than Western music only.

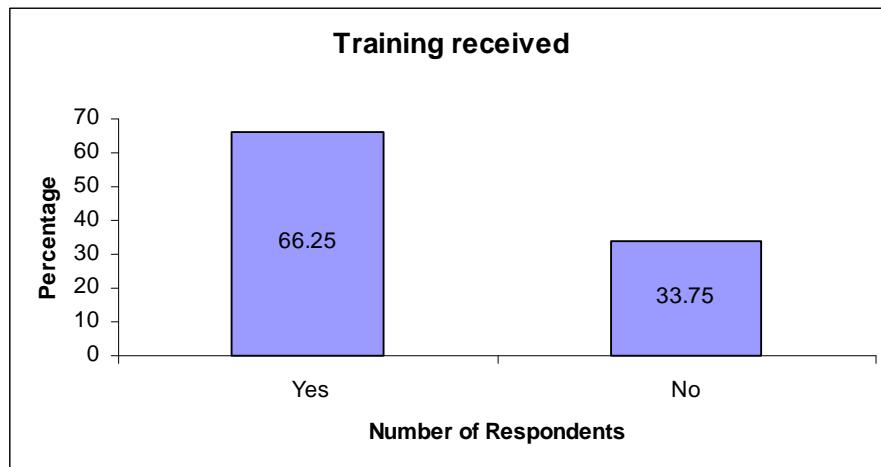
In case of the in-service teachers who join the training at second year level, the feeling is that they miss the first module and it makes it difficult for them to cope with the second module. Therefore they are of the opinion that there should be remedial sessions concerning module one since the second module is a continuation of the first one.

**28. Is the training you received/ are receiving in music education at colleges of help in teaching musical arts with regard to the CAPA syllabus?**

**Table 27**

N=80	Frequency	%
Yes	53	66.25
No	27	33.75

**Bar graph 6**



Even though the above question (question 27) had negative responses about the training, 66.25% (in question 28) indicated "yes" to the training that it helps in

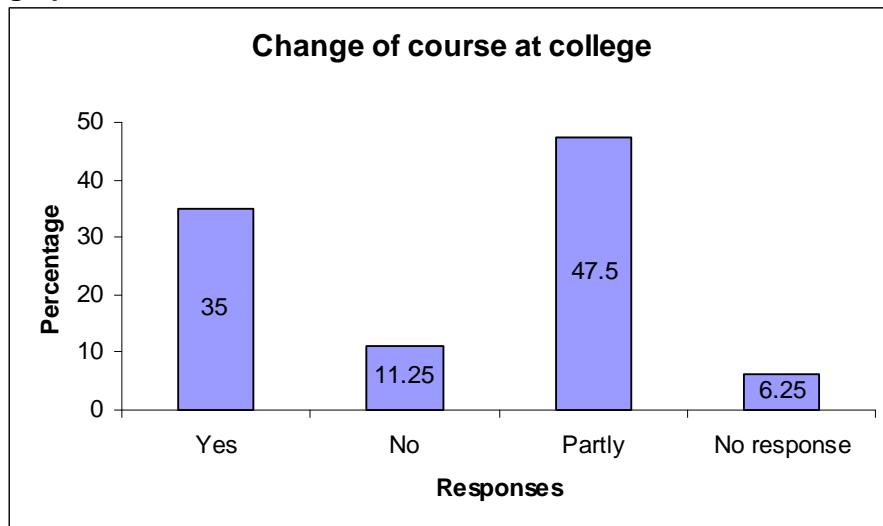
teaching musical arts education in relation to the CAPA syllabus. In giving the reasons, they related that they learnt some aspects such as rhythms, hand signs, interpreting of emotions through dance, art and drama. A conclusion to draw from this is that the basic or little knowledge that teachers gained in training is very helpful in relation to the CAPA syllabus. However, since the music generalists did not study music in depth, they find some topics in the CAPA syllabus very challenging to teach.

### **29. Should the music course change at college level?**

**Table 28**

N=80	Frequency	%
Yes	28	35
No	9	11.25
Partly	38	47.5
No response	5	6.25

**Bar graph 7**



Bar graph 7 indicates that 47.5% of the respondents are of the opinion that music courses should partly change. Assumptions are that if the majority felt that the course does help to a certain extent then obviously a large number should respond "partly". The reasons given were that the course is good but its activities are of low standard. It does not include other music styles, no practical work, too theoretical and it should correspond with the CAPA syllabus.

### **30. Why should the course at college change?**

35% believe that the course should change. They cited the same reasons as for the ones above and, in addition, they said that there is little time allocated to the subject, especially with the generalists, which inhibits deeper understanding of the concepts. They also highlighted the importance of incorporation of African educationists in the syllabi, practical work, and more advanced content. They felt that the syllabi do not address the methodology and professional studies in music education. Their other concern was that the syllabi should accommodate musical arts integration so that teachers could be better skilled before they go on teaching practice.

A few (11.25%) answered “No” but had nothing to say to support their answer and only 6.25% did not respond to this question.

### **31. The following are some of the ways of how music should change, as suggested by the respondents:**

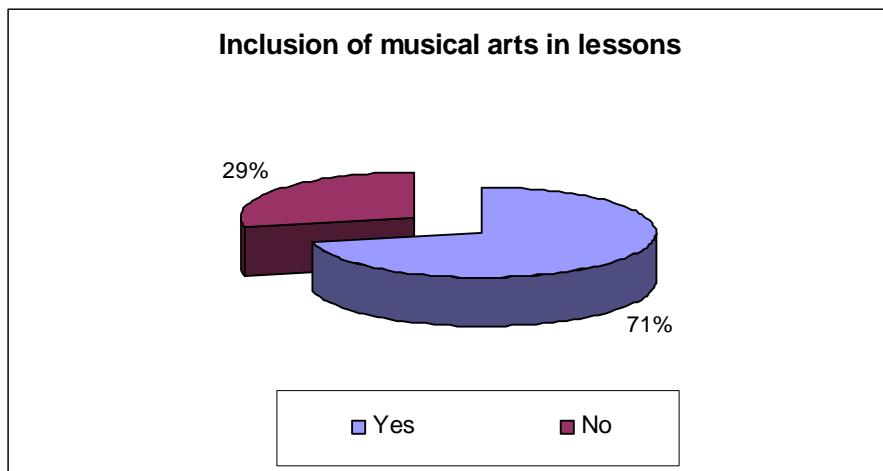
- Study music only without combining it with other subjects just like in secondary colleges
- Generalists should also be issued with books like the specialists because they are all going to teach and need reference materials
- The syllabus should consist of quarter theory and three quarters practical work
- Cater for beginners.

### **32. Do you do musical arts in your lessons?**

**Table 29**

N=80	Frequency	%
Yes	57	71.25
No	23	28.75

**Figure 6**



**33. List musical arts which are integrated**

Question 32 and 33 will be combined. It is apparent that the majority (71%) of the respondents agreed that they include musical arts in their lessons. The following were listed as the musical arts that are integrated:

- Drama
- Dance
- Poetry
- Movement/miming
- Music
- Expressions of emotions through drawing and paintings
- Reading and acting the story
- Traditional music
- Clapping, hopping, drumming
- Role playing
- *Dikhwaere* (choral music)
- Singing rhymes.

It appears that teachers just listed the activities but they do not put them into practice in music lessons. This is evidenced by the researcher during lesson observation in which she found that those teachers did not really integrate but taught some of the aspects listed above. It follows that the majority of teachers lack skills in musical arts integration, which culminates in failure by learners to acquire skills in other areas.

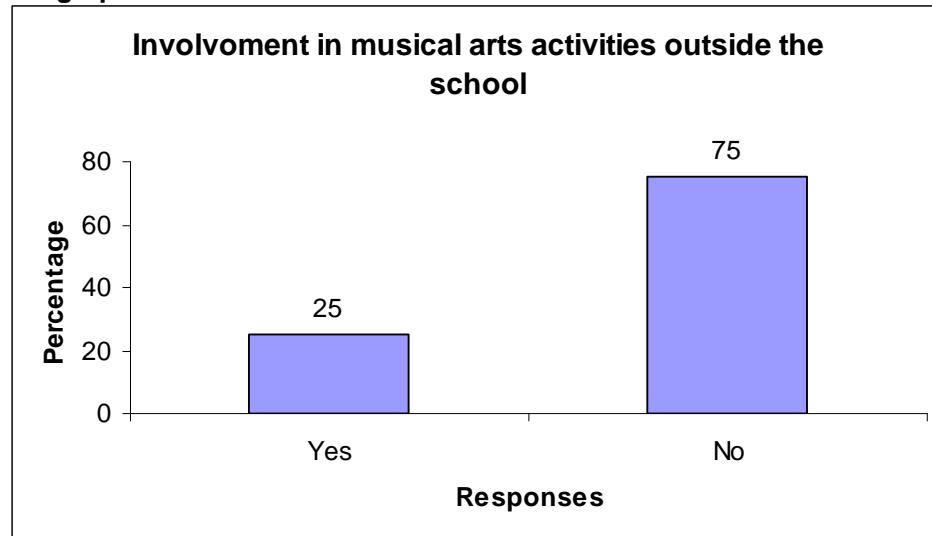
**34. Are you involved in musical arts activities outside the school?**

**35. If yes, state which ones you are involved in.**

**Table 30**

N=80	frequency	%
Yes	20	25
No	60	75

**Bar graph 8**



The discussion that follows combines question 34 and 35.

It is sometimes assumed that teaching certain subjects such as music will guarantee one being involved in musical activities, but it is not the case with the respondents. 75%, as shown in the table 30, indicated that they are not involved in any activities outside the school. It is interesting to note that at least 20% are involved in activities such as church choirs, praise and worship teams, community choral choirs, health, VDC (village development committee) choirs, drama groups for youth either in church or village, traditional dance and in media (television and radio dramas). The researcher is of the opinion that teachers should join such activities so that they can learn more from other people which can be applied in the classroom situation. Through such activities teachers can meet experts (music teachers, artists and musicians) in the different fields of arts that they can use as resource persons in their lessons. Moreover, teachers are role models for the pupils they teach; if they

participate in such activities, pupils will also be encouraged and eventually learn the musical arts.

### **36. What problems do you have in teaching musical arts?**

When asked what problems teachers have in teaching musical arts, they responded by stating that there is a lack of resources, musical instruments and reference materials for pupils' books and teachers' guides. Teachers indicated that they lack knowledge and skills, especially practical skills, as well as confidence since they doubt their training. These were the major concerns of the respondents.

Joseph (1999:130), when discussing the challenges facing teachers in the implementation of the Outcome-Based Education in South African education, cited that "subject integration requires much planning and preparation across the school curriculum. Not all teachers are willing to spend hours planning for such a merger of subjects, presenting information in a holistic way". This also applies to the Botswana education system: respondents also mentioned that the CAPA syllabus is congested as it covers an array of subjects which make preparation difficult and time consuming. Some teachers felt the CAPA syllabus content is not suitable for lower classes: an example of Italian words and musical terminology for standard one were given as examples. Teachers felt that there are some objectives that are difficult to interpret and they end up omitting them.

### **37. The respondents came up with the following solutions to the above challenges:**

- CAPA syllabus should be reviewed
- Books and musical instruments should be supplied to all primary schools
- In-service training through workshops, short courses outside the country and seminars for all teachers based on music and the CAPA syllabus
- More teachers in music specialization to be trained
- Each school should have a music specialist to help other teachers who did not specialize in music
- Teachers should be sent for further studies to do degrees in music education

- Teachers should be involved in making school requisitions so that they can include musical instruments
- Schools should be provided with teaching aids
- Knowledgeable people in different aspects of musical arts education should be invited to help to present or teach their area of expertise
- Primary schools should have libraries which are well equipped
- Duration of music lessons should be increased
- Teachers should teach their area of specialization
- Teachers should be taught methods of teaching music
- Music should be included only in full-time study not in distance education
- Music rooms should be built in schools.

With the above suggestions the respondents believe that music teaching can improve in Botswana. The researcher concurs with the respondents that the above are very important and can to some extent at least improve the situation of music teaching and learning.

The researcher is of the opinion that more emphasis on the integration of arts education during training should take place. The other concern is lack of interest in both the learners and teachers. The researcher believes that this is so due to lack of resources and proper preparation and delivery of the lessons. Teachers should team up and help one another. Consultation with other subject specialists can also help and promote subject integration. Time allocation to music also demoralizes teachers: they feel that there is too little time allocated, and thus they have music lessons only once in a while. As such music lessons do not have cohesion.

### **3.3.2 Observations**

In order to obtain more information on the effectiveness of the teacher training programme for primary school teachers, some teachers from Ramotswa primary schools were observed. Seven out of nine schools were involved in the observation exercise. Four lower classes and three upper classes were observed. The observation was done at the end of the second term and the beginning of the third term (August and September 2006). The researcher visited the schools to submit the letters for request to conduct the observation. The school heads were willing to help as the dates for the observation were set with the concerned teachers on the same

day of the submission of the request. In some schools appointments were made during the administration of the questionnaire. Teachers did their preparation for the music topics of the CAPA syllabus. An observation guide was used to assist the researcher in every lesson observed (Appendix C).

Primary schools offer education from standard one to standard seven - that is in both lower and upper classes. Each standard in different schools has more than one class. The number of classes per standard depends on the enrolment number of the school. Some schools have two or three classes per standard. The medium of communication for teaching is either English or *Setswana*. The latter is the mother tongue of the majority of pupils in the South eastern schools. In most cases *Setswana* is used in standard one, and sometimes in standard two and three, to clarify and explain certain things for better understanding. All the schools are headed by female principals and have both male and female teachers, although female teachers are in the majority. Teachers in the schools have qualifications which range from PTC through diplomas, first degrees and even masters degrees in different areas of specialization.

The schools do not only offer subjects in the academic arena but also extra-curricular activities such as sports (netball, football and volleyball), traditional dance, and choral music. In choral music, schools participate in music competitions every year. Different choirs such as SSA (soprano, soprano, alto) and SATB (soprano, alto, tenor, bass) compete against each other. The competitions are organized by the Botswana Teachers Union (BTU).

The major reason why Ramotswa schools were chosen for observation is that the researcher hails from there, so it was easy for her to attend lessons on time. The schools are taken care of by one regional education officer and thus resources, facilities, the teaching environment and how the school is run do not differ much.

For the purpose of this research, all the teachers observed will be referred to as follows:

<b>Teacher</b>	<b>School</b>
Teacher A	School A
Teacher B	School B
Teacher C	School C
Teacher D	School D

Teacher E	School E
Teacher F	School F
Teacher G	School G

The following were the areas on which the researcher concentrated in observing the lessons:

- **Lesson preparation** - how teachers prepare for the music lessons in relation to the CAPA syllabus and activities such as whole group involvement, holistic approach and whether teachers integrate music with other art forms such as dance, drama, visual arts, poetry and dance.
- **Lesson introduction** - how teachers introduce the lessons to the pupils and whether there is an ice breaker to arouse attention and make the lesson interesting for pupils.
- **Lesson content - theory** - this dealt with the theory or the subject matter. The main interest of the researcher was to find out whether teachers are familiar with the subject and have the music knowledge in different aspects of the music that they can deliver to pupils. The researcher also wanted to see whether African and Western approaches were taken into consideration when teaching. Music skills and concepts were also to be observed; how, and how many, do teachers include in their lessons.
- **Lesson content - practical** - since music is a practical subject the researcher wanted to find out how much, if any, practical work is incorporated in the lessons. The observation was focused on instrumental playing, movement or dance, body percussion, creativity or improvisation as some of the music activities.
- **African music** - the researcher wanted to find out whether familiar African/traditional songs or music, dance, and music games are utilized in the lessons.
- **Lesson conclusion** - this was generally to see how teachers sum up the lessons.

In all the above sections the researcher used the following scale:

- Very Good (5)
- Good (4)
- Fair (3)
- Satisfactory (2)
- Unsatisfactory (1).

There was a section of general comments for the researcher to write out the general information about the performance of the teacher concerning the above sections during lesson delivery.

Every teacher is unique. The approaches, techniques, style, methods of teaching or the way in which teachers prepare and conduct their lessons differ from one individual to another. It could also be that teachers have been trained at different colleges by different lecturers. The other contributory factor might also be the teachers' individual capabilities and the kind of pupils they have. Adding to the above reasons Struthers (1994:64) says that "one of the key factors determining 'teacher style' is personal motivation". The author believes a teacher's motivation can determine the way the teacher teaches. If the teacher loves the subject then he/she will be concerned about the process and the products - that is how to prepare for the lesson or teaching and the pupils themselves. In chapter two some ways of conducting lessons are suggested by the Western, contemporary and African educationists whom teachers can adopt; however, the availability of time and resources also dictate to teachers how they can conduct the lessons. Some of the teachers who responded to the questionnaire were also observed to validate the information they gave. The following are descriptions of the seven teachers in seven different schools who were observed.

### **Teacher A**

The lesson observed was a lower class of standard four which consists of thirty one pupils. The topic for the day was pitch and duration and the lesson lasted for 30 minutes. Teacher A is a very slow and soft spoken teacher; nevertheless she is able to manage her class well. Struthers (1994:64) considers classroom management (which includes seating, grouping and organization of lessons) as a professional skill that every teacher should possess. With the chalkboard problem in her class,

teacher A moved with her class to another classroom which pupils entered, sitting down in rows next to each other. She prefers a row seating arrangement because she said that pupils are manageable, unlike when a group of five to six sits together. Her music lessons are timetabled in the morning before break time.

The preparation for the music lesson was not well done as the teacher did not indicate all the activities that she actually did in the lesson. The preparation was too brief, such that no one else could understand it. There was a bit of whole group involvement and holistic approach in the preparation. Teacher A did not show in her plan how she would integrate music, drama, dance, art or poetry. Generally enough time was not spent on the preparation. In this section the researcher rated her just satisfactory (2).

The lesson started with a greeting song where the whole class was involved in singing a *Setswana* song as they greeted each other. The researcher realized that all the lessons for the day in different subjects were to begin with a greeting song and this shows how important music is as it is used by teachers to arouse the interest of the pupils in the lessons, even in other subjects. The singing gave a good introduction to the lesson since pupils were moving from one classroom to another and the excitement was high. The teacher asked pupils who arrived first to start the song and as others arrived they joined in singing. In this way, pupils did not have a chance to make a noise and they settled down quickly. The researcher found this worth noting as a good idea for classroom management because pupils did not have time to play or talk to each other.

Teacher A showed a fair knowledge of music. She used the modulator (*d r m f s l t d'*). It was a good idea for the teacher to sing from the modulator first before allowing pupils to sing on their own. Pupils should listen first before doing, so that they can then do correctly. Teacher A then asked pupils to sing from the modulator; she pointed at different modulator notes and asked pupils one by one to sing out the notes with the correct pitch. The researcher noted that the teacher, like the pupils, had problems with giving the correct pitch if the notes were jumbled and not in ascending or descending order. The only music skill taught in the lesson was singing and the concept of pitch, concentrating on high and low.

Teacher A did not attempt to do any practical instrumental work, due to lack of musical instruments in her school. She asked pupils to bang the tables, in place of a

drum, as they accompanied the song. Body percussion such as clapping of hands and stamping of feet was done by children during the lesson. Pupils accompanied the song by banging, clapping and stamping in different ways, showing creativity. Music and dance were the only art forms attended to. The teacher did not adhere to time and, as a result, she rushed over the last part of the lesson.

Generally, Teacher A encouraged pupils to participate during the lesson, but she was a bit harsh on pupils, probably because she did not have enough time. Pupils were not given enough time to think about the answers after questions were asked. Besides this problem, the researcher noticed pupils had a love for music and they enjoyed singing and dancing.

### **Teacher B**

Teacher B mentioned during an informal discussion with the researcher before the lesson started that she is doing her final year, by distance education, in one of the colleges of education. She is teaching a lower class of thirty five learners (standard four). The lesson observed was on “Dance”.

Teacher B prefers a group seating arrangement whereby tables are put such that seven pupils form one group. She had five groups: one was at the back of the classroom; two were on one side of the class and another two on the other side. There was ample space left in the middle of the classroom. The researcher realized that the space was left deliberately for class activities. With this type of classroom arrangement, there is no time wasted in arranging the classroom for class activities, because the space is already available.

The lesson preparation was very good, involving the whole class. The integration of musical arts was also borne in mind during lesson preparation which was well defined and outlined. Generally the preparation was excellent.

The lesson introduction was interesting. There was a good ice breaker with pupils singing a *Setswana* greeting song. The song was accompanied by dancing and movement using different parts of the body such as waving to the teacher, to the researcher and to one another. Pupils also stamped their feet and snapped their fingers. Through singing and movement the teacher managed to arouse pupils`

interest. Within the five minutes of the introduction the teacher had asked some of the following questions, emanating from the song the pupils sang:

- What body parts did we use?
- In what language is the song?

