

Annexure A Research analysis

Author	Research Title	Year	Level	Input	Process	Output
Schoeman, L	<i>A teacher training programme for Junior Primary music education</i>	1994	D Mus		√	
Ensor-Smith, B	<i>In-service training course in Class Music for non-specialist primary school teachers</i>	1995	DMus		√	
Myburg, HMM	<i>Die klasmusieksillabus vir onderwysersopleiding in die junior primêre fase: 'n eksemplariese analise</i>	1995	MEd		√	
van Eeden, S	<i>Teacher training in Class Music</i>	1995	DMus		√	
Delport, AC	<i>Multicultural music education in the Junior Primary Phase: an Eastern Cape approach</i>	1996			√	
Hauptfleisch, S	<i>Transforming South African music education: a systems view</i>	1997	DMus			√
Primos, K	<i>Music education and the concept of holism in a South African context, with special reference to the Johannesburg region</i>	1997	DMus		√	
Potgieter, HM	<i>Indiensopleiding vir musiekopvoeders in Suid-Afrika</i>	1997	MMus		√	
Sewpaul, N	<i>Developing intercultural competency in music education within the context of education transformation in South Africa</i>	1997	MA			√
Nevhutanda, NA	<i>Towards a socio-constructivist and transformational music education curriculum in South African schools</i>	1998	MA		√	
Joseph, D	<i>Outcomes-based music education in the foundation phase at independent schools in Gauteng, South Africa</i>	1999	DMus			√
Schoeman, S	<i>Instructional design for distance music education</i>	1999	DMus			√
Du Plooy, AC	<i>An approach to music education in the final phase of high school: possibilities suggested by the learning that took place in a student band playing original, popular music</i>	2000	MMus		√	
Dunne, IN	<i>Devising the map: the journey towards arts and culture education in the foundation phase</i>	2000	MEd		√	
Dzorkpey, TD	<i>Training music teachers for a multi cultural education in South Africa</i>	2000			√	
Van Dyk, S	<i>Interdisciplinary and intradisciplinary music education for the foundation phase of curriculum 2005</i>	2000	MMus		√	
Bennett, AN	<i>Unit standards in music: guidelines for non-specialist teachers in training in Botswana and the SADC region</i>	2001	DMus			√
Bosman, R	<i>Unit standards for aerophones in a postmodern South Africa</i>	2001	DMus			√
Fordyce, C	<i>Using class music activities to extend self expression and facilitate social interaction among grade five learners</i>	2001	MEd		√	
Grové, JP	<i>Music Education unit standards for Southern Africa: a model and its application in a general music appraisal programme</i>	2001	DMus			√
Hoek, A	<i>South African unit standards for a general music appraisal programme at NQF levels 2-4, with special reference to ensemble specialisation for available instruments</i>	2001	DMus			√

Röscher, A	<i>Music standards for the foundation phase and teacher training in South Africa</i>	2001	DMus			√
Van Rooyen, IJ	<i>Implementing a multicultural music education curriculum in South Africa: the need for teaching resources</i>	2001	MA	√		
Wolff, UL	<i>Choral unit standards and support material for primary schools in South Africa</i>	2001	DMus			√
Devroop, C	<i>Towards a conceptual framework for the design of a qualification in Music Technology at post-secondary institutions in South Africa</i>	2002	DMus			√
Carver, M	<i>Unit Standards for African musics in South Africa</i>	2002	MMus			√
Britz, AME	<i>South African unit standards for Culture and Arts Education and Music as an elective sub-field in the General and Further Education and Training Bands.</i>	2002	MMus			√
Domingues, J	<i>Unit Standards for a South African Music Technology Programme NQF levels 1-4</i>	2003	MMus			√
Rijsdijk, ASC	<i>An investigation into the state of music education in the learning area arts and culture in primary schools of the Western Cape Metropole</i>	2003	MMus	√		
Zaaiman, H	<i>Die invloed van inklusiewe onderrig op musiekopvoedkundig: 'n teoretiese ondersoek</i>	2003	MMus			√
Potgieter, PS	<i>South African unit standards for sight-singing, realised in a multiple-media study package</i>	2004	DMus			√

Annexure B Pre-Pilot Questionnaire

Name of district						
Name of school						
Name of educator						
State qualification in any of the arts field						
State in which arts component you received training						
State in which arts component you would like to receive training						
State problems that you are encountering in the delivery of this learning area						
What is your recommendation for successful implementation of this learning area						
Is there an allocated Arts and Culture classroom at your school	YES			NO		
Is Arts and Culture reflected on the school timetable	YES	NO	If yes	No of periods	Time	
Do you have access to visual arts materials?	YES	NO	If yes, what is the system used	Own material	School purchase	Donations
Rate the implementation of Arts and Culture at your school	1 shows latest level of implementation 4 means successful implementation		1	2	3	4

Annexure C

MAT Cell Guidelines



MAT PROJECT GUIDELINES

General:

- ◆ The names and school locations as well as types of schools of members are important. Also important is the level of formal/non-formal musical arts education of members of a team, as well as other relevant curriculum vitae. A submission should contain the names and institutions of participating members.
- ◆ What are your experiences of organizing and working with a MAT team? How often can your group meet, and what are the constraints in having regular meetings as well as documenting the outcomes of such meetings? Are meetings and discussions beneficial to members?
- ◆ If the group is enthusiastic, what other kinds of practicable assistance would you need for more effective operation as musical arts educators?

