CHAPTER 3

RESEARCH DESIGN AND METHOD

3.1   INTRODUCTION

In this chapter the methodology for the research is outlined. A description of the procedures used for the collection of data, as well as the research techniques employed, are presented. The research design and research method were chosen to enlighten the core research problem, namely aspects which influence the implementation of music in an integrated arts curriculum, as well as secondary research questions. A profile of the research respondents is also included.

The research design and method both focus on finding accountable answers to the research questions. The research design is the planning of the research and indicates the type of study undertaken, while the research methods indicate the steps taken, instruments used and techniques implemented to complete the process (Mouton, 2001, pp. 49, 55-56). A justification for the choice of research for this study is also offered.

When conducting a research project or thesis, Creswell (2003, p. 5) suggests the following three aspects to be taken into consideration:

- the epistemology or theoretical perspective of the researcher;
- the broad approach or research design which the researcher will follow; and
- the specific research procedures or research method which will be utilised.

In order to determine the appropriate design and method for this investigation, an extensive study was made of the most prominent research designs and

methods available. I compiled a table which includes descriptions of various research methods and strategies, referring to key authors in the field. After this process, it became clear that a mixed method design would render the most enlightening answers to the specific research problems posited in this study.

3.1.1   Theoretical perspective

Research comprises the search for knowledge and gaining of new insights into some unknown areas within the researcher's perception. Before commencing any research project or study, the researcher should be aware of the theoretical perspective or epistemological underpinning which directs the way in which the knowledge will be acquired. This theoretical perspective or theory of knowledge is broadly referred to as epistemology. In philosophy, epistemology is the researcher's view of knowledge. Ely and Rashkin describes epistemology as the process behind the acquiring of knowledge and the perimeters of that knowledge (2005, p. 151).

3.1.2 Broad approach or research design

The broad approach or design of a research project usually comprises the overall plan, or as Mouton refers to it, the architectural design (2001, p. 56) of the study to be embarked on. From this, a strategy or method is derived, which normally falls into one of two categories or research paradigms: qualitative or quantitative research strategies. The two research paradigms are displayed in table 3.1 to indicate their main differences.

Table 3.1: Research Paradigms

Research Paradigms	
Qualitative Research	**Quantitative Research**
The qualitative researcher looks at knowledge from a subjective point of view (Onwuegbuzie & Collins, 2006, p. 10). There is a belief in the inter-connectedness between researcher and the subject being studied, and therefore these have an influence on one another (Creswell, 1998, p. 253).	The quantitative researcher aims to be objective towards knowledge (Onwuegbuzie & Collins, 2006, p. 10).
In qualitative research, there are typically few cases but many variables (Creswell 1998, pp. 15-18).	In quantitative research, there are usually many cases with only a few variables (Creswell 1998, pp. 15-18.)
Extensive time is spent in the field while collecting data (Creswell 1998, pp. 15-18).	Data collection is standardised and not as time-consuming as in qualitative research.
Qualitative research implies that the researcher uses an inductive reasoning style, looking from the inside out. An example would be to do a detailed single case study and then attempt to make generalisations on a broader scale from this. It may sometimes result in reasoning that is not necessarily the truth (Ely & Rashkin, 2005, p. 214).	In a quantitative study, theories and hypotheses are tested using the deductive reasoning style (Johnson & Onwuegbuzie, 2004, p. 17). The researcher starts with a generalisation which is accepted as true, and then either confirms or refutes it (Ely & Rashkin, 2005, p. 122).

Qualitative Research	Quantitative Research
⇩	⇩
Data analysis in qualitative studies involves a complex and time-consuming process, reducing large amounts of data to a few themes or categories (Creswell 1998, pp. 15-18). A great deal of insight is needed, since the researcher has to interpret the data and make inferences and correlations.	In quantitative studies, data is collected and stored in statistical format and can be fairly easily analysed by means of computer programmes.
The final writing up of research findings consists of extended passages and a longer final research report. The researcher provides multiple perspectives to substantiate claims. Another feature which differs from quantitative studies is that ample quotations are provided, embodying the perspectives of participants and thereby lengthening the study (Creswell, 1998, pp. 15-18).	The final writing up of quantitative research findings consists mainly of statistics, tables and numerical data.

3.1.3 Positivist and post-positivist beliefs

There are two underlying philosophical beliefs that direct research methods. On the one hand, the positivist belief is that there is an ultimate reality which is beyond the subjective human view. This philosophical view was highly valued during the 17th and 18th centuries and supported a system of gathering knowledge via the scientific method (Ely & Rashkin, 2005, p. 343). This philosophical view had a revival during the early 1920s and 1930s

(Onwuegbuzie & Collins, 2006, p. 2), and is referred to as the modernist movement. On the other hand, the post-positivist or post-modernist belief is a later development in reaction to the positivist's rational view of the world and reality. This belief underlines the important role which the subjective involvement of the researcher plays. Table 3.2 describes how these beliefs impact on qualitative and quantitative research.

Table 3.2: Post-positivism and positivism

Post-Positivism / Post-Modernism	Positivism
⇩	⇩
Qualitative research falls into the post-positivist or post-modernist paradigm, whereby the researcher is personally involved with the research participants. Through this method, a unique perspective of the knowledge is gained (Cohen et al., 2002, p. 6). This unique perspective is not the only truth available, but describes one view of reality, capturing the emotions of the participants.	Quantitative research is positivist, where the researcher is an observer and remains emotionally uninvolved with the participants. The aim is to view data objectively to enable the researcher to make generalisations, without being bound by context and time constraints (Johnson & Onwuegbuzie, 2004, p. 14).

3.1.4 Specific research procedures

There are two methods by which data is collected during a research process. These are the interpretive and the behaviourist procedures. The characteristics of each are described in table 3.3.

Table 3.3: Interpretive and behaviourist procedures

Interpretive	Behaviourist
In qualitative research, the researcher is required to interpret data while searching for meaning behind the actions and interactions of participants. Data should be understood against the background of a specific context (Johnson & Onwuegbuzie, 2004, p. 14; Reimer, 2006, p. 21).	According to behaviourist procedures, "human behaviour is essentially rule-governed and it should be investigated by the methods of natural science" (Cohen et al., 2002, p. 22). This implies that the researcher should remain uninvolved and objective towards research participants, merely taking note of findings as they emerge. This is a preferred stance of quantitative research.

In studying both types of epistemological paradigms, I have come to the conclusion that I am a pragmatist, applying both the subjective and objective perspectives in my approach towards the research problem (Onwuegbuzie & Collins, 2006, p. 10). A pragmatic philosophy is based on the practical application of ideas in everyday life (Ely & Rashkin, 2005, p. 344). I therefore chose to include both the qualitative and the quantitative research methods, gaining insight from one method, while being able to apply the gained insight into the other method.

3.2   RESEARCH DESIGN AND METHODOLOGY

The integrated research process which I used for my investigation is referred to as a mixed method research design. It provided multi-faceted aspects of different research paradigms, thereby minimising the weaknesses of each strategy. It also supplied a means of triangulation, providing both qualitative and quantitative data. The emphasis, however, would be more on the qualitative

than the quantitative aspects. As can be deduced from tables 3.1, 3.2 and 3.3, qualitative and quantitative research methods are traditionally classified as opposing research strategies, conflicting with each other. However, Hauptfleisch argues that these two methods "should rather be regarded as at opposite ends of a continuum of research methods" (1997, p. 164). Data collected through quantitative research is revealed numerically, using quantities and statistics (Hauptfleisch, 1997, p. 165). On the other hand, qualitative research is more explorative with most of the information gathered as verbal data. Both qualitative and quantitative research methods have constraints and weaknesses. However, the two methods balance each other's limitations and it is therefore advantageous to combine the two techniques in order for a researcher to gain a broader perspective and insight into the problem.

3.3   RESEARCH PARADIGM FOR THIS STUDY

In reaction to the modernist research paradigm which focuses on impartial and objective reason, I approached the study with a post-modernist view, placing a high premium on human perception and experience (Spies, 2006, p. 32). The modernist research paradigm is similar to a positivist worldview which presupposes a single objective reality that can be observed, recognised and measured. In contrast, post-positivist thought or a post-modernist worldview presupposes multiple, subjective realities that are a function of personal interaction and perception (Merriam, 1988, p. 17).

The interpretive paradigm within a qualitative research design involving field settings offers a means of investigating complex social units consisting of multiple variables of potential importance in understanding the phenomenon. Anchored in real-life situations, this type of study results in a richly descriptive and holistic account of the phenomenon. It offers insights and illuminates meanings that expand the reader's experiences. These insights can be construed as tentative hypotheses that help structure future research; hence they play an important role in advancing a field's knowledge base (Merriam,

1988, p. 32). Because of its strengths, the interpretive aspect of qualitative research was particularly appealing to me, applying it in a field of study such as arts education.

Qualitative research, however, also has certain limitations and weaknesses, as identified by Merriam (1988). The first limitation lies in the fact that time and financial constraints sometimes preclude the researcher from conducting an exhaustive study. Secondly, this type of study may lead readers to the erroneous conclusion that that which applies to certain cases also applies automatically to the class from which they are drawn. Thirdly, qualitative research employs the researcher as the primary data collection instrument, thus implying limitations in terms of sensitivity and integrity. Therefore, all effort has been made by me as researcher to be as objective and unbiased as possible, gaining insights from a variety of role players in the field being studied.

The overall objective of this study was to deepen the understanding of the dynamics between the curriculum (RNCS), how it is interpreted by individual teachers, and how it is translated into action in real classrooms. It furthermore aimed to explore how lecturers and teachers in the learning area Arts and Culture understand, interpret and act on the curriculum policy.

Two main approaches were used for the collection of data: interviews, and document and resource material analysis.

This research included a relatively small number of teachers (63). The purpose was not to discover how many people share certain experiences, but rather to gain access to the experiences and perceptions of some teachers implementing music in the Arts and Culture learning area. Looking at a much larger sample of teachers would not have added any more value to the research, and it would have failed to notice the depth that was afforded by working with a smaller group of teachers.

The procedure of one-on-one interviews at various schools was adopted in order to provide in-depth data as well as multiple viewpoints. Sites were determined by the sampling strategy.

3.4   SAMPLING STRATEGY

The sampling strategy was guided by the focus of the research, namely to gain insight into best practices of Music Education at primary schools in South Africa.

3.4.1   Purposive sampling

The sampling strategy was mostly purposive, since knowledge and expertise about the research problem were used to identify respondents who represent the criteria needed for the investigation (Berg, 2004, p. 36; Cohen et al., 2002, p. 143). A measure of snowball-sampling was also implemented by asking the first interviewees to recommend other teachers and references in the field (Cohen et al., 2002, p. 144). Lecturers at universities and First Education Specialists (FESs) were also consulted regarding schools where a high standard of Arts and Culture programmes were being presented.

For this study, purposive samples were selected after initial field investigations, to ensure that certain types of individuals were included who display specific types of attributes. There were three categories of respondents:

- firstly, teachers currently involved in teaching Arts and Culture in schools;
- secondly, lecturers involved in training programmes in Arts Education; and
- thirdly, policy makers involved in the planning and execution of the learning area Arts and Culture.

3.4.2 Teachers interviewed

The main research question focuses on teachers; therefore it was this question which motivated me to choose teachers as the largest group of participants for this study.

> How do teachers implement Music
> In an integrated Arts curriculum for South African primary schools?

Four different groups of teachers were interviewed, each representing a different sector of those involved in the implementation of Arts and Culture in primary schools:

- Music teachers who succeeded and even excelled in primary schools regarding their implementation of Music in the learning area Arts and Culture;
- Arts and Culture teachers with specialisation in one of the other art forms, comprising Visual Arts, Drama or Dance;
- Teachers involved in the learning area Arts and Culture with no specialisation in any of the art forms; and
- Teachers in the Foundation Phase who, according to the current policy in most schools, have to integrate Arts and Culture into their normal classroom teaching within the three learning programmes, Literacy, Numeracy and Life Skills.

To answer the main research question, 63 respondents from 39 schools in South Africa were included for personal, semi-structured interviews. Most teachers were in the Pretoria region since those were the easiest and most convenient to reach for me as a researcher. During a study tour in October 2006, some interviews were also conducted with teachers, lecturers and policy makers in the Western Cape. Usually, focus group interviews were conducted

with two or more teachers from each school: one teacher in the Foundation phase and one in the Intersen phase. In some schools, the principal or head of a department was also interviewed. The schools were selected purposively in order to represent examples of best practices covering success stories in terms of the implementation of music. In order to select these schools, facilitators (First Education Specialists) in the learning area Arts and Culture of the particular regions were consulted.

3.4.3 Lecturers involved in Music Education at South African universities

The question related to the main research question that motivated me to choose lecturers and students as participants was:

> How are music students trained to implement the new
> integrated Arts curriculum?

For this question of the empirical data collection strategy, open-ended interviews, telephone interviews and e-mail correspondence were undertaken with nine lecturers from various universities in South Africa with strong Music Education programmes. Furthermore, information was obtained from two lecturers from overseas universities, one in the United Kingdom, the other in Australia, where these lecturers are involved in training students in Music Education.

3.4.4 Policy makers in Arts Education

The question related to the main research question that motivated me to choose the above participants was:

> 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?

For this question, interviews with four policy makers were conducted.

As the interview process continued, further interviewees in all categories were identified. In order to extend the sample, a degree of snowballing was required. As previously mentioned, the snowballing technique was implemented as a procedure whereby initial respondents were asked to identify other subjects who "possess the same attributes as they do" (Berg, 2004, p. 36). These respondents still resembled the same groups as the categories mentioned above, but provided variety in terms of age, experience and environments. A broader perspective was thus gained and findings verified.