Pupils responded well to the questions which the teacher asked, so this was a sign of understanding. It is worth mentioning that the researcher noted that the introduction contributed a lot positively to the entire understanding and participation in the lesson.

The lesson content in terms of theory was also very good. The teacher showed an understanding of music in that she was confident to explain musical concepts such as rhythm and tempo which were taught during the lesson. It is interesting to note that Teacher B uses both African and Western approaches in her lessons. Like Kodály, she used part singing in order to teach pupils independence and to build confidence in singing. Music skills such as singing, movement/dance and creativity were taught.

Practical work was also excellent. The lesson had more activities than theory. Music as a practical subject needs to be treated as practical and more activities should be done to help pupils understand the concepts better because pupils learn by doing. An interesting part of the lesson that the researcher noted was the way teacher B organized her class for activities. In preparation for a musical game, teacher B asked one group (7 pupils) to go outside and bring five stones each, instead of the whole class going outside. As they brought the stones the teacher told them to each give one pupil a stone and pupils all knelt down in a circle. The strategy that teacher B used for bringing stones was an effective way of classroom management during class activities when pupils are excited and difficult to control.

The class did not play any instruments as they have none. Instead the teacher brought cassettes and CDs for pupils to listen and analyse the musical instruments played. Unfortunately the school's audio equipment did not work. However, teacher B did not give up and showed pupils the cassettes and CDs of the local musician and the class analyzed the music because they know the song from Radio Botswana<sup>10</sup> or

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<sup>10</sup> Local radio station

the Botswana television on the programme *Mokaragana* (local talent show). Different songs of different cultures in Botswana were sung and different types of dance were performed during the lesson. The music dances performed during the lesson are some of the prominent types of music/dance in Botswana, in addition to the ones in chapter two. Pupils performed different dances of different tribes and these are as follows:

Dance	Tribe
<i>Ditlhaka</i>	<i>Balete</i>
<i>Tsutsube</i>	<i>Basarwa</i>
<i>Borankana</i>	<i>Bangwaketse</i>
<i>Ndazula</i>	<i>Kalanga</i>
<i>Phathisi</i>	<i>Bakwena</i>

Just as Nzewi (see chapter two) notes, pupils should know their music and the music around them before learning the music of another culture. Pupils were very creative in performing different dances.

As previously mentioned, African music was utilized. Kwaito and reggae were part of the lesson but traditional African music and dance predominated. Before a song was sung, the teacher told the story behind it so as to clarify what the song is all about. With other traditional songs pupils followed suit because they understood what the teacher did. Furthermore, pupils were asked to dramatise what the song was about. The stones collected were used in a music game where singing and moving stones were done rhythmically. With the song *Ke tswa ko Thabala ke bapatsa dilo* pupils had to move the stone to the next person and the direction of moving the stones was changed (clockwise and anticlockwise). The problem with the game was that the teacher had it played by the whole class at the same time and it was difficult to manage the group. The other game played was when pupils stood up in a circle, and the teacher clearly explained how they should do it, requesting pupils to repeat what they were told in order ensure that they all knew exactly what to do. The song *Ka bona bona selo. Ke eng?* Was used in the second game. Those who missed their chance were taken out of the game and sang while standing behind the participants.

Generally, the researcher found teacher B to be an excellent educator who integrated musical arts. Though she did not specialize in music she did an excellent job.

## Teacher C

Teacher C is a diploma holder who obtained her diploma through full-time study. She teaches standard six, which is an upper class, with twenty eight learners. The teacher was confident to teach music even though she did not specialize in music. In fact she has a passion for music and is keen to teach it. Teacher C has clear voice projection and seemed to be a strict teacher. Her preparation that she showed the researcher looked good because she involved the whole class, although the integration of musical arts was not adhered to.

In her lesson teacher C taught a broader topic on Music in Botswana and then narrowed it down to the sub-topic of “traditional instruments of Botswana and the materials used for making each instrument.” One might think that this topic would be practical with many activities, but this was not the case with teacher C.

The introduction to the lesson was not striking: there was no sound either through listening or singing to gain the pupils’ attention and arouse interest. So from the beginning, the lesson was teacher centred. The lesson content in terms of theory was fair; the teacher has knowledge of the subject. The topic was about traditional instruments and the teacher knows the instruments very well. The teacher compared traditional and modern instruments, their similarities and differences. An example of the comparison that was brought to attention is the *segaba*<sup>11</sup> and the guitar which both belong to the string family of instruments.

The practical part of the lesson was unsatisfactory, with no movement, body percussion, instrumental playing or creativity. The teacher was the one talking and a few questions were asked at the end of the lesson. With the problem of the lack of musical instruments, the teacher had charts with the pictures of different musical instruments that she drew, so pictures were used instead of real instruments. The researcher felt that for creativity, the teacher should have asked pupils to draw the instruments because they knew the instruments very well.

The teacher did not integrate musical arts as there were no activities done except for pupils to look at the pictures of musical instruments. Concerning this issue the researcher wanted to know why the teacher did not integrate or do any practical

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<sup>11</sup> *Segaba* is a one stringed instrument which is played by a bow (zither)

work. The teacher indicated that she never did any practical work at college since she was a music generalist so she did not have an idea on how to plan for a practical lesson, besides the problem of the lack of musical instruments in the school.

### **Teacher D**

Teacher D is a soft spoken teacher who manages her class very well. She enjoys the company of young children. Children listened attentively and they participated well throughout the lesson. The teacher teaches an upper class (standard 5) of twenty seven learners. The topic for the day was the pentatonic scale. There was not much integration of musical arts shown in the lesson preparation. A few activities were planned for and involved the whole class.

The introduction was not so interesting because the teacher recapped the previous lesson and there was no sound; only questions were asked. Theoretically the teacher proved only fair; she has little knowledge of music and sounded as thought she was reproducing what she was taught at college, because the content was above the level of the children. The only music skill taught was singing and no musical concepts were emphasized.

The section on practical work was virtually ignored as only a few singing activities were done. No instrumental playing, creativity or body percussion was done. The teacher did not utilize African songs, dance, story telling or drama. She just had pupils sing from the modulator, using the pentatonic scale. The pentatonic scale was not related to or used in any folk songs, whereas most of them use this scale. The only activity done was for pupils to identify the pentatonic notes from the modulator. Generally, the teacher was not confident in teaching music, from the lesson preparation through to the presentation of the lesson.

### **Teacher E**

Teacher E is an enthusiastic teacher who does not undervalue herself. She is doing her diploma through distance education where she is involved in independent learning. Teacher E is confident and creative in music teaching.

The teacher teaches a standard one class (lower class) of thirty two learners. The topic taught was “Musical Instruments” and she taught a sub-topic “Traditional and

modern instruments". The preparation for the lesson was very good, catering for all pupils. The integration of musical arts subjects was fairly done in the preparation.

It is interesting to note that teacher E is an elderly teacher who did PTC and is currently working towards finishing her diploma through distance education. She could dance/move just like her young children. She had a good introduction, asking pupils to sing a song they like. Pupils sang an English greeting song, "Good morning," with actions.

Theoretically the teacher's knowledge of music is good. She partly used an African approach, and where pupils did not understand she used their mother tongue (*Setswana*) to explain. Singing, creativity and movement were constantly done among all the music skills throughout the lesson. Concepts such as pitch (high and low) were also taught and clearly explained by asking one child to sit down, for low, and the other to stand up, for high. For soft and loud the teacher asked pupils to shout and to whisper in order to explain the concepts better. The teacher then asked pupils to sing a well-known song with soft and loud in different stanzas.

The teacher also involved pupils in playing the *djembe* (traditional drum). Even though there are no musical instruments in the schools for music lessons, the teacher collected traditional drums, whistles and leg rattles from the traditional dancing club in the school to use for the lesson. The researcher found this to be an excellent idea, unlike in other schools where nothing was used, whereas there are traditional dancing clubs in those schools. The teacher also used pens in place of rhythm sticks to produce sound to accompany the songs. Pupils did different movements to accompany the songs and they played the instruments together with the body percussion such as clapping of hands and stamping of feet to accompany the songs, too. The teacher utilized African music and instruments. She did not have story telling or musical games, though. In the lesson conclusion and evaluation pupils showed understanding of the lesson.

Generally Teacher E is creative, loves teaching music, especially to young ones, and she knows how to handle them. She plays with them and it makes them feel free and have an interest in the lesson.

## Teacher F

Teacher F teaches a lower class of standard threes and there are thirty two learners. She is very soft and seemed to have difficulties in teaching music. She obtained her diploma through distance education. The topic taught was pitch and duration, for 30 minutes.

The preparation was not satisfactory and it hindered the delivery of the lesson. Activities were not clearly outlined. Nothing showed that the presentation would include the whole class and no integration was planned to be done.

The lesson was introduced by asking pupils questions about what pitch and duration are. The questions were too difficult for the standard three pupils because it was their first time to come across the two terms. No sound was heard, and pupils did not sing. The theoretical part of the lesson proved that the teacher is not equipped with music education skills to impart knowledge to learners. With the topic on pitch and duration, the teacher used the modulator to teach and that was a good way to teach pitch. A problem noticed by the researcher was that the teacher wrote the modulator the wrong way round, with lower *doh* at the top and upper *doh* at the bottom. This caused confusion for the pupils in understanding which was the lowest pitch. As a result the singing did not correspond with the pitch of how the notes were written. The other part of the lesson on duration was not taught. No instrumental playing, movement and body percussion were done. The lesson was too theoretical with no activities. No African music, story telling, drama or poetry were utilized.

In comparison with the way the teacher answered the questionnaire, questions were not completed and with other questions she revealed that music is difficult for her. This could be the main contributory factor as to why the lesson was not so good.

## Teacher G

Teacher G is an old lady who teaches standard six (upper class) with thirty three pupils. The teacher had her preparation for the topic “dynamics”. She prepared well for the lesson, catering for the whole class and integrating music and dance among the other arts.

The theory seemed to be difficult for the level of the learners because they could not pronounce the Italian words – nor could the teacher! The teacher has some knowledge of the subject and she also integrated music and other subjects such as mathematics. Teacher G included singing in her planning, and it appeared that pupils were willing to sing the song but then she did not give them the opportunity to do so. They then did not actually move to the song but slightly on their own. There could have been creativity through movement.

The activities which pupils participated in were to match the abbreviation, word, and the symbol with meaning: the pupils said the answers and the teacher moved the work cards to match. The researcher felt that the teacher should have let pupils go to the chalkboard and pick and match the word with its meaning themselves rather than the teacher doing this.

### **Conclusion**

The observations were based on the questionnaire and the researcher realized that some of what teachers said they do when teaching was not actually done. Most teachers indicated in the questionnaire that they integrate music arts. But the majority did not integrate during their lessons. Other teachers indicated in the questionnaire that they do not integrate - however, during lesson observation, they presented very good lessons with integration of musical arts education.

#### **3.3.3 Interviews**

In addition to the questionnaires and observations, interviews were also used in data collection. The researcher conducted the interviews with the college lecturers. The researcher handed the letter to the college principal to request for conducting the interview. Appointments were made through telephone calls with the concerned lecturers. The researcher aimed at finding out the views of different lecturers about the teacher training programme, both for the part-time and full-time student teachers. The four lecturers will be addressed as follows to avoid using their names and the names of the colleges:

- Lecturer 1
- Lecturer 2

- Lecturer 3
- Lecturer 4.

The researcher found out that the total number of years lecturers taught at college ranges between one and twenty years. Three of the lecturers indicated that they taught in both the primary and secondary colleges. They were transferred from one college to another. One has taught for only a year. In the interview, the researcher wanted to find out about the aspects which are summarized as follows:

### **3.3.3.1 Admission requirements**

All the lecturers cited that studying music at college is a requirement for all the student teachers because music is one of the subjects that are taught at primary school. They said that those who specialize in music choose to do so. The general requirements for admissions are listed in chapter two. In addition to the general requirements, music lecturers have formulated their own guidelines to help during interviews for selection of the students. All the lecturers are of the same opinion that candidates should have interest in music and a basic knowledge of music education such as singing, choir training or participation in different music activities. Lecturers believe that even though they have the departmental guidelines, the final decision of admitting students is solely done by the admission committee. The lecturers share the same sentiments when they say that the criteria used for admission (point system<sup>12</sup>) have an impact on the type of students they have in their departments. Lecturer 3 said that “the cut off point is 38 and is computerized; this leads to admitting students who are not interested in music but meet the points that are needed”. Lecturer 1 is also of the opinion that music students should be selected according to their interest and capabilities in any instrument or voice. Lecturer 2 said “students should be given the liberty to choose instead of using the cut off point”. Lecturer 4 talked about the distance education students, suggesting that distance education students should be oriented in music before they are admitted to colleges so that they can be aware of what music entails.

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<sup>12</sup>Botswana General Certificate of Secondary Education (BGCSE) pass mark in terms of points obtained.

### 3.3.3.2 The syllabi

Lecturers cited that the syllabi differ in content. They all mentioned that the generalist syllabus is shallow; not much content is done, and only the basics are given to students. No practical work is done except singing as an activity. Specialists' content is done in depth and is practical in terms of instrumental playing being part of the syllabus. Lecturer 2 mentioned that the department has instruments such as keyboards, recorders and marimbas. On the other hand lecturer 4 said that the department has no marimbas, a few recorders and a few keyboards, but not enough for a class sharing. The researcher noted that the music departments do not have equitable resources: some have more and others do not have enough.

Part-time students differ from full-time students because the part-time syllabus is in modules (see chapter two). Concerning musical arts education, lecturers had different views, with lecturer 1 believing that musical arts education is partly included in the syllabi; lecturer 2 believes that it is included but it is not easy for her to actually integrate because of the unavailability of resources and lack of time. Lecturer 3 trusts that she integrates musical arts. Lecturer 4 totally disagreed with other lecturers, believing that the syllabus, be it for specialists or generalists, does not include the integration of arts education. The researcher realized that all the three lecturers who believe that there is integration of arts are those who trained a long time ago, and perhaps they do not understand much about the integration of arts education. Lecturer 4 is new in the field so she seems to be familiar with and understand what is meant and what exactly should be done when integrating arts.

In addition, lecturer 4 believed that teachers and lecturers are not aware of integration. She is of the opinion that they need to be sensitized on the issues of arts education so that that they can discover what they are doing in order to improve and do it better than they currently do it. She said that she believes that sometimes teachers integrate but they do not know it. The researcher concurs with lecturer 4 to some extent because during observation the researcher found out that some teachers integrate musical arts whereas they indicated in the questionnaire that they do not integrate. Lecturer 3 believed that integration allows creativity. Lecturer 2 said "integration is interesting;" lecturer 1 said "if integration can be taken into consideration the teaching and learning of music will be simple and more effective". All these comments show that lecturers value the integration of musical arts education.

Lecturers felt that the three hours allocated to the generalists is too little, such that students do not learn much. In this case, no practical work is done, and the lessons taught are purely theoretical. The specialists are allocated five hours and it depends upon the lecturer on how to divide the hours between theory and practice. Lecturer 1 has a concern that even with the specialists there is not enough time. He said that students need a lot of time for instrumental playing.

Lecturers claimed that African music is included in the syllabi but no African educationists or theorists are included in the syllabus except local musicians such as Josiah Moswela, Mzilikazi Khumalo and Duncan Senyatso. Lecturer 2 feels that African educationists should be included in the syllabi so that students can have a wide spectrum of music philosophy and music around them. Western educationists such as Orff and Kodály are taught.

The researcher wanted to find out the activities each lecturer does with students. Lecturer 1 said he does instrumental playing, singing, composition/notation, and creativity. Lecturer 2 does singing (choral) and traditional dance. Lecturer 3 engages learners in singing, instrumental playing, singing and dance. Lastly, lecturer 4 does singing, creativity and notation. The researcher has observed that singing is a core activity for all the lecturers. The other aspect is that in the absence of musical instruments in the departments, music lecturers resort to singing just like primary school teachers. This is so because voice is the cheapest musical instrument.

### **3.3.3.3 Assessment procedures**

The lecturers highlighted that they all assess according to the course standard requirements of tests, assignments, examination and teaching practice (see chapter two). As mentioned earlier, there is no practical examination for generalists, and specialists do not have instrumental playing for their final exams. Instrumental playing is only done as a class activity. The final examinations for specialists are (appendix F):

- Paper 1 – Which consists of theory and a section for listening and analysis
- Paper 2 – Essays - methodology and music educators.

Generalists have only one paper which consists of methodology and music theory.

### 3.3.3.4 Teaching practice

In relation to the CAPA syllabus and the training for it, lecturers 1, 3 and 4 believe that specialists handle lessons better than generalists because of the time they as lecturers spend with them during their studies. On the contrary, lecturer 2 says that performance during practice depends upon the individual students' capabilities and how keen and interested in the subject they are. She said that some generalist students are better than specialists in teaching.

### 3.3.3.5 Constraints

The following are the constraints that lecturers have in connection with music training:

- Lack of manpower - lecturers felt that more lecturers are needed to teach at colleges instead of only two lecturers. It appears that only two lecturers teach all the students in a college.
- Infrastructure - they said that soundproof music rooms are needed.
- Time - they felt that music lessons should be allocated much more time.
- Resources – musical instruments, books and music education journals are needed. Lecturer 3 suggested that the department should be allocated more funds. Lecturer 4 is of the opinion that the college librarian should work in conjunction with music lecturers so that more recent books are bought.
- Specialization - lecturers are of the opinion that they should be allowed to teach different areas that they feel comfortable to teach because they are not competent in all the aspects of music.

The researcher was interested in finding out what concerns external moderators raise. These are:

- The research papers of students are not of a good standard
- Examination should include practical rather than theory only
- Teaching practice should be assessed by music specialists or lecturers
- Time allocation is inadequate.

More information on this can be found in appendix G.

## CHAPTER FOUR

### PROPOSALS

#### 4.1 Introduction

This chapter shall focus on proposals as to how the teacher training could be structured. According to the data collected, teachers and lecturers indicated that there are problems/constraints (see chapter three) that they encounter which hinder the training of teachers and ultimately the teaching of music in primary schools. It is therefore important for the training to be designed such that it prepares student teachers for an ever changing world, society and field of learning in order to improve teacher education using different strategies and approaches to music education. The researcher agrees with Hourigan (2006:77) who emphasizes the three important parts of understanding teaching and learning within a democracy when reviewing the 2005 book for Bransford, Darling-Hammond, and LePage. The three parts that teachers need to understand are as follows:

- Knowledge of learners and their development (learning, human development and language)
- Knowledge of subject matter and curriculum goals (educational goals and purposes for skills, content and subject matter)
- Knowledge of teaching (content, content pedagogy, teaching diverse learners, assessment, classroom management).

If all these have a place in the syllabus then the teacher education curriculum will be complete because they are the core sections in teacher education and there is assurance of effective teaching and learning which leads to students knowing all the components. These three components will be incorporated in the discussion of the different sections in this chapter. The proposals will be based on the suggestions that teachers and lecturers made as well as the literature study, especially on the section of educationalists or theorists.

#### 4.2 Admission requirements

According to the Ministry of Education documents, there are no specific requirements to study music at colleges of education. If students are admitted into a diploma programme, it is compulsory for them to study music, the reason being that

all student teachers are supposed to teach all the subjects, including music, at primary schools upon completion of their studies yet the researcher concurs with Leanog (1997:73) that "...programmes of primary schools require full competence in every subject".

The researcher hence proposes that admission for both the full-time and the distance learning programmes should at least include the following requirements:

- **Candidates should possess a form five certificate (with music education - this can be optional)**

With the introduction of music education at junior secondary school level in Botswana nine years ago, there should be a number of people who have gone up to Cambridge level with music education and then continue study to become teachers. This requirement can only be optional and an added advantage at this stage because currently there are only two senior secondary schools which offer music education.

- **Candidates should be selected based on the individual subject marks rather than on overall point pass mark system**

The two subjects that the students choose as areas of specialization should be the basis of admission for what they will study. If the point system is used as an entry requirement, then at subject level it should not be used but rather the subject grades should be used. For music the next points (on involvement and interest) should be considered in case there are candidates who did not study music at senior secondary school.

- **Candidates should have done music at junior secondary school**

This requirement should be considered because at the present moment there are more than fifteen junior secondary schools which offer music as an examinable subject.

- **Candidates should have been involved in at least two of the following at school or community level**

- School Choir
- Traditional dance
- Ballroom dance

- Scripture Union
- Drama Club
- Scouts
- Girl Guides
- 4B Club.
- Village choirs such as church, health or *Twantsho Borukhuthi* (crime prevention) choirs.

Having been involved in some of the above activities shows interest in music because all the above activities incorporate music and usually people are not forced to join clubs either in a school or at community level, but participate out of love for the activity. If such a requirement is considered then it will be an advantage to the students in that they will have some knowledge and skills of music gained through the club activities.

