# CHAPTER 1

# INTRODUCTION

## 1.1 PURPOSE AND RATIONALE OF THE STUDY

The South African educational landscape has recently undergone several innate changes. The former education system was fragmented and uneven. At one end of the spectrum, some schools had first world education programmes which included Music and Visual Art. At the other end of the spectrum, many schools barely survived, struggling to teach the basic skills such as reading, writing and arithmetic. This resulted in all available periods being allocated to the teaching of literacy and numeracy to compensate for backlogs. The Arts were not examined as part of the formal school curriculum, often having the effect that schools did not use the allocated periods for Arts education.

When a new democratic government was established in 1994, a new curriculum was created to encompass the needs of all the people. Policy makers realised that it is a basic human right for all learners to be exposed to and educated in Music and the Arts. Therefore, a novel, integrated curriculum was devised and hastily implemented to compensate for the vast discrepancies of the past. However, the new curriculum could not be an instant relief for the years of unequal education. The process of fully implementing this curriculum, with all its pitfalls, is still ongoing.

The current outcomes based educational model (OBE) implies a move towards learner-centred orientation and facilitation instead of the content-driven syllabi of the past. Highly structured subject areas have been replaced with broad integrated learning areas. Since the 1990s, the most serious educational problem in South Africa has been to improve the “quality of educators rather than simply improving the quantity” (South Africa. Department of Education, 1998, p. 115). As a result of the changing curriculum, which is now outcomes-based and integrated, teachers in Music Education and the Arts and Culture learning area have to critically assess

their practices and the scope of knowledge and skills offered to learners in schools. OBE also affects how students for the learning area Arts and Culture are trained in order for them to be effectively prepared for the practical demands of teaching the subject.

The integration of the Arts in education is an internationally debated phenomenon and is not unique to South Africa. It is a modern trend to organise the curriculum in an integrated and interdisciplinary manner (Aaron, 1994; Barrett, 2001; Burton, 2001; Chrysostomou, 2004; Hauptfleisch, 1997; Klopper, 2004; Russell-Bowie, 2006 & 2008; Snyder, 2001). Integration has, however, always been a part of traditional African music. Through the ages, the African culture and way of life have embraced the arts in an integrated way – music, song and dance have always been performed as a unity in such a way that Western methods of division and categorisation are superfluous (Levine, 2005, p. 21; Nzewi, 2003, p. 13; Oehrle, 2002, p. 107). A similar observation has been made by McAllester (1985, p. 1) in his description of the Venda people of South Africa. Without basic literacy skills, all Venda people are capable of making music, including the abilities to compose, dance and arrange movements for songs. It is only since the colonisation of the African continent that Western thought and methods have permeated the education of the young, leading to the splitting up and classification of different facets in the arts.

In the Revised National Curriculum Statement for Arts and Culture of 2002, the approach towards Arts Education is twofold: the arts as separate and complete entities are acknowledged, but on the other hand, their integration in terms of combined experiences is also promoted. “There is recognition of both the integrity of discrete art forms and the value of integrated learning experiences” (South Africa, 2002b, p. 4). This equilibrium between integration and differentiation of the art forms is underlined by the following assertion: “The Learning Area Statement strives towards creating a balance between developing generic knowledge about Arts and Culture, and developing specific knowledge and skills in each of the art forms” (South Africa, 2002b, p. 4).

The integration of arts relates to the specific context and culture in which those art forms were created. “One of the most important characteristics of the Arts and Culture Learning Area is the interrelatedness of the different art forms […]. It would be counter-productive to the spirit of the Learning Area if each of the art forms […] were treated in isolation from each other…” (South Africa, 2002b, p. 8), and also: “It is important to note that though the Assessment Standards have been written per art form, the focus is on Arts and Culture as a holistic Learning Area, not on the four discrete art forms” (South Africa, 2002b, p. 6).

The Revised National Curriculum Statement for Arts and Culture includes a large number of assessment standards which are too numerous to be dealt with individually (South Africa, 2003c, p. 17). The question of overload is addressed via grouping or clustering standards together according to parallel skills and knowledge. This approach takes for granted that there are similar skills and concepts in the different art forms. While this may be the case for African art forms, it is not always applicable to Western art forms, as the Curriculum Statement quite rightly concludes by stating that the learning area “seeks to respect the integrity of each art form and to integrate them whenever possible, combining individual disciplines to create new forms of expression” (South Africa, 2002b, p. 7). The main question is whether integrating the arts will promote music making and music literacy in schools, or whether these skills and knowledge will deteriorate as a result thereof (Ellis & Fouts, 2001, p. 22). According to Ellis and Fouts (2001, p. 25), there is not enough confirmation through research outputs which verifies that an integrated approach is more advantageous to Music Education than the former approach of separate instruction in the arts.

Most of the state and state-aided schools in South Africa offer Arts and Culture as a learning programme or at least include some aspect of Arts Education. There is, however, no formal co-ordination or framework available regarding the comprehensive implementation in schools. Apart from integrating various arts into one learning area, teachers also have to include arts practices of all cultures in South Africa. Before the new curriculum was designed or implemented, teachers felt that “they don’t even have the requisite skills to cope with teaching **one** musical

practice", let alone integrate musics from other African cultures (own bold) (Van Niekerk, 1997, p. 267). In order to provide the necessary support for teachers in the diverse and demanding learning area Arts and Culture, it is vital that a better co-operation and communication between policy-makers, universities where teachers are trained, and schools, is implemented.

The MEUSSA research project of the University of Pretoria (Music Education Unit Standards for Southern Africa) made an important contribution in setting clear standards for the NQF (National Qualifications Framework) which can guide teachers in planning the outcomes for each grade. However, practical implications such as time allocation for each of the four Arts and lesson planning for music activities within broad learning programmes need serious rethinking. Schools do not necessarily appoint specialists for the different art forms, and furthermore, in most cases generalist teachers in the Foundation Phase have to integrate music and the other arts into three broad learning programmes which are Literacy, Numeracy and Life Skills.

The Revised National Curriculum Statement (South Africa, 2002b) with its integrated Arts and Culture learning area, was implemented for the first time in 2004. Teachers have at this point had almost five years experience in its implementation. Therefore it is an ideal time to learn from their experiences and perspectives in determining the strong points and pitfalls of the new curriculum. The purpose of this thesis is to expand knowledge of the daily experiences and perceptions of teachers implementing Music in the integrated learning area Arts and Culture, in order to adapt the training of student teachers to be in line with the demands of school practice.

Since starting a career as a lecturer in Music Education approximately fifteen years ago, I have been actively involved in the writing and compiling of various modules and curricula for student training in Music Education as well as in the learning area Arts and Culture. Discourse with peers, on both national and international levels, has led to an interest in developing effective and functional student training courses in Music Education that will impact positively on student success and effective

practices within the learning area Arts and Culture in the school curriculum. I have become aware that the emphasis on Arts Education at most South African universities is very fragmented with little if any integration of the Arts, and of the lack of a macro-framework or national strategy regarding the training of students for the learning area Arts and Culture.

A further rationale for this study is the need that is experienced for analysis of effective methods and practical guidelines by which Music Education can be implemented in schools. The outcomes of this research may lead to the identification of crucial aspects and criteria supporting the implementation of Music Education in primary schools. It may also lead to a better understanding of what teachers require in terms of training in Music Education and its integration with the other art forms to sustain and expand Music and the learning area Arts and Culture. This thesis could also outline the requirements for appropriate support materials in Arts and Culture.

My experience as lecturer assessing students' lessons during their practical internships at schools, led me to the supposition that the learning area Arts and Culture is not implemented in a consistent fashion. The skills required by teachers in an integrated curriculum are varied, fragmented and not always coherent. I identified a need to rethink and restructure the ways in which Music should be implemented and integrated in this learning area.

## 1.2 RESEARCH QUESTIONS

The training of education students for Music and the learning area Arts and Culture has become an important factor in solving some of the practical issues experienced by schools. These include aspects such as methods whereby meaningful integration of the four discrete art forms can take place, as well as skills for achieving divergent outcomes in one learning area. Furthermore, there is a perceived overemphasis on assessment implemented in schools. This, coupled with my personal experience, served to motivate me to attempt to answer the following main research question.

### 1.2.1 Main research question

| How do teachers implement Music<br>in an integrated Arts curriculum for South African primary schools? |
|---|

The focus of this research question had the potential for several wide-ranging problems to be investigated. The learning area Arts and Culture includes four art forms, namely Music, Visual Art, Dance and Drama. Aspects such as the complexity of an integrated learning area or curriculum as complex and diverse as the current one, the discrete nature of the four different art forms, and the integration of Arts in a cross-curricular fashion in the Foundation Phase also required investigation. For the purpose of this study, however, the focus will be specifically on Music in the primary school environment and how this impacts on the training of education students worldwide. I thereby wanted to establish which aspects are crucial to the effective implementation of Music in the learning area Arts and Culture in the primary school.

I conducted an in-depth study to explore and understand the nature of an integrated or interdisciplinary curriculum in order to reflect on the meaningful integration of Music into the learning area Arts and Culture. The purpose of this section of the study was to create a description that goes beyond mere fact and surface appearances (Denzin, 1989, p. 83).

The following sub-questions relate to the main research question:

- In which of the discrete art forms did teachers receive training?
- How do teachers integrate four discrete arts into one learning area?
- Are generalist or specialist teachers responsible for Music Education in the Foundation Phase?
- What are the requirements regarding equipment and venues for the effective implementation of Music Education and the other art forms?
- What are the positive and negative aspects of the new integrated arts curriculum and outcomes based approach?
- How do teachers assess activities in Music Education?

- Which resources, books and sound material are available and used for the effective delivery of Music Education?