One of the apparent shortcomings of a qualitative and interpretive study is the fact that many subjective judgments are made by the researcher. Correspondingly, in selecting the participants of this study, a purposeful sample was chosen since this was the only way to ensure some representation of the population of Music teachers in South Africa. This meant that I scrutinised and interpreted the experiences of all the music teachers of the selected schools until saturation of data occurred. The benefit of this method of sampling was that rich descriptions from the chosen participants could be acquired.

3.5   DATA COLLECTION STRATEGIES

Bogdan and Biklen (1982, pp. 52-53), supported by Merriam (1988, pp. 124-125), suggest nine process-based criteria for the simultaneous collection and analysis of data. These suggestions informed my method of collecting data, also guiding the concurrent data analysis process. The nine suggestions are:

• Limit the investigation, thereby rather collecting more information on a specific topic than inappropriate data on too wide a field.

- Make choices regarding the nature of the research. For example, decide whether a full description should be undertaken, or whether a theory concerning a particular aspect should be generated.
- Develop investigative questions, refining the general initial questions and discarding irrelevant ones.
- Guide data collection sessions by prior observations.
- Take note of all observations which are not necessarily part of the planned interview sessions to encourage analytical thinking.
- Make notes of the learning process – these can help to relate aspects to the hypothetical, practical and confirming issues of the research.
- Try out thoughts and topics on respondents – some respondents become key factors in improving the investigation and fleshing out the description in the final analysis.
- Scrutinise the literature while collecting data and conducting interviews, as this will improve the analysis.
- Try to recognise similarities and correlations in order to generate an advanced level of understanding.

Data was collected through various strategies. One strategy was to collect data via semi-structured personal interviews and focus group interviews with teachers in the learning area Arts and Culture, lecturers in Music Education, as well as with policy makers of the curriculum (Terre Blanche & Durrheim, 1999, p. 388). For teachers and lecturers whom I could not visit personally, a second strategy was implemented involving telephone interviews and e-mail correspondence. A third strategy for data collection was to analyse available documents, sources, books and learner and teacher guides which were recently published for the learning area Arts and Culture. These documents are:

- *Revised National Curriculum Statement for Arts and Culture* (South Africa. Department of Education, 2002b). The Revised National Curriculum Statement was implemented for the first time by primary school teachers in

2004. In studying the curriculum document, I evaluated the outcomes of Music Education in the curriculum document against the interpretations of teachers and lecturers regarding the practical implementation thereof.

• Teacher materials and learner workbooks designed for the Revised National Curriculum Statement, focusing on the learning area Arts and Culture.

I collected data until there was a saturation of categories, which meant that no new themes emerged from the interviews conducted with participants (Merriam, 1998, p. 164). The data from all the available sources that was utilised during the research process was integrated and collated to conclude the data collection stage.

Document analysis began with the study of government policy material, particularly the RNCS documents. Document analysis enables the researcher to obtain the language and terminology in the field of the research problem (Creswell, 1998, p. 150). This guided my analysis and critical assessment of other resource material for the Arts and Culture learning area.

3.6   INTERVIEWS

The main method of data collection in this research was one-on-one interviews. Therefore, general remarks regarding the value of interviews, as well as positive and negative aspects of interviews are discussed.

3.6.1 General remarks regarding interviews

The purpose of interviewing is to understand another person's perspective (Merriam, 1988, p. 72). It allowed me to gather data where personal observations in actual classrooms were not possible due to time-constraints and impracticality. It also would have meant that far fewer schools could be visited, limiting the variety of the data gathered.

Although this method of data-collecting was time-consuming, certain advantages made it more useful. The purpose of interviews is to obtain information which is relevant to the specific research objectives. The advantages of interviews became evident in that they supplied a richer description of information, enabling me to probe more deeply regarding specific aspects which related to individual situations at various schools. In this way, a multi-layered understanding of the problem was possible.

A disadvantage of an interview could be that the interviewee feels intimidated, especially if the interviewee is not a subject specialist in the area of the research problem. It was noted as researcher that some interviewees, especially teachers from the Foundation Phase without specialised knowledge of music, tried to give the 'correct' answers, and were perceived to be more nervous, as if it were a 'test'. In one instance, the principal of the school would not agree for me to have a personal interview with the Arts and Culture teacher, and a very formal meeting had to be held in his office where he was also present. The data obtained from this interview was deemed to be unreliable, since it was noticeable that the teacher was trying to give 'perfect' answers, responding exactly in the way the school regards the learning area to be implemented.

As researcher I tried to achieve a rapport with each of the interviewees, making them feel comfortable with the topic, and explaining that the purpose of the study was to find out what their views on the RNCS were. I made it clear that I was interested in their experiences of implementing the curriculum in practice, as well as the limitations of the RNCS according to their opinions. I also needed their input regarding the training of students.

Another disadvantage of the interview as a research tool is that participation requires a one-on-one setting which makes it more time-consuming. No generalisations or wide-ranging inferences can be legitimately made from

interviews. However, the intention of an interview is not to make generalisations; it is rather to provide a rich description and interpretation of the situation.

Face-to-face interviews using a semi-structured interview schedule were conducted with key figures involved in the implementation of the Arts and Culture curriculum, university lecturers involved in student training, as well as with teachers in the learning area Arts and Culture at various primary schools. This enabled me to explore perceptions and implementation strategies and problems experienced by practitioners.

3.6.2 Planning the interview structure

Table 3.4 has been devised by Creswell (2003, p. 186), and illustrates the various options, advantages as well as limitations of interviews as data-collecting instruments.

Table 3.4: Options, advantages and limitations of interviews
> (Creswell, 2003, p. 186)

Options	Advantages	Limitations
• Face-to face, one-on-one, in-person interview • Telephone interview • Group: participants are interviewed in a group	• Useful when participants cannot be observed directly • Participants can provide historical information • Allows researcher "control" over the line of questioning	• Provides "indirect" information filtered through the views of interviewees • Provides information in a designated place rather than the natural field setting • Researcher's presence may bias responses • People are not equally articulate and perceptive

Having conducted a few telephonic interviews initially, I decided on face-to-face, personal interviews which produced data of a much higher and in-depth quality.

Although information generated during an interview is indirect, influenced by the perspective of the interviewees, this was what I aimed at – to obtain the perspectives of individual participants in the field and each one's own view of ways in which to approach the implementation of Music in an integrated curriculum. After conducting several pilot interviews, the interview format was refined and adapted according to findings of previous interviews to include sections with more open-ended answers. The normal limitation of a designated place instead of the natural field setting was pre-empted by choosing, whenever possible, the individual school or university as site for the interview according to each individual respondent.

It was found more worthwhile to conduct personal interviews to gain the confidence and goodwill of respondents, focusing on their experience and skills in teaching practice. In this way, they could realise that the aim of the research was to find successful ways to implement the arts in schools, in which they are key representatives. Their initial feelings were often that they were being evaluated, weighed and criticised. Another trend which was observed during the conducting of interviews is that interviewees tended to 'window dress' their responses, supplying all the answers they regarded as being of importance to fulfil the required criteria of the Education Department. Only after the completion of the initial, formal questions, and when a rapport between interviewer and interviewee could be established with an atmosphere of goodwill and mutual interest, valuable insights and personal views emerged. What I noticed as researcher is that the informal discussions at the end of the interviews often revealed the richest and most descriptive data, portraying personal views and insights not revealed during the more structured section of the interview. Teachers who have a passion for their work tended to be excited about the topic and were enthusiastic to share their ideas and to be included in further research processes, for example involving student teachers under their supervision for field work in schools during the internship phase of fourth year education students.

3.6.3 Questioning technique during interviews

One of the first obstacles I had to face was to develop questioning techniques during interviews in such a way that meaningful data could be obtained. As Merriam aptly states: "The key to getting good data from interviewing is to ask good questions" (1988, p. 78). I prepared a list of questions and formulated it in such a way to motivate interviewees to share their knowledge of the phenomenon under study. An important factor that I had to consider was that, although a semi-structured interview is steered by certain issues and questions to be explored, "neither the exact wording nor the order of questions is predetermined" (Merriam, 1988, p. 86). I had to vary the use of language and change the order of questions depending on the way the interview progressed.

During the interview process, I was furthermore aware of the fact that a respondent's feedback could vary from stating facts to expressing personal beliefs or attitudes (Merriam, 1988, p. 78). I therefore focussed on interpreting and decoding the responses of interviewees in relation to my research questions and purposes as honestly and neutrally as I could. It is vital to assess the quality of data gathered during interview sessions. Every respondent gives a personal perspective of the phenomenon. Although this is exactly what is sought after in qualitative research, it is important to distinguish when information has been distorted or exaggerated. The best way to do this is to verify a respondent's account by comparing it with accounts given by other respondents (Merriam, 1988, p. 84). After the modifications I made to the basic interview structure and developing good questioning techniques, the quality of the data improved considerably, and rendered significant and valuable material to answer my research questions.

3.6.4 Computer technology used during interviews

A strategy used during the interviews which was found very helpful for later retrieval and analysis, was the use of computer technology. According to Berg

(2004, p. 94), computer-assisted personal interviewing is one of the fascinating improvements in modern social research. It has the advantage that face-to-face interviews can be conducted, retaining body language and other visual signs which would otherwise be lost, for example during telephone interviewing or e-mail correspondence (Berg, 2004, p. 95). A laptop computer was taken to the field settings and interviewees' responses were typed as each interview progressed. Interviewees simultaneously checked their responses as they were typed, to verify and refine their statements if they felt it was necessary. This method saved time and made the respondents feel comfortable that what they said was being accurately represented.

3.6.5 Focus group interviews

Focus group interviews were organised with teachers at schools where various specialists were all involved in the implementation of the Arts and Culture programmes. These group interviews not only brought responses to questions put to participants, but resulted in the interplay of ideas from inter-group dialogue when responding to questions. These interviews often revealed the unexpected and opened up new channels of thought to direct my understanding of the integrated curriculum.

3.7   QUESTIONNAIRES

Initially, as researcher I considered using questionnaires as one of the main data-gathering tools. However, this proved to be problematic since answers from pilot questionnaires were often ill-expressed. Cohen et al. (2002, p. 129) argue that there is often a low response rate when using questionnaires. Furthermore, questions may be misinterpreted by respondents, and questionnaires are often filled in hurriedly. Therefore, the questionnaires were modified to use as a limited but extended form of data collection in order to reach identified role-players in the curriculum process who were not able to

provide face-to-face interviews. The same questions put to various people in different countries via e-mail, allowed for comparison of responses.

3.8   DATA ANALYSIS

Applying a mixed method approach to this research, both qualitative and quantitative analysis strategies were utilised. Throughout the whole research process, there was an interaction taking place between data collection, analysis and reporting (Merriam, 1998, p. 151). The evolving nature of this design is commonly found in educational research (Merriam, 1998, p. 156). Bearing the main research question in mind, analysis within an interpretive approach was relevant. According to Coffey and Atkinson (1996, p. 80) there are no prescriptions or recipes for the ideal way to analyse the interpretations and reflections collected. I approached the data in a reflective manner, which opened the possibilities for a variety of analytic strategies.

Once all the data was collected by me, an intensive analysis was conducted based on the approach of Bogdan and Biklen (1982, pp. 147-154). This analysis involved the devising of broad categories and then narrowing down the study to specific focus areas or themes. Sometimes, it was necessary to contact key respondents again to help "fill in the holes of description" (p. 153). In addition, properties were devised for each category and tentative assumptions suggested in terms of the relations between specific categories and the related properties.

Several strategies of data analysis were employed:
- Some of the data I collected lent itself to statistical analysis, and is represented in this thesis be means of tables and charts.
- The remainder of the data I collected is presented in a narrative and descriptive way in order to offer a holistic interpretation of the views of the teachers, lecturers and policy makers.

- After completing the initial stage of analysis, data was interpreted and classified according to categories and themes.
- During the last stage of analysis, I conducted content analysis by comparing empirical observations with the theoretical concerns in the literature (Berg, 2004, p. 275). This resulted in the development of a theory regarding the implementation of music in an integrated Arts curriculum.

3.9   ETHICAL CONSIDERATIONS

Merriam (1998, p. 198) explains that ensuring validity and reliability in qualitative research involves conducting the investigation in an ethical way. Ethical predicaments are likely to emerge with regard to the collection of data and the presentation of findings.

Ethical issues with interviewing are related to the fact that participants may feel that their privacy has been invaded and that questions may be embarrassing (Merriam, 1998, p. 214). The types and spectrum of questions asked were not of an intimate or sensitive nature, and therefore I did not regard the interviews as being embarrassing. Using a laptop computer to type responses as each interview progressed was ideal to make sure that respondents were satisfied that their views were interpreted accurately. Interviewees could verify and check their own responses during the course of each interview. Since the relevant policy documents, learners' workbooks and teachers' guides are available for anyone's scrutiny, I foresaw no ethical problems regarding them (Merriam, 1998, p. 215).

I acquired written consent from the participants involved according to one of the principles of the Ethics and Research Statement of the University of Pretoria, namely the principle of voluntary participation. Since it was important for me to obtain the honest and most accurate account of what was happening in Arts

and Culture classrooms of South African primary schools, I asked teachers to be very open and frank in their answers. Every teacher consented, based on the premise that their identities would not be revealed. This gave me worthwhile insights into the daily pleasures and problems of a teaching career in Music and the Arts, making me realise that there is indeed no simple answer to the problem discussed in this thesis.

Feedback on the progress and findings of the proposed project will be given to the participants involved. I shall also inform them of any future publication regarding the project. In planning, conducting, analysing and reporting this study I strived to be non-biased, accurate and as honest as is humanly possible in all phases of the research (Merriam, 1998, p. 216).

3.10 VALIDITY AND RELIABILITY

In terms of validity and reliability of results, qualitative research is often weighed down by uncertainties. It was therefore necessary to obtain multiple facets of the same reality. Interviews were conducted with respondents who were all connected to the Arts and Culture learning area, but from different perspectives. This method of triangulation gave me "a different line of sight directed to the same point" in order to confirm and validate the findings (Berg, 2004, p. 5). Furthermore, each interviewee was provided an opportunity to check the data to evaluate the credibility of results arrived at. Finally, my own worldview and inherent biases as researcher were clarified at the outset of the investigation.