Factors that encourage and discourage music instruction/activities in the schools in your area:

- ◆ How much time is allotted to formal music lessons in the school timetable? How adequate is this time allocation, and how is it utilized to best advantage?
- ◆ Describe extra-curricular music activities after formal school periods (in the same way as sports activities happen outside classroom periods). What constraints are experienced in organizing practical extra-curricular music activities?
- ◆ Describe any interference or encouragement from parents/guardians, fellow teachers, school authorities, education departments and any other stakeholders in mounting practical music projects. What strategies have been adopted to capitalize on or contend with such positive or negative factors, respectively?
- ◆ Since participating in public performances stimulates interest as well as generating self-expression/confidence/merit, are opportunities for music presentations by pupils within the school or community pursued?
- ◆ Do you have any inventory of the types and origin of music commonly heard or performed in the school/home/community environment of the learners? Are any learners involved as performers or audience, in the community or in the school? For how many hours, on the average, in the day/week are the learners/teachers involved in practical or listening music experiencing outside the classroom?
- ◆ Are there any constraints to forming music clubs within the school/community? (Such clubs/class-groups could perform during school or community events. The clubs/groups should allocate to the learners/members roles in organization, performance and publicity/promotion/marketing duties, with the teacher as a motivator. School music clubs/groups could generate revenue/material benefits from public performances.) If any attempts have been or are made, what are problems and benefits?
- ◆ Are the teachers actively involved in any personal music making - what type of music and for what practical or personal objectives?

Classroom music learning activities:

- ◆ Have local musical arts artistes been invited to perform in the school so that learners could observe critically, then discuss as well and write up experiences as part of classroom evaluation exercises? (Outstanding local musical arts personalities, including performing pupils, could be interviewed in the class by the learners as to creative and performance procedures and experiences.) How do such performers create new tunes, work with existing tunes, rehearse and prepare themselves and the musical arts type for public presentations? How do they relate to the audience attitudes/responses during and after performances? How do they feel while and after performing? How do they assess the reception of their presentations? How do they relate with fellow performers during and after performances? What are the joys and problems/expectations of being a performer, and in playing their types of music in the contemporary society?
- ◆ Have practical activities (such as recreating an observed musical arts performance) been adopted in the classroom to illustrate the elements and structural principles of music such as pitch/tone, texture, melody, rhythm, harmony, part-relationships, starting, ending, presentation form, points of climax, and music writing/reproduction, etc.?
- ◆ Have the learners carried out any field research inquiries to find out from members of the immediate community the purposes and values of music in people's personal lives, transacting community living and relationships, also the religious, political, social, business affairs of the society? (Reports of inquiries should be discussed, critiqued and documented as part of classroom room learning resource material.)
- ◆ What are the musical arts preferences and dislikes of parents as well as any other members of the community the learners can access for interviews? What are the scales of preference, and for what reasons? In what capacities do or have parents/guardians/others participated in musical arts performances from childhood? How would they like their children to participate in musical arts making, and for what reasons, also what types? Do they encourage the children learning music in the classroom, or taking part in musical arts performances outside the classroom, and for what reasons? What music types would they encourage or discourage their children to participate in within the school learning environment, and for what reasons? Would the parents/guardians/others like to visit the school to watch or interact with the pupils in musical arts rehearsals and presentations? What do they normally pay attention to when participating in, observing or listening to a musical arts performance - melody, dance, instruments, singing voice, dramatic actions, costume, etc.? Who is a good or poor performer in dance, drama singing, or on instruments? What musical arts types have disappeared in the community? Would the parents/community members wish them back/recreated, and for what values/virtues? Will they assist in recreating such musical arts type/s with a school group?
- ◆ Have musical arts performances, live or recorded, been useful in any specific instances in the lives of the learners? Are the learners interested in participating in school or community school groups? For what reasons, and in what roles? Would the learners take up music as a career, and what type of music, also for what reasons?