With the purpose of this study in mind, there were four main areas of investigation. These included teachers, lecturers at universities, policy makers, and resources. The related research sub-questions which guided and focused the study are:

1.2.2 To what extent do the views of **policy makers** of the national curriculum correspond with teachers' experiences in their interpretation of an integrated arts curriculum?

1.2.3 How are education **students trained** to implement the integrated arts curriculum?

1.2.4 What are the suitable **resources** which support a meaningful implementation of Music into the Arts curriculum?

- What are the suitable published sources, teacher guides or learner workbooks from which teachers can make valid choices to include Music in their programmes?
- What status do these sources give Music among the integrated arts?
- Which sound materials and music concepts for relevant music activities are included in these sources?
- What progression for the advancement of music concepts and skills is evident in these sources?

The research focus of this thesis with all the factors impacting on it is visually illustrated in figure 1.1 below.

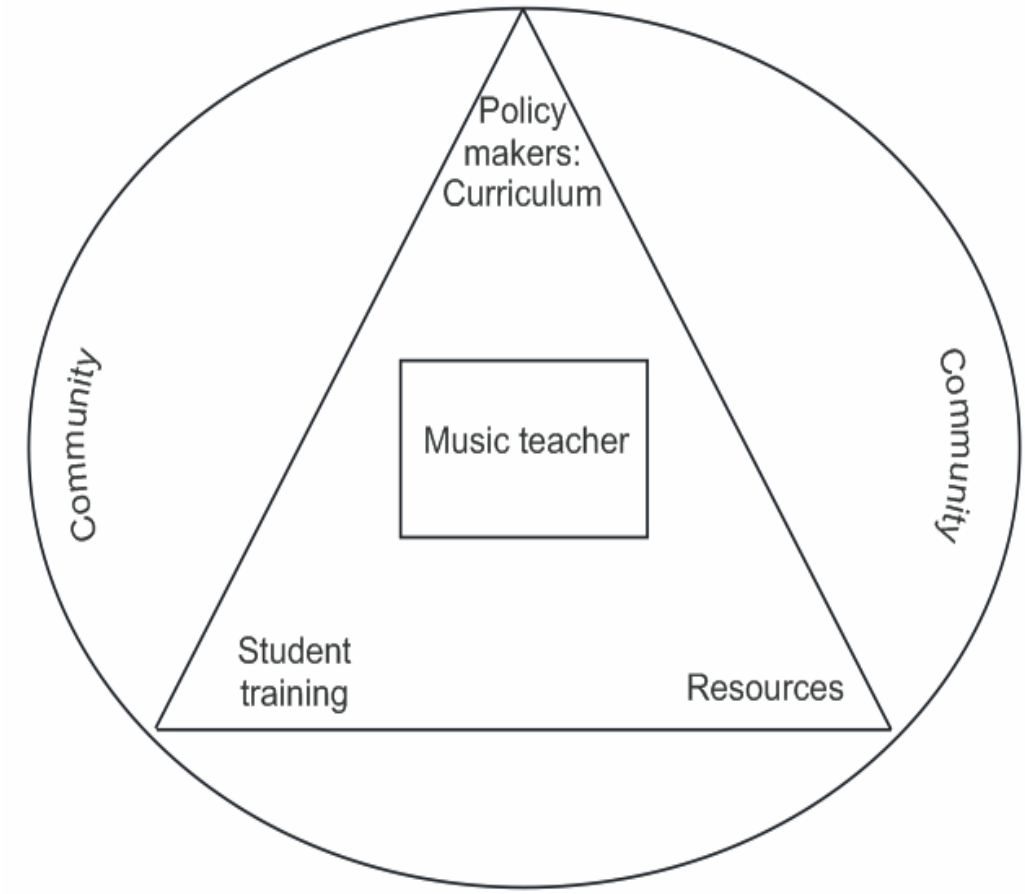


**Figure 1.1: Research focus of this thesis**

The main issues in the research are placed within a triangle to simulate the idea of triangulation in the research process. At the centre is the music teacher who has to implement a new curriculum. This curriculum was designed and directed by policy makers, shown at the top of the triangle. In the two lower corners of the triangle lie the input areas to the teaching corps – on the one side student training at universities, while the other side represents the resources available for Music and Arts Education to support teachers in their daily tasks. All this had and still has an impact on the learners in the classrooms as well as on the broader community and culture of our nation.

## 1.3 RESEARCH DESIGN AND METHODOLOGY

Choosing the appropriate design for the research was a process involving experimenting and rethinking until I arrived at the best solution to enable me to answer the research questions. According to Bak (2004, p. 19) an investigation can be approached in one of two ways:

- "from the outside in", or
- "from the inside out".

An "outside in" or external approach starts from a theory, a model or a trend in the research field, which is then applied to a specific problem or issue. The focus is on the end product: the theory, model or "ism" that is being refined or reformulated to be used as generalisation to other similar situations.

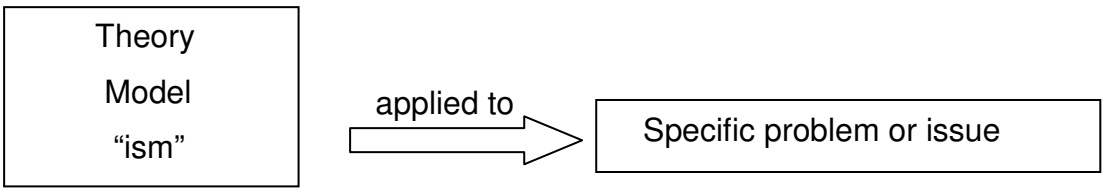


**Figure 1.2: An "outside in" approach**

An "inside out" or internal approach is often the preference for investigations in the arts and social sciences. Choosing this approach, I immersed myself in the practices of the discipline without too much concern about how these practices correlate with the theoretical basis upon which they are founded (Bak, 2004, p. 19). Using an "inside out" approach, I started from the specific problem and drew on various sources and viewpoints to investigate the issue. This method led to a more eclectic research design and motivated me to draw on literature from different authors and varying paradigms as the need arose. The focus was more on the process, giving me a deeper understanding of the research problem. Figure 1.3 illustrates the "inside out" approach, simulating a chest of drawers with each drawer representing a different source of information.

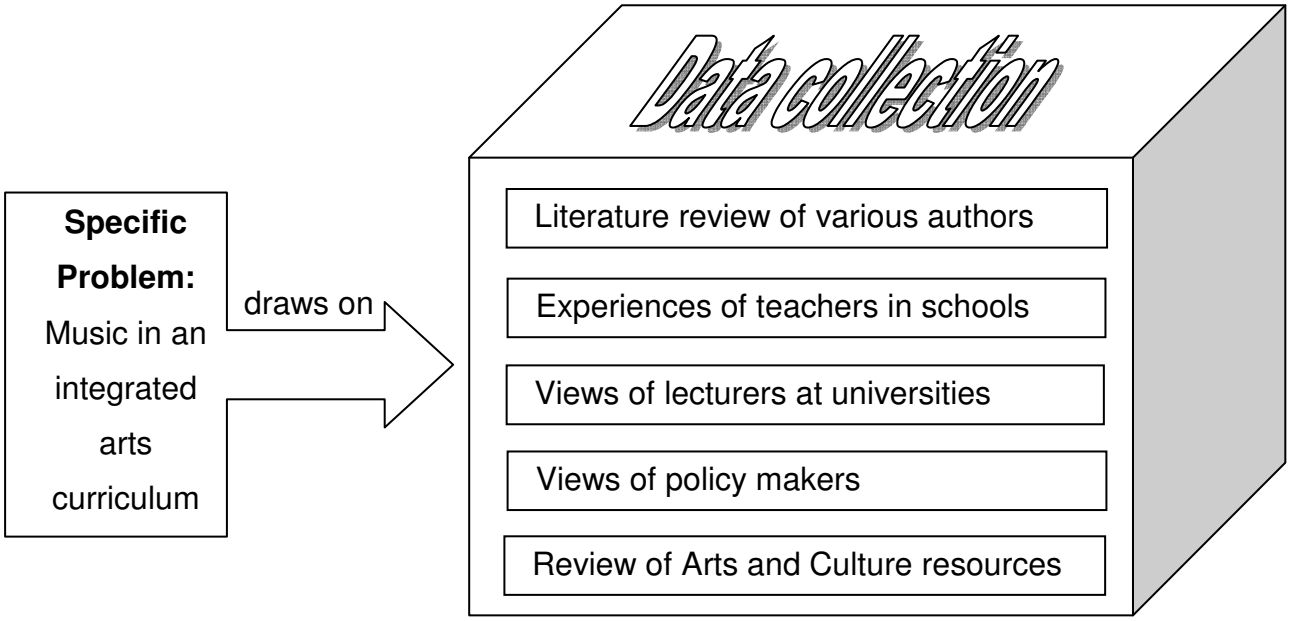


**Figure 1.3: An "inside out" approach**

The "inside out" approach materialised into an eclectic or mixed method design. Therefore, some of the data was qualitative in nature, making use of the interpretive paradigm. Further data with a quantitative nature was added to verify the findings. The study interpreted the perspectives, views, priorities, interpretations and methods of teachers and other persons involved as respondents. It also required the sampling of various persons and schools to be representative of the broader South African education environment. The study required multi-site investigation with a range of teachers and representatives for it to have value in generating a better understanding of the factors impacting on the effective implementation of Music in an integrated Arts curriculum. Sites were determined by the sampling strategy.

### 1.3.1 Sampling strategy

The sampling strategy was mostly convenient and purposive, as selected sites or participants had to be both accessible and fairly representative. After the initial analysis of data, a degree of snowballing was required to extend the sample. Further interviewees were identified as the data collection process progressed. A detailed description of the sampling strategy and profile of the participants are given in Chapter 3.