Although the obligation of reliability requires the replication of investigative techniques and results, and therefore runs counter to the focus in qualitative research on negotiated multiple realities, Guba and Lincoln (1981, p. 120) claim that it is impossible to have internal validity without reliability. They argue that a demonstration of internal validity "amounts to a simultaneous demonstration of reliability". Consequently, Lincoln and Guba (1985, p. 288) rather advocate

"consistency" instead of reliability. Such consistency requires that the data "make sense" to outsiders, rather than "demanding that outsiders get the same results".

External validity in the form of being able to generalise has often been a contentious issue with reference to qualitative research. In essence, the choice of a qualitative research design implies the researcher's wish to understand a particular phenomenon in depth, rather than the researcher's wish to establish what is generally true (Merriam, 1988, p. 173). However, the question remains as to whether generalisations can be made in qualitative studies. This is most cogently answered by Patton, proposing that qualitative research should "provide perspective rather than truth" and "context-bound information rather than generalizations [sic]" (1980, p. 283).

CHAPTER 4

COLLECTION AND ANALYSIS OF DATA

4.1 INTRODUCTION

In Chapter 3 a description of the chosen research design was given. Choices made for the sampling strategy, as well as methods selected for data collection, were justified. Chapter 4 presents an interpretive as well as a statistical account of the data. Using the interpretive paradigm, I aimed to provide meaning to the primary data collected through fieldwork. In order to present results that would support the answering of research questions posed at the outset of this study, I engaged with the data in both inductive and deductive ways. Deductively, the data was represented quantitatively, utilising tables and figures to present statistical results. Inductively, the data was approached from particular to more general perspectives, utilising the more qualitative aspects of the mixed method research design.

4.2 METHOD OF ANALYSIS

The development of analytical interpretations of the data was used to direct additional data collection in order to enrich the findings. The research activities of interviewing, analysing and writing intermingled during the whole research process, while data was presented partly based on participants' perspectives and partly based on my own interpretation (Cohen et al., 2000, p. 20). Data was shown to present multiple perspectives, illustrating that there are numerous interpretations of Arts and Culture as an integrated learning area. Concepts emerged in themes and relevant categories, which were chosen for their applicability and usefulness in an attempt to answer the research questions. Thematic analysis was used to develop theory explaining the findings of the

research. The process of analysis is not always logical or sequential in a predetermined fashion, since the researcher has to be in touch with intuitive feelings (Merriam, 1988, p. 148). Since making sense of the data is a highly personal and individual procedure, there are no definite rules or a specific formula to follow. However, as pointed out by Berg (2004, p. 272), it proved to be a satisfying and enriching process for me as researcher, developing my own understanding and insight into the research problems as the process continued. Miles and Huberman (1984, pp. 215-228) describe twelve practical tactics to direct this process and these were deemed useful to guide the search for answers during the data analysis stage of the investigation:

- Counting: take note of some concepts appearing more often than others.
- Noting patterns and themes: scan the data to build categories.
- Identifying new concepts or conclusions: occasionally, counteractive findings could lead to thought-provoking or challenging results.
- Clustering: all things that appear comparable should be grouped together.
- Making comparisons: conceptualise at a higher level.
- Splitting categories: sporadically, it makes logical sense to split one category or theme into two elements.
- Including: occasionally, smaller elements should be grouped into larger categories.
- Factoring: sometimes, unequal or dissimilar facts may have something in common. This aspect they have in common is the factor.
- Noting relationships: considering how concepts are related to each other.
- Finding prevailing themes: try to find reasons why two concepts or themes that belong together, do not seem to fit.
- Constructing a logical sequence: integrate categories and themes into a logical whole.
- Creating unity: try to find explanations for the research questions.

The research was undertaken without a precise conceptual framework. During the data analysis process of Chapter 4, links and patterns could be identified which led to a constantly changing conceptual framework. The goals of the research were exploratory, with me as researcher having the "intersubjective predisposition of an insider" (Garbers, 1996, p. 279). This correlated with the internal or "inside out" approach to the investigation (Bak, 2004, p. 19) as explained at the outset of this thesis in Chapter 1.3. The shaded sections in the data collection box of figure 4.1 below refer to the primary sources of data collection, comprising the empirical part of the research. This included interviews with teachers, lecturers, and policy makers, and will be discussed in the first part of this chapter. The un-shaded sections indicate the secondary data sources, of which the literature review has been attended to in Chapter 2. A review of Arts and Culture resources will be the final part of the current chapter.
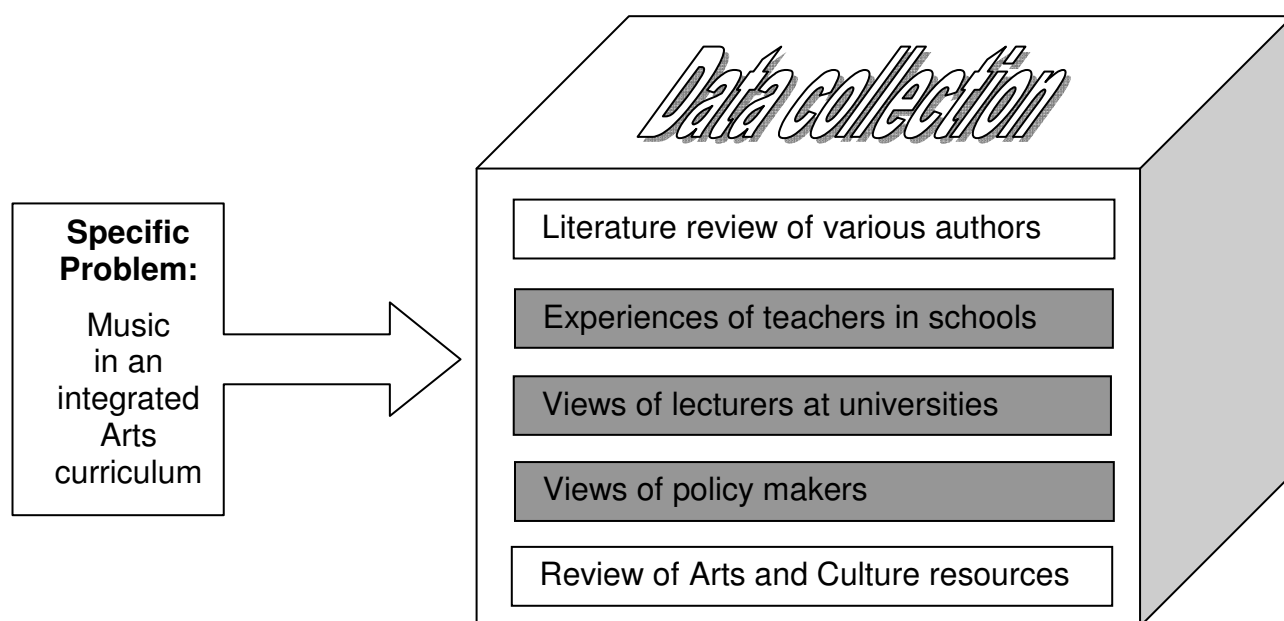

Figure 4.1: Data collection process No 2

4.3   ANALYSIS OF INTERVIEWS

Interviews for the data collection process were planned to answer the main research question:

How do teachers implement music in an integrated Arts curriculum for South African primary schools?

Interviews conducted in this research consist of three subject samples. The first and largest sample relates to interviews conducted at schools; the second sample refers to interviews with lecturers in Music Education at universities, while the last sample concerns interviews held with policy makers involved with the Arts and Culture learning area.

4.3.1   Interviews at schools

A total of 63 interviews was conducted on site at 39 schools in various regions of South Africa, mainly involving primary schools in the Pretoria area. Apart from 59 interviews with teachers involved in the delivery of Arts and Culture, another four interviews were conducted including two school principals, one HOD (head of department) as well as a teacher appointed to teach KDA (Kids Development Academy) to all learners in one of the primary schools. Table 4.1 illustrates the sample regarding the school profiles and interviewees involved.

Table 4.1: Interviews at schools

Schools	Number	Interviewees	Number
High socio-economic status	24	Teachers implementing Music or Arts & Culture	59
Average socio-economic status	11	KDA teacher	1
Low socio-economic status	4	HOD	1
		School principals	2
Total number of schools	**39**	**Total interviewees**	**63**

An average of one hour was spent on each interview, with some taking as long as three hours, depending on the expertise and willingness of the respondents to share ideas.

The semi-structured interview (Appendix 1) was designed to include four broad sections. Section A consisted of questions about the school, physical environment and available resources, while section B focused on the personal profile and training of teachers. Issues concerning the allocation of time for the learning area Arts and Culture were explored in section C, and section D investigated methods used by teachers to successfully implement Music as part of an integrated Arts and Culture learning area. At the end of the interview, an open ended discussion followed, giving the respondents an opportunity to add any relevant comments or personal experiences of how they succeeded in integrating Music into the integrated Arts learning area. Table 4.2 proposes a summary of themes and related categories that emerged after applying the data analysis.

Table 4.2: Themes and related categories in interviews

Themes	School environment	Profile of teachers	Time allocation	Implementation of Music and the Arts
Section	**A**	**B**	**C**	**D**
Categories	Socio-economic status	Training of teachers	Curriculum policy: time allocation	The value of Music
	Facilities and equipment	Specialist training in one or more of the Arts	Time allocated for Arts in the Foundation Phase	Integration of the Arts in one learning area
	Administrative support for Arts in school	Appointed as specialist or generalist	Time allocated for Arts in the Intersen Phase	OBE and group work

Themes	School environment	Profile of teachers	Time allocation	Implementation of Music and the Arts
Section	**A**	**B**	**C**	**D**
Categories		Art forms presented by teachers	Division of time between 4 Arts in the Intersen Phase	Effective music activities, group work: practical versus theoretical
				Music in the Foundation Phase
				The KDA programme

Interviews with teachers were analysed to determine which factors play a role in the effective implementation of Music Education within an integrated Arts learning area.

4.3.1.1 The A Section of the interview: school environment and resources

Respondents from the 39 schools were asked to describe their schools in terms of the socio-economic status of the parents of the school learners, as well as the degree to which the school was well-equipped regarding the implementation of Music and the Arts. The following pie chart, figure 4.2, displays the profile of the schools.
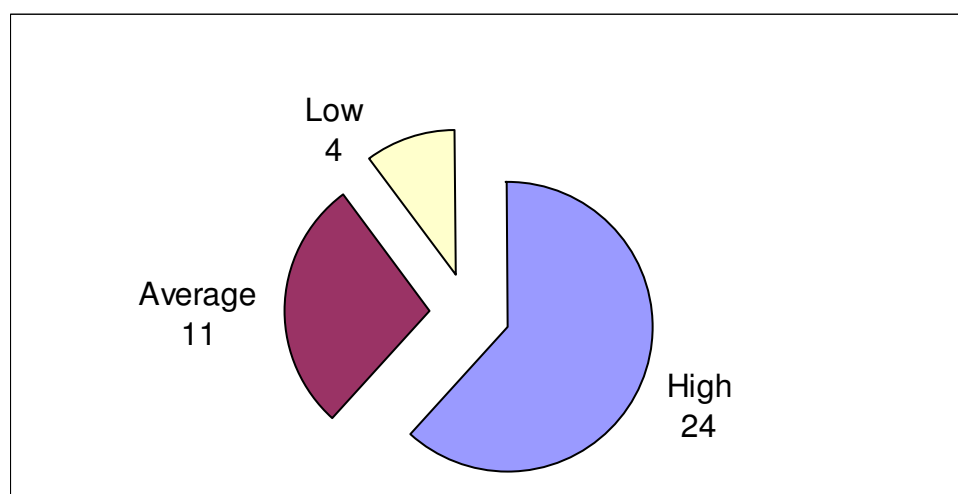

Figure 4.2: Socio-economic status of schools

Although only two of the 39 schools visited are private schools, most of the other schools are also in a high socio-economic position (24 schools). The 37 government schools are divided into two groups; eleven of these are in the average range, with four schools in the lower socio-economic range.

Directly linked to the socio-economic status of every school is, of course, the resources available to support the Arts. Funding is perceived by most teachers as a significant factor in determining success for the Arts.

> The Arts require special materials and equipment, and these cost money! It's easy to say: 'use recycled material', but to provide a quality education to the learners, you need quality materials (Interview 4).

On the other hand, some teachers felt that successful Arts activities do not depend mainly on the availability of art materials, but rather on the way in which the art form is taught:

> In art I use the minimum materials – paper, crayons, pastels and paint. It's really not necessary to have so much equipment; it's more about giving the children skills to develop their artistic talent, opening their eyes (Interview 27).

Regarding the availability of funding, materials and equipment, the administrative support of the school seems to be crucial. Principals and heads of departments, who are supportive and positive regarding the Arts, usually ensure that adequate funding is provided for materials and equipment needed for the Arts. Music and the Arts are often aspects which showcase the school and provide opportunities to make the school prominent in a society (Interview 57). In schools where teachers achieve high results with innovative and creative arts practices, principals usually value this and give ample support to enhance an environment where the Arts can thrive.

> We are very lucky. The school has recently built a new dance hall with mirrors and special flooring, and also a large art room with

water basins and drying racks for all the paintings. We also have a well-equipped music room (Interview 28).

In one school with an average socio-economic status, a teacher started a performance group and one year later, in the year 2000, they won the *Piksa School Music Heritage Festival* during the main performance in the Aula auditorium, Pretoria. He reported that this had a very positive effect on the learners – they felt they were being recognised and were given credit for their hard work. This also changed the general attitude of the school towards Music and the Arts. The teacher describes what followed:

> Because of my involvement and enthusiasm regarding Arts and Culture, I could create new opportunities. The principal often came for class visits. He asked me on one occasion what my needs for the Arts and Culture learning area were. This was my opportunity to ask for a bigger classroom and a video player, and the following year I got it! They gave me the largest classroom in the school, which was also very far away from the office, so we could make music without disturbing other classes (Interview 4).