Teaching/Learning Methods:

- ◆ Have the learners observed, as a learning/critical group, any public music event in the community or school with a view to discussing and documenting all aspects of their experiences as a classroom learning activity? Such an exercise should discuss the musicological content, also the theatrical features (dance, drama, sport). How did the actions/artistes relate with the music sound and other performers? How was the musical arts type relevant to the event/occasion/context? Did the music signal, symbolize or conduct any significant actions/scenario? What are the significant audience responses and relationships with the performers? What indices of evaluation were articulated or demonstrated by interviewed members of the audience as well as performers? What are the personal evaluations of the learners. These should discuss the highlights and the nature as well as the quality of artistic features: instrumental performances, dances, dramatic activities, oratory, singing style and voice, improvisation/extemporization. What formal structures were observed, such as types of solo and chorus structures and physical relationships. Where there noticeable leadership structures and roles? Were there extra-musical signals and symbols in instruments, sound and behaviour of all present, and how did these relate to the musical arts presentation? How about the class forming a performance team to re-create excerpts from the observed musical arts event, improvising with body sounds and classroom objects as need be? This exercise will anchor the intellectual (critical) perception of aspects of the music event. (The activity could be tried outside the classroom.)
- ◆ Are any locally available music materials and instruments being used to teach conventional musical concepts and structures? These will include musical arts types/styles performed in the community that demonstrate concepts and theories of melody, harmony, textural relationships, form, etc. Local keyboard instruments, for instance, could be used to teach harmonic, melodic and rhythmic principles as applicable to, and practised in the music of the learners' culture.
- ◆ How do other teachers, including the School Head, react to classroom as well as extra-curricular musical arts activities? Learners could be encouraged to interview teachers as well as peers in other class levels. Relate the responses to those obtained from school outsiders/sponsors - leaders in politics, religion, social and business life and policy makers in education. This should be a strategic classroom learning project. How would the persons interviewed like to have music (and what music genres, categories, types, cultures) practised/learnt or not be studied, in the school/ community? What support are they prepared to give?
- ◆ How does the curriculum/syllabus you are operating make practical sense or otherwise in your school situation, taking into account the practicability, cultural relevance, background of learners, instructional facilities and music available in the school location? Identify what is or is not practicable or applicable in the school situation, given the facilities and learners' attitudes. What measures have been adopted to make sense of or adjust to any shortcomings or non-practicable/applicable curricular recommendations and contents?
- ◆ How does the content of the training received/not received as a music teacher make practical or cultural sense with respect to experience in the teaching field, teaching resources and cultural applicability? What are the advantages or shortcomings deriving from the type of training as a music

teacher received? What should be included, omitted, and/or emphasized in the training of music teachers such as received?

- ◆ Has any attempt been made to involve volunteer local musical arts artistes to assist in classroom instruction/demonstrations on instruments, singing, acting, dancing, etc., also to explain the nature, history, context/human meaning values, effects/affect, organization of musical arts performances in the community?
- ◆ Is there systematic teaching of the music instruments and performance types in the culture as formal and systematic study, that may recruit local specialists as volunteer instructors, or sponsored by parents/guardians/patrons?

Facilities:

- ◆ What audio, visual and audiovisual equipment is available for learning purposes? Are they personal property or provided by the school? Are they really any handicap? Can the teacher/learners not use alternative (live) examples/illustrations for specific learning activities and illustrations?
- ◆ What music instruments, indigenous or foreign, are available for learning and practical music making? Do they belong to the school/teacher/learners? What indigenous instruments could be used for effective teaching of aspects of music theory?
- ◆ What other, teaching aids such as music-writing board/papers, textbooks, costumes etc. are needed and available or improvised?
- ◆ What physical space, within and outside the school buildings, is available and suitable for theoretical and practical music learning?

Annexure E Pilot Questionnaire

Name of educator:			
Name of school:			
QUALIFICATIONS			
What is the highest educational qualification you have obtained?	(1) Degree (2) Diploma (3) Certificate		
From which college, university or other institution did you obtain this qualification? Name of institution: <hr/>	In which year did you qualify?	(1) prior to 1980 (2) between 1980 and 1990 (3) post 1990	
In what subject/s did you specialise?			
Have you had training in any of the following: arts, crafts, music, drama, and/or dance?	(1) YES		(2) NO
If yes, which one/s?	(1) visual arts (2) crafts (3) dance (4) drama (5) dance (6) other		
If yes, what did the course consist of?			
SCHOOL TEACHING EXPERIENCE			
What grades do you teach at present?	(1) Grade 4 (2) Grade 5 (3) Grade 6 (4) Grade 7 (5) Grade 8 (6) Grade 9		
Do you teach any of the art forms? If yes, which one/s?	(1) YES	(2) NO	
Are you integrating any of the art forms into other learning areas at present? If so which ones are you integrating?	(1) YES	(2) NO	
Are you involved in any arts or cultural activities extra/murally? If yes please describe.	(1) YES	(2) NO	

How many years teaching experience do you have teaching your art form/s?	(1) less than 10 years (2) between 10 and twenty years (3) more than twenty years			
What phase/s are you currently teaching?	(1) ECD	(2) Intermediate	(3) Senior	(4) FET
Were you trained to teach in this phase? If no, for which level of teaching were you trained?	(1) YES	(2) NO		
State your current position at your school.	(1) Permanent State Post		(2) Temporary State Post	(3) SGB Post
Are you involved in any arts and culture activities outside of the school? If yes please state what these are.	(1) YES	(2) NO		
EXPERIENCE OF THE ARTS				
Do you have a personal interest in any of the following: (circle your interest/s)	(1) storytelling (2) paintings (3) sculptures (4) pottery			
	(5) dance (6) drama (7)music			
	(8) going to the theatre			
	(9) Any other cultural activities			
Do you think Arts and Culture education is important for young learners? Why?				
Which of the art forms do you prefer working in (visual arts, music, dance, drama)?	(1) visual arts (2) music (3) dance (4) drama			
How do you view the Arts and Culture learning area helping in bridging cultural divides?				