### 1.3.2 Data analysis

In choosing a mixed method design of which a large part is qualitative in nature, the method in which a researcher will analyse the collected data is already defined. Qualitative research is not a linear, step-by-step process and as a result data collection and analysis is a simultaneous activity. Analysis began with the first actions of the research: the first interview, the first observation and the first document read. Emerging insights and intuition directed the next phase of data collection, which in turn led to the refinement or reformulation of questions and the verifying of educated guesses. Implementing the mixed method aspects of this study, techniques for quantitative data analysis were also implemented to a lesser degree to validate findings. A more detailed description of the data analysis process is given in Chapter 3.

## 1.4 DELIMITATIONS OF THE STUDY

This study is limited to Music Education in South African primary schools. It does involve the total learning area of Arts and Culture, but the focus remains Music Education. Although some references are made to the implementation of four discrete art forms as they appear in the RNCS, the main aim of the study is to gain a better perspective of how teachers implement Music Education within an integrated learning area.

## 1.5 PROBLEMS ENCOUNTERED DURING THE STUDY

A challenge encountered during the initial stages of the research was the difficulty I experienced in contacting teachers in disenfranchised communities. After various visits to schools in previously disadvantaged communities, telephone interviews and attempts to set up focus group interviews with teachers from these areas, I realised that Music or Arts Education often did not take place in these schools. Since these schools were in a state of survival, trying to meet the minimum standard of

educating learners with basic skills in numeracy and literacy, the learning area Arts and Culture was given a very low priority. Music activities at these schools were often limited to extra curricular choirs. Therefore I decided to change the approach towards the study and centred it on a purposive and fairly limited choice of respondents, instead of a large group of randomly chosen participants. Furthermore, similar studies which investigated the problems experienced in the learning area Arts and Culture in South African schools were recently conducted by Chris Klopper (2004) and Sue Rijsdijk (2003). Consequently I had to change the focus and approach of my research so as not to duplicate these studies. Both Klopper and Rijsdijk applied quantitative research methods involving random samplings. The schools in these studies included all social and economic facets of the South African population. Since many problems were already defined, I decided to investigate schools where best practices regarding Music and Arts Education were implemented, to determine whether the situation was noticeably better or ideal. I furthermore wanted to use this as a model for planning efficient student training and in-service teacher training courses, as well as resources for Music Education to help relieve a dire situation.

In my research, schools were purposefully chosen according to reports and testimonies of which I became aware, and they do not represent a random sampling of primary schools in South Africa. Governmental or state-aided schools as well as a few private schools were part of the investigation, since the emphasis was on educators who have a noticeable degree of success in their current practices concerning the implementation of Music. The thesis therefore focuses on a relatively small sample of teachers implementing Music in the Arts and Culture learning area. This implies that no generalisations could be made (Mouton, 2001, pp. 149-150, 164). Since the research design was planned according to my intention to focus entirely on exploring, understanding and explaining what Music educators experience in their daily tasks within an integrated curriculum, the purpose was not to generalise the findings to other situations.

Although a characteristic of a study using purposive sampling tends to be low transferability, I attempted to give a rich description of findings for applicability to

other similar situations. Therefore I hope that some guidelines for the implementation of Music within an integrated learning area may be derived from it, especially to direct the planning of future student training courses in Music Education. The employment of purposive sampling may also be detrimental to issues of quality criteria (Mouton, 2001, p. 101), which I counteracted constructively by using a mixed method approach to enhance authenticity, reliability and the validity of findings.

In addition, I aimed to continuously and purposefully rethink, modify, and authenticate my own practices and impressions during the research process. I also verified my findings with the educators themselves. These strategies enhanced the trustworthiness and authenticity of my study.

## 1.6 OUTLINE AND ORGANISATION OF THE THESIS

In Chapter 1 I have given an overview of Music Education as an integral part of the learning area Arts and Culture to contextualise the study. Chapter 2 presents a review of existing literature in the domain of Arts Education, specifically relating to the approach followed in modern curricula by integrating various art forms into one learning area. I explore the concepts and theories related to the topic of this study in order to construct a conceptual framework, outlining the field of investigation. The research method is clarified in Chapter 3, justifying the choice of a mixed method design. I also outline the methodological strategies used to accomplish the study. This includes a discussion of data collection methods and instruments as well as strategies for enhancing the validity of the investigation.

Chapter 4 is a presentation of the data analysis by employing the constructivist grounded theory analysis. In this chapter, an interpretive commentary is given resulting from the understanding of the experiences of various groups of educators. Wherever possible, statistical data derived from the evidence is also represented. I also include a critical assessment of the available resources for the learning area Arts and Culture. In Chapter 5, I discuss various guiding principles for the planning of student training courses in Music Education in an integrated arts learning area.

These guiding principles include a discussion of OBE, the RNCS, and a whole-brain approach towards student training. The answers to the research questions are offered in Chapter 6, and have been aligned with statements and arguments made in the literature. A summary of findings and recommendations are posited, as well as suggestions for further research.

## 1.7 VALUE OF THE STUDY

The findings of this research contribute to a better understanding of the critical factors which influence the effective implementation of Music in the outcomes-based system of integrated learning areas. The outcome of the study furthermore facilitates a better understanding of the purpose, role, focus, and content of student training courses in Music and Arts Education, as well as the specific role of the lecturer of student educators in the field of Arts and Culture. It stimulates further debate and research on aspects relating to the provision and implementation of sustainable in-service teacher training courses for the Arts and Culture learning area. A valuable outcome of the research is also that it can lead to the creating of resources and sound material for use in schools during the implementation of Music Education.

## 1.8 NOTES TO THE READER

In South African schools, all the arts are combined into one learning area entitled ‘Arts and Culture’. Consequently, all references to the learning area Arts and Culture will be capitalised. The word Arts will also be capitalised when referring to this subject area. Since the focus of this thesis is on Music Education, and to a lesser extent Visual Art, Drama and Dance Education, these terms will also be capitalised, as will Music, when referring to this specific subject.

The term *data* will be treated as singular, e.g. *data* is.

For purposes of clarity in this study, a learner is distinguished from a student in so far as the term *learner* refers to a school pupil who has not yet completed grade

twelve, while reference to a *student* is a post grade twelve person, currently studying at a tertiary institution such as a university. The term *children* is also used collectively to refer to learners in schools.

The terms *teacher*, *educator* and *facilitator* are used alternatively, but all three terms refer to a person who acts as instructor and mentor to learners in a classroom situation.

When referring to the term *whole-brain* as a theory or an approach, a hyphen is used, but when referring to the *whole brain*, as opposed to part(s) of the brain, no hyphen will be used.

The terms *outcomes based education* (OBE), and *music making,* will not be hyphenated.

When quoting the work of other authors, double inverted commas will be used. When another author has used inverted commas, this will be replaced by single inverted commas in a direct quote. If inverted commas have been used in the title of a work, this will be replaced by single inverted commas in the list of sources. When other text is placed within single inverted commas, these are the words of the author of this thesis, highlighted for a specific reason.

Standard British English spelling is used, with preference for the letter ‘s’ instead of ‘z’ in words ending with ‘ise’.

The American Psychological Association (APA) system of referencing is used, as advised by Mouton (2001, p. 228). All citations have a standardised format in the text, concurring with the comprehensive list of sources included at the end of the thesis.

# CHAPTER 2

# LITERATURE REVIEW

## 2.1 INTRODUCTION

In Chapter 1, an overview of the integration of music within the Arts and Culture learning area was given to contextualise the inquiry. In this chapter a review of literature is offered to provide a summary of studies related to aspects of arts and culture. The shaded section in figure 2.1 indicates this chapter, as a source of secondary data, in the overall process of data collection to inform the research.

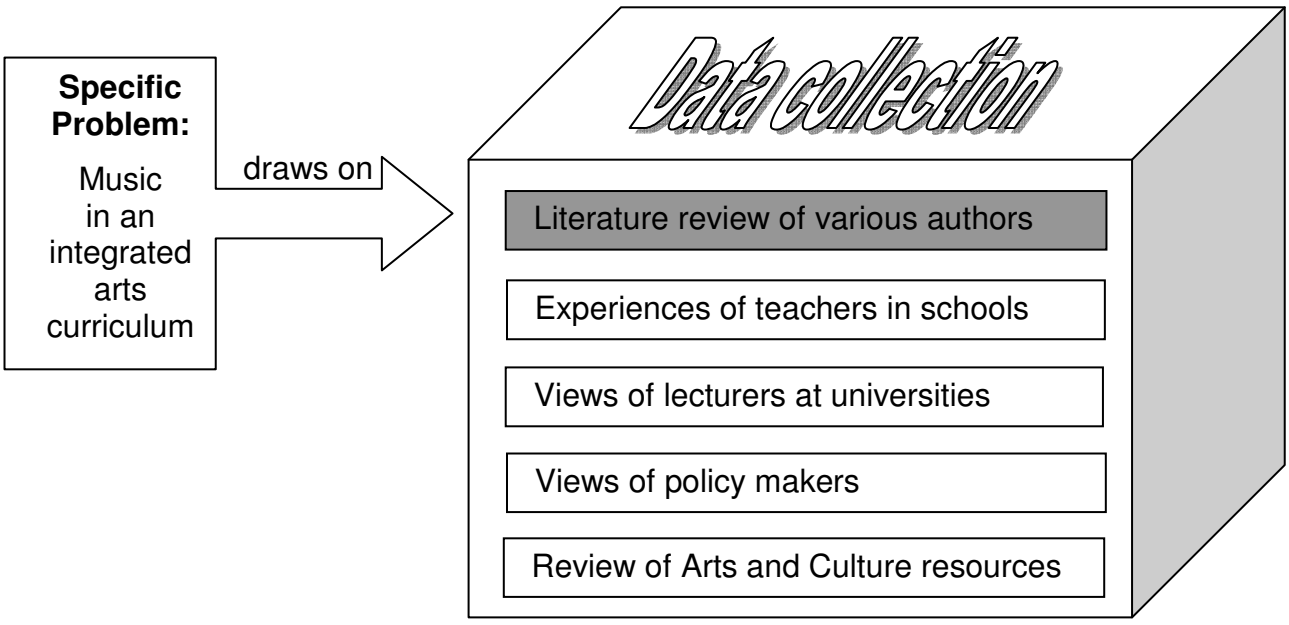


**Figure 2.1: Data collection process No 1**

The literature review focused on arguments concerning the role of the arts, music, and the integration of arts disciplines in order to outline and demarcate the area of study.