Furthermore, such schools also support teachers to improve their own training, providing time and financing for additional in-service training courses and learning opportunities:

> The principal sent me on a study tour to the UK, which was very rewarding and enriching. It was inspiring to see all the wonderful equipment and resources they have there, but even with our limited resources, I still think we do a good job locally (Interview 37).

Although the four schools in the lower socio-economic range which were visited do not receive adequate funding from the government or from parents for their Arts programmes, principals at some of these schools regard the Arts as a priority and the schools have organised funding opportunities and sponsors for these purposes. For example, one school in a disenfranchised community near Cape Town has a thriving marimba band which often performs for local functions, or takes part in regional festivals. This band was formed as an extra-

curricular activity after an enthusiastic teacher organised music practices in the afternoons. They used a few drums and readily available homemade instruments. Soon afterwards, the principal organised funding from a major bank, and the group is growing every year, adding more instruments and participants to the ensemble.

Combined with the positive attitude of a school principal and other organisational role-players, it is noteworthy to mention that the pro-active approach, determination and extra effort put in by the specialist teacher often result in adequate funding being provided for the Arts:

> In my teaching career I have learnt that, when it comes to asking for extra funds for equipment and so on, you always have a 'no', but you could get a 'yes'. [...] I must say, I made a nuisance of myself and usually got a 'yes' for the things I asked for! (Interview 4).

The opposite is also true. If the principal and other staff at a school do not feel strongly about the Arts, little support and funding is given to teachers in this learning area. At a few schools, teachers complained of not being considered when venues and equipment were allocated.

> If I present lessons in my ordinary classroom, the science teacher next door complains that we are making a noise – all the singing and playing on instruments are disrupting his lessons (Interview 8).

Teachers at schools in the lower socio-economic range sometimes experience a lack of financial support and resources for Music and the Arts, and they have to resort to purchasing their own equipment:

> I have to buy everything myself, and when my CD player was stolen, I received no compensation. When a set of percussion instruments was purchased for the school, I was so excited, but then I found out these are kept exclusively for the percussion band. I have resorted to using 'noise makers' - that which we have readily available; for example pencils, rulers, 'space cases' and

> tables – for instrumental and rhythmic activities. I have to use my own creativity to find solutions (Interview 7).

Some schools are well equipped and have a variety of Orff instruments available, but these are stacked away in store rooms and need to be fetched every time the Music teacher wants to use them. If there is more than one teacher responsible for Music, it creates further logistic problems. The following responses by two interviewees illustrate some of the problems:

> The school is very well equipped and has a whole range of Orff instruments – melodic as well as non-melodic – but it's in the other Music teacher's classroom. It's a real bother to go and fetch instruments every time I need to use them for a lesson. I usually use the set of homemade percussion instruments which I've made as a student, but they are so over-used that they're literally falling to pieces! (Interview 1).

> Instrumental activities are not possible – there are too few instruments, there is no space in a crowded classroom, and it's practically impossible to fetch the instruments from the storeroom next to the hall every time I want to use them (Interview 8).

Few of the teachers interviewed have a video or DVD player readily available in their classroom. This appears to be an important need, especially regarding movement and dances. However, an interesting phenomenon occurred during my series of interviews at different schools. During that time, most of the schools visited in the Pretoria region received a container with new instruments from the Gauteng Department of Education (GDE), consisting of three melodicas and five guitars. Nevertheless, all the music teachers interviewed expressed a dire need for non-melodic percussion instruments and African drums which all learners could play on and share. They felt that it was a pity that such a well-meant gesture was not appropriately directed, or that they were not consulted on their needs.

Many teachers indicated that they are not skilled in playing the guitar, but felt if they received training, it could be used for small groups of learners as an extra-

curricular activity after school hours. The melodicas seem to stem from a need for keyboard instruments, especially in previously disadvantaged schools where pianos are scarce. However, the use of melodicas is rather limited since many teachers do not have keyboard knowledge. At most, one of these instruments would have been sufficient for schools without a piano, while the guitars and the rest of the melodicas could have been replaced with other more versatile classroom instruments. Finding out more about this from the Tshwane Department of Education revealed that a sponsor wanted to make a donation towards the promotion of Music Education in primary schools, and was advised by one of the facilitators in the Department to provide the named instruments. Unfortunately, the facilitator consulted is not responsible for Arts and Culture, and an uninformed choice was made. In an interview with a current FES (Subject Advisor) for Arts and Culture, the following comment was made about the issue:

> The person responsible for advising which material should be acquired for schools is the LTSM (Learner Teacher Support Material) facilitator. I wasn't informed of these instruments. If instruments are allocated to schools, it should be planned and co-ordinated. There is not enough communication in the various sections of the Education Department. These music instruments are specialised items, while schools don't have the basics (Interview 64).

Although most schools with music specialist teachers for the Intersen Phase are reasonably equipped for music activities, the provision and availability of equipment and appropriate venues for the implementation of Music in the Foundation Phase, at the same schools, is not as positive. At only eleven of the 39 schools, music specialist teachers are appointed to teach Music Education to learners in the Foundation Phase. At the 28 remaining schools, general class teachers are responsible for the implementation of Music and the Arts in the Foundation Phase. These teachers are required to use their own classrooms for this purpose, which are not always adequate in providing enough space for movement and dancing. Even though most of these teachers do not regard an

overhead projector as vital equipment for the Foundation Phase, they do express a need for a CD player and set of percussion instruments for their classrooms. The following comment was made by a Grade 3 class teacher:

> I do not have easy access to instruments – it must be organised in advance and instruments have to be borrowed from the Senior Phase. There is only one CD player available for all the Grade 3 classes, which makes it very difficult. The result is that you often cut out these activities in order not to disrupt the lesson planning (Interview 20).

It can thus be deduced that a lack of adequate resources and equipment as well as insufficient administrative support has a significant negative impact on the implementation of Music in all phases. The Foundation Phase is the worst affected, especially at schools without music specialists appointed for this phase. The main reason for this is that generalist teachers have to share equipment and use crowded classrooms, whereas many music specialists have music equipment readily available in separate venues.

4.3.1.2   The B Section of the interview: profiles of teachers

In the B section of the interview, information was gathered regarding the training of teachers and their specialisation in one or more of the discrete art forms. Teachers also indicated which Arts they were required to present at the school.

• **Training of teachers**

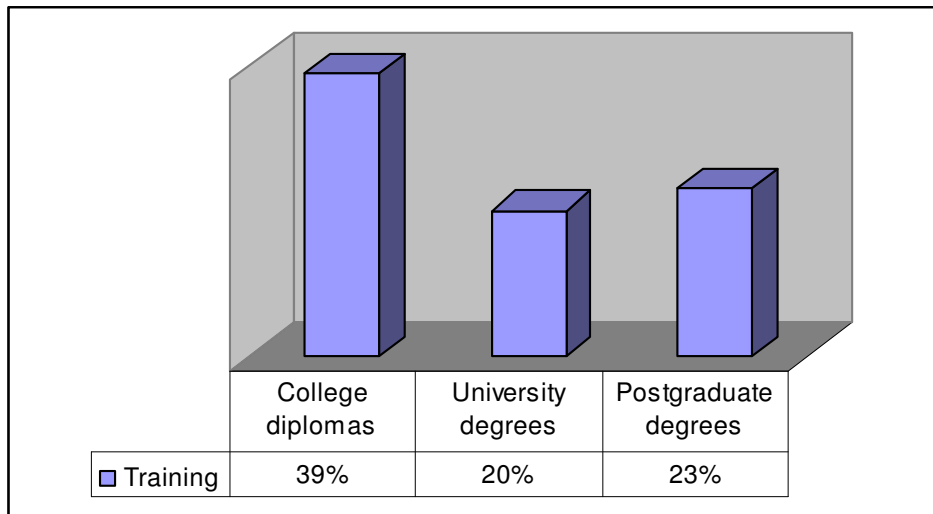Respondents were asked to state their level of training. The results are shown in figure 4.3.

	College diplomas	University degrees	Postgraduate degrees
□ Training	39%	20%	23%

Figure 4.3: Training of teachers

It is notable to report that all the teachers interviewed in this research have tertiary qualifications. Of the respondents, 39% have been trained at former Colleges of Education, while the rest are all graduates from one of the South African universities. More than half of the graduate teachers also indicated that they have postgraduate degrees, some even having more than one. This adds up to a total of 23% of all the teachers interviewed being qualified at postgraduate level, which reinforces the issue that the sample chosen was that of best scenarios regarding Arts practices in South African primary schools.

Interviewees were asked whether they were trained as generalist or specialist teachers and also to describe their training and specialisation in the Arts. A wide variety of training in various art forms was observed. The results are illustrated in figure 4.4.
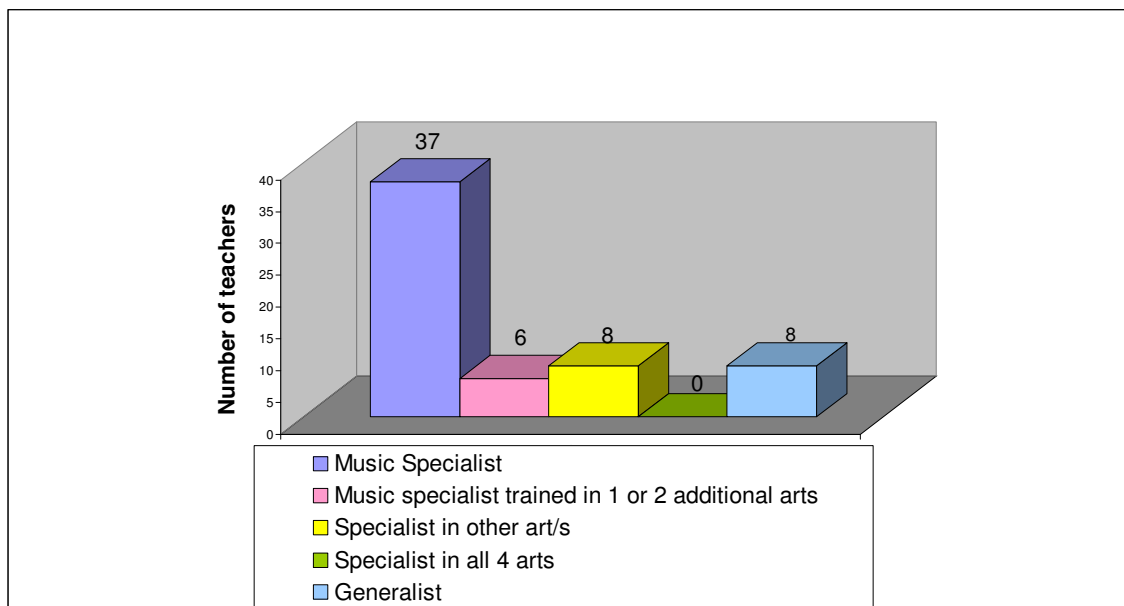
Figure 4.4: Specialist or generalist teachers

Of the total of 59 interviews conducted with Arts and Culture teachers, 37 respondents are music specialists, while six teachers are music specialists also trained in one or two of the other art forms. Eight of the respondents are specialists in non-musical art forms, and eight of the total sample include generalist teachers with no training in any of the art forms. The most significant aspect, however, is that **none** of the teachers interviewed has formal training in all four of the discrete art forms. A teacher with a qualification and/or knowledge in all four art forms is indeed a rarity, as noted by one teacher who attended an in-service training course for Arts and Culture, presented in 2004:

> At a course for Arts and Culture which I attended, there were 42 teachers all involved in presenting Arts and Culture at schools. Only two of the 42 had knowledge of all four art forms; four had knowledge of two of the Arts while the rest of the teachers, that means 36 out of 42, had absolutely no knowledge whatsoever of any of the four art forms! (Interview 62).

Apart from interviews with teachers involved in the Intersen phase, 21 teachers were interviewed who implement Music and the Arts to learners in the

Foundation Phase. Of these, five teachers are music specialists, appointed as generalist class teachers.