Annexure F

Research Consent Form

Contact details of study leader
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Department : **Music**
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0042
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Title of the study : **VARIABLES IMPACTING ON THE DELIVERY OF MUSIC IN THE LEARNING AREA ARTS AND CULTURE IN SOUTH AFRICA**

Purpose of the study

The legitimisation of the Arts within Curriculum 2005 in South Africa is a double-edged sword. The arts are well entrenched in the curriculum in the form of the learning area Arts and Culture which is one of the eight compulsory learning areas for all learners from Grades 4 – 9 covering both the intermediate and senior phases. The very nature of the outcomes stated in the learning area allows for them to be attained through any of the art disciplines. Depending on the area of expertise or interest of the educator, these outcomes could be attained through the medium of music, the visual arts, drama or dance. As an Education Specialist for the learning area Arts and Culture, I am confronted daily with the need to question myself why 'everything else' besides the arts is being taught in learning area Arts and Culture? This research is therefore approached from a pragmatic perspective in order to identify the variables impacting on the delivery of music in the learning area Arts and Culture through empirical data secured from practitioners in the field and analysed through quantitative measures of descriptive and inferential statistics.

Procedures of the study

- Literature study, which will include relevant and recent publications of music education worldwide as well as of African countries specifically.

- The study and evaluation of policy documents, and of their significance in structuring the learning area Arts and Culture in South Africa.
- Questionnaires to principals, educators, learners and administrators that will determine what is being taught and how the curriculum is implemented.
- The archiving of data obtained through these questionnaires and interviews.
- The statistical refinement and interpretation of data obtained through questionnaires and interviews.
- Conclusions and recommendations based on the above.

No risks or discomforts are foreseen. The participants in the case studies, questionnaires and/or interviews will participate voluntarily and without any financial compensation and be informed as such before participation. Although they will be asked to complete and sign a consent form (properly witnessed) prior to answering the questionnaire or being interviewed, the subjects will have the right to withdraw from the proceedings at any given time and be informed as such. A letter of consent will also be obtained from school principals where applicable. In the case of students under 18, the consent of their parent or legal guardian will be obtained.

The privacy and confidentiality of all participants will be ensured and guaranteed in all publications that may result from this study. The only person to gain access to the data and records of the participants will be the researcher, C. J. Klopper. On completion of the study, the initial research data will be destroyed.

The researcher will issue each of the research subjects with a short handout (brochure) that will contain valid information regarding the research he has undertaken. It will also include comprehensive contact details that will give the subjects free access to the researcher via telephone, e-mail or physically in person.

Dr. H.M. Potgieter
Study leader

Annexure G Educator Informed Consent Letter

Contact details of study leader
Dr. H.M. Potgieter
Tel: 012-420 4186
e-Mail: potgiet@postino.up.ac.za



DATE: _____

Department of Music

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Researcher : **Mr. C.J. Klopper**
Department : **Music**
Student No. : **99217075**
Student address : **P.O. Box 905 769**
Garsfontein
0042
Tel. No. of student : **(012) 993 1849 / 072 4242257**

Title of the study : **VARIABLES IMPACTING ON THE DELIVERY OF MUSIC IN THE LEARNING AREA ARTS AND CULTURE IN SOUTH AFRICA**

I, _____, give my permission that my responses to the questionnaires may be used for the purpose of research and education. I am fully aware of the nature of the research and acknowledge that I may withdraw at any time and that my participation in this research is voluntary. All efforts to protect privacy, anonymity and confidentiality will be adhered to. I understand that this research is for the development of music in South Africa.

_____ Name of participant

_____ DMus student/researcher: Chris Klopper

Annexure H Educator Questionnaire
Questionnaire for educators of Arts and Culture

Please answer each question below by drawing a circle (O) around an appropriate number in a shaded box or by writing your answer in the shaded space provided.

Respondent number

V1

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 1

1. Which racial group do you belong to?

White	1
Black	2
Coloured	3
Indian	4

V2

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 4

2. Name of school:

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V3

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 5

BACKGROUND INFORMATION

3. What is the **highest educational qualification** you have obtained?

Degree	1
Diploma	2
Certificate	3

V4

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 8

4. From which college, university or other institution did you obtain this qualification?

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V5

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 9

5. In which year did you qualify?

Prior to 1980	1
Between 1980 and 1990	2
Post 1990	3

V6

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 11

6. In what field (direction) did you specialise?

Humanities (Arts, sociology, philosophy, theology)	1	V7	<input type="text"/>	12
Natural sciences (Agricultural, biological, physical)	2	V8	<input type="text"/>	13
Mathematical sciences (Engineering, statistics)	3	V9	<input type="text"/>	14
Languages	4	V10	<input type="text"/>	15
Commercial (Economics, typing, business economics, accounting)	5	V11	<input type="text"/>	16

7. If you have had training in any of the following, please indicate the **duration** of such training. (<1 yr would be short courses of weeks or months duration).