## 2.2 THE ARTS

Before the Arts and Culture learning area can be closely examined, it is necessary to define what the arts are. In all human beings there is an innate urge to create something of beauty. This urge can manifest in a multitude of ways, for example by creating visual objects, sounds, expressions through movements or the spoken voice, forming extensions of our inner selves and communicating our deepest feelings to others. These are all forms of the arts, which can be divided into Visual Art, Music, Drama and Dance.

### 2.2.1 The value of the arts

The arts have been part of humankind and are intrinsically a component of human existence since the beginning of time. Nomadic people painted images on their cave walls and sang and danced to share stories with their children. Through the arts, people have been able to "connect time and space, experience and event, body and spirit, intellect and emotion" (Consortium of National Arts Education Associations, 1994, p. 5). The arts are studied because they enrich perceptions of creative expressions – art is a "window onto human thought and emotion" (Adams, 2002, p. 1). The human spirit has a basic aesthetic need to create and enjoy things of beauty. Kenneth Clark (1977, p. 1) fittingly refers to Ruskin, the English poet and artist, in his book about the civilisation of mankind:

> Great nations write their biographies in three manuscripts: the book of their deeds, the book of their words and the book of their art. Not one of these books can be understood unless we read the two others, but of the three the only trustworthy one is the last.

The arts enable the describing of the indescribable, and through the arts, people are able to connect one generation with the next. The arts can be seen as humankind's gift to itself, for it inspires, gives hope and enriches lives as a unique source of enjoyment.

### 2.2.2 The arts in contemporary society

In contemporary society, the awareness of the presence of the arts is often not conscious, yet they influence every part of daily existence. Teenagers walk with earphones to surround themselves with music, women dress themselves in elegant robes of colour, and business men buy cars which have been designed with a dynamic interplay of concave and convex surfaces. The arts are everywhere, involving various human senses in daily experiences. They have also become a strong economic force ranging into multibillion dollar industries (Consortium of National Arts Education Associations, 1994, p. 5). For civilisation to be dynamic and innovative, the arts should be an innate part of the education of all children. The children of contemporary society need to be inspired, and certainly one of the best ways to inspire is through the beauty of art, giving their daily lives significance and value (Eldredge & Eldredge, 2005, p. 76).

### 2.2.3 The role of the arts in schools

Of all the disciplines taught in schools, music and the arts have always suffered the role of having to defend their existence in the school programme. This is not only a South African trend; it is a worldwide phenomenon (Bamford, 2006; Campbell & Scott-Kassner, 2006; Regelski, 2005a; Russell-Bowie, 2006; Watson & Forrest, 2005). Therefore, serious advocacy is required to motivate and justify why the arts are of importance to the children of the world. Music and the arts form a basic part of all cultures, and need to be central in the curriculum. If the education system seeks to develop knowledge and skills, enriching the lives of children, music and the arts should not be downgraded to the "curricular periphery", but should have equal importance to subjects like mathematics and languages (Campbell & Scott-Kassner, 2006, p. 7).

The famous Spanish artist Pablo Picasso remarked that he spent all his life trying to paint like a child (Guerrero, 2007, p. 39). He thereby implied that he wanted to see through the eyes of a child and have the same spontaneity and

joy of life which children express naturally. For nearly all children, the act of drawing a picture, singing a song, or moving to music is as natural as breathing. It comes without effort and is part of the playfulness and delight inherent in their existence. Humming a tune or scribbling pictures happens before a child starts talking. Therefore, it is vital that learners should be exposed to and involved in arts activities from the earliest school years to prolong and extend their natural abilities and urges toward creativity. In a school system where the arts do not feature, spontaneity and joy will be unnecessarily absent.

According to Dugmore (2004, p. 2) and Grové (2001, pp. 1-12), the education system in South Africa for many years, prior to 1994, marginalised the arts, viewing them as non-essential, extra-curricular activities, and also branding them as elitist subjects for a small minority. However, since 1994 there has been a seemingly determined effort, largely on paper, to give the arts their rightful place in the education system of South Africa:

> We believe the Arts represent an invaluable tool in shaping, sustaining and enshrining the culture and heritage of any country. The arts are also indispensable as a means of bridging the barriers that divide our society, of improving the social fabric, and can make a very real contribution to education (Dugmore, 2004, p. 3).

Fortunately, the educational environment changed after 1994, in terms of a national curriculum which includes Arts and Culture as a key learning area (Klopper, 2004, p. 1:1). After many years of fragmented and inconsistent arts programmes in different provinces of the country (Hauptfleisch, 1997, p. 5), there now is a standardised curriculum which directs the education and training of all arts programmes. Since there is now in South Africa an official document and a learning area which is compulsory up to grade 9, educators in the arts should put in all possible efforts to ensure that it remains a compulsory learning area. It is also important to strive to make sure that the skills, knowledge and values which learners acquire in arts programmes offered at schools, reveal excellence towards the improvement of the quality of life in general.

A research project conducted in the United States, *The Third Space*, asserted that quality arts programmes lead to a variety of positive enhancements in the general school curriculum. These include improvement in maths and literacy, and reduced rates of failure (Stevenson & Deasy, 2005, pp. 62-63). Furthermore, the arts offer an exceptional contribution towards the total development of learners since it supplies them with alternative and enhancing techniques of communication (Hodges & Haack, 1999, p. 488; Wright, 2001, p. 226). Through music and the other arts, emotions can be expressed (Campbell & Scott-Kassner, 2006, p. 13; Hodges & Haack, 1999, pp. 486, 533), an aspect which is not often addressed by other academic areas of the curriculum.

> The arts teach us that all thoughts and feelings cannot be reduced to words. Through music, art, theatre, dance, and literature we are given special opportunities to look outward to understand others and inward to understand ourselves. The arts give voice to ideas and feelings in ways no other communication can, largely because they are driven by emotion and passion. The intellect, heart and body are holistically engaged as the arts offer a unique means of knowing, thinking, and feeling based in imagination and cognition (Cornett, 2003, pp. 7, 9).

Since the unique characteristics of the arts involve learners mentally, physically and emotionally, all human abilities are combined to promote the development of innate creative abilities. The arts provide alternative opportunities to explore real-life issues, enhancing innovative and unconventional solutions instead of being tied down to “one correct response” (Wright, 2001, p. 229). This, in turn, leads to learners gaining self-confidence, allowing them to excel in other school programmes (Campbell, Campbell & Dickinson, 2004, pp. 190-193; Edwards, 2002, pp. 25-26; Sikes, 1995, p. 30; Wright, 2001, p. 226).

Teaching and learning suffer negative consequences when the arts are withdrawn from school environments. During the 1980s, many schools in the United States of America chose to reduce the arts because of financial constraints. This had an almost immediate impact, leading to poor academic performance and lack of social unity in schools (Bamford, 2006, p. 149). The

same effect has been observed in South Africa, where many schools regarded subjects like mathematics and languages as vital to the intellectual development of their learners, while little attention was given to the emotional well-being of learners through the arts. Many music periods were spent on other activities, whether practising for the school athletics or catching up homework in other subjects (Van der Merwe, 1986, p. 104). By neglecting the arts, schools can become desolate and rigorous places without beauty or inspiration (Sikes, 1995, p. 31).

Since the arts are concerned with aesthetics, beauty and enjoyment in life, many officials and policy makers of the current government may feel that, in a country struggling to provide the basic needs regarding education for all its children, the arts are 'nice to have's', not 'need to have's'. Research has shown, however, that music and the arts are not merely luxury activities, they are "an essential part of our biological makeup" (Hodges & Haack, 1999, p. 472). Even though the arts have an official status within the RNCS, it seems that the arts are not intrinsically valued for their role in the overall education of children in South African schools. It is ironic that the arts, and specifically music, "has underpinned and driven the anti-apartheid movement in South Africa" (Durrant, 2005, p. 84), but seems to be relegated to the periphery of the education system after the establishment of a new government.

After scrutinising the official documents and speeches given by the previous Minister of Education, Naledi Pandor, it became clear that the arts are certainly not a priority for the government, since in four years spanning 2005–2008, very few speeches have been directed to the improvement of the arts in schools. The first time the Minister mentioned one of the terms 'music', 'arts' or 'culture', was when she referred to "cultural divisions of the past" in a speech which was delivered in September 2005 (Pandor, The launch of the flag in every school project). It was evident that the main focus for the education of South African children was on basic Literacy and Numeracy skills. This should be understood

within the perspective of a crippled education system, where only 40% of schools were provided with electricity in 1996 (Pandor, 2007b, p. 3). The government had to spend vast amounts to increase the provision of electricity, improving to 82% schools by 2007 (Pandor, 2007b, p. 3). In the same year, the focus of the Minister expanded with specific bursaries allocated to teacher trainees who enrolled in courses for science, mathematics, technology and languages. However, music and the arts were still blatantly omitted, only addressed by means of extra-mural activities (Pandor, 2007a, p. 2) or limited programmes in "focused schools" (Pandor, 2007b, p. 5). It therefore is imperative that educators in the arts make a determined effort to influence policy makers and government officials regarding the value and need for the arts in every school. Instead of the title of the Minister's speech being "the launch of the flag in every school project", it could be argued that a nationwide campaign is needed entitled 'the launch of the **arts in every school** project' to make a difference in the lives of all South African children.