- **Candidates should have interest in studying music**

Candidates should not be forced to study music in one way or the other because reasons such as “there is a place only in practical subjects” were given by teachers as to why they do not like the subject. They indicated that they were forced to study music whereas they did not like it. 90% of the respondents indicated that they did not choose to study music at college (see Figure 5). Only those who have passion and interest for music should be admitted to the music department.

Generally the researcher is of the view that music should be studied only as an area of specialization because at the end of training, teachers teach music regardless of whether they specialized or not. The other reason is that the majority of the trainees have not done music before, college is their first experience of music education and therefore they need full training which generalization in both part-time and full-time studies does not achieve.

### **4.3 Syllabi**

As mentioned above (section 4. 2), the researcher is of the opinion that music at colleges of education should be studied as an area of specialization only so that students can gain sufficient knowledge and skills to teach effectively. This is supported by Campbell (2004:7) when he asserts that “the music teacher’s own

musical knowledge, skills, as well as teacher's personality characteristics that include enthusiasm, warmth, patience, tact, trust, adaptability and positive encouragement are likely reasons for students to want to learn music". All these can be achieved if the student teachers are well and fully trained in music education and pupils they teach can develop a love for music and earn a better living through music. Other reasons why the researcher feels that music education should be a full course for every student are as follows:

- It will be worthwhile for all students to be taught musical arts education in depth rather than to be introduced to music as it is done by music generalists.
- All students (generalists and specialists) are expected to teach all subjects including music upon completion of their studies. So it will be of good help to them if they study musical arts fully so as to face all the demands and challenges of the aspect of music in the CAPA syllabus.
- The researcher proposes that the programme for generalists should be phased out. The findings of the study show that teachers need adequate skills in order to handle music at primary schools. According to table 22, more than half (67.5%) of the respondents indicated that specialists teach better than generalists.

Based on the reasons above, the researcher proposes one syllabus for how music could be taught at colleges of education as an area of specialization only, because more than three quarters of the content for the two syllabi is the same. So the researcher has adopted the specialist's syllabus and made some changes. The section will be divided into two sections just like in the two syllabi, that is, the Academic and the Professional studies. The proposal will encompass all the areas and sections of the syllabi.

It seems that the preamble of the syllabus does not take cognizance of globalization as it advocates for a syllabus that prepares an individual who is solely ready for handling classes at primary school in Botswana. It follows that the main aim of the syllabus is to produce graduates who will only work in the country though not all of them are usually absorbed by teaching service. A teacher training programme should not only prepare teachers for the local market but also for the global market. That is,

the teacher should be knowledgeable in the musical arts of his or her own culture so that he or she may apply them anywhere in the world confidently when the need arise.

The second sentence of the rationale does not confine itself to the music education syllabus. There is need for the rationale to categorically state the intentions of the music education syllabus.

The material resources and the facilities listed in the syllabi to be used for the diploma programme are to some extent not available in large enough numbers in the music departments (see Chapter three section 3.3.3.2). Lecturers listed a few resources and materials that they have in their departments. The researcher proposes that there be enough and variety of resources to cater for all the students who study music to ease its teaching and learning. Among musical instruments that the researcher suggests, there are also traditional ones such as *segaba*. *Segaba* is a zither and it is one of the traditional musical instruments which can easily be made by students for use. It is a one stringed instrument made of a rod of a barked wood fitted on a tin to act as a resonator. Phuthego (1997:122-127) gives the playing techniques of the instrument which can benefit the students.

The researcher suggests that the recommended textbooks should be more recent (suggested list of books is in section 10.0 of the syllabus) rather than using books of as early as 1957. This is because researchers write about recent issues which need to be known by teachers and adopted and incorporated in today's teaching. Teachers should be prepared for a changing world through teacher education. That is, teachers should be aware of new pedagogies in music education which would help them to be effective and efficient in the delivery of music lessons.

Concerning human resources, the researcher proposes that each college should have four lecturers as indicated in the syllabi (see appendix E: section 1.4.2.2). The syllabi suggest that the four lecturers should have stipulated qualifications but do not say where the qualifications are stipulated. It is suggested that instead of stipulated qualifications it should rather be required qualifications. The lecturers should teach at least one area of specialization according to their ability rather than teaching every aspect of music education, possibly leading to them being ineffective when teaching areas that they are not competent in. The proposal is put forth because at the

moment there are only two lecturers in each college and it makes it difficult to teach everything, especially if one lecturer is not around.

Tutors are removed from the section on materials because it is a human resource and not a material resource. The human resource refers to lecturers, tutors and laboratory assistants. According to the syllabi there is a need for part-time tutors. On the other hand it is stated in the syllabus that each college should have four lecturers. Currently each college has two lecturers. It is important that all colleges have four lectures with different expertise so that they may complement each other. In addition, part-time tutors should be engaged to help students in learning different aspects of musical arts education. The four lecturers and the part-time tutors would use their expertise to equip learners with skills in musical arts education, thus ensuring lifelong education and better lesson presentation.

#### **4.3.1 Syllabus Design**

The syllabus should be designed such that it caters for those who will do music as one of their specialists subjects and take the subject throughout the three year programme in order to be fully empowered in music education. In addition, in the aims and the objectives of the syllabus the researcher proposes that the following should be included:

**By the end of the course students should be able to develop:**

- An appreciation of music of different cultures**

Botswana is a plural society therefore teachers should be in a position to appreciate and tolerate music of other cultures which are different from theirs.

- An understanding of music theorists/educationists (African contemporary and European)**

Theorists/educationists suggest ways in which music should be taught to children and how they develop in music. Teachers should understand what should be done in order to teach effectively and use proper methods for the right age of children.

- An understanding of integrating musical art forms (dance, drama, poetry, music and visual arts)

Different traditional music in Botswana incorporates most of the musical art forms. Teachers need to be made aware of what musical arts is all about so that they can easily incorporate the musical art forms in their lessons. To emphasise this, Nzewi (2007:vii) says that:

the contemporary African musical arts specialist needs secure grounding in her/his own human-cultural knowledge authority in order to contribute with intellectual integrity to African as well as global scholarship discourse and knowledge creation.

It appears that the objectives are fine basically but only need to be put into practice. All the objectives should be taken into consideration so that they are all covered at the end of the year to ensure quality training. The following objectives should be added to the existing ones:

**Students should be able to:**

- Accompany music using body percussion

Body percussion can easily be demonstrated by the teacher unlike instrumental playing. It is vital for students to learn how to use body percussion to accompany music to help in music activities so that when they get to schools it will be easy for them to have music activities in the lesson. Body percussion is also excellent preparation for instrumental playing.

- Demonstrate basic research methods

Students should demonstrate basic research skills by carrying out a research project in their final year. It is important for teachers to have research skills so that they could carry out research in music education to add more information in this body of knowledge.

#### **4.3.2 Assessment**

The researcher deleted the first sentence which reads “assessment will be done basing on the work covered” because it is obvious that assessment should be based on the work covered. There is no fair way how an educator can assess a student on what has not been done. The purpose of assessment is mainly to evaluate how much learning has taken place. The second sentence has also been changed for

better understanding on what should be done concerning instrumental proficiency (see the proposed syllabus).

According to the syllabi the assessment is done through tests, assignments and examinations. The syllabi state that continuous assessment constitutes three marks: two unsupervised tests and one supervised in each module. The researcher made corrections on the part of the module because specialists do not use the modular system when referring to the number of years taken for the programme. Instead it is the academic year. Two assignments and one test per year are not enough considering the amount of content that would have been covered. It is suggested that at least two assignments and one test should be given in a term. The continuous assessment and the examination contribute 50% each towards the final pass mark. The syllabi show that there is a practical exam done but in chapter three section 3.3.3.2 lecturers indicated that they do not give any practical examination due to lack of time and resources. The only activity done is listening, which is a section within paper one of the final examinations for specialists (see appendix F).

The researcher proposes that there should be practical examinations on instrumental playing and lesson presentation in order to cover the aims and the objectives fully. Through practical examination students will put in more effort throughout their training: as a result they will learn more in both theory and practical because theory and practice go hand in hand. The final examination papers should be as follows:

- Paper 1 - Academic studies
- Paper 2 - Professional studies
- Paper 3 - Practical - Instrumental Playing
  - Lesson presentation.

Paper 3 (practical examination) is currently not included but, through practical examination, students will have the opportunity to learn more skills and have wider knowledge of music aspects which will help them to teach. Practical emphasis will also help lecturers to evaluate how much students are prepared to teach the CAPA syllabus.

#### 4.3.3 Academic studies

The academic studies or theoretical aspect of the syllabus needs more emphasis on the psychological and philosophical part of the learner because teachers ought to know how pupils learn. Hourigan (2006:78) adds that “a teacher who has a good understanding of child development and learning is more likely to be effective in the classroom”. Inferred is that knowledge about child development will lead to effective teaching. It is therefore important for the syllabus to include educationists who suggest ways in which pupils develop musically and how pupils can be taught (section 2.12). The researcher suggests that in addition to the Western educationists, African educationists and contemporary educationists be included in the syllabus. The inclusion of African educationist will help students to be aware of how music is to be taught to children. Students will learn the characteristics of children and follow the methods on how to teach them. In other words the teacher’s lesson preparation and delivery will be based on some theories. It follows that African educationist’s talk about the most recent and relevant issues pertaining to music education which are necessary in today’s teaching. In as far as education and globalization are concerned, it is vital to have a good background on musical arts education in Botswana so that having a chance to teach outside Botswana, teachers can be confident to teach at least music from their own culture.

Wanyama and Okong`o (2005:336) believe that “it is important that music, dance, drama, elocution should be integrated in the syllabus”. The researcher also shares the same sentiments in that she advocates for musical arts integration in the teacher training syllabus. Arts are very important in pupil’s lives because they can show their creativity as well as earn a living (see section 2.11 on the importance of musical arts education). In addition to subject integration<sup>13</sup>, a music syllabus should include musical arts integration as the arts are the basis of effective performance. The Setswana culture demonstrates the integration of arts but there is no emphasis on formal teaching of music and other art forms. According to the observation that the researcher did, it is clear that teachers do not teach all the art forms and do not understand what integration of arts is all about.

The researcher has added the topics of affective and psychomotor development in the section 1.1 of the proposed syllabus (the musical development of the child)

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<sup>13</sup> The integration of music with other subjects.

because it is important to study all the areas of child development in order to cater for all of them during lesson preparation and delivery. With the types of music the researcher has added traditional music as one of the types that students should learn because it is important for people to know their own music. To support this, Anderson and Campbell (1989:1) believe that multicultural education develops the understanding that there are many different but equally valid forms of musical and artistic expression and encourages students to develop a broad perspective based on understanding, tolerance, and respect for a variety of opinions.

Graphic notation is as important as staff and tonic solfa notations. It is therefore vital for graphic notation to be included in the syllabus because through graphic symbols children can learn and understand better concepts such as pitch and the movements of notes. Graphic notation can also enhance singing. Singing exercises should also include the three methods for teaching a song, the whole song - it is a method of teaching a song as a whole instead of parts. For short and simple songs, this method is suitable. Phrase - a method of teaching a song phrase by phrase. This method is suitable for longer and more difficult songs. A song can be taught using high quality sound recordings - songs are played while learners listen and then sing the song. This method is suitable for difficult songs (Supplementary material interim core syllabus 1994 class music 1995:8). If teachers know these methods they (teachers) will be able to teach the songs well. Teachers should also be made aware of how to select suitable songs considering the vocal range of the age of children that they teach.

Since the researcher has suggested that active listening should be part of the syllabus, it is therefore important that appropriate sound material be used in teaching. In addition, more emphasis should be on the listening guide and listening questionnaire so that teachers can execute them in their own lessons in primary schools to treat listening as actively as possible.

In teaching French time names, body percussion should be part of the exercises done in order to enhance the understanding of note values. French time names should be taught in relation to the note values, as this can help students to understand notes and how they are divided in beats/counts that they have (example: a semibreve is taa aa aa aa = 4 beats).

All the changes and suggestions or proposals made are reflected in the proposed syllabus for music education (see section 4.5).

#### 4.3.4 Professional studies

Methodology is one of the aspects of music in which teachers cited that they are not well equipped. A teacher cannot succeed in his or her work without the methodology knowledge: methodology is a core area of teacher training. All teachers should know how to teach pupils with different learning abilities in order for all pupils to be catered for.

Most *Setswana* cultural songs are in the form of skipping rope games and singing and dancing games. These games help children to understand rhythms of the songs and also what a song is about because as children sing, they also do what the song says well in time. An example is what Teacher B did during lesson observation (section 3.3.2): she had a variety of music activities which helped her in teaching rhythm so that pupils can easily comprehend the concept. Nye et al (1992:119) note that rhythm should be studied by being integrated with other musical activities rather than being taught as an isolated element. They believe that teachers have numerous concepts for children to explore which includes duration, tempo and dynamics. Therefore, if music games can be given a clear place in the syllabus, pupils will learn a lot of concepts more easily because they already know the concepts and merely need to be made aware of them intellectually. Integration of musical art forms are also incorporated in the music games. The fact that the majority of teachers did not use any music games in their lessons during lesson observation presumably shows either that they have little knowledge of teaching musical games or that there is less emphasis on the topic during training. The researcher suggests that enough time should be allocated to music games during training.

Lecturers asserted that only the traditional Western theorists are included in the syllabus. Earlier in this chapter the researcher proposed that other theorists such as the African and the contemporary should be included in the syllabus. It is a good idea that these theories or approaches be put into practice because that is when teaching will be effective and cater for all the learning styles. In other words there should be relevance or application of what the theorists suggest in the real life classroom situation. Student teachers should be taught and also teach according to what the theorists suggest and not only learn what the theorists say. Through peer teaching,

lesson and work scheme planning and presentation students should put into practice the suggestions of the theories. Lecturers should assess students with more of lesson presentation on different age group targets, during peer teaching and most importantly during teaching practice.

Suggestion is made that students should be introduced to the research methods and types of research in music education so that they can carry out their research project in music education. The external reports from the two sample colleges show that an insignificant number of student do their research project in music education. Students do their research either in education or in the other subject specialization. The reason for this might be that the research methods are taught mainly in education but not in music.

#### **4.4 Conclusion**

Generally, the researcher proposes that the diploma in primary school education should be treated like the diploma in secondary education where student teachers study foundations of education, communication and study skills and two subjects of specialization rather than all the fourteen subjects that are taught at primary school. If this can be done then quality education as opposed to quantity education will be achieved and teachers will teach confidently. Through subject specialization there will be more to study in the two subjects only and also instead of spending time to prepare for all the subjects, teachers will prepare well for only two teaching subjects.

Moreover, specialization will help students to study only the subjects they are interested in and have passed well at Cambridge level. The selection for admission will also be easier, based on the Cambridge grades of only two subjects rather the overall points obtained by the student. Lastly, the essential interactive components of a contemporary teacher education are: knowledge centeredness, learner centeredness, community centeredness, and assessment centeredness (Hourigan 2006). Based on the findings of this study, the researcher proposes that the syllabus for music education be structured as follows:

## 4.5 Proposed syllabus for musical arts education

The researcher adopted the specialist syllabus and proposed some changes in some sections (for the original syllabus see appendix E).

### 1.0<sup>14</sup> PREAMBLE

The main aim of this syllabus is to help produce a teacher who can handle any class in any primary school in the world. Student teachers should successfully complete courses such as child development and learning styles that would equip them with necessary musical skills and knowledge of the highest possible standard. After this training they will be expected to teach music in primary schools. Since music is wide ranging, this syllabus intends to cover aspects of both theory and practice for both traditional/African and modern music of different cultures. Vocal, instrumental and other performing arts will be included, for both academic and professional components.

### 1.1 RATIONALE

Teacher training is initially for the benefit of students, but ultimately it must surely be for the benefit of the children of the Primary Schools of Botswana and the rest of the world. To this end, the teaching of any aspect of the syllabus should aim at producing teachers who are competent in teaching musical arts education.

### 1.2 FACILITIES AND RESOURCES

#### 1.2.1 Facilities

- Sound proof studio/classrooms
- Well equipped practice/rehearsal rooms with mirrors
- Air conditioned classrooms with store rooms
- Offices with phones and computers with music software (e.g. Sibelius)

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<sup>14</sup> This kind of numbering appears in the original syllabi. The researcher has not changed it because the belief is that for people to implement some changes, few things should be changed - otherwise it may be difficult for people to take a complete new version. Changes should be done gradually until all necessary is accomplished. In addition, the researcher found numbering as not one of the most important and urgent aspects to be changed.

### **1.2.2 Resources**

The following are two different types of resources necessary for music departments in each college of education.

#### **1.2.2.1 Materials**

- Pianos
- Keyboards
- Classical acoustic (6 and 12 strings) and electric guitars
- TV and Video facilities
- Tape recorders
- CD player and CDs
- Sheet music
- Text and reference books
- Photocopying facilities
- Djembes
- Cow bells
- Shakers
- Triangles
- Claves/ rhythm sticks
- Sleigh bells
- Cymbals
- Wooden blocks.

#### **1.2.2.2 Human**

- 4 lecturers with required qualifications and different expertise
- 2 lab assistants with relevant technical skills
- tutors.

### **1.3 SYLLABUS DESIGN**

The student will take music throughout the three-year diploma programme. The subject has a total of 5 hours per week. A depth of knowledge in both the theory and associated skills of music will be explored.

### 1.3.1 Aims

Music education aims at promoting the spiritual, moral, cultural, mental, and physical development of pupils at school and in the society; and prepares such pupils for the opportunities, responsibilities and experiences of adult life.

By the end of the course students should be able to develop:

- an appreciation of music of different cultures
- an understanding of music theorists/educationists (African, Contemporary and European)
- an understanding of integrating musical art forms (music, dance, drama, poetry and visual arts)
- a positive attitude towards music performance through involvement in musical activities
- a sensitive response to sound in general
- appropriate skills in listening, performing and composing
- the ability to express ideas and feelings symbolically through the medium of sound
- social and interpersonal skills and awareness through making music together
- an awareness of how traditions and values are portrayed through music in societies
- confidence in the teaching of music lessons at primary school level, acting as a resource person during workshops
- musical skills and knowledge in line with the world of work
- the valuing of music as an integral part of our lives, and appreciating its inclusion in the school curriculum.

### 1.3.2 Outcomes

Students should be able to:

- articulate a philosophy for music education
- integrate musical art forms
- perform and have knowledge of music from any of the Botswana and other music cultures
- acquire skills of reading, performing accurately music and understand the relationship between notations (staff, tonic solfa and graphic notation)

- demonstrate knowledge of and ability to use music hand-signs
- show confidence in the teaching of classroom music
- demonstrate an understanding of simple and complex rhythmic patterns
- value and appreciate the importance of musical instruments
- understand the musical development of a child
- analyze a given piece of music
- demonstrate proficiency in performing on a selected musical instruments
- organize and direct a musical performance /rehearsal
- acquire adjudication skills in music
- listen and make critical, analytical and descriptive responses
- compose or arrange for various musical combinations
- improvise vocally and instrumentally
- accompany music using body percussion
- demonstrate basic research skills.

## **1.4 ASSESSMENT**

Students will be assessed in theory (content) and practical. There will be assessment on the achieved level of instrumental proficiency.

### **1.4.1 Assessment criteria**

Students should display:

- a satisfactory understanding of theory of music
- some level of playing musical instruments
- knowledge of being able to identify different styles of musical forms of expression
- knowledge on how to organize and direct a musical performance
- knowledge on composition skills
- taking active part in singing.

#### **1.4.1.1 Continuous assessment**

To monitor the levels of development, continuous assessment of students is very important. At least three assignments should be given in each academic year and one supervised test.

#### **1.4.1.2 Examination**

To be able to determine the level of success of the learning process, an overall assessment should be done at the end of each year. A final examination will then be written at the end of the course. The examinations will be made up of theory and practical, subjective and objective, items. The weighting of the final marks will be: 50% Continuous Assessment and 50% Examinations.

### **YEAR ONE**

#### **ACADEMIC**

##### **1.0 MUSIC PHILOSOPHY AND PSYCHOLOGY**

- Definitions of music
- The role or importance of music in the society
- Why teach music?
- Music education across the curriculum
- Integration of music with other subjects
- Integration of musical arts education (music, drama, dance, poetry and visual arts).

##### **1.1 The musical development of the child**

- Early experiences
- Cognitive development
- Affective development
- Psychomotor development
- Physical development.

##### **1.2 Types/styles of music**

- Ritual
- Ceremonial
- Gospel
- Recreational
- Traditional.