	<1 yr	1 yr	>= 2yr			
Arts	1	2	3	V12	<input type="text"/>	17
Crafts	1	2	3	V13	<input type="text"/>	18
Music	1	2	3	V14	<input type="text"/>	19
Drama	1	2	3	V15	<input type="text"/>	20
Dance	1	2	3	V16	<input type="text"/>	21
Other (specify):	1	2	3	V17	<input type="text"/>	22
				V18	<input type="text"/>	<input type="text"/> 23

SCHOOL TEACHING EXPERIENCE

8. What grades do you teach at present?

Grade 4	1	V19	<input type="text"/>	25
Grade 5	2	V20	<input type="text"/>	26
Grade 6	3	V21	<input type="text"/>	27
Grade 7	4	V22	<input type="text"/>	28
Grade 8	5	V23	<input type="text"/>	29
Grade 9	6	V24	<input type="text"/>	30

9. Do you teach any of the art forms?

Yes	1	V25	<input type="text"/>	31
No	2			

10. If you answered “Yes” in Question 10, which one/s?

Visual Art	1	V26	<input type="text"/>	32
Dance	2	V27	<input type="text"/>	33
Music	3	V28	<input type="text"/>	34
Drama	4	V29	<input type="text"/>	35

11. Are you integrating any of the art forms into other learning areas at present?

Yes	1
No	2

V30 36

12. If you answered “Yes” to Question 11, which art forms are you integrating?

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V31 37

13. Are you involved in any arts or cultural activities extra-murally?

Yes	1
No	2

V32 39

14. If you answered “Yes” to Question 13, please describe.

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V33 40

15. How many **years** teaching experience do you have teaching your art form/s?

Less than 10 years	1
Between 10 and twenty years	2
More than twenty years	3

V34 42

16. What phase/s are you currently teaching?

Early Childhood Development Phase (Grade R to Grade 3)	1
Intermediate Phase (Grade 4 to Grade 6)	2
Senior Phase (Grade 7 to Grade 9)	3
Further Education & Training Phase (Grade 10 to Grade 12)	4

V35 43

V36 44

V37 45

V38 46

17. Were you trained to teach in this phase?

Yes	1
No	2

V39 47

18. If you answered “No” to Question 17, for which level of teaching were you trained?

Early Childhood Development Phase (Grade R to Grade 3)	1	V40	<input type="text"/>	48
Intermediate Phase (Grade 4 to Grade 6)	2			
Senior Phase (Grade 7 to Grade 9)	3			
Further Education & Training Phase (Grade 10 to Grade 12)	4			

19. State your current position at your school.

Permanent State Post	1	V41	<input type="text"/>	49
Temporary State Post	2			
School Governing Body Post	3			

20. Are you involved in any arts and culture activities outside of the school?

Yes	1	V42	<input type="text"/>	50
No	2			

21. If you answered “Yes” to Question 20, please state what these are.

<input type="text"/>	V43	<input type="text"/>	<input type="text"/>	51
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<input type="text"/>	V44	<input type="text"/>	<input type="text"/>	53
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<input type="text"/>	V45	<input type="text"/>	<input type="text"/>	55
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EXPERIENCE OF THE ARTS

22. Do you have a personal interest in any of the following:

Storytelling	1	V46	<input type="text"/>	57
Painting	2	V47	<input type="text"/>	58
Sculpture	3	V48	<input type="text"/>	59
Pottery	4	V49	<input type="text"/>	60
Dance	5	V50	<input type="text"/>	61
Drama	6	V51	<input type="text"/>	62
Performing music	7	V52	<input type="text"/>	63
Listening to music	8	V53	<input type="text"/>	64

Going to the theatre	9
Any other cultural activities (specify):	

V54 65
 V55 66

23. Do you think Arts and Culture education is important for young learners?

Yes	1
No	2

V56 68

24. Please support your answer to **Question 23**.

V57 69

25. Which **one** of the art forms do you prefer working?

Visual art	1
Music	2
Dance	3
Drama	4

V58 71

26. How do you view the Arts and Culture learning area helping in bridging cultural divides?

V59 72

V60 74

V61 76

LEVEL OF IMPLEMENTATION

27. Do you have an allocated classroom for Arts and Culture?

Yes	1	V62	<input type="text"/>	78
No	2			

28. Indicate the resources which you have access to for music:

Resource text books	1	V63	<input type="text"/>	79
CD player and/or tape deck	2	V64	<input type="text"/>	80
Musical recordings	3	V65	<input type="text"/>	81
Piano and/or keyboard	4	V66	<input type="text"/>	82
Classroom instruments (shakers, xylophones etc.)	5	V67	<input type="text"/>	83