After the recent 2009 elections in South Africa, a new cabinet was formed with two ministers appointed for education. It will depend largely on the viewpoints of these ministers, Ms MA Motshekga for Basic Education, and Dr BE Nzimande for Higher Education and Training, whether any effort would be made to develop and extend the current arts programmes in schools and on tertiary level through teacher training.

### 2.2.4 Intrinsic and utilitarian merits of the arts

According to Bamford (2006, p. 21), arts education can be approached in two different ways. One approach is to teach the underpinning elements and skills of the discrete art forms – "education **in** the arts", while the other approach involves using the arts as a medium through which other disciplines can be taught – "education **through** the arts" (own bold). Although the approach of using the arts as a means to teach other subjects is positive in promoting the

arts, it can by no means replace the value of the arts being taught in their own right and for their own sake. The arts have distinctive qualities which require the development of skills as well as knowledge. They also provide unique ways by which learners can express themselves and experience emotion and fulfilment in the school environment. However, these qualities cannot be attained if the arts are merely used as tools to serve other purposes. Bamford believes that both approaches are valid and serve the arts well:

> It is important […] that for children to maximise their educational potential, both approaches are needed […]. *Education in the arts* and *education through the arts*, while distinct, are interdependent and it should not be assumed that it is possible to adopt one or the other to achieve the totality of positive impacts on the child's educational realization (Bamford, 2006, p. 71).

Although Bamford subscribes to the theory that utilitarian reasons for the arts are acceptable, there is then a danger that the arts can become "add-ons". On the other hand, utilitarian motivation for arts programmes may enhance the overall atmosphere at schools, promoting positive attitudes which are more conducive to learning in general. Music is an art form, for example, which has the unique ability to unify a group of people (Hodges & Haack, 1999, p. 506). By enjoying the experience of participating in singing or listening to music together, barriers of disparate backgrounds, race and gender are transcended.

During the economic crisis in Cuba after the collapse of the Soviet Union, there was a lively music and dance tradition everywhere: on the streets, beaches, and at night clubs in the evenings. Thornburgh even reports that, between treating patients at hospitals, doctors, nurses and medical students would start an "impromptu salsa session" (2008, p. 28). Singing, smiling and dancing seemed to be the "cultural cure for whatever ailed the revolution. [...] music was the one thing that held the island together, a common passion for both revolutionaries and reactionaries" (Thornburgh, 2008, pp. 28-29). The arts is a powerful counteractive to crime (Bunt, 1997, p. 261; Cohen, 2007, pp. 66-70; Crozier, 1997, p. 68; Gardstrom, 1996, p. 133; Hodges & Haack, 1999, p. 508; Olsson,

1997, p. 297; Sikes, 1995, pp. 28, 30), a reality and existent threat in current South African schools. The question remains whether it is an educationally sound practice to use utilitarian reasons for including the arts: is this a tool which we should use, or is utilitarian motivation detrimental to the arts?

The utilitarian versus the aesthetic merit for the inclusion of arts in educational curricula was fervently debated in the 1980s. Alan Simpson argued that there were two assumptions regarding utilitarianism: the first assumption was that society, and therefore education, demanded for the arts to be utilitarian, while the second assumption was that the innate quality of the arts caused them to be non-utilitarian. Simpson quoted Oscar Wilde who remarked that: "All art is quite useless" (Simpson, 1985, p. 187). Although this comment was certainly made in jest, it is unfortunate that the general public often mirrors this view.

For 21st-century society to assume that the arts have no real value or contribution in the education of children endangers the learning area to the point of it becoming extinct. The arts cannot be compared to the "usefulness" of subject disciplines like mathematics or science. Views which question the usefulness of the arts "are prejudiced from the start, for the whole idea of art, or the arts, carries the corollative (sic) notion of non-utility; the arts are autonomous, their value intrinsic and not tied to the concept of an end" (Simpson, 1985, p. 196). Arts educators often try to validate the inclusion of music and the arts in the education of all learners by trying "to prove that the arts are really useful after all" (Simpson, 1985, p. 196). As Simpson concludes, the only way to really understand, comprehend and respect the value of the arts is to have been "on the inside".

> You cannot explain what appreciating art is like to those who do not appreciate it [...]. But then no more can you explain what enjoying cricket is like to those who do not play it (Simpson, 1985, p. 203).

The relatively new field of music and sound therapy is another avenue of utilitarianism for the arts, providing treatment and cure for ailments ranging from psychological disorders to physical illnesses such as cancer and Parkinson's disease (Hodges & Haack, 1999, p. 472). The entertainment value of the arts has also increased to such an extent that it has become a main contributor to the economic industry of the present age (Hodges & Haack, 1999, p. 509).

Instead of an 'either or' paradigm regarding the utilitarian versus the aesthetic merit for the inclusion of arts, I concur with Austin and Reinhardt (1999, p. 20), who suggest that an eclectic philosophy is possible, allowing both aesthetic and utilitarian goals to be included. It is, however, vital that the arts form part of the core curriculum, since omitting the arts could lead to learners completing their school years but being "illiterate in the new skills areas essential for the 21st century" (NAAE, 2008, p. 1).

Since the arts are not static and continually change to adapt to the society we live in, there are a variety of manifestations of the arts to be found in the 21st century. The following eight categories were identified by Bamford (2006, pp. 30-32), which I view as important aspects to be considered in the arts education programmes of schools:

- **Technocratic art** views the arts as a set of skills necessary for the production of usable items;

- **Child art** presents the view that the arts are part of an innate developmental trend in all children, determined by their physical and psychological growth. For children, it is a natural and spontaneous means of communicating their needs and feelings;

- **Arts as expression** focus on the therapeutic benefit of the arts to individuals, emphasising the development of creativity and imagination during involvement in arts activities;

- **Arts as cognition** occur when unique forms of thinking are applied during the process of creating artworks;

- **Arts as aesthetic response** treat the arts as a set of principles according to sensory and perceptual underpinnings;

- **Arts as a cultural agent** accentuate the role of the arts in social action, social reconstruction and the role of culture in society; and

- **Arts as symbolic communication** explore the arts as a universal means of communication.

The last category has often been misinterpreted to imply that 'music is a universal language'. Oehrle explains this as "a romantic idea from the pen of Longfellow which made its way into Western music textbooks and thereafter into the minds of many music educators" (2002, p. 104). This claim should rather be replaced by the view that music making is a universal trait amongst all cultures.

Although postmodernism challenges the conventional views of the arts being physical and dependent on a product or performance (Bamford, 2006, p. 32), an arts curriculum should acknowledge and provide for each of the above categories, since they are all valid and form part of a holistic approach towards arts education.

### 2.2.5 The arts all have a product

The arts all share a common feature: culmination in a product which has to be exhibited or performed in order to be shared and valued by the community (Stevenson & Deasy, 2005, p. 28). This unique attribute bestows significance on arts experiences, since it focuses the concerted efforts and energies of all learners to a purpose – the performance or exhibition. While most other subjects of the curriculum require almost identical responses from learners for an assignment, the arts demand unique and individual responses which cannot simply be duplicated. Self-imposed levels of excellence are far better motivation for learners than external pressure from teachers, as can be deduced from the comment made by the director of an Arts Literacy project: "when students have a real audience they are preparing their art for, they create a self-imposed set of high standards. They demand a high level of quality from each other and themselves" (Stevenson & Deasy, 2005, p. 47). The arts, therefore, contribute to motivation, self-esteem and purpose for learners. As a drama teacher commented: "I don't think the arts teach self-esteem and confidence; I think the arts *demand* self-esteem and confidence" (Stevenson & Deasy, 2005, p. 32).

## 2.3 CULTURE

The term "culture" is often confused with the arts in general (Smiers, 2005, p. 11). Although the culture of a group of people is manifested in their arts, there are also other traditions, symbols, rituals and activities which are unique to that culture. It indicates a way of life (Hauptfleisch, 1997, p. 115), is usually centred around a specific language, and often has a particular religious outlook for a group of people (Ely & Rashkin, 2005, p. 117). Masoga (2006, p. 55) gives an apt description of culture: "A system of ideas and beliefs that can be seen in […] peoples' creations and activities which, over time, comes to characterise the people who share in the system". Cultures rely on indigenous knowledge which is acquired in specific communities and which is passed on orally from one

generation to the next, consisting of folk stories, folk songs, folk dramas, legends, proverbs, myths, etc. This form of knowledge can be effectively used as a resource to bring a culture to life for learners in a classroom.

One very prominent aspect of cultures is that they are "not static – they have histories and contexts, and they change, especially when in contact with other cultures" (South Africa. Department of Education, 2002b, p. 4). Culture, and so also traditional musics, continuously change and are shaped by social, political and human issues: as the social fibre and context of society changes over time, so the culture is adapted to reflect that change. While change and development are positive aspects, there is a danger that different cultures may lose their uniqueness. There is a worldwide tendency towards globalisation and this, in turn, robs people of their cultural identity. In South Africa, large scale urbanisation as well as the tendency to adopt a Western way of life, impacts negatively on the cultural experiences of children (Woodward, 2007, p. 37). While traditional cultures change very gradually over many decades and centuries, Smiers points out that globalisation and modernisation can cause traditional cultures to be "swept away overnight" (2005, p. 217). In the education system of a multicultural society, this aspect should be kept in mind to ensure that all learners are exposed to their own culture, and that mutual respect and value for all cultural practices are promoted.