- **Art forms presented by teachers**

After scrutinising the training and specialisation of teachers, it was decided to look at the discrete Arts or combination of Arts which individual teachers are required to implement. The findings of this question resulted in a wide range of scenarios. Every school seems to apply a different system, dependent on the principal's and other role-player's views of the Arts as well as the appointment of Arts specialist teachers. The following figure is a visual representation of the data collected in this respect.
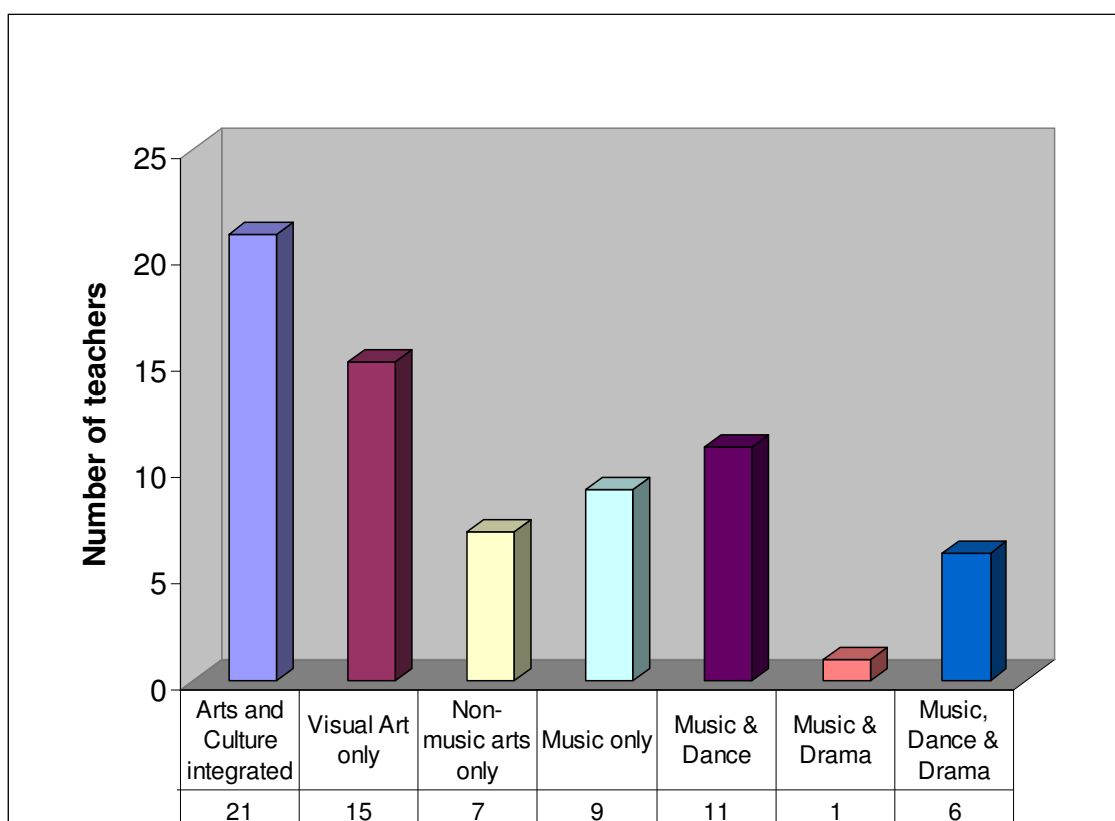
	Arts and Culture integrated	Visual Art only	Non-music arts only	Music only	Music & Dance	Music & Drama	Music, Dance & Drama
	21	15	7	9	11	1	6

Figure 4.5: Art forms presented by teachers

Of the 59 teachers interviewed, the largest group represents 21 teachers who are appointed to teach the total Arts and Culture learning area, integrating all

four art forms. However, not one of these teachers has formal training in all four of the art forms. Of this group of teachers, 15 have formal training in one of the Arts, eleven of whom are music specialists. The six remaining teachers in this group required to teach the learning area Arts and Culture have no training in any of the Arts.

The second largest group in figure 4.5 indicates that 15 teachers present Visual Art only. Another seven teachers present other non-music art forms (Drama and Dance), while nine teachers are appointed to implement Music only. From Figure 4.5 it becomes apparent that music specialists are often required to integrate various other art forms in their lessons, while specialists in the other art forms are less frequently required to integrate more than one art form in their programmes. At six of the schools, the music teachers are required to include three of the art forms (Music, Dance and Drama), while the other specialist teachers at those schools deliver Visual Art only. Apart from the extra outcomes and assessment standards which have to be included in the integrated Music programme, this method places further demands on the development of knowledge and skills of additional art forms for the music teacher.

Based on the findings in this study, it appears that music specialists are usually more willing and better equipped than visual art specialists regarding the integration and combination of art forms during Arts and Culture lessons.

> The music teacher is often the best equipped to integrate all four art forms. [...] At a course for Arts and Culture which I attended, [...] the only six teachers with knowledge of more than one of the Arts were all music specialists (Interview 62).

At two of the schools a disconcerting situation was observed, where teachers without formal training in any of the Arts were appointed to implement this learning area. It appears that principals and non Arts-trained teachers at these schools regard the Arts as fields of general knowledge, enabling any teacher to present them successfully. Less emphasis is placed on the unique and

additional artistic skills which the Arts require. Skills are seen in relation to the collection of information, reducing the Arts to theoretical subjects. A principal at one school commented on the issue as follows:

> Instead of accepting that the teacher is the only source of knowledge, learners should now receive skills in how to attain information themselves. Content is not so important nowadays. Since content will continue to expand daily, especially with computers and the enormous technological advancement of the modern era, it is impossible to master all the knowledge. Learners must rather know where to find this knowledge (Interview 55).

This view, however, fails to recognise the unique skills required in each of the art forms. A teacher at another school, being a music specialist, reported on the way that the principal and other teachers from that school view the Arts, regarding the level of expertise and skill required:

> It is mere ignorance of other role-payers, such as principals, teachers, and parents, who think that Music and the Arts are non-skilled subjects which can be taught by anyone, and which don't require a lot of effort and knowledge. This makes one a frustrated teacher. During the past week I was asked to invigilate for three days in a row, because other teachers think we [music and art teachers] do nothing. The result is that I am far behind schedule for all the activities which I planned for my Music classes (Interview 60).

At yet another school, a music specialist teacher is responsible for co-ordinating the Arts and Culture learning area for the Intersen phase, yet all the teachers delivering the classes are generalists with no training in any of the Arts. This also raises concerns, since quality Arts programmes require a high level of knowledge and skill from the teacher presenting the lesson.

4.3.1.3   The C Section of the interview: time allocation in Arts and Culture

The next aspect of interest was to find out how individual schools allocate time to the learning area Arts and Culture. There is a disconcerting trend in

integrated arts curricula which allows for assessment standards to be attained "across and within the learning outcomes" (South Africa. Department of Education, 2002b, p. 7), resulting in some schools avoiding to include Music in the time-table throughout the year (Watson & Forrest, 2005, p. 274). According to the Overview of the National Curriculum Statement (South Africa. Department of Education, 2002a, pp. 17-18), the notional time for all learning areas has been allocated into specific hours for each phase. Table 4.3 below translates the total time per week allocated to each phase into the exact number of minutes.

Table 4.3: Total time per week allocated for all learning activities

Phase	Grade	Total Time per week	Total minutes
Foundation Phase	R, 1 and 2	22 hours, 30 minutes	1350 minutes
	3	25 hours	1500 minutes
Intermediate Phase	4, 5 and 6	26 hours, 30 minutes	1590 minutes
Senior Phase	7	26 hours, 30 minutes	1590 minutes
	8 and 9	27 hours, 30 minutes	1650 minutes

- **Time allocation for learning programmes in the Foundation Phase**

The Foundation Phase consists of three learning programmes, each with a specific time allocated per week. These learning programmes are Literacy, Numeracy and Life Skills. The following pie chart, figure 4.6, illustrates the prescribed percentage of time allocated to each learning programme in the Foundation Phase.
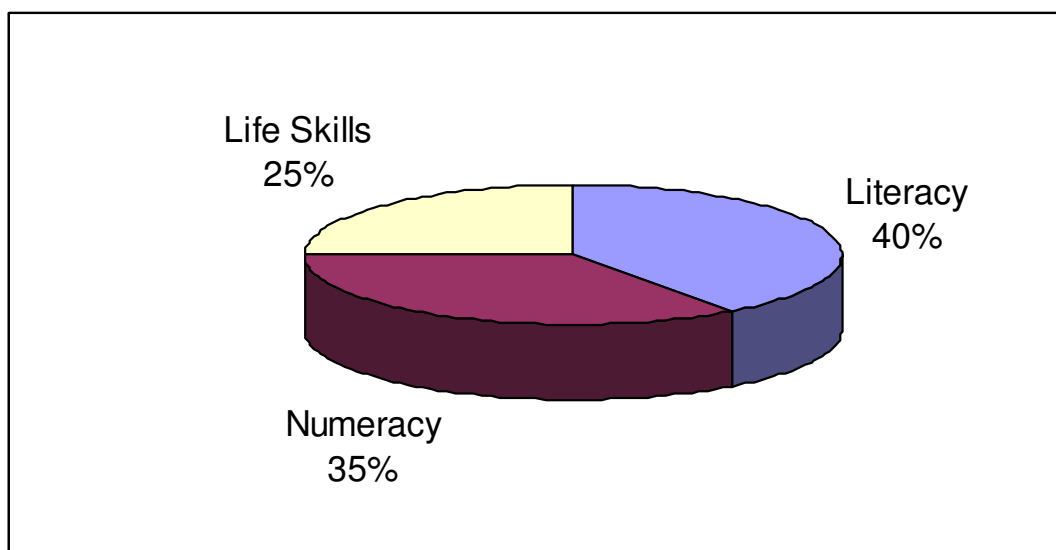
Figure 4.6: Time allocation for all learning programmes in the Foundation Phase

The learning programme Life Skills is divided into six learning areas which include Arts and Culture. This implies that approximately 4% of the total time available in the Foundation Phase is allocated to Music and the Arts. Although literature emphasises the importance of exposure to Music and the Arts for learners at a young age, concerning their holistic development as human beings, a mere 4% of available time devoted to the Arts seems to be far below the time necessary to nurture and develop artistic talents and benefits from the Arts. As pointed out by clinical child psychologist Oliver James, there is plentiful evidence that every person has an inborn skill of musicality and excellent intonation abilities, depending on the amount of nurturing and musical stimulus which is provided at a young age (2007, p. 52).

In table 4.4 the percentage and total number of minutes for Arts and Culture, as required by the Overview of the National Curriculum Statement (South Africa. Department of Education, 2002a, pp. 17-18), is indicated for the Foundation Phase.

Table 4.4: **Official time allocation for Arts and Culture in the Foundation Phase**

Phase	Grade	Time allocation for Arts & Culture per week	
Foundation Phase	R, 1 and 2	4.16%	56.2 minutes
	3	4.16%	62 minutes

Using the above table regarding time allocation for the learning area Arts and Culture, feedback from the interviews was scrutinised to ascertain whether adequate time was allocated to Music and the Arts in each school.

As previously mentioned, schools for this study were selected because of reported best Arts practices in general, and mostly because a music specialist was appointed at the school. Of the 39 schools visited, 21 teachers involved in teaching learners of the Foundation Phase were interviewed. Responding to the question of how much time the Foundation Phase of the school allocates to the Arts per week, it became clear that schools in this study adopt one of two systems for implementing Music and the Arts in the Foundation Phase. Twelve of the schools have appointed specialist teachers solely responsible for the Music Education of learners in the Foundation Phase, while the other nine schools rely on the generalist class teachers to deliver Music and the other Arts. There was a marked disparity between the time allocation given to Music and the Arts in these two types of schools as can be seen in the circular chart in figure 4.7.
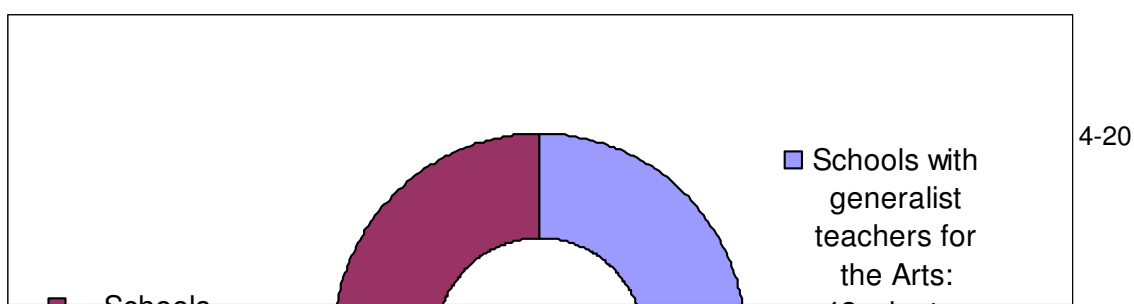
Figure 4.7:   Real time allocated to the Arts in the Foundation Phase

Where schools appoint specialists to teach Music Education separately, the total time spent on the Arts far exceeds the official time of 56 minutes, with an average of 80 minutes per week. In these schools, a specific period is scheduled for each class to go to the music room or hall for their Music lesson, while the other Arts are taught by another specialist, or by the general class teacher.

At the nine schools where class teachers are responsible for presenting Music and the Arts to learners in the Foundation Phase, an average of 42 minutes per week is allocated to this learning area. Since five of the teachers in this group were trained as specialists in Music Education and are currently appointed as generalist teachers in the Foundation Phase, I wanted to find out whether that made a significant difference to the amount of time they spent on Music. However, the time allocation for Arts at these nine schools was fairly consistent, all below the official time of 56 minutes as stipulated by the curriculum. To aggravate the situation, the allocated time on the school timetable and the actual time spent on Music Education at these schools do not always correspond.

A theme that permeated all the interviews with generalist teachers in the Foundation Phase was that the curriculum placed an unrealistic number of outcomes to be attained in each learning programme, with inadequate time available to do so. Most teachers said that their teaching was in a state of survival to try and attain all the necessary outcomes. Three of the teachers pointed out that they were not able to fit in the required time for Arts every week, since there are so many other curriculum demands to comply with. This is clearly illustrated by the following three responses during interviews:

- I find that it is very difficult as class teacher to integrate everything. There are just too many other demands made by the curriculum. At the end of the week, you realise that you have not attended to certain aspects of the other learning programmes. The result is that the Music period, which is scheduled for a Friday, is used to catch up on other work. Even for me as a music specialist, it is very difficult to integrate Music with the other learning programmes. If it is difficult for me, I don't know what other teachers without music training do. I think that it just simply does not take place (Interview 20).

- I admit that I'm not always doing the scheduled Music or Arts lesson, since there is so much pressure to attend to other outcomes (Interview 2).

- As the curricular co-ordinator for the Foundation Phase at the school, I plan the lessons for all the learning programmes in 4 week cycles. Being a music specialist, I always include Music activities in the planning. However, Music and the Arts are the "nice to haves" and often just cannot take place because of a lack of time to do the essential learning areas or "need to haves". The generalist teachers in the Foundation Phase lack knowledge and skills in the Arts. If I had a choice, I would include Music every day, but there simply is not enough time. Sometimes, a Music lesson will be included only once every four weeks (Interview 7).