29. Indicate the resources which you have access to for visual arts:

Resource text books	1	V68	<input type="text"/>	84
Painting materials (paints, pastels, brushes etc.)	2	V69	<input type="text"/>	85
Paper, cardboard and/or canvasses	3	V70	<input type="text"/>	86
Modelling material (clay, card etc.)	4	V71	<input type="text"/>	87
Visual stimulus (natural and man-made objects)	5	V72	<input type="text"/>	88

30. Indicate the resources which you have access to for dance:

Resource text books	1	V73	<input type="text"/>	89
CD player and/or tape deck	2	V74	<input type="text"/>	90
Musical recordings	3	V75	<input type="text"/>	91
Piano	4	V76	<input type="text"/>	92
Video references	5	V77	<input type="text"/>	93

31. Indicate the resources which you have access to for drama:

Resource text books	1	V78	<input type="text"/>	94
Costumes	2	V79	<input type="text"/>	95
Props	3	V80	<input type="text"/>	96
Access to a stage	4	V81	<input type="text"/>	97
Video references	5	V82	<input type="text"/>	98

32. Do you have an allocated budget for Arts and Culture?

Yes	1
No	2

V83 99

33. If you answered yes to question 32, indicate which amount is similar to the budget you have access to.

Less than R500	1
Between R500 and R1000	2
Between R1000 and R2000	3
Greater than R2000	4

V84 100

34. Using the provided scale below, choose the level of implementation which you regard as best describing your school and Arts and Culture.

Arts and Culture is not being delivered at all	1
Arts and Culture features on the timetable but is hardly taking place	2
Arts and Culture sees it rightful place in the school but not all four strands are being delivered effectively	3
Arts and Culture sees its rightful place in the school with all four strands being delivered effectively	4

V85 101

Thank you for your participation

Annexure I Principal Informed Consent Letter

Contact details of study leader
Dr. H.M. Potgieter
Tel: 012-420 4186
e-Mail: potgiet@postino.up.ac.za



DATE: _____

Department of Music

School of the Arts
Faculty of Humanities
University of Pretoria

Researcher : **Mr. C.J. Klopper**
Department : **Music**
Student No. : **99217075**
Student address : **P.O. Box 905 769**
 Garsfontein
 0042
Tel. No. of student : **(012) 993 1849 / 072 4242257**

Title of the study : **VARIABLES IMPACTING ON THE DELIVERY**
 OF MUSIC IN THE LEARNING AREA ARTS AND
 CULTURE IN SOUTH AFRICA

I, _____, give my permission that my responses in the interview may be used for the purpose of research and education. I am fully aware of the nature of the research and acknowledge that I may withdraw at any time and that my participation in this research is voluntary. All efforts to protect privacy, anonymity and confidentiality will be adhered to. I understand that this research is for the development of music in South Africa.

_____ Name of participant

_____ DMus student/researcher: Chris Klopper

Annexure J Principal Interview Format

Interview format of principals for data capturing purposes

Please answer each question below by drawing a circle (O) around an appropriate number in a shaded box by writing your answer in the shaded space provided.