With a never-ending onslaught of commercialisation on culture and the arts through the media, such as music, films, television and advertising, Smiers asks the following questions:

> … how can we rebuild communities and cultures that are related to the life of the people, their daily pleasures, sorrows, material needs, moral doubts, animosities, and concerns about the quality of their surrounding environment? How can we make a decisive change so that the arts people enjoy do not come almost exclusively from oligopolistic sources far away from their own artistic cultural impulses? How can we counter the commercially-driven activity that currently dominates artistic creation, production,

> distribution and reception? How can we ensure that the revival of communities is not a nostalgic, romantic or narrow-minded affair? (2005, p. 178).

Smiers (2005, p. 217) also refers to the Gulf War in 1991, where bomb attacks on Iraq not only killed people and ruined the economy of the country, but also destroyed much of the rich cultural heritage of one of the most ancient civilisations of the world. By destroying the cultural heritage of a country, that country and its peoples are devalued to mere statistics in global warfare.

To include culture in the arts learning area in South African schools makes educational sense, since this is the ideal opportunity to contextualise arts activities and relate them to specific cultures in the country, as well as to other cultures of the world. The importance of keeping cultural activities alive is stressed by the following statement made by Andrew Tracey: “It is a poor nation that does not know its own culture” (Levine, 2005, p. 9). The value of cultural traditions and artefacts, to inspire new generations and to shape individual and collective identities, should not be underestimated. As previously mentioned, societies have since ancient times passed on their culture from generation to generation, culture in this instance containing all aspects of art. This communal knowledge, accumulated over generations, is regarded as the foundation of all learning (Madaus, Kellaghan & Schwab, 1989, p. 21). The RNCS includes many aspects of this idea, through which a wealth of knowledge is available from indigenous cultures. Teachers should be encouraged to incorporate and utilise this knowledge from the community which is readily available. In this way, knowledge handed down from the past is conserved.

In a country as culturally diverse as South Africa, there is the risk of opting for a ‘melting-pot’ identity where each culture loses its individuality and all ethnic differences are wiped out for political purposes. Somewhere between separate and culturally diverse peoples, and a melting-pot identity, there is a unique opportunity in South Africa to create a new, humane, cultural pluralism. This

cultural pluralism supports the idea that "culturally different groups can each maintain their cultural heritage while also functioning as part of a larger society" (Ely & Rashkin, 2005, p. 117). Furthermore, it can be mirrored in a curriculum which places merit on multiplicity, acceptance and open-mindedness; a non-judgmental attitude which values diversity and equity. Such a culture will value the self-worth and self-respect of each child, since it focuses on personal identity (Smit, 2006, pp. 74, 76).

## 2.4 INTEGRATION OF THE ARTS

The learning area Arts and Culture covers a broad array of South African arts and cultural practices and presents many challenges for teachers to implement as an integrated learning area. Although the arts are legitimised and part of the curriculum, the fact that it is an integrated learning area "does not secure a place for any one of the art forms" (Klopper, 2004, p. 9). Therefore, a means has to be found to ensure that all of the arts survive and thrive.

Integrating music and the arts is a "hot topic" among teachers worldwide (Veblen & Elliott, 2000, p. 4). Intense debates have been waged right through the 20$^{th}$ century, outlining the advantages and pitfalls of integrating the arts (Loepp, 1999, p. 1; McCarthy & Goble, 2005, p. 25; Veblen & Elliott, 2000, p. 4). Since the 1990s it has become a worldwide trend to use integration as a means of organising the curriculum (Burton, 2001, p. 17; Ellis & Fouts, 2001, pp. 22-26; Hauptfleisch, 1997, p. 103; Klopper, 2004, pp. 2-15; Russell-Bowie, 2006, p. 257). An integrated learning area generates the formation of new insights and connections between various disciplines. "Interdisciplinary education enables students to identify and apply authentic connections between two or more disciplines and/or to understand essential concepts that transcend individual disciplines" (Consortium of National Arts Education Associations, 2002, p. 3). A further motivation for an integrated curriculum is that problems in the real world are seldom limited to one discipline – they require a multidisciplinary approach

(Loepp, 1999, p. 2). Therefore, an integrated arts education could equip learners with skills to cope with real-life situations.

The challenge, however, is to find feasible ways by which this can be implemented, maintaining the integrity of each discipline in an integrated arts curriculum. As a fairly common organising principle of modern curricula, Burton (2001, p. 17) foresees two major problems with integrated programmes:

- the "potpourri problem", where haphazard samples of knowledge are grouped together without a coherent structure or focus; and

- the "polarity problem", where specialists of different knowledge areas make claims on the subject matter included in the curriculum of an integrated learning area.

Hauptfleisch (1997, p. 13) is also concerned about the potpourri approach, but mentions another problem regarding the topical or thematic approach to music content which may replace a more systematic, logical sequence of content. Regarding the resolution of these problems, I fully agree with Burton in suggesting that both discipline-based and interdisciplinary experiences should be used to give an integrated curriculum staying power (Burton, 2001, p. 141). Designing an interdisciplinary curriculum programme is far more difficult than designing a curriculum programme in one discipline, and curricular organisers should involve specialists from all art forms during this process. Doll's point of view regarding the development of curricula is that the contributions of individual students should also be taken into consideration, thereby including multiple pathways or alternatives instead of having closure on all aspects of curriculum content: "The broad goal would be to combine closure with openness, performance with development, right answers with creative solutions and processes" (1989, p. 251).

The perception of integration implies that there is a unity or underlying connection between various disciplines which are to be integrated: “discover the connections between the various arts forms and […] recognise the common elements and concepts which artists use” (Dachs et al., 2000, p. v). However, Elliott strongly points out in his argument against a multiarts education that the discrete arts “do no share a common nature or knowledge” (Veblen & Elliott, 2000, p. 7). While there are affinities and similarities among the arts when terms such as mood, dynamics, texture, accents, contour, balance or form are used (Veblen & Elliott, 2000, p. 5), it can lead to superficial knowledge if the terminology is used without the deep understanding and cognition needed to truly appreciate each art form for its own intrinsic value (Du Pré-Briggs, 2004, p. 177). Thomas Sowell (1995, p. 22) regards interdisciplinary teaching as a trend, describing this method of teaching as “nondisciplinary” and having no respect for the diverse natures of various disciplines.

The main focus for the implementation of an integrated arts curriculum should be to find a responsible method whereby all four art forms could exist without the integrity of any of the discrete art forms being undermined. This method, however, should also recognise the influences which the various art forms have had on one another through centuries of history. Loepp (1999, p. 1) describes an integrated educational system as taking various shapes. He uses the metaphor of a “layer cake” recipe for an interdisciplinary curriculum. Each discrete subject is of equal importance and is represented by a different layer of the cake which is stacked together to form a unity. The “marble cake” recipe, on the other hand, allows for cross influences and integration, where disciplines permeate one another. He points out that integration following the layer cake recipe sustains the identity of each of the disciplines and is in effect an interdisciplinary approach, while the permeation of different disciplines in the marble cake recipe could be an effort towards the teaching of problem solving skills (Loepp, 1999, p. 1). One of the main foci of the school curriculum is to lead learners towards effective ways of solving problems, and an integrated

curriculum can result in higher skills of problem solving. From the viewpoint of technology, Loepp advocates the “marble cake” recipe which, according to him, motivates learners when they focus on “problems worth solving” (1999, p. 2).

The three models of integration within a curriculum which Loepp identifies can each be linked to his metaphor of a cake recipe:

- The interdisciplinary or “layer cake” model, in which different disciplines are grouped together in blocks with a specific time allocated to each block.

- The problem-based or “marble cake” model, which places technology at the core with a relevant and highly motivational problem which learners have to solve.

- The theme-based model, which I will refer to as a ‘layer cake with icing’ model, where an overall theme is chosen for all the disciplines. All the discrete disciplines still function independently with no preference for one discipline above the other; the theme or ‘icing’ links all the disciplines to each other.

Russell-Bowie (2006, pp. 258-260; 2008, p. 603) has also made an important contribution towards finding feasible ways of integrating various disciplines and arts. She argues that in order to survive a “crowded curriculum”, many teachers have opted to integrate across the curriculum to provide learners with holistic learning experiences. In her view, there are various models of integration. These include:

- **Service connections**

  This method of integration is based on the premise that, in the presentation of a key learning area, a teacher borrows an element or activity from another discipline without including any concepts or knowledge of the discipline

which they borrowed from. An example would be where learners sing the "Alphabet Song" in a language lesson to help them remember the alphabet letters, but without learning anything about music. In this instance, music is in the service of the language discipline.

- **Symmetric correlations**

  These correlations are more symmetric since the emphasis is equally divided between the various disciplines involved. Referring to the "Alphabet song" example, this would now include aspects of the form of the song being explored in the music lesson, adding a listening example of Variations of the same theme by Mozart; the alphabet being used as a spelling tool in a language lesson; and the origin of the Western alphabet from its Arabic roots being explored in a history lesson. This method uses common resources or material, which in this instance is the alphabet. Through this method, barriers between learning areas are broken down while appropriate outcomes are achieved for each discipline.