The results regarding time allocation for the Arts in the Foundation Phase imply that many learners are grossly deprived concerning their Arts Education. A further concern is that music specialists appointed as generalist teachers for the Foundation Phase do not seem to spend enough time on Music or the Arts, even though they have specialised training and have knowledge of how

important this learning area is for the holistic development of the learners. It seems a pity that these teachers are not used to their maximum potential, delivering Music lessons to all the learners of the specific grade they teach.

Additionally, time allocation within the Arts and Culture learning area in the Foundation Phase was also compared to verify if an equal amount of time is given to each of the four discrete art forms. The results are shown in figure 4.8 below.
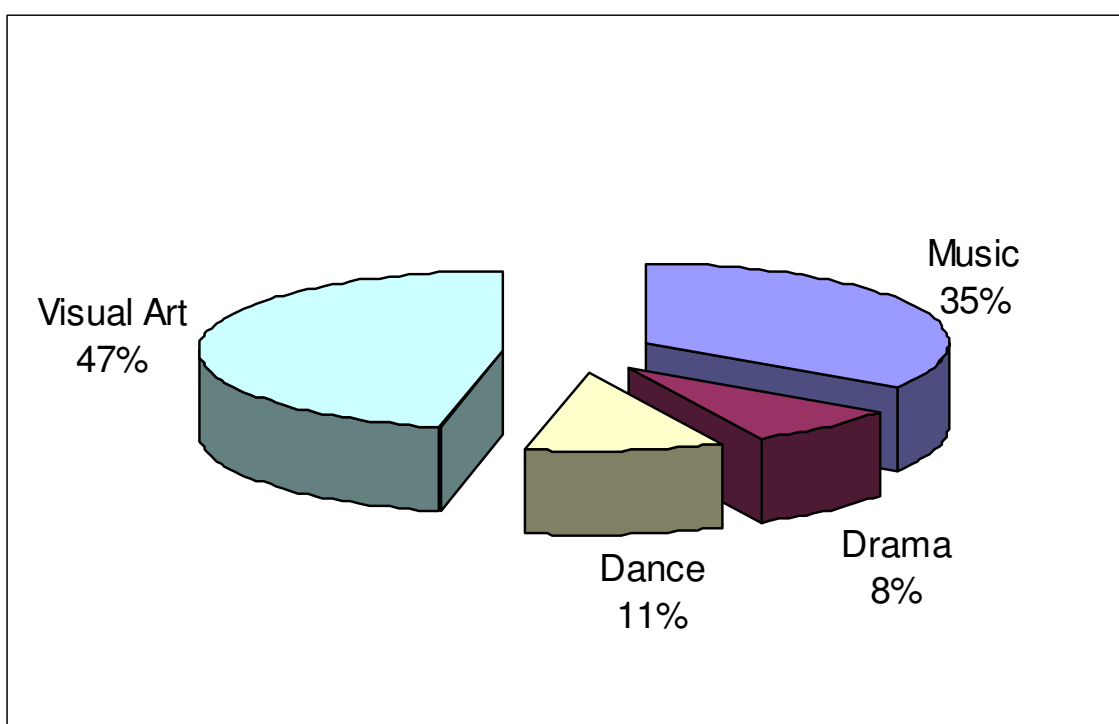

Figure 4.8:   Time allocated to each of the art forms in the Foundation Phase

From the above figure, it is clear that almost half of all the available time is spent on Visual Art (47%), with a substantial percentage less, of only 35%, used for Music. One generalist teacher made the following remark which sheds some light on the inherent reasons for the above imbalance:

> It is much more of a challenge to present a Music lesson than an Art lesson. With an Art lesson, you discuss a few ideas and show

> the learners an example and they get on with it, working individually in a relatively calm environment, while it requires a lot more planning and involvement from the teacher's part to present a Music lesson. You have to perform all the time, guiding the learners what to do, and this all takes place in a far more restless environment with a constant level of sound and noise accompanying it (Interview 30).

From all the interviews, other reasons for the emphasis given to Visual Art and less time for Music also emerged:

• Generalist teachers find it more straightforward to implement Visual Art lessons;

• Visual Art lessons are more time consuming;

• Schools do not utilise the expertise of music specialist teachers appointed as general class teachers by involving them in the Music Education of other classes in the Foundation Phase;

• The lack of equipment such as a CD player and classroom instruments discourage many class teachers from presenting Music lessons; and

• Schools dedicate a specific period for Music every week in the Foundation Phase **only** if there is a music specialist appointed solely for that purpose.

Although the data indicates that Visual Art receives far more attention and time than the other Arts in the Foundation Phase, art specialists have their doubts about the quality of Art activities presented by generalist teachers:

> Art presented by non specialist teachers can be done, yet at a price. It ends up being superficial without the integrity of each art form and its unique requirements being attended to. Many teachers without specialised training in Visual Art simply ask learners to colour in or to redraw pictures shown to them, thereby stifling any form of creativity or artistic talent (Interview 27).

As could be seen in figure 4.8, the two remaining art forms receive a very low percentage of the total available time: 11% for Dance and 8% for Drama. The reasons for this, deduced from the interviews, can be summarised as follows:

- The former curriculum included only Visual Art and Music;

- Generalist teachers have little or no training in Drama and/or Dance;

- Many teachers feel that Drama should rather be incorporated with Literacy, since there is significantly more time available for this learning programme and Drama has the potential to enhance language lessons;

- Only **three** of the 39 schools in the current study have Dance specialist teachers appointed for this art form at their schools; and

- The few teachers from this study regularly including Dance are mostly music specialist teachers, who integrate Dance with Music activities.

The first part of the C section of the interview investigated time allocation for the arts in the Foundation Phase. In the second part of this section, time allocation for the higher grades in the primary school will be discussed.

- **Time allocation in the Intermediate and Senior Phases**

In figure 4.9 below, a pie chart indicates the allocated notional time for all learning areas in the Intersen Phase (Intermediate and Senior Phases), as stipulated by the RNCS Overview document.
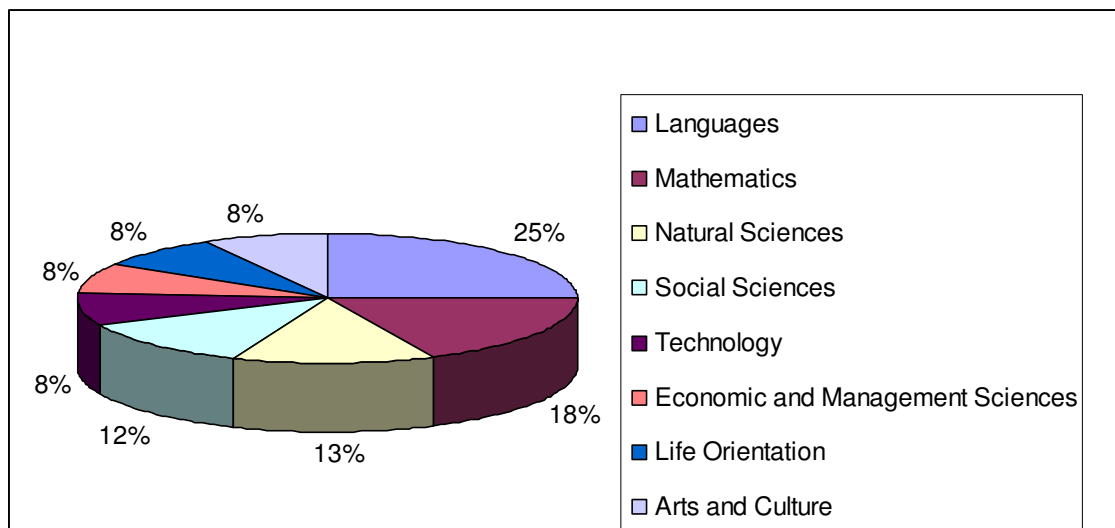

Figure 4.9: Time allocation for learning areas in the Intermediate and Senior Phases

As can be seen, Arts and Culture now comprise 8% of the total time available, almost double that of the time allocated to the same learning area in the Foundation Phase. Table 4.5 below translates the percentages allocated to Arts and Culture for each grade into total minutes per week.

Table 4.5:   Official time allocation for Arts and Culture in the Intermediate and Senior Phases

Phase	Grade	Time allocation for Arts & Culture per week	
Intermediate Phase	4, 5 and 6	8%	79.5 minutes
Senior Phase	7	8%	79.5 minutes
	8 & 9	8%	132 minutes

The data from interviews was examined to find out how much time each school dedicated to the Arts and Culture learning area. The school where the most time is allocated to the learning area Arts and Culture is of an average to low socio-economic status. A total of 180 minutes per week per class is allocated to the Arts. This is solely a consequence of the Arts and Culture teacher's dedication and excellent results through extra-mural activities. The positive feedback from learners and parents drew the attention of the principal and led to a change in the school's time-table.

> I also insisted that I get two double periods of 90 minutes for every class, so in effect I got 180 minutes per class per week for Arts and Culture. The school changed its system because there was something happening in my classes. I was very excited when I was able to teach only Arts and Culture. I then felt: 'now I'm doing what I've always wanted to do and what I've been trained for' (Interview 4).

In two other schools visited, a highly inspiring and positive attitude regarding the Arts was also observed. These schools each have three specialist teachers appointed solely for the Arts. Each of these schools has a music specialist,

while the second teacher is either a music specialist or a drama specialist. The third teacher implements a combination of two art forms, respectively Music/Dance, or Drama/Dance. The average time spent on the Arts in these two schools is 135 minutes per week, which far exceeds the approximately 80 minutes as stipulated by the curriculum policy. The other exceptional fact is that these two schools are ordinary government schools, not private schools. As most of the schools apart from four in this study are of an average to high socio-economic status, this system would not be out of reach for most government schools within this socio-economic group. Probing to find out what the reason is why these schools allocate so much time to the Arts, teachers commented on the crucial role of principals in this respect. Through their vision and mission for their schools, the timetable can be altered to accommodate and implement a highly effective Arts Education system to the benefit of all learners.

Additionally, time allocation within the Arts and Culture learning area was also compared to verify if an equal amount of time is given to each of the four discrete art forms. The results for the Intersen Phases are shown in figure 4.10.
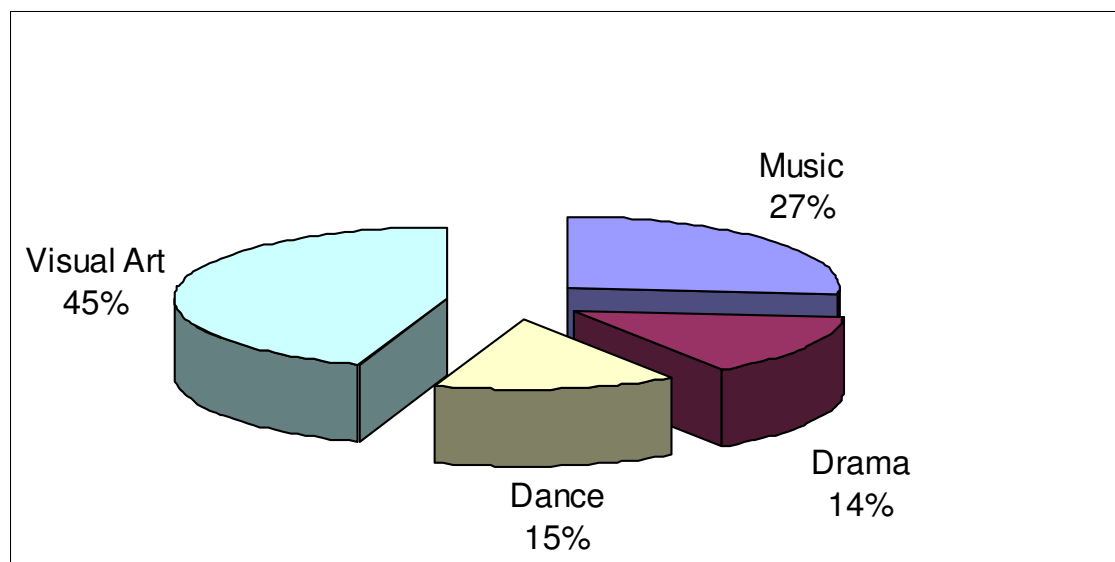

Figure 4.10: Real time allocated to each of the four Arts in the Intermediate and Senior Phases

As is evident from the pie chart in figure 4.10, it is clear that Visual Art receives almost half the total time allocated to the learning area Arts and Culture. This is similar to the findings of the time allocation per art form in the Foundation Phase. A further trend noticed here is that the 27% allocated to Music is even less than that given in the Foundation Phase. Visual Art teachers stress the fact that Visual Art activities take longer and that these activities focus more on individual skill development. However, this does not justify the seemingly common custom to allocate half the total time allocated for the learning area Arts and Culture to Visual Art alone. This has negative consequences for Music Education and the music specialist teacher:

> One period of 30 minutes per week is totally insufficient for Music, especially if Dance also has to be integrated. Visual Art in effect gets double the number of periods and that just because they [Visual Art teachers] say Arts activities take longer (Interview 1).

Since the new curriculum includes four art strands, an additional constraint is placed on the available time. Instead of allocating more time to the four Arts, the limited time which was available for two art forms in the past now has to be divided between four art forms, resulting in only 2% of time available per art form. Some schools where the Arts are viewed as important apply a unique system. At one such a school where there are specialists in three of the Arts, an equal amount of time is allocated to Music and Visual Art, adding an additional time slot for Dance and Drama:

> Historically there has always been Music and Art at all the schools, but not Dance and Drama. To accommodate the four strands of the Art forms at our school, we've included an extra period where Dance and Drama is integrated (Interview 25).

On the other hand, some schools include additional programmes which take a lot of emphasis and focus away from the Arts and Culture learning area. At a number of primary schools in the Pretoria region, a kinaesthetic programme called KDA (Kids Development Academy) is implemented. Where this is the

case, Arts and Culture teachers complain that this is the reason they don't have access to the hall for Music and Dance activities:

> Previously we could use the hall for Music and Dancing activities, but nowadays the hall is occupied the whole day by the KDA programme (Interview 8).