Respondent number

V1

--	--	--

 1

1. Name of principal:

--

2. Name of school:

--

V2

--	--	--

 4

3. Do you have an **Arts and Culture educator** in your school?

Yes	1
No	2

V3

--

 7

4. How do you view the learning area **Arts and Culture**?

--

V4

--	--

 8

5. Are you of the opinion that four differing art forms can effectively be integrate into one learning area?

Yes	1
No	2

V5

--

 10

6. If you answered “**Yes**” to **Question 5**, why?

--

V6

--	--

 11

7. Do you have any concerns about the learning area **Arts and Culture**?

Yes	1
No	2

V7 13

8. If you answered “**Yes**” to **Question 7**, what are your concerns?

V8 14

V9 16

V10 18

9. Do **you** feel that the learning area **Arts and Culture** could bridge cultural divides?

Yes	1
No	2

V11 20

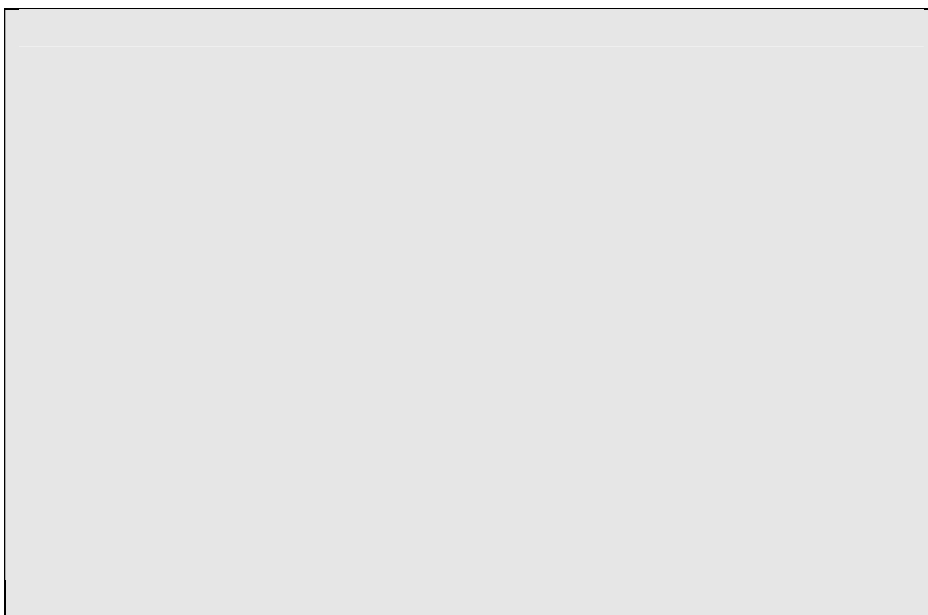
10. If you answered “**Yes**” to **Question 9**, describe how this is so.

V12 21

V13 23

V14 25

11. If you were given R30 000 for **Arts and Culture** usage, how would you use it?



V15			27
V16			29
V17			31

Thank you for your participation

Annexure L Learner Questionnaire

Questionnaire for learners

Please answer each question below by drawing a circle (O) around an appropriate number in a shaded box by writing your answer in the shaded space provided.

Respondent number

V1

--	--	--

 1

1. What is the name of your school?

--

V2

--	--	--

 4

2. What grade are you in?

Grade 7	1
Grade 8	2
Grade 9	3

V3

--

 7

3. Are you are a boy or girl?

Boy	1
Girl	2

V4

--

 8

4. To which racial group do you belong?

White	1
Black	2
Coloured	3
Indian	4

V5

--

 9

5. Do you have **Arts and Culture** on your timetable?

Yes	1
No	2
I'm not sure	3

V6

--

 10

6. Do you learn about **music**?

Yes	1
No	2
I'm not sure	3

V7

--

 11

7. Do you learn about **dance**?

Yes	1
No	2
I'm not sure	3

V8 12

8. Do you learn about **drama**?

Yes	1
No	2
I'm not sure	3



V9 13

9. Do you learn about **visual art**?
(painting, sketching, model making)

Yes	1
No	2
I'm not sure	3

V10 14

10. Choose the face which best describes **you** when you have an **Arts and Culture** lesson.

	1
	2

V10 15

Thank you for your participation

Annexure M Possible relationships existing between data

In data set LEARN

Descriptive analysis

- L3 breakdown of grades
- L4 breakdown of boy/girl
- L5 Breakdown of racial groups
- L6 arts and culture on timetable?
- L7 Music
- L8 Dance
- L9 Drama
- L10 Visual arts
- L11 best describes

Is there a relationship between ?

- The grade (L3) and best described (L11)
- Grades (L3) and timetable (L6)
- Racial group (L5) and best described (L11)
- Is there a relationship to what the learners learns (L7) and (L8) and (L9) and (L10) and to how they describe themselves during arts and culture (L11)

In data set PRINC

Descriptive analysis

- (P3) breakdown of AC teachers in schools of Princ
- (P4) view of AC
- (P5) opinion of integration
- (P7) concerns YES/NO
- (P8 – P10) concerns elaborated in groups
- (P11) bridging YES/NO
- (P12 – P14) elaborations in groups
- (P15 –P17) money usage

Is there a relationship ?

- view of AC (P4) and money usage (P15 P16 P17)
- integration (P5) and concerns (P8 P9 P10)
- concern (P7) and money usage (P15 P16 P17)
- concerns (P8 P9 P10) and money usage (P15 P16 P17)
- view of AC (P4) and bridging cultural divide (P12 P13 P14)
- school (P2) and (P15 P16 P17)
- bridging cultural divide (P11) and (P15 P16 P17)

In data set TEACH

Descriptive analysis

➤ T2	racial groups	
➤ T4	highest qualification	
➤ T6	year of qualification	
➤ T7	field/direction of specialisation	} individually and as a whole group
➤ T8	field/direction of specialisation	
➤ T9	field/direction of specialization	
➤ T10	field/direction of specialization	
➤ T11	field/direction of specialization	
➤ T12	training in the arts	} individually generically and then individually in relation to length of time
➤ T13	training in the arts	
➤ T14	training in the arts	
➤ T15	training in the arts	
➤ T16	training in the arts	
➤ T17	training in the arts	
➤ T18	training in the arts	
➤ T19	grades taught at present	} individually
➤ T20	grades taught at present	
➤ T21	grades taught at present	
➤ T22	grades taught at present	
➤ T23	grades taught at present	
➤ T24	grades taught at present	
➤ T30	integrating YES/NO	
➤ T32	extra-mural involvement	
➤ T34	years experience	
➤ T35	phase currently teaching	} individually
➤ T36	phase currently teaching	
➤ T37	phase currently teaching	
➤ T38	phase currently teaching	
➤ T39	trained for phase YES/NO	
➤ T41	current position	
➤ T42	involvement outside of school	
➤ T 43		}
➤ T44	range of activities	
➤ T45		
➤ T46		} individually
➤ T47		
➤ T48		
➤ T49		
➤ T50	personal interests	
➤ T51		
➤ T52		
➤ T53		
➤ T54		
➤ T55		
➤ T56	importance of AC	
➤ T57	support of T56	
➤ T58	preference of Art form	
➤ T59		}
➤ T60	view of AC	