## 2.0 BASIC KNOWLEDGE AND SKILL DEVELOPMENT

### 2.1 Traditional songs

- Collecting and compiling songs
- Analyzing the collected songs
- Presentation of songs

### 2.2 Notations

Below are the three notations

#### 2.2.1 Tonic solfa notation

- Short songs needed for mastering tonic solfa
- Pitch, pulse
- Singing the modulator up and down
- Simple time rhythms C, 2/2 , 2/4, 3/4, 4/4 and 3/8

#### 2.2.2 Staff notation

- Musical alphabets ( A B C D E F G)
- Staff/stave
- Clefs

#### 2.2.3 Graphic notation

- Graphic symbols

### 2.3 Note values and rests

Note names and their values follow in two notations

#### 2.3.1 Tonic solfa

- Full notes
- Half notes
- Quarter notes
- Rests for the notes above

#### 2.3.2 Staff notation

- Semibreve
- Minim

- Crotchet
- Quaver
- Semiquaver
- Rests for the notes above

## 2.4 Singing exercises

The following are ways of teaching a song and singing exercises

### 2.4.1 How to teach a song

- Whole song method
- Phrase by phrase method
- Sound recording
- Criteria for selecting songs

### 2.4.2 Breathing exercises

### 2.5.3 Voice production

### 2.5.4 Movement

- Rhythmic movements and dance

## 2.5 Active listening

- Appropriate sound material
- Listening guides
- Listening questionnaires

## 2.6 French time names ( taa, ta-te, tafa-tefe)

- 2.6.1 Full notes (taa)
- 2.6.2 Half notes (tafe)
- 2.6.3 Quarter notes (tafa-tefe)
- 2.6.4 Body percussions

## 2.7 Key signatures

- 2.7.1 Accidentals (natural, sharp & flat)
- 2.7.2 Tones and semitones

## 2.8 Construction of major scales (C, G and F majors)

## 2.9 Technical names and degrees of the scale

## **2.10 Transcriptions in notations**

- 2.10.1 Melodies in staff notation to tonic solfa
- 2.10.2 Melodies in tonic solfa to staff notation

## **2.11 Instruments (traditional & modern)**

- Improvisation
- Classification
- Playing techniques

## **2.12 Sight singing**

The following are the vocal ranges, musical terms and aural training

### **Vocal ranges**

- Single line melody
- 2 part singing
- 4 part singing
- Musical terms and signs
- Aural training ( intervals, scales, chords)

## **2.13 Chromatic scales**

- C, G and F

## **PROFESSIONAL STUDIES**

### **3.0 METHODOLOGY**

#### **3.1 Children's musical games**

- Nursery rhymes

#### **3.2 Teaching theories**

- Music of the young
- Schulwerk (Orff's "school work")
- Eurhythmics ( Dalcroze)
- Kodály
- African educationists (e.g. Kwami, Nzewi, Nketia)
- Contemporary educationists( e.g. Schafer, Elliott, Gordon, Gardner)

### **3.3 Micro peer teaching**

- Peer lesson presentation
- Micro teaching

### **3.4 Scheming & Lesson planning**

- Preparation of schemes and lesson plans for CAPA syllabus (musical arts)

### **3.5 Research methods**

- Introduction to research methods
- Types of research
- The research process

### **3.6 Mini projects**

## **END OF YEAR ONE EXAMINATION**

## **YEAR TWO**

### **ACADEMIC**

#### **1.0 KEY SIGNATURES**

##### **1.1 Major scales**

- D Major
- A Major
- E Major
- Bb Major
- Eb Major

##### **1.2 Minor scales**

- A minor
- E minor
- D minor
- G minor

#### **2.0 TIME SIGNATURES**

## **Compound 6/8 9/8 12/8**

- Conducting patterns (compound time)
- 2, 3, 4 pulse measure
- choir directing
- interpreting musical scores
- adjudication sheet

## **3.0 TRANSCRIPTIONS (STAFF AND SOLFA NOTATIONS)**

- 3.1 Major keys
- 3.2 Minor keys

## **4.0 INSTRUMENTAL PLAYING**

- 4.1 Proficiency in at least one instrument
- 4.2 Layout of a keyboard
  - Letter names
  - Semitones
  - Tones

## **5.0 TEACHING PRACTICE**

## **6.0 NOTE VALUES (STAFF & SOLFA NOTATIONS)**

- Dotted notes
- Double dotted notes
- Ties and slurs
- French time names

## **7.0 COMPOSITIONAL SKILLS**

### **7.1 Creative music making/ improvisation**

- Making music by exploring sounds
- Making music using percussion musical instruments
- Making music using the pentatonic scale

- Story telling with music
- Drama with music
- Poetry with music
- Visual arts with music.

## 7.2 Performance directions

- Musical terms and signs (dynamics, tempo, volume, etc.)
- Stage setting
- Attire

## 8.0 HARMONY

Under harmony, triads/chord progression and part singing are listed

### 8.1 Triads/chord progressions

- C Major
- G Major
- F Major
- D Major
- Cadences (plagal, perfect, imperfect and interrupted)

### 8.2 Part singing

- 2 part harmony
- 3 part harmony
- 4 part harmony

## 9.0 MOVEMENTS

- Locomotor movements
- Non-locomotor movements
- Creative movements

## PROFESSIONAL STUDIES

## 10.0 CLASSROOM ACTIVITIES

- Children's musical games continued

## 11.0 METHODS OF ASSESSMENT

- Formative
- Summative

## 12.0 RESEARCH METHODS CONTINUED

### END OF YEAR TWO EXAMINATION

### YEAR THREE

#### ACADEMIC

## 1. 0 HISTORY OF MUSIC

### 1.1 Botswana composers

- Historical background
- Themes and influences/characteristics
- Literature
- Types of music (choral, patriotic, gospel)

### 1.2 African composers and performers

- Historical Background
- Themes and influences/characteristics
- Literature
- Types of music (choral, patriotic, gospel)

## 2.0 INTERVALS IN MAJOR AND MINOR KEYS

- Major
- Minor
- Perfect
- Diminished
- Augmented

## 3.0 TRANSCRIPTIONS

- Transcribing passages in any given key

## 4.0 HISTORY OF MUSIC

#### **4.1 Western Art Music**

- Renaissance music
- Baroque music
- Classical music
- Romantic music

#### **4.2 Active listening to Western music**

### **5.0 INSTRUMENTAL PROFICIENCY**

#### **5.1 Modern instruments**

- Keyboard
- Recorder
- Guitars
- Any other modern musical instrument available

#### **5.2 Traditional instruments**

- *Segaba*
- Marimba
- Drums (*djembes*)
- Any other traditional musical instrument available

### **6.0 INVERSIONS**

- Primary chords
- 1<sup>st</sup> inversions
- 2<sup>nd</sup> inversions

### **7.0 TRANSITIONS/ MODULATION**

- The use of bridge notes

### **8.0 TRANSPOSITIONS**

- 8.1 Transposing given passage using intervals
- 8.2 Transposing by octave

### **9.0 RESEARCH: MINI PROJECT - Submission of mini project.**

### **FINAL EXAMINATIONS & TEACHING PRACTICE**

## 10. 0 STUDENTS` TEXTBOOKS

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2. Ely, M. C. & Rashkin, A. E. 2005. *Dictionary of Music Education: A handbook of terminology*. Chicago: GIA Publications.
3. Flohr, J. W. 2005. *The musical lives of young children*. New Jersey: Upper Saddle River
4. Herbst, A. (ed.) 2005. *Emerging solutions for musical arts education in Africa*. Cape Town: African Minds.
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6. Hoffer, C. R. 1993. *Introduction to music education*. 2<sup>nd</sup> edition. Belmont: Wadsworth Publishing Company.
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10. Mills, J. 2005. *Music in the school*. New York: Oxford University Press.
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## CHAPTER FIVE

### CONCLUSIONS AND RECOMMENDATIONS

This chapter deals with the overall conclusions and recommendations of the study. The recommendations will be in two sections: recommendations for improvement and implementation and those for further research.

#### 5.1 Conclusions

The research aimed at addressing the following main question and sub-questions:

**What are the problems facing the training of music teachers in the colleges for primary school education in Botswana and what improvements can be made?**

The primary colleges of education are training many teachers to teach in primary schools with a diploma, unlike the previous two-year Primary Teacher Certificate. PTC holders are being upgraded into holding a diploma, and the distance education unit at the University of Botswana (Centre for Continuing Education) is working hard to that effect. However, there are problems facing the training of teachers and the teaching of music in Botswana, as has been evidenced by this research. The following sub-questions were posed:

#### 5.1.1 What are the admission requirements for music students?

It was found that students are admitted into primary colleges of education with no formal education in music. A similar case in Botswana is of the secondary colleges where a Music lecturer at Molepolole College of Education, Chadwick (2005:76), commented that the majority of the student teachers have their first exposure to formal music education at colleges of education. Music is one of the subjects that every student should do in order to fulfil the requirements of the diploma. The only choice is for areas of specialization; thus, when students choose whether or not to specialize in music. It was discovered that the majority of the students (see fig 5) do not choose music as an area of specialization, the reason given being that they do not want to take the risk of studying the subject for the first time at college. Those

who chose to specialize were the ones who were interested in improving their talents in both singing or instrumental playing.

The departmental guidelines that the colleges have set for themselves for selection of the students help specifically for selecting those who want to specialize in music education. The guidelines specify that students should have an interest in, knowledge or an idea of music, gained through socialisation at home and with friends, or participation in music activities. Otherwise, according to the Ministry of Education documents on admissions, nothing specific about music is stated. The only major entry requirement is the cut off points which are set for admission to a diploma programme and those points are computerised. It is surprising to find that the final admission lies with the admission committees in some colleges rather than every department selecting their own students, especially in the case of music where it is necessary to select those who are capable and have an interest in studying music. Music lecturers do not like the above selection system because they believe that since music is not done in most senior schools, some good students are left out because they (students) do not meet the cut off point. Therefore, there is need to look into the admission requirements for students who would like to do music.

### **5.1.2 How do the syllabi for music specialists and music generalists differ?**

Generally it was discovered that the two syllabi are the same in content and the only difference is the depth in which the two syllabi are taught. Both the syllabi cover theory and professional studies. Practical work is done by the specialists only. The amount of work done is dependent on the time allocated to the music lessons. With the contents of both the syllabi, the results of the questionnaire revealed that African educationists are not in the syllabi (see table 16). African music is also not included in the syllabi. The inclusion of local traditional music will lead to the integration of arts education because in chapter two the literature shows that music in Botswana comprises different art forms integrated (see section 2.4). I agree with Nketia when he says that teaching traditional music helps in the upbringing of children and it strengthens cultural identity (Chapter two section 2.12.1). Sections 2.3.1 and 2.3.5 emphasise the importance of learning music as transmission and promotion of cultural heritage, enhancing the quality of lives. With knowledge of traditional music, learners will not be strangers in their own culture and their lifestyles in relation to others will also improve since music encourages cooperation.

In the United States of America, more than a decade ago, Hoffer (1993:98) discovered that “classroom teachers are clearly at a disadvantage in terms of their knowledge and ability in music”. Generalists in Botswana study distance education module one out of the four modules and as a result the content covered is not much, so generalists may find it difficult to conduct music lessons.

### **5.1.3 How much time is allocated to music periods at colleges per week?**

The research results revealed that music generalists are allocated three hours per week whereas music specialists are allocated five hours per week. This explains why the syllabi differ in depth. Lecturers feel that the time allocated to both groups is too limited such that it is not enough for doing a lot of activities and instrumental playing (see section 3.3.3). Therefore, the time allocated for practical is insufficient and as a result students do not have much time to demonstrate and develop their musical skills.

### **5.1.4 What resources are available to enhance effective training?**

It was discovered that at least the colleges have some musical instruments such as keyboards, recorders and marimbas. Even though there are musical instruments in colleges, not all of them have enough for all the students. This also explains why music generalists do not do any practical work because the generalists class usually has more than thirty students. The majority of the musical instruments are not well maintained: examples are marimbas which were out of tune, and guitars without some strings. It was observed that colleges do not have traditional instruments: among the instruments that lecturers listed as having, no one indicated any of the traditional instruments. One may think that as an African society, the majority of musical instruments in the college music departments would be traditional instruments because they are made locally, easily accessible and some can even be made by the students. Unfortunately, this is not the case with the primary colleges of education in Botswana.

Concerning books and journals, music departments do not provide students with the most recent books: books are outdated (see appendix E), with many older than 1985. The libraries also do not have a variety of music books and journals in music education. *Diploma in Primary Education External Examiners Report* (University of Botswana 2005:4) describes “generally only enough reading space for about 13%

instead of at least 25% of the college student population and absence of proper furniture". This shows that those college libraries are not equipped with necessary facilities to enhance the training and the external moderator found it worth noting that some agency needs to be attached to the development of facilities and provision of equipment at the colleges (University of Botswana 2006:5). Amongst the recommendations the external moderator proposed that "colleges require new state of the art facilities including libraries, appropriately equipped specialized rooms (e.g. for Art, Craft and Design and Music)". The report indicates that infrastructure is still a problem with the colleges of education and as a result it hinders the proper training of teachers.

The result of generalists not being exposed to musical instruments at college is that even in schools where they teach, there are no musical instruments. Another important point to state is that where drums are available teachers do not utilise them, simply because they were not taught how to play any instrument at college. Actually both the colleges and primary schools lack the resources to effectively teach and learn music: this was cited by the lecturers in their report to the external moderator as one of their pleas that they need provision of more musical instruments and better rooms (*LCE and TKCE External Moderation Reports 2006*).

#### **5.1.5 What are the assessment procedures used to evaluate the students?**

Lecturers revealed that all members of the two groups of teacher trainees (generalists and specialists) are assessed, taking cognisance of their syllabus.

It was observed that the literature in chapter two does not differ from the information gathered from interviews with the lecturers. Students are given work in the form of assignments, tests, examinations, and teaching practice. All colleges give a common examination for the specialist students and the generalists: the examination is internally arranged. Continuous assessment (CA) contributes 50% and the examination also contributes 50% to the students' overall pass mark. The final examination for the specialists is moderated by the music lecturers from the University of Botswana.

All students do teaching practice at both second and third year level, which is the final teaching practice. The distance education students do not have teaching practice but have teaching portfolios. Even though the syllabus shows that music

specialists play some instruments, there is no practical examination (appendix F): there is only a small section of listening and analysis in paper two of the examination. In addition to the assessment procedures, music specialists conduct a mini research on a topic of their own choice in one of the two subjects that they specialize in or in education in general. It appears that in most cases students do not do their research project in music education, as is evidenced by the report to the external moderator of one of the colleges. Out of twenty eight music specialists, only two did their research project in music education. The researcher expected to see the majority of students having their research projects in music, since it is their area of specialization but students preferred to carry out their research in other areas of study. It is incumbent upon the music department in all colleges of education to see to it that a good number of students carry out research in musical arts education so that they may improve the status of music education in Botswana's education system.

#### **5.1.6 To what extent are teachers equipped with adequate music skills when they have completed training?**

The answer to this question is largely dependent on the observations as to how teachers conducted their lessons and also some of the questions within the questionnaire.

It was observed that teachers are not well equipped with skills to teach music at primary schools when they finish their training. The majority of teachers lack practical skills and even knowledge as to how to teach different music concepts. The preparation of lessons also was not satisfactory, and all these observations indicated that teachers do not effectively teach music skills. Teachers are not able to integrate musical arts and the only approaches used were those of older Western educationists. This is a clear indication that teachers are not aware of African and contemporary educationists. It appears that the college syllabi do not emphasize musical arts whereas the CAPA syllabus has music, dance and movement to be taught. In this way, therefore, the training does not fully equip students with adequate skills for the integration of musical arts. Music lecturers interviewed cited that they feel that the amount of time allocated makes it difficult to equip teachers with all the necessary skills needed to conduct music lessons. According to the literature in chapter two, and as suggested by the contemporary educationist Gordon, the purpose of learning music theory is to provide music teachers with knowledge and tools to develop the pupils that they teach. The results show that student teachers

need a much more intensive training to achieve the type of purpose noted by Gordon.

#### **5.1.7 After completing the training, what are the teachers` perceptions of the efficacy of their training for teaching music?**

It was discovered that teachers to some extent find their teacher training in music education inadequate.

The answers to a number of questions posed rated very low in percentage, with the majority indicating uncertain, disagree and strongly disagree to the statements given on how they perceived the training. Teachers claimed not to be able to face the challenging CAPA syllabus after undergoing the training. Answers to some questions (tables 14, 15, 16, 17, 18, 19) revealed that more than half of the teachers were uncertain, disagreed and strongly disagreed with the questions. Teachers do not enjoy teaching musical arts, do not feel confident to teach music, and are not aware of the African theorists. The majority of teachers believe that those who specialized in music teach better than music generalists. The findings are in line with the literature which shows that specialists have more time for lessons and the content is in greater depth than that of the generalists (table 22), which means that they learn a lot more than the generalists.

#### **5.1.8 What are the obstacles in the way of changing any of the above?**

In changing the above, there are obstacles. It is not possible to admit students according to music requirements - especially the music generalists - because students are admitted to study a lot of different subjects of which music is but one. It may be possible to some extent for music specialists because they must take two major subjects. The distance education students` interest in music and the results of the first module should determine whether the students take music as an area of specialization or not. With the syllabi, the fact that the time allocated is not enough makes it difficult to teach both groups the same level of content even though they are both going to teach the same syllabus at primary school. So time allocation is a stumbling block to equipping the students with the necessary and sufficient skills to teach music. The other obstacle is the number of subjects studied at primary colleges of education: time is shared amongst all the fourteen subjects, therefore it makes it difficult for subjects to be allocated sufficient time, especially for what

practical subjects like music require. As a result equal time is allocated to different subjects without considering that some subjects need more time for practical and activities.

It appears that there are not many resources for enhancing effective teaching: this is due to the number of students who study music. If music were to be done by those who specialize only and the same people were the ones ultimately to teach, it would help to provide resources rather than having to do so for the whole student body. In other words, the quality of training would be much better if students could study only their areas of specialization instead of all the subjects for the three years of their training.

Lack of manpower and infrastructure are also obstacles, according to the assessment. Only two lecturers at each college handle all the music lessons for both generalists and specialists and this burden makes them ineffective because of the teaching load, marking of tests, exams and assignment scripts as well as supervision during teaching practice. Lecturers do not assess their subjects only during teaching practice but all the subjects: this makes it difficult for music lecturers to determine the extent to which students are prepared to teach music at primary schools.

In order for the teaching of music to improve, follow-up should be done with teachers who are in the field so as to determine how they perceive the training they received or how they feel about the programme they had at college. As indicated in the Tlokweng College of Education publication (2004/5:3), "the college should follow up its graduates for self-evaluation and improvement of college programs and strategies". With lecturers teaching the whole college's students it makes difficult for them to make follow-ups.

## 5.2 Recommendations

The following are the recommendations of this study, in two different sections, based on the survey of the literature and the findings. These are recommendations for improvement and implementation and recommendations for further research.

## 5.2.1 Recommendations for improvement and implementation

The following are recommendations for improvement and implementation by the Ministry of Education, College lecturers, teachers and parents:

### 5.2.1.1 Ministry of Education

- More junior and senior schools should offer music education so that students can have formal education from all the levels of education before they go to colleges of education and also so that there can be continuity from primary school onwards.
- The admission requirements should be restructured now that music is taught at primary schools and also at junior and senior secondary schools. There should be a requirement of having studied music at least at junior secondary level.
- An educationist and a lecturer at the University of Botswana, Richard Tabulawa (2006:9), asserts that

There is no point in primary school teachers specializing in certain subjects where there are no facilities to support the initiative. It appears like a complete waste of time to go on specialized training where there is no platform to execute what you have learnt.

In the light of this comment, the government should see to it that those who specialized in music should teach their area of specialization, just like with secondary school teachers. To add to the above the BTU (Botswana Teachers Union) say that “pupils and teachers are not benefiting from the specialist training”. This is because primary school teachers do not teach their subjects of specialization only, but all subjects, including ones in which they were hardly trained. Their skills and expertise are wasted and pupils are not gaining much from them.

- The government (Ministry of Education) should show its commitment to the value of music education and make provision for developing it further in institutions, by providing the necessary resources to enhance the teaching and learning of music. Adequate musical instruments and books

should be supplied to schools and colleges. Music departments at the colleges of education should be equipped with television sets (DVDs, video machines) and CD and tape players.