- **Syntegration**

  Russell-Bowie has coined this term by combining the words "synergy" and "integration". Combining the meaning of these two terms is in essence what this form of integration implies. The term synergy refers to the potential ability of people to be more successful in working together than on their own. Syntegration, then, means that "the outcomes achieved [...] are greater than if each key leaning area was taught by itself" (2006, p. 260). This method encourages holistic and real-life experiences. Although an overarching theme is chosen for these types of lessons, knowledge and skills for the discrete disciplines are not "blurred for the sake of the theme". Russell-Bowie then describes a unit based on Impressionism, where a variety of disciplines spanning the arts as well as languages and history are all involved to give learners a vivid experience of this style period.

The last model of syntegration as proposed by Russell-Bowie seems to have the most integrity, especially regarding the integrated arts learning area in the South African curriculum. It does imply a team effort from various teachers to co-ordinate and plan the implementation of such integration to take place, which can sometimes be restrictive considering the full schedules and hectic time-tables of teachers in primary schools. Whichever model of integration is chosen, there are various implications when implementing an integrated curriculum. I have used the six implications as suggested by Loepp (1999, pp. 5-6), but added aspects of importance for the South African scenario. These are:

- A paradigm shift whereby teachers move from a didactic outlook to a constructivist view. Learners work collectively to take part in music making activities and apply the knowledge they have gained to create new sounds, rhythms and melodies.

- An intervention of considerable scale for the professional development of teachers. This should be a continuous process, involving teachers in INSET courses on a regular basis.

- The development of social and interacting abilities of lecturers and teachers to facilitate group learning.

- Ongoing support from administrators and school boards so that the necessary resources can be provided to the teachers.

- Systemic reform, which takes account of the way teachers are trained, supported and assessed during their teaching careers.

- The use of authentic assessment strategies which need to be well understood and utilised by teachers. These assessment strategies should be implemented using a variety of assessment tools, for example practical

performances and portfolios with the help of rubrics to define assessment criteria. The purpose of the assessment process is to effectively document student progress and to note where intervention is needed. It is imperative, however, that assessment skills are effectively managed by teachers to take up the least amount of time in order for maximum learner activities and participation to take place.

Regarding all the aspects of an integrated curriculum, it is the aim of this study to determine which of these methods can be deemed to be the most appropriate for the South African situation, since each approach has its own challenges and constraints as well as positive attributes.

## 2.5 MUSIC AS COMPONENT OF AN ARTS EDUCATION

As discussed in the first section of this chapter, the arts and music form an innate part of all cultures and human practices. Music has an important role in all societies. Before considering the value of music in schools, the role of music in a contemporary society and particularly in African cultures will first be investigated, also pointing out the significance of Music Education in these societies.

### 2.5.1 The role of music in 21st-century society

A significant change in the way contemporary society functions in the 21st century is that technology has infiltrated almost all aspects of life. With the onslaught of mass music production, people have become passive listeners instead of active participants. While strict legislation exists to prohibit smoking in public places, these areas are bombarded by pervasive ‘canned’ music. One of the most invasive characteristics of technology is that the environment is constantly flooded by noise. This noise adds stress to humans, “putting their bodies out of tune and out of their natural rhythms” (Michels, 2001, p. 5:52). A disconcerting aspect is that most people are not aware of the impact of the

noise. They are not even aware of the noise itself. Di Scipio refers to this trend as “deaf consumerism”, which can be compared to the deforestation of natural environments all over the globe (2002, p. 7). In a recent article, it was reported that ambulances and fire engines in America were being fitted with new “Rumbler Intersection Clearing Systems”, generating low-level vibrations similar to “boom-boxes” which motorists have in their cars to listen to music at exceptionally high volumes. Since motorists have become oblivious to sirens emitting from emergency vehicles, these “Rumblers” will produce noise loud enough to “shake most solid materials” and to “attract the attention of even the most brain-dead drivers” (Hartdegen, 2008, p. 37).

This noise pollution is found in all facets of contemporary civilisation, and has a direct influence on the education of all learners. Many children spend a vast amount of time in front of television sets or computers, thereby forming habits of being passive viewers instead of active participants. Most families resort to meals in front of television sets, depriving children of developing socialising and interactive skills. Children do not learn to listen to others since they are mostly surrounded by noise. The main form of communication for pre-adolescents and teenagers in the 21st century is via “Facebook” and “MXit”, with millions of children worldwide logging onto these websites and cellphone networks to access “chat rooms” (Wikipedia, 2008a; 2008c). The virtual reality on computer or cellphone screens become real life for them, making the development of adequate skills in communication and socialising seem redundant.

Music plays an all-involving role in the lives of teenagers, shaping their identities and self-value (Schoeman & Potgieter, 2006, p. 3:54; Vandeyar, 2008, p. 14). Being constantly surrounded by sound and moving images, young learners adapt by shutting out certain sounds. Just to make sense out of the multitude of simultaneous inputs on their visual and aural senses, they are forced not to listen attentively. However, listening is one of the most important skills to be learnt in the school. Without being able to listen attentively, no other learning

area can be effectively taught. Listening is the first of six specific learning outcomes of all the literacy programmes of the Foundation Phase (Gauteng Department of Education, 2002). Music Education is therefore an ideal vehicle to teach children how to use their ears attentively for listening. Music also develops socialising and communication skills, while involving learners physically, mentally and emotionally in shared, real-life creative activities.

### 2.5.2 Music as an intrinsic part of African cultures

In traditional African cultures, music has always been utilitarian – it used to be performed with a purpose in mind, being it as accompaniment to singing at a wedding, an initiation ceremony or a dance for war. In the African tradition, children do not ask questions but learn through imitation, observing and emulating their elders (Mandela, 1994, p. 13). In these societies, music was passed on orally from one generation to the next generation, to the extent that it was for long not considered necessary to be included in the curriculum of the pervasive Western culture, largely introduced by missionaries of the past (Primos, 2001, p. 1). The main musical input in current African schools of South Africa remains the singing of religious songs during assemblies (Interview 67). A decade or two ago, it was still “the task of the family, extended family and the cultural leaders to teach children singing, dancing, handclapping, body percussion and to play the drums. They ensured that each child knew a big repertoire of songs” (Interview with S.J. Khosa: Hugo & Potgieter, 2006). Black schools in the previous political dispensation, therefore, rarely included music or other arts activities as part of the formal training during school hours. Singing and dancing often took place after school hours in an informal setting. Hauptfleish (1997, p. 9) pointed out that these schools did not make use of their legal right to change the curriculum to suit their own needs and cultural preferences. It could also be argued that the main focus in an unequal education system was, for schools in marginalised communities, to ensure that the basic educational needs of their children were being catered for.

Although there is now a nationwide curriculum for all schools, there are still huge discrepancies in the delivery of music education to schools of various economic groups (Herbst, De Wet & Rijsdijk, 2005, p. 261; Klopper, 2008, p. 57). While private schools frequently employ specialists to implement music, many governmental schools have teachers untrained in the arts disciplines they are required to teach. Such an education system is therefore in a crisis, since many schools in previously marginalised areas still struggle to provide learners with skills in basic learning areas such as Literacy and Numeracy. This situation certainly places music education at risk. Where the family, extended family and the cultural leaders used to take the responsibility for educating the young in cultural and arts practices, this is no longer the case. Societies in contemporary South Africa have changed. In 21$^{st}$-century urban societies, many children grow up in homes where both parents work and young children are not neccessarily cared for by their mothers (Pavlicevic, 2001, p. 115). Far less time is spent on communal activities, where music making used to be a natural phenomenon. This invalidates the assumption that young children learn the basic skills of singing, dancing and other cultural activities in their homes. It is necessary, therefore, that a paradigm shift is made regarding the value and place of the arts in schools.

### 2.5.3 The merit of Music Education in schools

Music has the ability to inspire and motivate, it gives children hope and enjoyment in what can otherwise be mundane school lives. But this can only happen when learners are actively involved in making the music themselves. The aesthetic quality of music has long been debated and validated as a legitimate reason for including music in school programmes (Campbell & Scott-Kassner, 2006; Hoffer & Hoffer, 1987; Reimer, 2006; Röscher, 2001). However, according to Regelski (2005b, pp. 12-13), this may lead to the idea that music compositions and performances exist as “self-sufficient entities” that are valued in an intellectual and analysing fashion, disconnecting them from practical situations and uses. This creates the notion that music as aesthetic art form is

an independent, higher ideal reserved for "quasi-sacred locations such as concert halls", while applied or practical music is for real life situations.

Since aesthetic philosophies are not closely related to music making experiences, they are not good advocates of music in school programmes. It is also very difficult to measure if any degree of aesthetic development has taken place. To speculate about the noble, aesthetic, profane or spiritual qualities of music is not necessary to justify its inclusion in a curriculum. The fact that they are an innate part of human experiences and are utilised in daily lives are already indicators that they are "special" and worthy of being included in a curriculum (Regelski, 2005b, p. 21).

Elliott caused a major paradigm shift regarding conventional philosophies of Western Music Education when he introduced his praxial philosophy in the 1990s. He regards Music Education to be based on four interrelated premises:

- education **in** music, which involves the teaching, learning, and listening to music while performing;
- education **about** music, which involves the teaching and learning of formal knowledge about music listening, music making, music history, etc.;
- education **for** music, which involves teaching and learning as preparation for making music, or becoming a performer, composer, music teacher, etc.; and
- education **by means of** music, which involves teaching and learning of music directly related to goals such as improving one's health, development of the whole brain and spiritual well-being (1995, pp. 12-13).

Elliott emphasises the process of active music making or as he calls it, musicing, where listening is an innate part of the music making. Music Education, therefore, should focus on musicianship and listenership. He also supports a multicultural education in music, which values the inclusion of music from all cultures. However, to retain the integrity of all musics, the ideal is that

they should be performed within the appropriate framework of the original context (1995, pp. 39-40; 2005a, pp. 11-13). Elliott's praxial philosophy is compatable with African "experience-oriented" music practices (Nzewi, 2002, p. 19). According to Nzewi, it may be argued that the legacy of African musical arts is the original manifestation of praxialism (2002, p. 20).