- T61
- T62 classroom
- T63 }
 ➤ T64 }
 ➤ T65 } music resources
 ➤ T66 }
 ➤ T67 }
- T68 }
 ➤ T69 }
 ➤ T70 } V/arts resources
 ➤ T71 }
 ➤ T72 }
- T73 }
 ➤ T74 }
 ➤ T75 } dance resources
 ➤ T76 }
 ➤ T77 }
- T78 }
 ➤ T79 }
 ➤ T80 } drama resources
 ➤ T81 }
 ➤ T82 }
- T83 allocated budget
- T84 budget bracket
- T85 level of implementation

Is there a relationship between?

- (T2) racial group and (T4) qualification
- (T4) qualification and (T6) year qualified
- (T4) qualification and direction/field (T7 T8 T9 T10 T11)
- (T7) humanities and specialization (T12 T13 T14 T15 T16 T17 T18)
- (T8) natural sciences and specialization (T12 T13 T14 T15 T16 T17 T18)
- (T9) mathematical sciences and specialization (T12 T13 T14 T15 T16 T17 T18)
- (T10) languages and specialization (T12 T13 T14 T15 T16 T17 T18)
- (T11) commercial and specialization (T12 T13 T14 T15 T16 T17 T18)
- (T2(school) and specialization (T12 T13 T14 T15 T16 T17 T18)
- (T41) post and (T34) years
- (T32) extra murals and specialization (T12 T13 T14 T15 T16 T17 T18)
- (T42) outside activities and specialization (T12 T13 T14 T15 T16 T17 T18)

- (T32) extra murals and personal interest (T46 T47 T48 T49 T50 T51 T52 T53 T54 T55)
- outside activities (T42) and personal interest (T46 T47 T48 T49 T50 T51 T52 T53 T54 T55)
- (T32) extra mural and school (T3)
- (T32) extra mural and qualification (T4)
- (T32) extra mural and race (T2)
- (T42) outside activity and school (T3)
- (T42) outside activity and qualification (T4)
- (T42) outside activity and race (T2)

- (T56) importance of AC and training (T12 T13 T14 T15 T16 T17 T18)
- (T58) preference and training (T12 T13 T14 T15 T16 T17 T18)
- (T58) preference and interest (T46 T47 T48 T49 T50 T51 T52 T53 T54)
- (T6) year of qualification and bridging cultural divide (T59 T60 T61)
- (T3) school and music resources (T63 T64 T65 T66 T67)
- (T3) school and visual arts resources (T68 T69 T70 T71 T72)
- (T3) school and dance resources (T73 T74 T75 T76 T77)
- (T3) school and drama resources (T78 T79 T80 T81 T82)
- (T85) level of implementation and music resources (T63 T64 T65 T66 T67)
- (T85) level of implementation and visual arts resources (T68 T69 T70 T71 T72)
- (T85) level of implementation and dance resources (T73 T74 T75 T76 T77)
- (T85) level of implementation and drama resources (T78 T79 T80 T81 T82)
- (T85) level of implementation and phase (T19 T20 T22 T23 T24)
- (T85) level of implementation and budget (T84)
- (T85) level of implementation and qualification (T4)
- (T85) level of implementation and year qualified (T6)
- (T85) level of implementation and institution (T5)
- (T85) level of implementation and direction of specialisation (T7 T8 T9 T10 T11)
- (T85) level of implementation and training (T12 T13 T14 T15 T16 T17 T18)
- (T85) level of implementation and personal interest (T46 T47 T48 T49 T50 T51 T52 T53 T54 T55)
- (T85) level of implementation and school (T2)
- (T85) level of implementation and venue (T62)
- (T85) level of implementation and budget (T83)
- Venue (T62) and budget (T84)
- All resources (T63 – T82) and budget (T84) and venue (T62)
- All resources (T63 – T82) and budget (T84) and training (T4) and implementation level (T85)
- School (T4) and venue (T62) and budget (T83)
- All resources (T63 – T82) and school (T4)

In data sets **TEACH** and **LEARN** is there a relationship between T4 and L11

In data sets **PRINC** and **TEACH** is there a relationship between P4 and T85

In data sets **PRINC** and **TEACH** is there a relationship between P4 and T84

In data sets **PRINC** and **TEACH** is there a relationship between P4 and T62

In data sets **TEACH** and **LEARN** is there a relationship between and T12 T13 T14 T15 T16 T17 T18 and L6 L7 L8 L9