- The syllabi for the colleges of education should be reviewed in order to include some important topics such as African educationists, traditional music and important music concepts (as proposed in chapter four) which do not yet feature in the syllabi. To review the syllabi, music lecturers of the University of Botswana should be involved because they are involved in the moderation exercise of the examinations; therefore they know how the programme can be improved, considering the problems they usually point out during the moderation exercise.
- With the proposed syllabi in chapter four, the researcher will be in a position to work with the reviewing team to look into the syllabus. To make the lecturers and the relevant officers aware of how the syllabus should/could be like, the researcher will give a copy of the proposed syllabus to all the college lecturers and the Ministry of Education as well as the curriculum development unit. The researcher will also inform the music panel about her suggestions during panel meetings. These meetings are held once or twice in a school term (four months). The panel consists of all the college lecturers, from both the primary and secondary colleges. Lecturers meet to set examinations and also to help one another on matters concerning the syllabi and the music departments at large.
- The Ministry of Education should recruit and hire more lecturers, with differing expertise, to teach music. Current lecturers should specialize in areas they feel competent to teach.
- Music lessons should be broadcast on the local radio station and even more importantly on the television station where pupils will be able to listen as well as to see different musical instruments, both traditional and modern, and how they are played. This can also help in educating the nation on what music education is all about.

- There is a need for all the twenty seven senior secondary schools in Botswana and even the five that will be built (according to the *National Development Plan – NDP9*) to offer music as a subject in order to admit students at colleges who already have some formal music education.
- Teachers should be sent to universities for further studies and for refresher courses in order to enrich them with musical arts education skills.

#### **5.2.1.2 Lecturers, teachers and parents**

- There should be short courses for lecturers. Lecturers should visit other countries to find out how the teacher training programmes are conducted so that they can improve theirs.
- Lecturers should check the school libraries and recommend some recent music books and journals to help students to have a wide spectrum of how to conduct integration of musical arts lessons.
- Lecturers as music specialists should frequently visit primary schools and hold workshops to equip teachers with skills and help them in areas that they are not competent with, because the majority of teachers have not specialized in music.
- Each region should at least have one specialist music teacher in order to help other teachers and to hold school based workshops. There are two options that the researcher would like to suggest: magnet schools – here one school should have a specialist teacher and the teacher will invite other teachers from the regions. If the schools are many then there is a need for two specialist teachers and schools can be divided in two groups.

The researcher is also willing to be of help in the improvement of music education in Botswana by assisting voluntarily in teaching the music specialists (representation of the regions) by holding workshops with them after completion of her studies.

One of the Botswana reggae artists, Master Dee, believes that “music artists [should] study music in order to enhance their knowledge of the profession; he further says that it is important for musicians to know all the music elements to improve the quality of their production” (Mosarwa 2007:33). This encouragement will also help music educators as they use local music to teach so that the music be of good quality.

- Teachers should develop a team teaching spirit in order to help one another in lesson preparation and delivery.
- During training, student teachers should be taught how to prepare lessons in line with the CAPA syllabus. There should be practical lesson presentation examinations for both the generalists and specialists. Emphasis should also be on the integration of arts education (music, dance, poetry, drama and visual arts).
- Resource persons (especially Judith Bogadi Sefhako and Ndingo Johwa, to mention but two local artists) should be invited to teach learners about traditional music. Judith Bogadi Sefhako is a 55 year old lady who is still dancing the Setswana traditional dance regardless of her age. So she can help in educating children about traditional music and dance. Mooketsi (2006:36) said that Sefhako, who works in the Department of Youth and Culture, has availed herself to be consulted by scholars, institutions and individuals for anything that concerns culture. It is therefore important for music educators to invite her in schools and colleges in connection with musical arts education.

On the other hand Johwa is also a traditional music artist. He sings music of the *Kalanga* culture. The researcher is of the opinion that he can also be invited in schools because his music is representative of musical arts. The artist includes arts elements such as music, dance, story and poetry. So Johwa’s music is an example of the integration of arts education.

- All music educators should get involved in the activities of the Botswana Association for Music Educators (BOAME) as it aims at encouraging and

developing music teachers through workshops, seminars, and conferences.

- Music educators should be creative and innovative to improvise their own musical instruments where there are none, and also to use available traditional instruments in their lessons to enhance their teaching.
- Training and teaching should be inline with Vision 2016 by incorporating music from all Botswana tribes or cultures and language to show music appreciation and to cater for every individual learner.
- Music educators should write about music and advocate for music education in local newspapers and magazines to educate the nation about music education as a way of trying to work towards Vision 2016 and on the pillar of an “educated and informed nation”.
- Grandparents and parents should be involved in the education of their children so as to help them especially with the traditional or cultural music.

### **5.2.2 Recommendations for further research**

The following topics need to be researched further in order to expand this research and for the improvement of music education in Botswana generally:

- Research should be done on the same topic but focusing on training of secondary school teachers.
- There should be an investigation of the relevance of musical arts education in Botswana’s culture by the researchers.
- The extent to which music in the CAPA syllabus equips learners with music skills should be examined.
- Teaching and learning music in Botswana in relation to both contemporary and African educationists’ theories should be investigated.

- Teaching indigenous music in Botswana with cognisance of all the cultures should be looked into.

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**APPENDIX A**

**RESEARCH PERMIT**

TELEPHONE: 3655400  
TELEX: 2944 THUTO BD  
FAX: 351624/3655408  
REFERENCE: E 11/17/XXXVII(24)



REPUBLIC OF BOTSWANA

MINISTRY OF EDUCATION  
PRIVATE BAG 005  
GABORONE  
BOTSWANA

29 March 2006

To: Mrs Taswika P Kanasi  
478 Festival Street  
Huis Jacaranda, Hatfield  
Pretoria 0083

**RE: PERMISSION TO CONDUCT RESEARCH**

We acknowledge receipt of your application to conduct research that will

- Find out problems facing the training of teachers for primary schools in music education and provide possible solutions or suggestions.

You are granted permission to conduct research in entitled:

**PRIMARY SCHOOL TEACHER TRAINING FOR MUSICAL ARTS EDUCATION IN BOTSWANA: PROBLEMS AND PROPOSALS.**

You are however informed that the findings of your research should only be used to form part of the dissertation to fulfil the award of Master's degree at the University of Pretoria. **This permit is valid until 30 November 2006**

You are reminded to submit a copy of your final report to the Ministry of Education, Botswana

Thank you,  
  
M.L. Phiri  
For Permanent Secretary

**APPENDIX B**  
**QUESTIONNAIRE**

**UNIVERSITY OF PRETORIA**

**DEPARTMENT OF MUSIC**

**TEACHER TRAINING FOR PRIMARY SCHOOL MUSICAL ARTS  
EDUCATION IN BOTSWANA: PROBLEMS AND PROPOSALS**

**TASWIKA PORTIA KANASI 9927979**

**QUESTIONNAIRE FOR PRIMARY SCHOOL TEACHERS**

**STUDY LEADER: PROF. VAN NIEKERK**

**Section A****Name of school** \_\_\_\_\_

This questionnaire should not take you longer than 20 minutes to complete.  
Your time is highly appreciated!

Kindly answer the following questions by crossing (X) in the appropriate block.

1. What is your age?

Below 30	<input type="checkbox"/>
31-35	<input type="checkbox"/>
36-40	<input type="checkbox"/>
41-45	<input type="checkbox"/>
46-50	<input type="checkbox"/>
Above 50	<input type="checkbox"/>

2. Gender

Male	<input type="checkbox"/>
Female	<input type="checkbox"/>

3. Did you do or are you currently doing a diploma in primary education?

Yes	<input type="checkbox"/>
No	<input type="checkbox"/>

4. From which college did/will you obtain your qualification?

Francistown	<input type="checkbox"/>
Lobatse	<input type="checkbox"/>
Serowe	<input type="checkbox"/>
Tlokweng	<input type="checkbox"/>

5. Which year did/will you complete your diploma?

Between 1995 and 2001	<input type="checkbox"/>
Between 2002 and	<input type="checkbox"/>

2006	
After 2006	

6. What other qualifications apart from a diploma do you have?

Bachelor's Degree	
Master's Degree	
Other, Specify	
Not applicable	

7. Music studied at college was

Specialisation	
Generalisation	

8. How long was/is the music course?

6 months	
1 year	
2 years	
3 years	
4 years	

9. Teaching experience

Less than one year	
1-5 years	
6-10 years	
11-15 years	
16 and more years	

10. Which classes do you teach?

Lower classes(1-4)	
Upper classes(5-7)	

11. Average number of pupils per class

20 and below	
--------------	--

21-30 pupils	
31-40 pupils	
41 and above	

## Section B

Using the following scale, cross (X) under whichever you find appropriate.

Strongly agree (SA)

Agree (A)

Uncertain (U)

Disagree (D)

Strongly Disagree (SD)

	SA	A	U	D	SD
12. African musical arts (i.e. art, drama, music, dance) are included in the syllabus for the colleges of education					
13. The college libraries are well equipped with books, articles and journals which helps in acquiring knowledge in musical arts education					
14. I enjoy teaching musical arts					
15. I feel confident to teach musical arts					
16. I am aware of African educationists` theories in musical arts education					
17. In teaching musical arts I use African educationists` approaches for planning and conducting lessons					
18. In teaching musical arts I use Western educationists` approaches for planning and conducting lessons					
19. I use both African and Western educationists` approaches for planning and conducting lessons					

20. I have enough time allocated for musical arts lessons in primary schools					
21. I have enough resources such as books and musical instruments at primary schools for music lessons					
22. Teachers who specialized in music teach music lessons better than music generalists					
23. I am able to integrate musical arts in music lessons					
24. Diploma adequately equips teachers with music skills and concepts					
25. Teachers need in-service training such as workshops and seminars to enrich their musical arts knowledge					

### Section C

26. Did you choose to study music at college?

Yes	<input type="checkbox"/>
No	<input type="checkbox"/>

Give reasons for the above answer

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27. What is your view concerning your training in music education at a college of education?

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28. Is the training you received/are receiving in music education at college of help in teaching musical arts with regard to the CAPA syllabus?

Yes	<input type="checkbox"/>
No	<input type="checkbox"/>

Give reasons

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29. Should the music course at college level change?

Yes	<input type="checkbox"/>
No	<input type="checkbox"/>
Partly	<input type="checkbox"/>

30. Why should the course at college level change?

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31. How should the course at college level change?

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32. Do you do musical arts (art, music, drama and dance) in your lessons?

Yes	<input type="checkbox"/>
No	<input type="checkbox"/>

33. If yes, list which of the musical arts are integrated.

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34. Are you involved in musical arts activities outside the school?

Yes	<input type="checkbox"/>
No	<input type="checkbox"/>

35. If yes, state which ones you are involved in.

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36. What problems do you have in teaching musical arts?

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37. Suggest ways in which the above problems could be solved

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**Thank you for your participation!**

## **APPENDIX C**

### **OBSERVATION GUIDE**

**UNIVERSITY OF PRETORIA**

**DEPARTMENT OF MUSIC**

**TEACHER TRAINING FOR PRIMARY SCHOOL MUSICAL ARTS  
EDUCATION IN BOTSWANA: PROBLEMS AND PROPOSALS**

**TASWIKA PORTIA KANASI 9927979**

**OBSERVATION GUIDE FOR PRIMARY SCHOOL TEACHERS**

**STUDY LEADER: PROF. VAN NIEKERK**

Name of School \_\_\_\_\_ Name of Teacher \_\_\_\_\_  
 Number of Pupils \_\_\_\_\_ Standard \_\_\_\_\_ Duration \_\_\_\_\_  
 Topic \_\_\_\_\_

The scale below will be used

Very good (5)

Good (4)

Fair (3)

Satisfactory (2)

Unsatisfactory (1)

	5	4	3	2	1
Lesson preparation					
- Whole group involved					
- Holistic approach					
- Integration of music, dance and drama					
Lesson introduction					
- Ice breaker					
Lesson content - theory					
- knowledge of the subject					
- African approach					
- western approach					
- music skills					
- music concepts					
Lesson content – practical work					
- instrumental playing					
- movement or dance					
- body percussion					
- creativity / improvisation					

	5	4	3	2	1
African music, utilisation of the familiar  - African songs - dances - stories - music games					
Lesson conclusion  - sum up					

### General comments

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## **APPENDIX D**

## **INTERVIEW GUIDE**

**UNIVERSITY OF PRETORIA**

**DEPARTMENT OF MUSIC**

**TEACHER TRAINING FOR PRIMARY SCHOOL MUSICAL ARTS  
EDUCATION IN BOTSWANA: PROBLEMS AND PROPOSALS**

**TASWIKA PORTIA KANASI 9927979**

**INTERVIEW GUIDE FOR COLLEGE LECTURERS**

**STUDY LEADER: PROF. VAN NIEKERK**

Name of College \_\_\_\_\_ Name of Lecturer\_\_\_\_\_

1. How many years have you been teaching at a college of education?  
\_\_\_\_\_

2. What do you require from people to study music as

a) Specialist \_\_\_\_\_

b) Generalist \_\_\_\_\_

3. What criteria are used to select students to study music?  
\_\_\_\_\_  
\_\_\_\_\_

4. Considering the students you have, do you think the selection (admission criteria) has an impact on the qualities/capabilities of the kind of students you have)?

Yes	_____
No	_____

Give reasons for your answer  
\_\_\_\_\_  
\_\_\_\_\_

5. How best do you think the selection for admission should be done?  
\_\_\_\_\_  
\_\_\_\_\_

6. How are the syllabi structured?

a) Specialist  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

b) Generalist  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

7. What is the main difference between the two syllabi?

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8. Do both syllabi include the integration of musical arts (art, music, drama and dance education)?

Yes	
No	

9. How much time is allocated for music lessons and is it enough?

Specialists \_\_\_\_\_

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Generalists \_\_\_\_\_

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10. Are the theory and practical work allocated the same amount of teaching time?

Yes	
No	

If no, how and why is it so?

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11. Is African music included in both syllabi?

Yes	
No	

12. Which educationists`/theorists` ideas/suggestions in music education form part of the syllabus?

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13. What music activities are incorporated into music lessons?

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14. What are your views on musical arts integration?

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15. How are the students assessed?

Specialists	Generalists

16. What is the structure of the final exam assessment for both groups?

Specialists \_\_\_\_\_

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Generalists \_\_\_\_\_

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17. During teaching practice are student teachers able to teach music lessons following the CAPA syllabus?

Yes	
No	

Give reasons for your answers

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18. In comparison, which group (specialists or generalists) do you think performs better in teaching practice and why?

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19. Are there enough resources such as journals, books and musical instruments to help in teaching?

Yes	
No	

20. Which musical instruments do you have in the department?

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21. What are the constraints facing the music teaching and what do you think can be done to improve the situation?

Constraints	Possible solutions

22. What are the major concerns of the external moderators?

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23. How often do you meet as music lecturers from different colleges to discuss class music problems, success and learning programmes?

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24. Since 1993, have the syllabi been evaluated or reviewed?

Yes	
No	

## **APPENDIX E**

## **SYLLABI**

**DIPLOMA IN PRIMARY EDUCATION**

**COLLEGES OF EDUCATION**

**MUSIC      EDUCATION      SYLLABUS**

**NON-SPECIALISTS**

**2000**

**UNIVERSITY OF BOTSWANA**

**(AFFILIATED INSTITUTIONS)**

## 1.0 PREAMBLE

The main aim of this syllabus is to help produce a teacher who can be able to handle any class in any primary school in the country. Student teachers should go through classes equipping them with the necessary musical skills and knowledge of the highest possible standard. It is then after this training that they will be expected to teach music in the primary schools. Since music is a broader subject than just singing, this syllabus intends to cover aspects of both theory and practice. These will include vocal and other performing arts for both academic and professional components.

## 1.1 RATIONALE

Teacher Training is initially for the benefit of students, but ultimately it must surely be for the benefit of the children of the Primary Schools of Botswana. To this end it would therefore seem that any programme should aim at producing teachers who are competent in teaching music.

## 1.2 SYLLABUS DESIGN

The non-specialists take music in two modules of the course. The subject has a total of 3 hours for non-specialists per week.

The non-specialist group would need a more practical, working knowledge and a more basic understanding of musical theory and Skill.

### 1.2.1 AIMS

Music education aims at promoting the spiritual, moral, cultural, mental and physical development of pupils at school and in society; and prepares such pupils for the opportunities, responsibilities and experiences of adult life.

By the end of the course students should be able to develop;

1. a positive attitude towards music performance through involvement in

- musical activities.
2. a sensitive response to sound in general.
  3. appropriate skills in listening, performing and composing.
  4. the ability to express ideas and feelings symbolically through the medium of sound.
  5. social and interpersonal skills and awareness through making music together.
  6. an awareness of how traditions and values are portrayed through music in societies.
  7. confidence in the teaching of music lessons at primary school level and act as a resource person during music workshops.
  8. musical skills and knowledge in line with the world of work.  
and
  9. value music as an integral part of our lives and appreciate its inclusion in the school curriculum.

### **1.2.2 GENERAL OBJECTIVES**

Students should be able to;

1. articulate a philosophy for music education.
2. perform and have knowledge of music from any of the Botswana and other music cultures.
3. acquire skills of reading and performing accurately music in staff and tonic solfa notations
4. demonstrate knowledge of and ability to use music hand-signs.
5. show confidence in the teaching of classroom music.
6. demonstrate an understanding of simple and complex rhythmic patterns.
7. understand the relationship between notations of music.
8. understand the musical development of a child.

### **1.3 ASSESSMENT**

Assessment will be done basing on the work covered. Students will be assessed in theory (content) and practical.

### 1.3.1 Assessment criteria

Students should display;

- a satisfactory understanding of theory of music.
  - knowledge of being able to identify different styles of musical forms of expression.
  - knowledge on composition skills.
- and**
- take active part in singing.

#### 1.3.1.1 Continuous Assessment:

To monitor the levels of development, continuous assessment of students is very important. At least two to three assignments should be given in each module, two unsupervised and one supervised test.

#### 1.3.1.2 Examinations

To be able to determine the level of success of the learning process, an overall assessment should be done at the end of each module. The examinations will be made up with theory and practical subjective and objective items. The weighting of the final marks will be: 50% Continuous Assessment and 50% Examinations.