Some schools regard the KDA programme as more important than Music or the other Arts, directing funds and equipment to this programme to the detriment of the Arts. A music specialist teacher for the Foundation Phase commented on this as follows:

> I am furious every time I return from the large and wonderfully equipped room which used to be available for Music. This room is now occupied by the KDA programme, and it has an excellent sound system while I have to struggle with a small portable CD player in the hall. Meanwhile, the KDA programme, which is not even an official learning area or subject, receives preference, money, equipment and a special teacher (Interview 17).

The teacher from interview 17 above is appointed as Music specialist at two different schools where she is responsible for delivering Music Education in the Foundation Phase. This is the only teacher working at more than one school whom I've interviewed. She was concerned about the KDA programme at both schools becoming more prominent and causing the Music programme to be adversely affected:

> At one of the other primary schools where I teach Music, they wanted me to move to the sports pavilion since they needed the hall for the KDA programme. I caused such a storm that they simply had to give in and let me remain in the hall with my Music lessons! If you don't stand up for the rights of your discipline, the majority will always expect you to survive on crumbs (Interview 17).

Other additional programmes often included by schools are chess and computer classes for all the learners. Although these programmes have merit, most Arts specialist teachers feel that this places more pressure on the limited

time available, leading to the neglecting of Music and the Arts. Additionally, the influence of parents can be determinative when schools plan their programmes:

> Parents are often impressed by these additional activities [KDA, chess and computer classes], and feel that the choir is sufficient to replace the formal Music Education of their children (Interview 7).

4.3.1.4 The D Section of the interview: Implementing Music as part of the Arts and Culture learning area

The focus in Section D was to investigate how Music was implemented successfully as part of the integrated Arts and Culture learning area. There was also an open ended discussion at the end of each interview, allowing teachers to express their opinions on various aspects of the Arts and Culture curriculum and its implementation in schools.

4.3.1.4.1 D Section: Question 1 – The Value of Music

The first question in section D was: "Why do you think Music, as part of the learning area Arts and Culture, is important in the school programme?" It was noticeable that most Music specialist teachers had many valid reasons for why they felt music is important. They spontaneously and eloquently described numerous facets which have benefits for the learners. The following categories emerged:

- **Development of an aesthetic sense, providing beauty**

A music specialist teacher at a school in a disenfranchised community described the role of music for the learners of the school:

> There is an inner need for music within all people. At our school, there is a high demand for music – I have a choir of 100 children! Somewhere in their existence the learners need an uplifting activity where they can feel good and belong to a group; to be part of something beautiful. There is so much crime and violence. In our school, the children really suffer – broken homes, financial problems, etcetera. Children often come to school on empty

stomachs. [...] The music and choir give them something which rises above all this, which has to do with beauty (Interview 46).

Other comments relating to the aesthetic value of music included the following:

> I could not imagine that children should attend a school without music. It makes learners aware of aesthetic values, of beautiful things, and it brings them joy in the school. As the well-known proverb says: 'without music, life would be an error!' (Interview 10).

> Music is especially important for the aesthetic development of the child. The other subjects 'build the cupboards, but we put on the varnish'. Children should learn the deeper dimension of living – the beautiful things in life, the rounding off (Interview 37).

- **Self-expression, self-confidence**

The following comments relate to the value of music in building self-confidence and a means of self-expression in the learners:

> Arts and Culture is never a competition – all take part and receive acknowledgement for their efforts. During one theme in Arts and Culture where learners had to draw self portraits and create songs expressing themselves, I could see the development of their self-confidence and of being aware that they are unique [...]. These are moments when you realise that teaching is 'great stuff!' (Interview 4).

> Music is important as a means for learners to express themselves. [...] They also learn to express themselves emotionally. With Arts education, the emphasis nowadays is on the process and not the end product like in the past. The experience is what counts. Therefore, you don't have to be an 'artist' or 'musician' where judgement is made subjectively on how artistic or musical the end product is. It's not about 'can I be a brilliant artist' but rather 'can I experience the arts'. They build confidence and all take part in activities which would otherwise never have been part of their experiences (Interview 31).

> Music activities give the learners the opportunity to perform. I often organise for my classes to perform group music activities on stage during assemblies, and this gives them a tremendous feeling of self-confidence. They feel that they get recognition for their efforts (Interview 4).

- **Creativity, spontaneity**

Music appears to be valuable in providing opportunities for learners to develop their creativity. It also enhances spontaneous reactions and improvising techniques, which are not usually included in other learning areas:

> There is a great interest and need for creative activities. I find that my classes are very active and noisy – this is so important for right brain activity. Although most people would see this as disruptive, I encourage learners to be spontaneous, to question everything, to discuss why they make certain decisions (Interview 27).

> Music influences the whole spectrum of a child's total development. It provides children with an opportunity to be creative, and without developing creativity and improvisation techniques in the music classroom, all the other subjects are adversely affected (Interview 43).

- **Cultural awareness**

A large number of teachers referred to music being an important vehicle in developing an understanding and cultural awareness of all peoples, especially important in the multicultural classrooms of contemporary South Africa. Exposure to a wide palette of musics should happen early in the lives of children, since this lays the foundation for them to become receptive to all kinds of musical styles (Anderson & Campbell, 1989, pp. 3-4).

In the school visits of my research process, I often interviewed white teachers educating black learners. These teachers all expressed their belief in the inclusion of African as well as Western musics, as a means of developing an appreciation and respect for all cultures. At one such a school the learners were

reported to react very positively towards Western Classical Music that was played to them in class:

> I have never come across learners in my class who react negatively towards Western Classical music. I include all types of music in class, but learners would often ask: 'Sir, play us that music, you know, it's only music, they don't sing!' When I played *The Planets* by Holst, for example, there was an almost holy atmosphere and it was as if everybody just sighed in awe of creation (Interview 4).

Although the curriculum places a high prominence on traditional African music, there is a further need for the inclusion of Western Classical and folk music. The following comments by teachers illustrate this:

> Music is part of the general education process and enriches all cultures. Since I always include folk songs, the children come into contact with their history. When we sang the 'Alibama' song, learners wanted to know what the word 'Alibama' means and where it comes from. This gave rise to an interesting lesson on old sailing ships (Interview 9).

> Children are often not exposed to good quality music in their homes. They mainly hear pop music and watch MTV, but do not know basic classical works. They also do not even know the well-known folk songs or folk dances of their own culture (Interview 16).

- **Recognition of musical talent**

The recognition of talent is also regarded as an important aspect in Music Education:

> Many learners are very musical and this talent is not recognised or developed. Parents can often not afford private tuition; therefore it is essential that music forms a core part of the school programme (Interview 11).

> Music is a talent which children receive and which should be developed, just as the talent in an athlete should be developed (Interview 10).

- **Teamwork, co-operation and social skills**

Numerous interviewees commented on the fact that music activities enhance socialising skills. Since learners are engaged in interacting with each other and are making music together, their collaboration skills are enhanced:

> The traditional African culture is based on Ubuntu, and music is ideal for co-operation and socialisation (Interview 8).

> The arts is the one learning area where there is no right and wrong, there, everybody's opinion counts, tolerance, acceptance, co-operation and caring is encouraged by being involved in arts activities. It also promotes nation building in a natural, unforced way (Interview 31).

- **Music as a part-time activity**

Music provides learners with a worthwhile activity which they can participate in after school hours, and for the rest of their lives:

> Music is the only activity of your school days which you take with you when leaving school. You cannot play rugby, hockey or netball for the rest of your life, but you can always enjoy music and take an active part in music-making (Interview 60).

- **Therapeutic benefits**

Various comments made by teachers referred to the therapeutic benefits of Music:

> Music has therapeutic value and learners can express their emotions. Right brain learners especially, suffering in the current education system which focuses on left brain activities, can gain a 'little place in the sun' (Interview 15).

- **Music develops discipline and self-discipline**

A significant number of interviewees observed the effect which Music Education has on general discipline in a classroom and regarding the self-discipline of individuals:

> The value of music lies in the fact that it teaches the children discipline. I take the whole school for assembly singing practice in the hall. Although I am alone, there is a lot of order and children learn that everyone has to work together to create beauty. Although music is a subject where there is a lot of freedom and creativity, it also has a lot of discipline – these two things go hand in hand (Interview 18).

> Music [...] promotes an inner self-discipline; you have to be well disciplined to be able to make music together as a group (Interview 7).

- **Physical development and co-ordination**

Teachers, especially those teaching Music to learners in the Foundation Phase, remarked on the importance of Music Education relating to the physical development of young learners:

> Music is something which relates to all other disciplines. When new concepts have to be understood, music activities provide a physical link for learners to experience the concepts with their bodies, moving from the concrete to the abstract. It involves the whole body, developing large and small motor activities as well as hand-eye co-ordination (Interview 47).

- **Music as a tool enhancing learning in other subjects**

Various teachers commented on the importance of skills taught through Music which could be transferred to other learning areas:

> Music is integrated with language – sounds are taught through music and learners' perceptual discrimination is sharpened. To discriminate between different syllables, learners have to be able to feel the underlying rhythms. Music is part of the holistic education for all learners (Interview 29).

> Music develops various skills including listening, co-ordination, perceptual development and problem solving techniques as needed in Maths (Interview 7).

> Music is vital for the development of listening skills in the Foundation Phase. It helps them to learn to listen with concentration (Interview 13).

- **Comments on the value of Music by non-specialist teachers**

In contrast to all the above benefits of music described by music specialist teachers, the comments of **non-specialist** music teachers were much shorter but still significant. These comments typically consisted of only one sentence, relating to music having a relaxing and calming effect on the learners. Non-specialist teachers also claimed to regularly play music in the classroom while the learners were doing work in other disciplines:

> Music makes the learners relax (Interview 2).

> Music brings fun into the school (Interview 12).

> Music creates a calm atmosphere. I play music in the background while learners are doing other activities for example Maths, and it helps them to concentrate (Interview 53).

> Yes, music is very important, but qualified teachers should be appointed to teach it (Interview 6).

> I play music of their own [learners'] choice softly in the background when they are doing other activities. They usually bring popular music and songs and I integrate that in the language lesson. The children enjoy listening to the music while they are working (Interview 56).

It is reassuring to note that the music specialists whom I interviewed all have passionate beliefs about the value of Music in the education of children. However, it is disconcerting that the underpinning philosophy and knowledge of the value of Music Education is fairly limited when taught by non-specialist teachers.

4.3.1.4.2 D Section: Question 2 – Arts and Culture as an integrated learning area in the new curriculum

The following questions in section D all related to Music as being part of an integrated curriculum. Teachers were asked what they regarded as the advantages and disadvantages of an integrated learning area for Arts and Culture. The responses of teachers were very diverse, ranging from optimism and enthusiasm to the other end of the spectrum of being despondent and discouraged. The following categories could be identified.

• **An official term and learning area for the Arts**

Many teachers commented on the positive aspects of having an official and national curriculum for the Arts, as well as an internationally recognised term for Music Education.

> It is important that we now have an official learning area which receives recognition. At last, Music Education is referred to as 'Music', in comparison to previous terms like 'class singing' or 'school music' which made other teachers look down on our subject (Interview 1).

• **A holistic approach towards education**

At two schools where various specialists are appointed for the Arts, team teaching takes place. The teachers at these schools regard the Arts and Culture learning area as vital in providing the learners with a holistic education, as can be derived from the following comment:

> An integrated learning area allows for different disciplines to influence one another and provide the learners with a holistic education. But, to work well, it does require extra time and effort for teachers involved in the Arts. It's the attitude of the teacher that makes the difference. We do team teaching at our school; one teacher does the Art, I do Music and Dancing, and there's another teacher for Drama. We swap classes and plan the themes together. We get together for one hour per week where all the teachers sit and plan the following week's activities (Interview 33).

> Integrating the arts is valuable in relating different disciplines into a whole. Learners see that everything is part of a larger picture. The arts link to all the other learning areas and enrich them (Interview 14).

- **Challenges and constraints of the new curriculum**

The integrated Arts curriculum places extra demands on the teachers, whether it is presented by various specialists or by one educator. There are varying opinions regarding the integrated curriculum for Arts. A principal at one of the schools reported on the integrated Arts and Culture learning area and the demands placed on teachers as follows:

> Arts and Culture is the learning area which has taken the biggest strain in paradigm shift in terms of the new curriculum. There is a dire need for Arts and Culture teachers to go on in-service training courses. In the other learning areas, for example Maths and English, the basic teaching skills have stayed the same, but in Arts and Culture there is a total shift in teaching skills (Interview 57).

Teachers expressed similar views when asked about how they experience the integrated Arts learning area:

> Even if I don't agree with it, the new curriculum demands integration. It was a tremendous shock to get used to – we were simply informed that we had to change our whole method of teaching overnight. Especially the Visual Arts teachers are not equipped to integrate Music. At the moment, Music decays into becoming background music while learners are doing Visual Art (Interview 8).

Many non-specialist teachers feel inhibited about their own artistic and musical abilities, and share the common view that Music and the Arts are reserved for the talented few. Almost all the generalist teachers interviewed expressed feelings of frustration and inadequacy if they have no training in one or more of the art forms, especially their lack of Music skills and knowledge. This is underlined by the opinion of a Music specialist teacher who also has training in Visual Art and Drama:

It will depend on us as Music teachers if Arts and Culture will die or survive. I don't think that any of the other Arts would have worked if Music was not the core. In the first instance, I think non-specialist teachers are afraid of Arts and Culture, they feel insecure in the learning area and the reasons for this are that they lack experience, background, knowledge and skills in all four of the Arts – it is either insufficient or it does not exist. Secondly, the learning area places high demands: large groups of learners for physical and practical participation is tough in terms of space, discipline and noise. There is always a lot of noise in my classroom, but yet it is disciplined, it is 'organised noise'. Learners have to feel and experience the sound through their whole beings so that they give all their emotions and sing and dance for life or death! (Interview 4).