Regelski agrees with Elliott's philosophical stance, advocating for an approach which builds on the music experience which learners already possess as they come into schools. They thereby expand their existing skills and add value to their music making abilities. Their musicianship should be "developed as a practicum that serves praxial ends which will enrich students' musical options and thus enhance the likelihood that music will 'make a difference' in their lives and in society" (2005b, p. 21). Music then serves an active function in the lives of children, providing lifelong experiences and enjoyment.

It is noticeable that the reasons for including music vary according to changing values in society. A study of Music Education textbooks, published over a hundred year time span, revealed the following universal reasons for the inclusion of Music in school programmes (Draper & Gayle, 1987, p. 202):

- Music develops self-expression, emotional expression and creativity;
- Music develops an aesthetic awareness and provides enjoyment;
- Music facilitates co-ordination and improves motor skills;
- Music embraces continuity and stability in cultural heritage;
- Music promotes language and communication skills;
- Music stimulates cognitive and abstract brain processes; and
- Music enhances social and interactive skills, contributing to the integration of society.

In recent publications, there is an observed tendency to place less emphasis on aesthetic development, while increasing prominence is given to Music

Education as a means of enhancing cognitive development in children. The most important reason to include music, however, should be for its own sake. Music has a unique and intrinsic value, and is a means of expression by which feelings can be shared and by which the unempowered, like children, can be given a voice (Miché, 2002, p. 160).

As an educator of student teachers, I support the philosophical foundations for the purpose of Music Education as expressed by Blacking (1973), Elliott (2005a) and Regelski (2005a). The three main aspects which I view as critical regarding my own philosophy towards Music Education are:

- **Music for all learners**

Musical skills should be developed in **all learners** rather than in some select group only. If music education is omitted from the school programme, justified by the premise that the talented learners should receive individual instruction, music becomes elitist. This deprives all other learners from the opportunity to be exposed to the benefits and joy gained though music activities. As John Blacking commented by comparing the inclusive music practice of the Venda to the Western music education system of exclusivity: “Must the majority be made ‘unmusical’ so that a few may become more ‘musical’?” (1973, p. 8).

- **Music develops emotional, physical, cognitive and spiritual qualities**

The unique and unsurpassed qualities of Music embrace the physical, emotional, cognitive and spiritual development of children. These qualities justify music as imperative in any curriculum.

- **Music Education should focus on music making**

Music Education needs to focus on **music making** or musicing activities, rather than toward the gaining of knowledge about music in a theoretical and non-musical way. However, merely entertaining learners in sound producing activities without involving them in the contextual framework of the music they

are performing, while also demanding their full listening alertness while doing so, will not accomplish the endeavours of quality Music Education.

These above three aspects are all part of the aims as stated in the RNCS for Arts and Culture. By depriving learners of these experiences is again to marginalise the arts, reserving them for the elite. Therefore, Music should form a core part of the curriculum, not merely being viewed as a supplement to the education of children. While music exists for its distinctive and inherent value as an art form, it furthermore functions as a vehicle for transferring culture and is part of the holistic development of all learners which embraces their physical, emotional intellectual and spiritual beings.

### 2.5.4 Specialist or generalist teachers for Music Education

The fact that Music Education now forms part of an integrated arts curriculum in the GET band of the South African education system, creates new challenges in its implementation. Music is a highly specialised art form, but most teachers currently employed to teach the learning area Arts and Culture do not have specialised training in music. The specialised nature of music appears to have been a problem in teacher training for a long time. For example, Forrest already remarked more than a decade ago that there has been a "lack of adequate specialist training in music for primary schools teachers" in Australia (1994, p. 87). In Klopper's research at South African schools (2004, p. ii), the conclusion was drawn that, although educators possess qualifications of some kind, few of them have specialised training in music. Arts teachers furthermore indicated a natural tendency towards the art form they were qualified in.

Russell-Bowie also reports on the ongoing arguments concerning specialist or generalist teachers for Music and Arts Education (2006, p. 13). There seems to be no coherent policy in Australia or in South Africa regarding who should implement Music or the Arts. This has serious implications for the delivery of Music within an integrated Arts learning area, since most teachers without

training in music will not have the self-confidence, skills or expertise to include it in their daily teaching practices (Russell-Bowie, 2003, p. 111). A concerted effort needs to be made to uplift the current level of music training for teachers in the Arts and Culture learning area, as well as advanced INSET (in-service training) courses focusing on music.

### 2.5.5 Process, product, presentation and performance in Music Education

As mentioned in paragraph 2.2.5, the arts all have a **product**. A product is normally something produced or manufactured by human activity (Butterfield et al., 2002, p. 600). This can be an artefact, creation or artistic work. To find out what the curriculum really underlines as significant aspects of music in terms of the product, I scrutinised the official curriculum documents (South Africa. Department of Education, 2002b-bb; 2003c), finding numerous references to various terms all starting with the letter 'p'. This is most succinctly and concisely affirmed on page 26 of the Teacher's guide, which indicates the importance of "[p]rocess, product, presentation and performance" in the Arts and Culture learning area (South Africa. Department of Education, 2003c). To define these terms clearly, two categories can be identified:

- **The Process**

  In music, the process involves the development of skills by regularly **practising** them, as the well-known expression confirms, 'practice makes perfect'. The process also refers to the acquiring of knowledge about music.

- **The Product**

  The product in music usually culminates in a **performance** or **production** of some kind. This kind of product reflects the skills which learners have developed. The product could also be the **presentation** of a creative activity, such as improvising rhythmic patterns on percussion instruments.

Regarding the gaining of knowledge about music, the product can be a physical artefact such as a homemade instrument, or a written assignment such as a **portfolio**.

How the product is presented, differs in various art forms. Visual works of art are usually produced individually by learners in a classroom, not necessitating co-operative and socialising activities taking place during the process. The product is completed without an audience being present, and all the learners are involved in creating their own art works. If a mistake is made, it can be rectified before the final product is handed in for assessment. To present the final product at the end of the process would normally be an exhibition or presentation, where the learners can be present or not, according to individual preference or situation in a school context.

Music, on the other hand, is performance-based. There is a continual interaction, co-operation and socialisation between learners during the process of creating or practising for the performance. During the final presentation of the product – the performance – all the learners are actively involved and are, in effect, exhibiting themselves while the audience views and experiences their production. If a mistake is made, it is immediately observed by the audience and may cause embarrassment for the performers. Being performance-based, therefore, requires additional skills regarding self-confidence, co-operation, participation, and socialising. Music also requires the performance to be highly disciplined, with all learners being exactly on cue, in time and on pitch simultaneously.

The above attributes result in Music Education being one of the most difficult and demanding disciplines to be effectively implemented by teachers. Apart from being a skilled musician, a teacher has to be self-confident and assertive to orchestrate musical activities in a class, which to the uninformed may seem noisy, active and energetic, instead of the calm and quiet nature of lessons in

many other learning areas. This is an aspect which may lead to teachers not opting for performance-based activities in music lessons, but rather focusing on the reflecting and communicating outcomes of the curriculum.

"Reflecting" as an outcome of the Arts and Culture curriculum involves that learners respond critically to "artistic and cultural processes, products and styles" (South Africa. Department of Education, 2002b-a, p. 10). In the description of the learning outcome, the term "reflect" implies that conscious thought processes have to be used to discuss, understand and contemplate musical processes, products and styles. It does not entail that learners are actively involved in these processes or products by making music themselves. Although it is important for learners to take note of what other musicians do and to contemplate musical practices, it is far more significant and important what they themselves do in the Music Education class through making music.

The fourth learning outcome for Arts and Culture refers to expressing and communicating skills as a means to analyse cultural practices (South Africa. Department of Education, 2002b-a, p. 10). This may also be interpreted as mainly consisting of discussions and debates **about** music and the arts instead of actually making music and taking part in cultural practices. Since two of the four learning outcomes for Arts and Culture refer to verbal instead of musical or artistic experiences, this may lead to a more passive role for learners instead of making them active participants in producing musical performances and products.

The **product** of a music performance seems to have gained a negative association, being considered only to be of value if it is executed by a select few, to be performed in a venue such as the school hall and displaying the talent of the elite. Russell-Bowie refers to a "product-oriented approach" which centres around performances to "showcase the school" (Russell-Bowie, 2006, p. 12). She also comments that such performances can be very teacher-centred

and restrictive, inhibiting the creativity of learners. A further point is made that some schools opt for an annual stage production, thereby claiming to have "'done' the arts for that year". This situation has also been observed at South African schools, where the Arts and Culture learning area is replaced by such a production.

In my view, both the process and the product are equally important. The product of music skills culminates in performance, and performing activities should take place in every music lesson, not only at the end of a term on the stage. These regular class performances or **products** should be part of an ongoing **process**, giving learners the opportunity to make music together and to experience the benefits of social interaction. These products can be the group activities, e.g. where jingles are created, practised, and performed to the rest of the class during a music lesson. The most important aspect is that these music products or performances allow learners to share the wonder of music enjoyment. Performance, as aptly described by Szego, lies at the "unqualified centre of [...] music education" (2005, p. 202).

## 2.6 CONCLUDING REMARKS

In this chapter, relevant issues and research regarding the arts, culture, and music as component of an integrated arts education, were scrutinised. Various theories and premises were described, indicating how these influence the implementation of music in an integrated learning area. Aspects regarding the process and product in Music Education were also examined. Studying the literature made me more informed to direct the empirical data collection process of the research. In the next chapter, the methodological process of the inquiry is explained.