### 1.4 FACILITIES AND RESOURCES

#### 1.4.1 Facilities

- Sound proof studio
- Well equipped practice/rehearsal rooms with mirrors
- Air conditioned classrooms with store rooms
- Offices with phones and computers

## 1.4.2 Resources

### 1.4.2.1 Material

- Pianos
- Key boards
- Tuned and untuned percussion
- T.V and Video facilities
- Tape recorders
- Sheet music
- Tutors
- Computer music soft ware
- Text and Reference books
- Photocopying facilities

### 1.4.2.2 Human

- 4 lecturers with stipulated qualifications
- Part-time tutors with specialist skills as required
- 2 lab assistant with relevant technical skills

**SUMMARY OF PROGRAMME OF STUDIES**  
**MODULE ONE**  
**ACADEMIC**

**1.0 MUSIC PHILOSOPHY AND PSYCHOLOGY**

- Definitions of music
- The role of music in the society
- Why teach music ?
- Music education across the curriculum
- Integration of music with other subjects

**1.1 The musical development of the child**

- Early experiences
- Cognitive development
- Physical development

**1.2 Types of music**

- Ritual
- Ceremonial
- Gospel
- Recreational

**2.0 BASIC KNOWLEDGE AND SKILL DEVELOPMENT**

- 2.1 Traditional songs
- 2.2 Staff and Tonic solfa notations
- 2.3 The modulator
- 2.4 Staff/stave and Clefs
- 2.5 Note values, Rests and Time Signatures
- 2.6 Singing exercises
- 2.7 French Time names
- 2.8 Key signatures (C, G & F Majors)
- 2.9 Scales C, G, and F majors
- 2.10 Technical names and degrees of the scale

- 2.11 Transcriptions in both notations
- 2.12 Instruments (Traditional & Modern)
- 2.13 Sight singing
- 2.14 Chromatic scales

### **PROFESSIONAL STUDIES**

#### **3.0 METHODOLOGY**

- 3.1 Children's musical games
- 3.2 Music theories
- 3.3 Micro peer teaching
- 3.4 Scheming & Lesson planning

### **MODULE TWO**

#### **ACADEMIC**

##### **1.0 KEY SIGNATURES**

- 1.1 Major Scales

##### **2.0 TIME SIGNATURES**

- 2.1 Compound times
- 2.2 Conducting patterns

##### **3.0 NOTE VALUES**

#### **4.0 TRANSCRIPTIONS**

- 4.1 Major keys

#### **5.0 COMPOSITION SKILLS**

- 4.1 Creative music making/ improvisation
- 4.2 Performance directions

#### **6.0 INSTRUMENTS**

### **PROFESSIONAL STUDIES**

#### **7.0 Classroom activities**

## MODULE ONE

### ACADEMIC

#### 1.0. MUSIC PHILOSOPHY AND PSYCHOLOGY

- Definitions of music
- The role of music in the society
- Music Education across the curriculum

##### 1.1 Types of music

- Ritual
- Ceremonial
- Recreational
- Gospel

#### 2.0. BASIC KNOWLEDGE AND SKILL DEVELOPMENT

##### 2.1 Traditional songs

- Collecting and compiling songs
- Analysing the collected songs
- Presentations of songs

##### 2.2 Staff and Tonic solfa Notations

###### 2.3.1. Tonic Solfa notation

- Simple time rhythms C 2 2 3 4 3
- 2 , 4, 4, 4 , 8
- Singing the modulator with hand signs

###### 2.3 The Modulator

- Singing the modulator up and down
- Singing the modulator with correct pitch

## 2.4 Staff notation

- Stave/stave
- Clefs (Treble and Bass)
- Musical alphabets (A B C D E F G)

## 2.5 Note values and rests

### 2.5.1 Tonic Solfa

- Full notes
- Half notes
- Quarter notes
- Rests for the notes above

### 2.5.2 Staff Notation

- Semibreve
- Minim
- Crotchet
- Quaver
- Semiquaver
- Rests for the notes above

## 2.6 Singing exercises

### 2.6.1 Breathing exercises

### 2.6.2 Voice-production

## 2.7 French Time names (taa, tate, tafatefe)

- Full notes (taa)
- Half notes (tate)
- Quarter notes (tafa tefe)

## 2.8 Key Signatures

- Accidentals (Natural, Sharp, & Flat)
- Tones and Semitones

**2.9 Construction of Major Scales (C, G and F majors)**

**2.10 Technical Names and degrees of the scale**

- Tonic, supertonic, mediant etc

**2.11 Transcriptions in both notations**

2.11.1 Melodies in staff notation to tonic solfa

2.11.2 Melodies in tonic solfa to staff notation

**2.12 Instruments (Traditional & Modern)**

- Improvisation
- Classification
- Playing technics

**2.13 Sight singing**

2.13.1 Vocal ranges

- Single line melodies
- 2 part singing
- 4 part singing
- Musical terms and signs

**2.14 Chromatic Scales**

**PROFESSIONAL STUDIES**

**3.0 METHODOLOGY**

**3.1 Children's musical games**

- Nursery Rhymes

**3.2 Teaching theories**

- Music of The Young
- Schuwerk (School work)
- Eurythmic

**3.3 Micro peer teaching**

### 3.4 Scheming & Lesson planning

## END OF MODULE ONE EXAMINATION

## MODULE TWO

### ACADEMIC

#### 1.0 KEY SIGNATURES

##### 1.1. Major Scales

- D Major
- A Major
- E Major

#### 2.0. TIME SIGNATURES (STAFF & TONIC-SOLFA)

2.1 Compound    6    9    12  
                    8    8    8

2.2 Conducting patterns (compound time)  
• 2, 3, 4 pulse measures  
• Choir directing

#### 3.0. NOTE VALUES (STAFF & SOLFA NOTATIONS)

- Dotted notes
- Ties and slurs
- French Time names

#### 4.0 TRANSCRIPTIONS

##### 4.1 Major keys

- Melodies in staff notation to tonic solfa
- Melodies in tonic solfa to staff notation

#### 5.0 COMPOSITION SKILLS

- 4.1 Creative music making/ improvisation
- 4.2 Performance directions

## 6.0 INSTRUMENTS

- Playing techniques (Recorder)

## PROFESSIONAL STUDIES

### 7.0 CLASSROOM ACTIVITIES

#### 7.1 Creative music making/improvisation

- Making music by exploring sounds
- Making music using percussion musical instruments
- Making music using the pentatonic scale
- Story telling with music

## END OF MODULE TWO EXAMINATIONS

## STUDENTS' TEXT AND REFERENCE BOOKS

1. Barrett-Ayres, R (1957). Singing for Fun. Faber and Faber R&D.
2. De Koc, D. Music for Learning. Maskew Miller Longman (Pty) Ltd. Capetown.
3. Paker, H.M. The Teaching of Class Singing. South Africa Lovedale Press.
4. Ulster, D.R. (1988) The Teaching of Music in Primary Schools. Maskew Miller Longman Capetown.

**DIPLOMA IN PRIMARY EDUCATION**

**COLLEGES OF EDUCATION**

**MUSIC EDUCATION SYLLABUS**

**SPECIALISTS**

**2000**

**UNIVERSITY OF BOTSWANA**

**(AFFILIATED INSTITUTIONS)**

## **1.0 PREAMBLE**

The main aim of this syllabus is to help produce a teacher who can be able to handle any class in any primary school in the country. Student teachers should go through classes equipping them with the necessary musical skills and knowledge of the highest possible standard. It is then after this training that they will be expected to teach music in the primary schools. Since music is a broader subject than just singing, this syllabus intends to cover aspects of both theory and practice for both traditional and modern music. These will include vocal, instrumental and other performing arts, for both academic and professional components.

## **1.1 RATIONALE**

Teacher Training is initially for the benefit of students, but ultimately it must surely be for the benefit of the children of the Primary Schools of Botswana. To this end it would therefore seem that any programme should aim at producing teachers who are competent in teaching music.

## **1.2 FACILITIES AND RESOURCES**

### **1.2.1 Facilities**

- Sound proof studio
- Well equipped practice/rehearsal rooms with mirrors
- Air conditioned classrooms with store rooms
- Offices with phones and computers

### **1.2.2 Resources**

#### **1.2.2.1 Material**

- Pianos
- Key boards
- Classical, Acoustic (6 and 12 strings) and electric guitars

- Tuned and untuned percussion
- T.V and Video facilities
- Tape recorders
- Sheet music
- Tutors
- Computer music soft ware
- Text and Reference books
- Photocopying facilities

#### **1.2.2.2 Human**

- 4 lecturers with stipulated qualifications
- Part-time tutors with specialist skills as required
- 2 lab assistant with relevant technical skills

### **1.3 SYLLABUS DESIGN**

The specialists take music throughout the course. The subject has a total of 5 hours per week. A great depth of knowledge in both the theory and associated skills of music will be explored.

#### **1.3.1 AIMS**

Music education aims at promoting the spiritual, moral, cultural, mental and physical development of pupils at school and in society; and prepares such pupils for the opportunities, responsibilities and experiences of adult life.

By the end of the course students should be able to develop;

1. a positive attitude towards music performance through involvement in musical activities.
2. a sensitive response to sound in general.
3. appropriate skills in listening, performing and composing.
4. the ability to express ideas and feelings symbolically through the medium of sound.

5. social and interpersonal skills and awareness through making music together.
6. an awareness of how traditions and values are portrayed through music in societies.
7. confidence in the teaching of music lessons at primary school level and act as a resource person during music workshops.
8. musical skills and knowledge in line with the world of work.
9. value music as an integral part of our lives and appreciate its inclusion in the school curriculum.

### **1.3.2 GENERAL OBJECTIVES**

Students should be able to;

1. articulate a philosophy for music education.
2. perform and have knowledge of music from any of the Botswana and other music cultures.
3. acquire skills of reading and performing accurately music in staff and tonic solfa notations
4. demonstrate knowledge of and ability to use music hand-signs.
5. show confidence in the teaching of classroom music.
6. demonstrate an understanding of simple and complex rhythmic patterns.
7. understand the relationship between notations of music.
8. value and appreciate the importance of musical instruments.
9. understand the musical development of a child.
10. analyse a given piece of music.
11. demonstrate proficiency in performing on selected musical instruments.
12. organise and direct a musical performance/rehearsal
13. acquire adjudication skills in music.
14. listen to music and make critical, analytical and descriptive responses to it.

15. compose or arrange for various musical combinations.
16. improvise vocally and instrumentally.

## 1.4 ASSESSMENT

Assessment will be done basing on the work covered. Students will be assessed in theory (content) and practical. An achieved level of instrumental proficiency should be demonstrated through assessment.

### 1.4.1 Assessment criteria

Students should display;

- a satisfactory understanding of theory of music.
  - some level of playing musical instruments.
  - knowledge of being able to identify different styles of musical forms of expression.
  - knowledge on how to organise and direct a musical performance.
  - knowledge on composition skills.
- and
- take active part in singing.

#### 1.4.1.1 Continuous Assessment:

To monitor the levels of development, continuous assessment of students is very important. At least two to three assignments should be given in each module, two unsupervised and one supervised test.

#### 1.4.1.2 Examinations

To be able to determine the level of success of the learning process, an overall assessment should be done at the end of each year. A final examination will then be written at the end of the course. The examinations will be made up with theory and practical subjective and objective items. The weighting of the final marks will be: 50% Continuous Assessment and 50% Examinations.

## SUMMARY OF PROGRAMME OF STUDIES

### YEAR ONE

#### ACADEMIC

##### **1.0 MUSIC PHILOSOPHY AND PSYCHOLOGY**

- Definitions of music
- The role of music in the society
- Why teach music ?
- Music education across the curriculum
- Integration of music with other subjects

##### **1.1 The musical development of the child**

- Early experiences
- Cognitive development
- Physical development

##### **1.2 Types of music**

- Ritual
- Ceremonial
- Gospel
- Recreational

##### **2.0 BASIC KNOWLEDGE AND SKILL DEVELOPMENT**

- 2.1 Traditional songs
- 2.2 Staff and Tonic solfa notations
- 2.3 The modulator
- 2.4 Staff/stave and Clefs
- 2.5 Note values, Rests and Time Signatures
- 2.6 Singing exercises
- 2.7 French Time names
- 2.8 Key signatures (C, G & F Majors)

- 2.9 Scales C, G, and F majors
- ✓ 2.10 Technical names and degrees of the scale
- ✓ 2.11 Transcriptions in both notations
- 2.12 Instruments (Traditional & Modern)
- 2.13 Sight singing
- 2.14 Chromatic scales

### **PROFESSIONAL STUDIES**

#### **3.0 METHODOLOGY**

- 3.1 Children's musical games
- ✓ 3.2 Music theories
- 3.3 Micro peer teaching
- 3.4 Scheming & Lesson planning
- 3.5 Mini projects

### **END OF YEAR EXAMINATIONS**

#### **YEAR TWO**

#### **1.0 KEY SIGNATURES**

- 1.1 Major scales (D,A,Bb,E & Eb)
- 1.2 Minor scales (A,E,D & G)

#### **2.0 TIME SIGNATURES**

- 2.1 Compound times
- 2.2 Conducting patterns

#### **3.0 TRANSCRIPTIONS**

- 3.1 Major keys
- 3.2 Minor keys

#### **4.0 INSTRUMENTAL PLAYING**

- 4.1 Proficiency in at least one instrument

## **5.0 TEACHING PRACTICE**

### **6.0 NOTE VALUES**

### **7.0 COMPOSITION SKILLS**

- 7.1 Creative music making/ improvisation
- 7.2 Performance directions

### **8.0 HARMONY**

- 8.1 Triads Chord Construction (C,G,F& D)
- 8.2 2 Part Harmony

### **PROFESSIONAL STUDIES**

#### **9.0 Classroom activities**

#### **10.0 METHODS OF ASSESSMENT**

#### **11.0 RESEARCH METHODS CONTINUED**

### **YEAR TREE**

### **ACADEMIC**

#### **1.0 HISTORY OF MUSIC**

- 1.1 Botswana Composers and performers
- 1.2 African Composers and performers

#### **2.0. INTERVALS (Major keys)**

#### **3.0 TRANSCRIPTIONS**

#### **4.0 HISTORY OF MUSIC**

- 4.1 Western music

**5.0 INSTRUMENTAL PROFICIENCY**

**6.0 INVERSIONS**

**7.0 TRANSITIONS**

**8.0 TRANSPOSITIONS**

**9.0 PROJECTS**

**FINAL EXAMINATIONS & TEACHING PRACTICE**

## YEAR ONE

### ACADEMIC

#### **1.0. MUSIC PHILOSOPHY AND PSYCHOLOGY**

- Definitions of music
- The role of music in the society
- Why teach music?
- Music Education across the curriculum
- Integration of music with other subjects

##### **1.1 The musical development of the child**

- Early experiences
- Cognitive development
- Physical development

##### **1.2 Types of music**

- Ritual
- Ceremonial
- Gospel
- Recreational

#### **2.0. BASIC KNOWLEDGE AND SKILL DEVELOPMENT**

##### **2.1. Traditional songs**

- Collecting and compiling songs
- Analysing the collected songs
- Presentations of songs

##### **2.2. Notations**

###### **2.2.1 Tonic Solfa notation**

- Singing the modulator up and down

- Simple time rhythms C 2 2 3 4 3  
2, 4, 4, 4, 8

### **2.2.2. Staff notation**

- Musical alphabets (A B C D E F G)

### **2.3 The Modulator**

- Singing the modulator with correct pitch
- Singing the modulator with hand signs

### **2.4 Staff Notation**

- Staff/Stave
- Clefs

### **2.5 Note values and rests**

#### **2.5.1. Tonic Solfa**

- Full notes
- Half notes
- Quarter notes
- Rests for the notes above

#### **2.5.2 Staff Notation**

- Semibreve
- Minim
- Crotchet
- Quaver
- Semiquaver
- Rests for the notes above

### **2.6 Singing exercises**

#### **2.6.1 Breathing exercises**

#### **2.6.2 Voice-production**

**2.7 French Time names (taa, tate, tafatefe)**

2.7.1 Full notes (taa)

2.7.2 Half notes (tafc)

2.7.3 Quarter notes (tafa tefe)

**2.8 Key Signatures**

2.8.1 Accidentals (Natural, Sharp, & Flat)

2.8.2 Tones and Semitones

**2.9 Construction of Major Scales (C, G and F majors)**

**2.10 Technical Names and degrees of the scale**

**2.11 Transcriptions in both notations**

2.11.1 Melodies in staff notation to tonic solfa

2.11.2 Melodies in tonic solfa to staff notation

**2.12 Instruments (Traditional & Modern)**

- Improvisation

- Classification

- Playing technics

**2.13 Sight singing**

2.13.1 Vocal ranges

- Single line melodies

- 2 part singing

- 4 part singing

- Musical terms and signs

**2.14 Chromatic Scales**

- C, G and F

## **PROFESSIONAL STUDIES**

### **3.0 METHODOLOGY**

#### **3.1 Children's musical games**

- Nursery Rhymes

#### **3.2 Teaching theories**

- Music of The Young
- Schuwerk (School work)
- Eurythymic

#### **3.3 Micro peer teaching**

#### **3.4 Scheming &Lesson planning**

#### **3.5 Mini Projects**

## **END OF YEAR ONE EXAMINATION**

## **YEAR TWO**

## **ACADEMIC**

### **1.0 KEY SIGNATURES**

#### **1.1 Major Scales**

- D Major
- A Major
- E Major
- Bb Major
- Eb Major

#### **1.2 Minor Scales**

- A Minor
- E Minor
- D Minor
- G Minor

## **2.0 TIME SIGNATURES**

### **2.1 Compound 6 9 12**

**8 8 8**

- Conducting patterns (compound time)
- 2, 3, 4 pulse measures
- Choir directing
- Interpreting musical scores
- Adjudication sheet

## **3.0 TRANSCRIPTIONS (STAFF & SOLFA)**

### **3.1. Major Keys**

### **3.2. Minor Keys**

## **4.0 INSTRUMENTAL PLAYING**

### **4.1 Proficiency in at least one instrument**

## **5.0. TEACHING PRACTICE**

## **6.0 NOTE VALUES (STAFF & SOLFA NOTATIONS)**

- Dotted notes
- Ties and slurs
- French Time names

## **7.0 COMPOSITION SKILLS**

### **7.1 Creative music making/improvisation**

- Making music by exploring sounds
- Making music using percussion musical instruments
- Making music using the pentatonic scale
- Story telling with music

### **7.2 Performance directions**

- Musical terms and signs (dynamics, tempo, volume etc)

- Stage setting
- Attire

## **8.0 HARMONY**

### **8.1 Triads /Chord Construction**

- C Major
- G Major
- F Major
- D Major
- Cadences

### **8.2 Part Singing**

- 2 Part harmony
- 3 Part harmony
- 4 Part harmony

## **PROFESSIONAL STUDIES**

### **9.0 Classroom activities**

- Children's musical games continued

### **10.0 METHODS OF ASSESSMENT**

- Formative
- Summative

## **11.0 RESEARCH METHODS CONTINUED**

## **END OF YEAR TWO EXAMINATIONS**

## **YEAR THREE**

## **ACADEMIC**

### **1.0 HISTORY OF MUSIC**

#### **1.1 Botswana Composers and Performers**

- Historical background
- Themes and influences/ characteristics
- Literature
- Types of music
- Choral
- Patriotic
- Gospel

### **1.2 African Composers and Performers**

- Historical background
- Themes and influences/ characteristics
- Literature
- Types of music
- Choral
- Patriotic
- Gospel

## **2.0 INTERVALS IN MAJOR AND MINOR KEYS**

- Major
- Minor
- Perfect
- Diminished
- Augmented

## **3.0 TRANSCRIPTIONS**

### **3.1 Transcribing passages in any given key**

## **4.0 HISTORY OF MUSIC**

### **4.1 Western Art Music**

- Renaissance music
- Baroque music
- Classical Music
- Romantic music

## **5.0 INSTRUMENT PROFICIENCY**

### **5.1 Modern**

- Keyboard
- Recorder
- Guitars
- Any other modern musical instrument available

### **5.2 Traditional**

- Segaba
- Marimba
- Drums
- Any other traditional musical instrument available

## **6.0 INVERSIONS**

- Primary Chords
- Root position
- 1st inversion
- 2nd inversion

## **7.0 TRANSITIONS/ MODULATION**

### **7.1 The use of bridge notes**

## **8.0 TRANSPOSITIONS**

- 8.1 Transposing given passages using intervals
- 8.2 Transposing by octave

## **9.0 PROJECTS**

- Presentation of major projects

## **FINAL EXAMINATIONS & TEACHING PRACTICE**

## **STUDENTS' TEXT BOOKS**

1. Baker K. (1987) The Complete Keyboard Player Chord Book. Wise Publications London
2. Barrett-Ayres, R (1957). Singing for Fun. Faber and Faber R&D.
3. De Koc, D. Music for Learning. Maskew Miller Longman (Pty) Ltd. Capetown.
4. Eric Taylor.. The AB Guide to Music Theory Part 1&2. The Associated Board of Royal schools of Music.
5. Grammer, A. (1957). The Art of Music. Cambridge University Press.
6. Paker, H.M. The Teaching of Class Singing. South Africa Lovedale Press.
7. Ulster, D.R. (1988) The Teaching of Music in Primary Schools. Maskew Miller Longman Capetown.

**APPENDIX F**  
**DPE EXAMINATION PAPERS**

CANDIDATE NUMBER: \_\_\_\_\_

**UNIVERSITY OF BOTSWANA  
(AFFILIATED INSTITUTIONS)**

**COLLEGES OF EDUCATION**

**DIPLOMA IN PRIMARY EDUCATION**

**FINAL EXAMINATION**

**SEPTEMBER  
2006**

**MUSIC PAPER 1**

**ACADEMIC STUDIES**

**DURATION: 3 HOURS**

**MARKS: 100**

**INSTRUCTIONS:**

- **ANSWER ALL QUESTIONS ON THIS PAPER AND USE A PENCIL FOR ALL YOUR DIAGRAMS**
- **DO NOT OPEN THIS PAPER UNTIL YOU ARE TOLD TO DO SO**

**THANK YOU AND GOOD LUCK**

<b>Section A</b>	<b>Question</b>	<b>Total Marks</b>	<b>Marks Obtained</b>
1	(a)	2	
	(b)	1	
	(c)	1	
	(d)	1	
	(e)	1	
2	(a)	1	
	(b)	1	
	(c)	4	
3	(a)	1	
	(b)	1	
	(c)	1	
4	(a)	1	
	(b)	1	
	(c)	1	
5		2	
<b>Section B</b>			
1	(a)	1	
	(b)	1	
	(c)	1	
	(d)	1	
	(e)	1	
2		6	
3	(a)	2	
	(b)	6	
	(c)	1	
	(d)	1	
	(e)	4	
4		2	
5	(a)	6	
	(b)	7	
6		5	
7		5	
8	(a)	2	
	(b)	2	
	(c)	2	
9		7	
10		5	
11		5	
<b>Section C</b>		7	
<b>Total</b>		<b>100</b>	

**Section A      Listening**

**Answer all questions in this section**

- 1.** An abstract from ‘Sekopa’ will be played twice. Use the extract to answer the following questions.

- a. Name two percussion instruments heard in the song. (2)

\_\_\_\_\_ , \_\_\_\_\_ .

- b. Which body percussion is used in the song? (1)

\_\_\_\_\_

- c. The song can be used during which occasion? (1)

\_\_\_\_\_

- d. What do we call the style of singing heard as the voices interchange in the song?

(1)

- e. What is the mood of the song? (1)

\_\_\_\_\_

- 2.** An extract from ‘Lucky Omens’ will be played twice. Use the extract to answer the following questions.

- a. Name the family of instruments heard at the opening of the piece. (1)

\_\_\_\_\_

- b. State the texture of the piece. (1)

\_\_\_\_\_

- c. After the opening of the chorus arrange the voices in order of entrance. (4)

\_\_\_\_\_ , \_\_\_\_\_ , \_\_\_\_\_ , \_\_\_\_\_

- 3.** Three different intervals will be played twice each. Identify the intervals by quality and number. The first note is always a ‘doh’

- a. \_\_\_\_\_ (1)

\_\_\_\_\_

(1)

- b. \_\_\_\_\_ (1)

\_\_\_\_\_

(1)

- c. \_\_\_\_\_ (1)

\_\_\_\_\_

(1)

- 4.** Three cadences will be played twice each. Identify them.

- a. \_\_\_\_\_ (1)

\_\_\_\_\_

(1)

- b. \_\_\_\_\_ (1)

\_\_\_\_\_

(1)

- c. \_\_\_\_\_ (1)

\_\_\_\_\_

5. The following rhythm will be played twice. Notate the rhythm in staff notation.

\_\_\_\_\_ (2)

### Section B

1. Complete the following statements.

a. F sharp is an enharmonic of \_\_\_\_\_ (1)

b. If a 3<sup>rd</sup> of a triad is B, the root note is \_\_\_\_\_ (1)

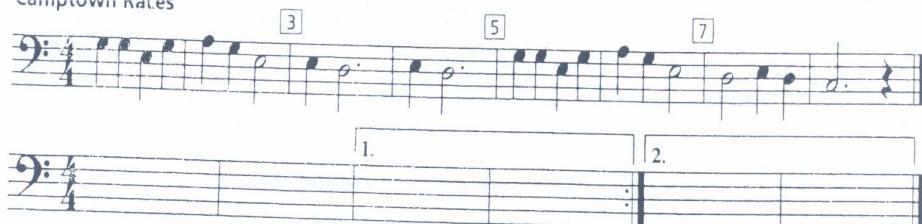
c. An inversion of a chord means the root note is no longer on the \_\_\_\_\_ (1)

d. Natural, sharps and flats are called \_\_\_\_\_ (1)

d. A chromatic scale has how many notes ascending or descending \_\_\_\_\_ (1)

2. Sometimes, when the music repeats itself, 1<sup>st</sup> and 2<sup>nd</sup> endings are used, in order to save space. Write the following melody with 1<sup>st</sup> and 2<sup>nd</sup> endings. (6)

#### Camptown Races



3. Use the following melody to answer the questions below.

#### Hallelujah Chorus

Allegro *f*

G.F. Handel



Soprano: Hal - le - lu-jah, Hal - le-lu-jah, HaHe - lu-jah, HaHe-lu-jah, Hal-le - lu-jah.

Alto: Hal - le - lu-jah, Hal - le-lu-jah, HaHe - lu-jah, HaHe-lu-jah, Hal-le - lu-jah.

Tenor: Hal - le - lu-jah, Hal - le-lu-jah, HaHe - lu-jah, HaHe-lu-jah, Hal-le - lu-jah.

Bass: Hal - le - lu-jah, Hal - le-lu-jah, HaHe - lu-jah, HaHe-lu-jah, Hal-le - lu-jah.

a. The score above is set for four voices, indicate the high and low voices on the score.

(2)

b. Write down the repeated phrase in the Alto Voice.

(6)

c. The Hallelujah Chorus is a large work. Name this work \_\_\_\_\_ (1)

d. Name the composer of the Hallelujah Chorus \_\_\_\_\_ (1)

e. Write two performance directions given in this piece and give their meanings.

i \_\_\_\_\_ ii \_\_\_\_\_ (4)

4. Which is the largest note possible in the following time signatures?

a. 3/4 time \_\_\_\_\_ b. 4/4 \_\_\_\_\_ (2)

5. Use the Treble Clef to write the primary triads in Root position found in F Major Key.  
Use semibreve notes. (6)

I                          IV                          V

6. Use the treble clef stave and give the Root position, 1<sup>st</sup> Inversion, and 2<sup>nd</sup> Inversion of  
E flat Major Triad. Use semibreve notes. (7)

Root Position              1<sup>st</sup> Inversion              2<sup>nd</sup> Inversion

7. In a vertical order construct the chromatic scale of G Major in Tonic Solfa descending. (5)

8. Insert the French Time Names in the following tune. (5)



9. Identify the following intervals by quality and number.

a.



(2)

b.



(2)

c.

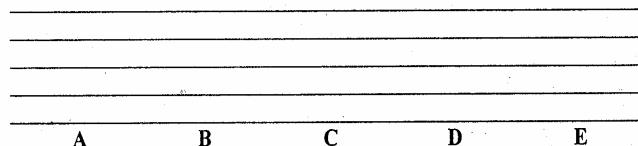


(2)

10. Transcribe the following tune to Tonic Solfa. (7)



11. Identify the rests marked A, B, C, D and E on the following staff. (5)



A \_\_\_\_\_ B \_\_\_\_\_ C \_\_\_\_\_ D \_\_\_\_\_ E \_\_\_\_\_

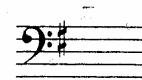
12. Name the following keys. (5)

a.



\_\_\_\_\_ Major

d.



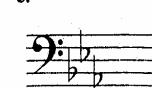
\_\_\_\_\_ Minor

b.



\_\_\_\_\_ Minor

e.



\_\_\_\_\_ Major

c.



\_\_\_\_\_ Major

**Section C**

**Define the following terms**

(7)

a. Polyphony

---

---

b. Binary form

---

---

c. Transposition

---

---

d. Vigoroso

---

---

e. Vivace

---

---

f. Allegro

---

---

g. Adagio

---

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**END OF PAPER**

**UNIVERSITY OF BOTSWANA  
(AFFILIATED INSTITUTIONS)**

**COLLEGES OF EDUCATION**

**DIPLOMA IN PRIMARY EDUCATION**

**FINAL EXAMINATION**

**SEPTEMBER**

**2006**

**MUSIC PAPER 2**

**PROFESSIONAL STUDIES**

**INSTRUCTIONS:**

1. Answer section A and B on the Booklet provided and the rest on the question paper.

**2. DO NOT OPEN THIS PAPER UNTIL YOU ARE TOLD  
TO DO SO**

**THANK YOU AND GOOD LUCK**

## Paper Two

Instructions:

Use the booklet provided to answer Section A and B.

### Section A. (25)

1. The following question is **compulsory**.

Make scheme of work on the topic "**Pentatonic scale**". Your scheme of work should cover a period of 2 weeks where music is taught once a week .

### Section B (25)

2. Choose one of the following musicians from Botswana and discuss him under the subheadings stated below;

(a) Gomolemo Motswaledi

or

(b) Josea Moswela

- |       |                                     |     |
|-------|-------------------------------------|-----|
| (i)   | Historical background               | (7) |
| (ii)  | Development as a composer           | (7) |
| (iii) | His works ( give 2 specific songs ) | (2) |
| (iv)  | Associated composers                | (6) |
| (v)   | Current life style                  | (3) |

### Section C (50)

Use spaces provided to answer questions in this section.

#### 1. Classical Period

- (i) The Classical period in Europe is between which years?

\_\_\_\_\_

(1)

- (ii) Name the three forms or types of music in this era.

(3)

(a) \_\_\_\_\_

(b) \_\_\_\_\_

(c) \_\_\_\_\_

(iii) Give an example of a song to the following composition forms.

- |                    |     |
|--------------------|-----|
| (a) Oratorio _____ | (1) |
| (b) Mass _____     | (1) |
| (c) Motet _____    | (1) |
| (d) Opera _____    | (1) |

(iv) Name four composers of the Classical period.

- |          |     |
|----------|-----|
| a) _____ | (1) |
| b) _____ | (1) |
| c) _____ | (1) |
| d) _____ | (1) |

**2. Romantic period**

(i) The Romantic period is between which years? \_\_\_\_\_ (1)

(ii) In four points give characteristics of the historical background of this period.

- |           |     |
|-----------|-----|
| (a) _____ | (1) |
| (b) _____ | (1) |
| (c) _____ | (1) |
| (d) _____ | (1) |

(iii) Name any three composers found in this period.

- |           |     |
|-----------|-----|
| (a) _____ | (1) |
| (b) _____ | (1) |
| (c) _____ | (1) |

**3. Baroque Period**

(a) Explain what the term Baroque means in a paragraph. (4)

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(b) Name three important Musical forms of this period.

- (i) \_\_\_\_\_ (1)  
(ii) \_\_\_\_\_ (1)  
(iii) \_\_\_\_\_ (1)

(c) Name composers who composed the following works.

- (i). The Messiah \_\_\_\_\_ (1)  
(ii). Jesus, Joy of Man's Desiring \_\_\_\_\_ (1)  
(iii). Dido and Aeneas \_\_\_\_\_ (1)  
(iv). Ofeo ed Euridice \_\_\_\_\_ (1)  
(v). The Coronation of Poppea \_\_\_\_\_ (1)

#### 4. The voice and instruments

(a) Name any three ways of using the voice to improvise in music performance.

- (i) \_\_\_\_\_ (1)  
(ii) \_\_\_\_\_ (1)  
(iii) \_\_\_\_\_ (1)

(b) Name four categories of traditional instruments.

- (i) \_\_\_\_\_ (1)  
(ii) \_\_\_\_\_ (1)  
(iii) \_\_\_\_\_ (1)  
(iv) \_\_\_\_\_ (1)

(c) Name two traditional instruments with no definite pitch  
which are suitable for performing rhythm.

- (i) \_\_\_\_\_ (1)  
(ii) \_\_\_\_\_ (1)  
(iii) \_\_\_\_\_ (1)

**5. Theorists**

**(a) Name the three parts of the Dalcroze method.**

- (i) \_\_\_\_\_ (1)  
(ii) \_\_\_\_\_ (1)  
(iii) \_\_\_\_\_ (1)

**(b) Name any three professionals/institutions that can use the Dalcroze method**

- (i) \_\_\_\_\_ (1)  
(ii) \_\_\_\_\_ (1)  
(iii) \_\_\_\_\_ (1)

**(c) Suzuki Method is also referred to as**

- \_\_\_\_\_ (1)

**(a) Which instrument was Suzuki famous for**

- \_\_\_\_\_ (1)

**END OF THE PAPER**

CANDIDATE'S NUMBER -----

UNIVERSITY OF BOTSWANA



CENTER FOR CONTINUING EDUCATION

MUSIC PAPER

MODULE 4

EXAMINATION

DURATION: 3HOURS

SECTIONS	MARKS ALLOCATED	MARKS OBTAINED
A	55	
B	25	
C	20	
<b>TOTAL</b>	<b>100</b>	

QUESTION	TOTAL MARKS	MARKS OBTAINED
1	5	
2	10	
3	16	
4	36	
5	10	
6	15	

## SECTION A

ANSWER ALL QUESTIONS IN THIS SECTION.

1. Explain what each term means.

- a) Opera \_\_\_\_\_  
b) Harmony \_\_\_\_\_  
c) Cantata \_\_\_\_\_  
d) Timbre \_\_\_\_\_

**4 marks**

2. Name any 5 key areas in choir training and explain them.

- a) \_\_\_\_\_  
b) \_\_\_\_\_  
c) \_\_\_\_\_  
d) \_\_\_\_\_  
e) \_\_\_\_\_

**10 marks**

3. Name 5 clearly defined characteristic of the **BAROQUE PERIOD**.

- a) \_\_\_\_\_  
b) \_\_\_\_\_  
c) \_\_\_\_\_  
d) \_\_\_\_\_  
e) \_\_\_\_\_

**10 marks**

4. Name the families of the following instruments

- a) Guitar  
b) Drum  
c) Lonaka  
d) Recorder  
e) Saxophone

**5 marks**

5. List four traditional instruments found in Botswana.

---

---

---

**4 marks**

6. Draw the hand and number the fingering used for piano.



7. Name 3 keyboard instruments.

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---

---

**5 Marks**

**3 marks**

8. Setinkane is popularly used by which tribe in Botswana?

---

**1 mark**

9. Haleluja chorus was composed by \_\_\_\_\_ **1 mark.**

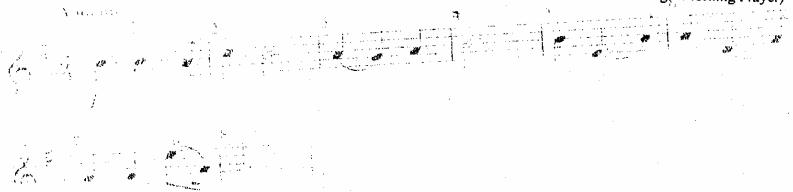
10. This song in Question 9 is an Oratorio, explain what it means.

---

**2 marks**

11. Explain the following terms, using the melody bellow:

Album for the Young ('Morning Prayer')



A) What does Andante mean?

b) What is Time Signature of the melody? \_\_\_\_\_  
And explain what it means. \_\_\_\_\_

C) Why is there a dot after the notes in bar 4 and 8.

d) What does the *p* in bar 1 mean \_\_\_\_\_  
and what does it mean in Italian. \_\_\_\_\_

e) The key of the melody is G major. Which degree of the scale does it start on?

f) What is the letter name of the highest note?

g) In bar 7, what does the > above the note mean ?

h) Who is the composer of the melody ?

i) What is the letter name of the lowest note?

**10 marks**

**SECTION B**

**25 MARKS**

Make a 40 minutes lesson plan and show how you would teach rhythm to standard 1 class.

**SECTION C**

**25 MARKS**

Write an essay of **2 pages** long on one of the following composers. In your discussion include their great works and their style of composition.

- a) J.S Bach
- b) Ricks Morake

## **APPENDIX G**

### **REPORTS**

**DIPLOMA IN PRIMARY EDUCATION**  
**EXTERNAL EXAMINERS REPORT FOR 2005**

**1. Introduction**

In 2005, the external examination exercise for the Diploma in Primary Education programme was hosted by Francistown and Tlokweng colleges of education. The examination of Francistown and Serowe colleges took place at Francistown from the 14<sup>th</sup> to the 15<sup>th</sup> November 2005. That of Lobatse and Tlokweng colleges took place at the latter college from the 17<sup>th</sup> to the 18<sup>th</sup> November 2005. The colleges made pertinent documents such as college prospectus, college response to the previous year's External Examiner's recommendations and departmental reports available to the external examiner. The Principal Education Officer for pre-service teacher education and the deputy principals for academic affairs were always available for consultation with the External Examiner. Excellent preparations were in place for the exercise to proceed smoothly.

The office of the Deputy Director-Centre for Academic Development at the University of Botswana, responsible for affiliated colleges of education also supplied all materials that would be needed. The Assistant Director who was responsible for all the administrative preparations was always on hand in case her assistance was required. This report is based on the review of documents, extensive consultation with deputy principals (academic) the Principal Education Officer and, to a lesser extent, principals and some heads of department. The report, like last year's, focuses on the quality of the Diploma in Primary Education manifested through: (i) examinations and grading of scripts, (ii) student research projects, (iii) resources and (iv) structure of academic departments. Finally, a conclusion and recommendations are made.

One positive development that augers well for the future of the colleges of primary education must be noted in the introductory section of the report. That is, action already taken by the Ministry of Education (MoE) to improve the facilities at the colleges. The process was at different stages ranging from architectural planning to identification of contractors for work at each of the four colleges. Works included upgrading of Science and Home Economics laboratories at Tlokweng, architectural planning for new facilities (all new) at Lobatse, refurbishment of dormitories at Francistown and construction of purpose built facilities for practical subjects at Serowe. It must be added that management of colleges, though careful in their expressions, were excited about this development.

## 2. THE QUALITY OF THE DIPLOMA IN PRIMARY EDUCATION (DPE) PROGRAMME

In last year's External Examiner's report, it was observed that the curriculum of the programme as presented in the documents "is indeed a diploma level programme." However, this programme was engineered more than a decade ago. Curricular development has taken place at senior secondary school level from which colleges draw students and the University of Botswana's BEd programmes with which the diploma programme at the colleges must articulate. Furthermore, the reviews of the DPE curriculum is long over due. The bottlenecks stalling the process must be removed as soon as possible. One such bottleneck, according to management of the colleges, is the dormancy of the Curriculum Coordinating Committee – a sub-committee of the National Council on Teacher Education (NCTE).

### 2.1 Examinations and Grading of Scripts

Examination questions, in most subjects, were satisfactory. In a few cases e.g. Setswana, Special Education, English and Mathematics at Francistown and Serowe colleges, the quality of questions would have been better if the External Moderators comments had been taken into consideration. Problems in these cases included grammatical errors in questions and focusing on low level thinking skills. The standard of grading was high. Most external moderators endorsed the internal examiner's scores. However, in Setswana Paper 1, inconsistent marking was detected at all colleges. This forced the External Moderator to remark all the scripts. Other black spots in grading included wrong addition in lower and upper primary, Physical Education, Setswana and Mathematics, and somewhat liberal marking for lower and upper primary at Lephalale College of Education. The External Moderator reduced marks in the latter case. One External Moderator observed a disturbing tendency in grading C.A. scripts to just award a score without any comments what so ever. This form of marking, of course, reduces learning that should result from doing an assignment.

Students' performance was satisfactory although crowding in the average categories still persists as reflected in the table below. However, a good number of external moderators (Art, Craft & Design, English, Science and Setswana) query students language skills. Poor language skills lead to failure to express concepts and ideas in different subjects in the appropriate technical language which reduces the quality of responses. The Agricultural Education moderator again noted students' inability to handle questions that require mathematical skills.

	Distribution		Merit		Credit		Pass	
	No.	%	No.	%	No.	%	No.	%
Francistown	0	0	26	27.4	69	72.6	0	0
Lobatse	1	1	62	52	47	47	0	0
Serowe	0	0	60	56.1	46	43	1	0.9
Tlokweng	0	0	37	39.8	56	60.2	0	0
TOTAL	1	0,25	175	44.3	218	55.2	1	0.25

As the above table shows, the overall results reflects near absence of students in the distinction and pass categories and a concentration in the middle, particularly the credit category. This is worse than last year where 0.4% and 1.8% of students were in the distinction and pass categories respectively. A positive development in the distribution of scores is a drop in the proportion of those in the credit category from 63.9% last year to 55.2% this year and an increase of those in the merit category from 33.8% to 44.3%. The ideal is about 5% in each of the distinction and pass categories. Surely there must be outstanding performers and struggling ones in the colleges. Are the assessment tools at the colleges failing to discriminate these groups of students from the average ones? Is the problem in the grading philosophy? Wherever the problem lies, it urgently requires very serious attention.

## 2.2 Student Research Project and Staff Research

As stated in last year's External Examiner's report the research project is a critical component of the diploma programme. This is largely due to its potential to develop research and data processing skills. However, reports from most external moderators continue to decry its quality and that of its supervision. One moderator described the situation as follows: "Sad, supervisors have no idea about a viable research project." Given the circumstances, e.g. limited library resources, absence of an introductory research course, questionable quality of supervision, the project certainly experts too much from students. From their responses to previous external examiners' reports, including last year's, colleges want to keep the project in its present form and magnitude and focus on improving its supervision. It must be stressed that radical changes in supervision would be needed to improve the quality of the project in its current form. However, there are few positive comments about the research project. One moderator (Religious Education) reported improvement in the project at two of the colleges. Another moderator (Science) observed that projects at two of the colleges were "good and one was excellent".

An unfortunate case of apparent plagiarism in a project was observed at Tlokweng College of Education. The college needs to be commended for detecting and drawing the case to the attention of the External Examiner. Such vigilance is critical in maintaining high academic and professional standards in the programme.

There is need for college lectures to conduct research and publish their findings as part of their job description. This will ensure that research skills which were passed to them during courses, projects and dissertations at undergraduate and graduate programmes are retained and further developed. Otherwise, like all skills which are not practiced, the research skills will be lost and the status of the student project at the colleges will always be pathetic.

### 2.3 RESOURCES AND FACILITIES

There has been no improvement in terms of resources and facilities since last year. However, as stated in the introduction of this report, at the time of our visit to the colleges the Ministry of Education had already taken action to improve the physical facilities although construction had not started yet. In the majority of cases contracts had not even been awarded. Furthermore, it would appear a special development package for the colleges has not been put in place. In our view this is necessary as basically the colleges need new physical facilities in order to meet the criteria for affiliation to the University of Botswana and be positioned to offer diploma level education and degree in the long term. Anything short of this will perpetuate the status quo for a long time.

#### 2.3.1 The library

It was noted in the previous year's report that at the colleges of primary education, libraries exist only in name. This is still the case. Generally only enough reading space for about 13% instead of at least 25% of college student population and absence of proper furniture. Colleges are also poorly staffed and inadequately funded. Francistown College of Education library, for example, had only three members of staff - two professional and one para-professional. There were no non-professional staff - not even security personnel. The library had no internet and was planning to install it with new computers to be bought with journal funds. Funding for this library had shrunk from P300 000.00 to P260 000.00 over the last three years. A pathetic situation indeed,

### 2.3.2 Human Resources

As for physical resources, there has been little change since last year. Different departments except English, Science and Educational Foundations continue to be understaffed. The majority of vacancies were due to study leave. According to college management and the Principal Education Officer policy does not allow replacement of staff on study leave through arrangements such as part-time or contract staff. Even more serious is the complete absence of technical staff in subjects such as Science, Home Economics, Art, Design & Technology and Physical Education. Not even laboratory orderlies who assist with cleaning and proper keeping of equipment.

### 2.4 Academic Structure for Programme Delivery

The problem of departments constituted by several subjects, e.g. Social Studies and Religious Education, has persisted for a long time and it still continues. Previous reports, including last year's, have pointed out that this arrangement tends to disadvantage some subjects in terms of staffing. The statement made last year that "if the number of graduating students specialising in a subject is a key factor in that subject becoming a department ... many combined subjects qualify to stand alone" cannot be overemphasized. If some other criterion is used, then it should be shared with college staff and applied consistently in establishing new departments.

## 3. CONCLUSION AND RECOMMENDATIONS

### 3.1 The Key Factor in Low Standards

The state of affairs in terms of facilities and equipment is still extremely poor. However, as indicated above, steps that the Ministry of Education had already taken at the time of college visits by the External Examiner suggest determination to address the situation. Nevertheless some urgency needs to be attached to the construction of facilities and provision of basic equipment at the colleges of primary education.

### 3.2 Recommendations

- i) Some urgency needs to be attached to development of facilities and provision of equipment at the colleges.
- ii) Colleges require new state of the art facilities including libraries, appropriately equipped specialised rooms (e.g. for Art, Craft and Design and Music) and laboratories.

- iii) The bottlenecks forestalling curriculum review at the colleges should be removed as soon as possible.
- vi) Necessary action must be taken to ensure that all departments take external moderators comments seriously when preparing examination questions.
- v) Internal moderation should be seriously considered with a view of putting it in place.
- vi) Colleges should identify and eliminate factors that account for the near 100% crowding of graduating students in the merit and credit categories.
- vii) The project continues to be seen by external moderators and examiners as being too ambitious. Colleges need to combine their efforts in addressing this issue and it must be treated as urgent.
- viii) Requiring, research and publication as part of college lectures' job description should be given serious consideration.
- ix) Modalities of filling in vacancies created by staff going on study leave should be developed and implemented to ensure delivery of the curriculum.
- x) Technical staff should be provided to facilitate efficient teaching of subjects that require it.
- xi) Criteria for establishing academic departments at colleges of primary education should be developed and consistently applied to all departments.

**G. Mautle**  
**Associate Professor f Education**  
**22 December, 2005**

TLOKWENG COLLEGE OF EDUCATION



MUSIC DEPARTMENT REPORT:  
10<sup>th</sup> NOVEMBER 2006

### INTRODUCTION:

This is the 13th year since the introduction of Diploma Programme at Tlokweng College of Education. The performance of the last group of music specialist was satisfactory and commendable. Music Department had 11 music specialists less than the 2004 music specialist intake.

As has been the case in the previous years, the third years started their specialisation in their first year and continued with their music specialisation programme until their final year. The students' response has been fairly good although they were not active enough more especially in the college choir or other musical activities.

### STAFF AND ACCOMMODATION:

As in the past, the Department has two lecturers and the workload demands for one more music lecturer. The Department has now been allocated a classroom and an office fully flushed for music purposes. For us, this is a commendable effort by the administration. We are able to store our precious equipment safely in the storeroom annexed to the office.

However, the Department still feels that there is a need to have a Head of Department (Music) well conversant with the demands of the smooth running of its operations and at least one music lecturer, the establishment register seems to allow this at Colleges of Education (secondary). This will enable members of the department to cover a wider range of content for all streams. The workload for now is just unbearable.

### MUSIC CURRICULUM:

Music Curriculum is divided into two categories, i.e. Foundation and Specialists. In the first year, all students do foundation courses in various music areas for a Module, where they are given firm foundation of music. On the other hand, the music specialists continue with their area. Second years continue with module 2 for a semester and go for their Teaching Practice in the following semester. There is a feeling that the teaching of both the specialist and the non-specialists does not give them enough for their quality teaching once they are in their teaching practice.

Members of this department have observed that all students admitted at Primary Colleges of Education meet Music Education for their first time at this level. This makes it very difficult for them to conceptualise and internalise the content within one or two semesters. We strongly feel that there is need for at least one more music lecturer to reinforce the current ones and some more hours for all streams, for example, specialisation area must be allocated 5 hours from their first year of study instead of 3 hours presently allocated to them.

Third years continue with their area of specialisation for two semesters. In their third semester they prepare for their final Teaching Practice, work on the supervised projects in areas of their choices and revise for final examinations. A satisfactory number of music specialists do undertake music related projects, for example, there were 6 music specialists who undertook topics in their area of specialisation.

#### **RESOURCES (MATERIALS)**

The Department has now fairly good resources. The instruments are accumulated on annual basis, Library books are satisfactory, student's textbooks orders did not come on time despite the fact that estimates were made in early.

For this year, the book supply has improved fairly well. First years received one theory book each and the specialists received a theory book, a keyboard book for rehearsals, two recorder books one and two. They were also given a recorder instrument, a music stand and a melodica each. The department wishes to request that music specialists be supplied with a standard keyboard each because this could help them in their rehearsals during their training and at the field when mounting music workshops. Students also use them as their teaching aid.

#### **CONDITIONS OF SERVICE:**

Conditions of service are not conducive enough because as it may well be known, Music Lecturers at this college have taken too long to go for short or refresher courses, other members of the academic board have always enjoyed such opportunities. Maitisong Music Camp is organised annually for teachers / Lecturers who need to improve on their musical skills.

Unfortunately, members of this department and music specialists are not given an opportunity to attend such an important camp despite their annual plan and estimates.

There is a need for members of this department to go for music workshops in order to improve their quality of teaching which for some reasons may have a long term impact on the department if not taken care for. To improve this, the members of this department suggest that there be an arrangement to send them for International Music Conferences which are meant to augment the teaching skills of all music educators around the world. Members of this department attended such a conference in 1999 and there was a great motivation there after.

#### **Teaching Practice**

The department also feels that there is a need for its members to be involved in the mentoring carried out by one of its staff members for all primary school teachers. This has proved to be successful and since music is one of the new subjects in the education system, teachers need to be workshopped or made aware of the importance of music in the curriculum. We also feel that there is need for us to closely supervise the music specialists during the Teaching Practice session.

#### **CONCLUSION:**

**In addition to regular class teaching, lecturers:**

- Conduct tutorial session for all groups (1st, 2nd, and 3rd Years)
- Follow the students on Teaching Practice.
- Supervise research projects
- Design syllabi
- Formulate course outlines
- Set and mark examinations, assignments and many others.
- Train college choir
- Train college band and assist in the smooth running of the entire college.

#### **PLAN OF ACTION - 2007/2008**

The Department intends to mount mini workshops for all second year students preparing for Teaching Practice. It is clear from past experience that most of them are reluctant to teach the subject confidently. This will also be extended to the lecturers and teachers in the field where the students are expected to take up their Teaching Practice task.

### Research Projects

The Department encourages music specialists to choose some research music topics for their end of Diploma Course. Members of this department assist in this area until the students hand over their final projects for approval. This year, six students did their music project research and were all successful.

### RECOMMENDATIONS:

In addition to the attached recommendations, the following are also recommended.

Because of the scarcity of musical instruments in the field, the department recommends that music specialists be provided with:

1. **Standard Keyboards and Melodicas** for use in the class and as resource persons in the field.
2. As a matter of emergency, the department needs **a set of T.V. with a Video Recorder, and a double cassette / C.D. radio**. This equipment is needed for all music lessons for demonstration purposes and listening skills. Both the specialists and non specialists need this training.
3. As a matter of fact, the department also highly seeks to have **a video camera**. The department needs recorded and live music for teaching and demonstration. The Botswana Teachers Union is a source since it holds annual music competitions.
4. **Computers:** The department needs to abide by new technological developments, pupils' composition skills are done through computers. We also need to be connected to the world of music both nationally and internationally. Information technology today is a must for all, music education is not an exception.
5. **Students Trips:** The department feels there is need to undertake some internal and external educational trips to augment what is being done in the class. We also wish to make some arrangements for inter college visits to see what other people do for better improvement and to enhance amongst all, the relationship between college lecturers and students.
6. **Alarm:** The department uses some expensive equipment that worth thousands of pula, and therefore as a matter of **urgency**, we feel there is an urgent need for installing an alarm for security purposes. The department also requests that there be a partition between the office

and the small storeroom. Normally the students use the instruments in the storeroom and they are able to get access to the office and some confidential information. This can be done by making an additional lockable door in between the office and the storeroom. The officers in charge have been made aware of both the need for alarm and the portioning as well.

8. For the smooth running of the department, the choir, traditional dance group, the band and the drama group should be moved from P.E. and Sports to Music Department sine they are all musical activities and form part and parcel of the Department later.

**9. Other information:**

**College Choir:**

There has not been a satisfactory participation by some music specialist students, the college choir successfully participated in the Botswana Teachers Union Music competitions at Regional level and fairly well at National Level. It obtained a 3<sup>rd</sup> position and the same time the Traditional group also did very well by obtaining a 2<sup>nd</sup> position.

**College Band:**

This group has performed very well by participating in all college scheduled activities including the main students' entertainment. The College Band has also performed in various schools (Primary and Secondary) locally for price giving activities.

**Marimba:**

This group needs a little more encouragement for better involvement. Students are keen to learn. There is also a need to purchase more instruments to add on what we have. This year the group did not perform as expected.

Compiled by:

J.B. Mongologa      Music Lecturer

M.S. Semele      Music Lecturer

**End of report**

## **LOBATSE COLLEGE OF EDUCATION**

### **EXTERNAL MODERATION REPORT**

#### **MUSIC EDUCATION**

***COMPILED BY S. L. MOTHIBI***  
***H.O.D PRACTICAL SUBJECTS***

*NOVEMBER 2006*

## LOBATSE COLLEGE OF EDUCATION

### EXTERNAL MODERATOR'S REPORT 2006

#### MUSIC

##### ❖ INTRODUCTION

This report outlines background information of the music department. In accord with the current, Establishment Register, Music is a component of five other Subjects lumped under Practical subjects Department.

There is a total number of fifty-seven student's (57) who are doing music as a specialisation course. These include:

First year (PS 2006) – 12

Second year (PS 2005) – 16

Third year (PS 2004) – 28

Music at L.C.E. is taught to generalist's students for two years and to the specialists for three years. Generalists are allocated 3 periods per week while specialists are allocated 5 periods per week for both professional and academic studies.

Generally interest in music among specialist students is commendable. The large enrolment in first year and 3<sup>rd</sup> year streams makes it difficult for individual tuition in teaching certain instruments.

#### DEPARTMENT VISION

**The department aims at training quality teachers equipped with knowledge, skills and attitude that will enhance their competency to handle music lessons at primary school level.**

This report will focus on the following:

- ❖ Resources
- ❖ Program structure
- ❖ Assessment
- ❖ Student's performance
- ❖ Final year Research projects
- ❖ Responses to previous `moderator's comments

a) Recommendations

❖ *Resource*

( i ).Human

Currently there is only one { 1 } lecturer teaching all the streams. This has proved to be a **very difficult task because the lecturer is also a Head of Department and most of the administrative work is suffering.** Two additional lecturers are required to teach all streams as per the current Establishment Register.

( ii ) *Material*

Material and resources for teaching music at Lobatse College of Education are uninspiring. The music room as a learning environment and a working environment for the staff is dull and demotivating. The limited space does not allow students to explore their creative skill using percussion instruments to compose creative music. The department has ordered some instruments to help alleviate the problem but we are facing problems with the tendering system. There is also a set of marimba, which is non-functional and needs tuning.

❖ **ORGANISATION**

i). **Syllabus**

In May 1998 the Colleges Music Panel finalised the DPE syllabus and all students across Primary Colleges of Education have been using this syllabus from January 1999.

ii). **Course Materials**

Colleges of Education have adopted the same standard textbooks. There is a need however for an increase in students book allowance to cover more advanced textbooks for specialising students.

iii). **Assignments**

Non specialising students are given one assignment per term, while specialising students are given two assignments, one of which are based on professional studies.

These assignments are set by individual lecturers following joint consultation with other members of the department in other colleges.

**iv). Examinations – Internal**

Internal examinations are set as a result of joint consultation with the Music Department of other colleges. Consultation mechanisms would have been easy if the department was fully staffed as per the establishment register.

**a) First Year**

Non specialising students are given an End of Module examination while specialising students are given an End of Year examination.

**b) Second Year**

Non specialising students are given an End of Module examination and specialising students are given End of Year examination.

**c) Third Year**

Examinations – External

Specialising students write tests, which make up part of the continuous assessment mark and they also do practical work in the form of playing instruments and singing.

**v). D.P.E. Examinations – External**

One student out of 28 failed paper one while the analysis reflects that most students have done poorly in paper two. Marks range from 26 % as the lowest mark to 66 % as the highest mark.

**PAPER 1 AND PAPER 11 ANALYSIS.**

Papers	Distinction	Merit	Credit	Pass	Fail	Total
1	-	12	6	9	1	28
2	-	-	1	7	20	28

**MUSIC MARKS Third Year**

COL	YR	ID	LAST NAME	FIRST NAME	sex	Pap 1	Pap 2	Exa m	CA	AVE
LCE	04	001	BAKWENA	MORWADI	F	56	36	46	67	57
LCE	04	007	CHABA	Masego	F	52	38	45	71	58
LCE	04	008	DAVID	Agnes	F	57	43	50	70	60
LCE	04	010	DIMAKATSO	Keoagile	F	62	39	51	70	61
LCE	04	012	FANIKISO	John	M	64	30	47	75	61
LCE	04	013	GABAITSEWE	Ponatshego	F	72	46	59	75	67
LCE	04	015	GALEBOTSE	Galebotse	M	68	54	61	78	70
LCE	04	024	KEATWENG	Neo	F	74	54	64	87	76
LCE	04	036	KOBAE	Goitsemodimo	F	72	66	69	82	76
LCE	04	040	LENTSWE	Portia	F	74	40	57	76	66
LCE	04	048	MATSOGA	Itumeleng	F	77	55	66	79	73
LCE	04	052	MMABA	Thatlogo	F	75	40	58	75	67
LCE	04	056	MODISAWAKGO MO	Ditsametse	F	71	50	61	73	67
LCE	04	069	MOTHALE	Aone	M	73	46	60	79	70
LCE	04	073	MPITSANG	Hendry	M	78	42	60	73	67
LCE	04	080	OTLAATING WA	Aleseng	F	62	50	56	83	70
LCE	04	082	PHANG	Violet	F	56	43	50	71	61
LCE	04	090	SAMPISI	Tsholofelo	F	72	36	54	67	61
LCE	04	093	SEBITLA	Kegomoditswe	F	71	50	61	82	72
LCE	04	095	SEPHEMO	Leungo	M	56	54	41	74	58
LCE	04	098	SEKGARAME TSO	Precious	F	58	29	44	80	62
LCE	04	100	SELLO	John	M	75	48	59	79	69
LCE	04	103	STOFFEL	Bomoetse	F	54	41	48	73	61
LCE	05	111	DINOGE	Kgalaletso	F	53	28	41	74	58
LCE	05	120	MOLATHEGI	Barobi	F	62	36	49	72	61
LCE	05	122	MPALENG	Kgomotso	F	45	39	40	88	64
LCE	05	116	MANGOLE	Shiela	F	62	32	47	67	57
LCE	05	123	RAMAIJANE	Kago	F	54	46	50	81	66

#### v). Projects

##### Final Year Projects

Third Year Music Specialising students opted for Music Final project, and in general produced work of an acceptable standard.

Two students chose their own topics, which were refined and approved by the Music Department.

**Topics for the project are as follows:**

Name	Topics	Marks
<b>Tsholofelo Sampisi</b>	The extend at which primary teachers in Botswana use the discovery method in the teaching and learning of music in upper classes	<b>77 %</b>
<b>Violet Phang</b>	The effectiveness of using teaching/learning aids in the teaching of music in lower classes in Primary schools	<b>60 %</b>

#### RESPONSES TO MODERATOR'S COMMENTS

a} The external moderator's report emphasised on the practical component in the teaching of music. The panels are consulting with the administration on the introduction of a third paper, which will include practical.

❖ In an attempt to respond to the report we have introduced the listening skill component as part of paper 1.

#### ❖ RECOMMENDATIONS

The following are the recommendations for the future development of Music at the Lobatse College of Education:

- ❖ A purpose built Music Room which is resourced appropriately.
- ❖ Opportunity for students to undertake micro teaching at local schools.
- ❖ An increase in instrumental provision for specialising students.

- ❖ An additional member of staff be hired on temporary basis while awaiting the one on study leave.

**S. L. MOTHIBI (MUSIC DEPARTMENT)**

**DIPLOMA IN PRIMARY EDUCATION  
BY DISTANCE MODE  
(TLOKWENG COLLEGE OF EDUCATION)**



**EXTERNAL MODERATION**

**MUSIC EDUCATION REPORT  
FOR  
2000 AND 2001 COHORT**

**16<sup>TH</sup> November 2006**

### 1.0 Introduction

This report covers the 2000 and 2001 music progress report for 21 candidates. 8 candidates took music as their specialization subject in 2000 and 13 of them in 2001.

### 1.1 Programme Delivery

This component is by distance mode and the candidates who are also in-service teachers only meet the tutors during the residential sessions which are normally during the school vacations. Unfortunately, the time allotted to these sessions is very short and as such very little is done by tutors. It must be also borne in mind that these candidates meet music for the first time and this is normally very difficult for them to conceptualise the necessary concepts in time. They need more time with their tutors.

### 1.2 Staffing

There are two music lecturers who alternate during the teaching sessions or help them during the project writing.

### 1.3 Assessment Procedure

The candidates were assessed and evaluated on regular basis through tests, assignments, examinations and projects.

**Table 1: 2000 cohort: Level Four Module**

ID NO.	Name of candidate	CA	Exam	F/Mark	PR	F/Result
TDE/021	Keipeile Tebelelo E.	76	86	81	77	Pass
TDE/026	Kgafela Tlhomamo	72	90	81	78	Pass
TDE/046	Madisa Marcus	66	85	76	50	Pass
TDE/075	Mogorosi Tshebo G.	68	76	72	76	Pass
TDE/102	Ntsima Tlhongadi T.	81	81	81	80	Pass
TDE/103	Ntsomeng Sejosenyee	66	90	78	70	Pass
TDE/130	Selogelo Gaogakwe	81	90	86	51	Pass
TDE/132	Semuli Kehilwe M.	84	82	83	81	Pass

The table shows the end of module four results and all candidates did very well indeed more especially in their examination component.

Table 2: 2001 cohort: Level Four Module

ID NO.	Name of candidate	CA	Exam	F/Mark	PR	F/Result
TDE/156	Banda Ikanyeng I.	87	78	82	72	Pass
TDE/157	Basupang Collie K.	89	94	92	73	Pass
TDE/197	Madikwe Kaelo	79	56	67	I	Incomplete
TDE/199	Magosi Khutsafalo	65	65	65	76	Pass
TDE/205	Mampane Cynthia	88	98	93	85	Pass
TDE/223	Moatshe Bonang S.	68	69	69	73	Pass
TDE/239	Mooketsi Justice	72	48	60	73	Pass
TDE/271	Pilane Mmamotshodi	84	91	87	88	Pass
TDE/272	Polile Thomas	84	73	78	I	Incomplete
TDE/274	Radifalana Levy R.	80	61	70	76	Pass
TDE/280	Sebele Malebogo R.	79	53	66	62	Pass
TDE/283	Sejoe Mmapula	82	77	79	83	Pass
TDE/297	Tshanana Maitiso M.	70	67	69	66	Pass

All the candidates for 2001 did well except for candidates No. **TDE/197** and **No. TDE/272** who have for some reasons failed to hand in their projects hence their incomplete results.

#### 1.4 Conclusions and Recommendations

Generally from the results shown above, the candidates have done well. However, the Music Department feels that these candidates need more attention and wishes to recommend that:

- a. Contact hours should be increased so that tutors could cater for individual problems during their stay here
- b. The Music modules need to be revised and where possible simplified to meet the individual needs.
- c. The students be provided with portable keyboards which will help them with necessary skills portrayed in the modules. These may also help them during their music teaching even after they have completed their course. Music is a practical subject that needs continuous practice within or outside the classroom.

Prepared By: **Jack B. Mongologa**

Music Lecturer

(Tlokweng College of Education) 16.11.2006 -11- 16