The same teacher commented on the difficulty of including four discrete art forms into one learning area:

It is an enormous challenge to integrate four art forms into one learning area. If I was forced to cut one art form from an integrated Arts programme, it would be Drama, but that would not be voluntarily! Drama is a huge component, but it could be very effectively combined with languages, since so much more time is allocated to language and literacy (Interview 4).

- **Specialist versus generalist to teach the arts**

There is not consensus amongst teachers of whether the Arts should be integrated and taught by one teacher, or whether it should be taught as discrete and separate art forms. From the interviews it was clear that most teachers in favour of an integrated Arts curriculum are generalist teachers with little or no specialisation in the Arts.

Since I am not a specialist in any of the Arts, I prefer to teach the Arts in an integrated way. I can combine aspects of a variety of fields to make it interesting for the learners (Interview 6).

Only four specialist teachers were in favour of an integrated learning area presented by one teacher, but three of these are teachers who have training or experience in three of the four Arts. Furthermore, these teachers have visible self-confident personalities; exerting a lot of energy. It would seem, then, that

having training in at least three of the art forms is a crucial element, as well as being self-assured and energetic, to enhance the success of an integrated implementation of the Arts.

Most of the teachers with specialist training in one or two of the Arts commented on the fact that their level of training in the other art forms is not on the same level. They have an inner integrity towards the Arts and sense the vast scope of nuances which the Arts involve and how they lack in their own knowledge and skills to implement these Arts to their full potential.

On the other hand, generalist teachers felt safer to teach integrated arts programmes, since there was a variety of superficial knowledge and activities to include, without needing depth in any of the Arts. Unfortunately, few schools are able to appoint specialists in more than one art form. Apart from the financial burden of such a practice, the availability of such specialised teachers is also a problem. As one teacher noted:

> The more specialists you get the better, a specialist is obviously better than a 'Jack of all trades', but you have to make with what you've got, you can't always find 'masters of all the trades' (Interview 36).

Because of a lack of knowledge and insight into the unique demands of this learning area, generalist teachers prefer to teach the Arts in a pot-pourri fashion, randomly assembling different aspects of various Arts to make up a 'lesson'. They appear to be oblivious of all the aspects which are neglected, especially the practical skills and knowledge base of underlying elements in each art form. As explained by a music specialist teacher who now has to teach an integrated Arts curriculum, other generalist teachers who are forced to teach Arts and Culture resort to the following method:

> For them [generalist teachers], this is just one more aspect of an already overloaded curriculum. Since they have no specialist Arts training, they expect the learners to do most of the work

> themselves, focusing on research projects which require little effort on the teacher's part. The learners are kept busy, and all the teacher has to do is make some assessment at the end of each group project. Very little active music-making or artistic development takes place (Interview 8).

Teachers are often appointed to teach an integrated arts programme without having a choice:

> Unfortunately, teachers rarely have a choice in this – they have to teach the learning area which the principal or school board decides on. Generalist teachers are often forced to integrate the Arts, whether having knowledge of the Arts or not (Interview 8).

- **In favour of specialists**

Most of the specialist teachers interviewed felt that to provide integrity to each of the art forms, specialists are needed. For example, to teach children the inherent qualities of music, their ears have to be sensitised to become aesthetically aware of sound. Only a specialist music teacher could develop real musicality in children:

> Where a non-specialist teacher could possibly let children just make an undisciplined noise, it is something else to make musical sounds. There is a well-known saying which states: 'to play the notes is one thing, but it is the pauses in between which make the difference' (Interview 25).

This view is aptly summarised by a Visual Art specialist teacher:

> According to the curriculum, the Arts should be taught as a whole – but to acknowledge the uniqueness of all the art forms, specialists are needed to really give credit to each of the art forms. To get results in an integrated curriculum where one teacher has to teach all the art forms is debatable – it is doubtful whether learners will really find the process meaningful and the end results would be superficial. The Arts would end up being time-fillers (Interview 27).

- **Views of teachers regarding the type of specialist training best suited for an integrated Arts learning area**

From the interviews it became evident that Music teachers are more often required to integrate two or three of the art forms, while visual art teachers are generally required to teach only Visual Art. Furthermore it was observed that generalist teachers felt quite positive regarding the implementation of Visual Art. They regarded the examples in textbooks, with clear instructions on how to teach Arts activities, as sufficient to enable them to share the ideas with their classes. Although it was regarded as time-consuming, most teachers, presenting the total Arts and Culture learning area, made sure that they included at least one Visual Art activity every week.

While generalist teachers experienced the Visual Art activities in their classrooms as positive, the specialist Visual Art teachers with whom I conducted interviews were concerned about the quality of the Arts activities implemented by generalist teachers. According to them, the normal technique implemented by a non art specialist would be to provide a picture or crafts work, and then expect the learners to imitate it as closely to the original example as possible. Other Visual Art activities in such classes often include colouring in, with a lot of emphasis placed on guiding the learners not to 'go over the lines'. Although both the activities described above may be important regarding the development of basic co-ordination skills, they are in direct opposition to the creative and aesthetic aspects which are so important in all the Arts.

Many music specialists, on the other hand, have concerns about the quality of the implementation of music, should Visual Art specialists be required to implement it:

> Especially the Visual Arts teachers are not equipped to integrate Music. At the moment, Music decays into becoming background music while learners are doing visual art (Interview 8).

- **Views of teachers concerning the solution for Arts education in future**

Commenting on the ideal solution for the future of Arts education in South African schools, most specialist teachers indicated that they would prefer to teach the discipline they were trained in. They reported being confident, inspired and motivated in their own discipline, working effectively and briskly while assessing, and having creative and innovative ideas to include when planning lessons. This all contributed to them experiencing feelings of success, enjoyment and fulfilment regarding their profession. Many specialist teachers view the appointment of two specialists at every school as the only solution to ensure the success of the Arts and Culture learning area. The following teachers support this view; also pointing out the negative side of such a system:

> The ideal is that one qualified music teacher is appointed to teach Music to the whole school in order to ensure continuity and progression in the knowledge and skills of the learners. The same would apply for Visual Art. The negative side of this, however, is that you would be the first teacher to lose your post when jobs are rationalised, since the Arts are considered as less important (Interview 1).

> In my opinion, two teachers need to be appointed at every school: one for Music and the other for Visual Art. The Arts are too specialised to be presented by one person. A teacher can easily teach another subject without needing specialised knowledge. By studying it from textbooks, it can be implemented. However, in Music you need special skills and knowledge which you can't be quickly taught during a hasty, mini course (Interview 37).

4.3.1.4.3 D Section: Question 3 – Outcomes Based Education and group work

For this question, teachers were asked how they experienced using an OBE method in Music Education, as well as how group activities could be successfully implemented. One teacher in the Intersen Phase was exceptionally eloquent in this respect. She reported obtaining excellent results with group work and outcomes based education in her Music classes. Her comment was:

> When learners have to do individual work, for example giving feedback to the class, they feel embarrassed and exposed. They are less spontaneous and feel inhibited. In group work, however, there is less pressure. I believe in the socio-constructivist theory that learners have to build up their own knowledge as a group. This works extremely well in a classroom situation. Learners experience and learn about things when they start talking about things. They hear what the other learners in the group say, and they also hear what they themselves are saying about the topic. In this way, they are reflecting on their own views and the report back from others. This process refines their ideas. If a teacher plans and directs group work well, there is nothing to compare with it as an effective teaching tool. One should never tell a child that something is right or wrong. Rather ask the class what they think about a certain view instead of giving a verdict. The teacher should not be the authority of knowledge, but rather the facilitator who evokes reactions. Learners should be guided in the right direction by asking the right questions. Always give a counter-argument. This leads to negotiated knowledge. The learners' creativity is smothered in its embryonic phase if you give all the answers beforehand (Interview 15).

Some teachers in the Foundation Phase, however, felt more wary of using OBE principles and group work in their classes:

> A drawback of OBE is that we have to do group work. The Grade 1 learners in my class still quarrel often – they are more focused on their individual needs, demanding the teacher's full attention when feedback is required. Therefore, I do not include group work regularly in Music Education – it leads to chaos! (Interview 13).

It seems, thus, that group work for music activities requires more attention and skills in teaching techniques, to enable teachers to cope with large groups of young learners taking part in simultaneous music-making activities.

4.3.1.4.4   D Section: Question 4 – Music activities included during lessons

Teachers were asked to describe their classroom activities for Music Education. There was a marked difference between the activities described by music specialists in relation to those described by generalist teachers.

- **Music activities included by music specialist teachers**

Replies from those specialised in Music Education included a variety of music skills and knowledge. For example:

> I try to include instrumental activities often. I use a rotating system which the learners know very well. Each learner in a group has a number and they take turns in order for each child to get a turn on a melodic instrument. It works well since they learn by watching the others and improve their skills in this way (Interview 25).

> Music Education is there to extend the learners' general knowledge about music which is relevant to them for the rest of their lives. I teach the children all the tone colours of orchestral and African instruments, so that they are able to identify them aurally and visually. If someday they attend a church service and an instrument is playing, I want them to be able to know what it is. I build up their skills and knowledge sequentially, to extend their understanding and experience of a wide scope of music styles as each year progresses (Interview 37).

- **Music activities included by non-music specialist teachers**

Teachers without experience or training in Music are at a loss in choosing suitable music activities. They often resort to letting the learners bring their own popular music to school for music activities. A Visual Art specialist teacher, inexperienced in Music Education, describes a situation that caused embarrassment on a large scale for her because of this method:

> I did an activity where the learners had to bring music from home and they mimed the text for a stage performance in Arts and Culture. The learners practised in groups during lesson time, and then we held a concert for all the parents. When one group started to perform on stage, I got the shock of my life! The children did a 'full blast' *Lincoln Park* rock concert. I learnt the hard way that it is vital to have a complete dress rehearsal before a performance. In class, the learners brought the music and I looked at the text and listened to their music on a small CD player. During the concert performance on stage, however, they supplied their own special lights, an enormous sound system and very skimpy, 'sexy' costumes, and then it was this terrible overpowering rock music! It was totally different to what I had seen in class. Some parents were so shocked and walked out, but others were on their feet,

cheering. Needless to say, the following day I was called to the principal's office (Interview 16).

• **Practical music-making versus theoretical knowledge in Music Education**

The inclusion of practical music making opportunities seems to feature prominently at schools where there is a successful Music Education programme as part of the learning area Arts and Culture. This corresponds with Elliott's praxial philosophy of Music Education. At these schools, teachers motivated their practical methods by referring to benefits for the learners, such as stimulating creativity through active music-making, as opposed to the emphasis on knowledge and assessment projects often required from the curriculum. They also noted that the element of joy was present during all active music making experiences, an element which is not always part of a formal lesson.

> There is a lot of joy taking place when learners make music and learn by entertainment. [...] It is a pity that the element of joy is often replaced by written assignments and research projects which now forms a large part of the curriculum (Interview 5).

As can be deduced from the above statement, the curriculum requires a significant component of research and written work. The positive aspect is that cultural diversity is embraced, developing a wide knowledge base with empathy for all cultural groups in South Africa. As mentioned previously, though, to really appreciate, understand, and learn about music, learners need to be actively involved in making music. Furthermore, there is a fair amount of skill required from learners opting to choose music as one of their subjects for the FET phase from Grade 10 to 12:

> The curriculum requires that learners are able to improvise and compose right from the start when they enter the specialised Music subject of Grade 10. This can only happen if each child has first acquired a secure skill on an instrument, and when they have built up a musical vocabulary in the preceding grades. Without regular music making activities presented by music specialists, this is not possible (Interview 59).

The last question I asked the teachers was to name the music activity which the learners enjoyed most during music lessons. Their responses are displayed in figure 4.11.
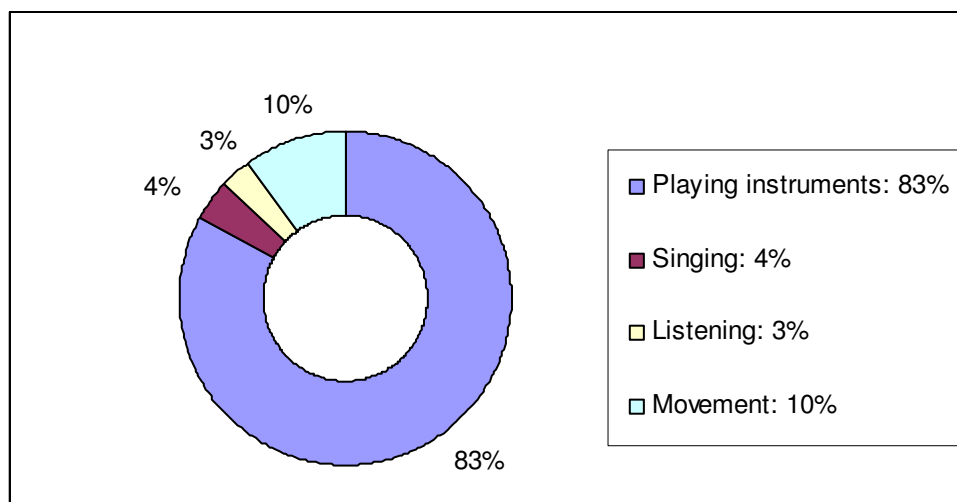

Figure 4.11: Which activities do learners enjoy most?

All of the teachers named practical activities, while no mention was made of the written assignments and portfolios which took up a large amount of time in the overall programme. Only 3% of the respondents mentioned listening to music, but a very high 83% of responses indicated that the most enjoyable activity for learners was to play on instruments. However, during the informal conversational style discussion at the end of each interview, I inquired which activities were regular components of Music lessons, and only 13% of the teachers responded that playing on instruments was frequently included. Although other activities such as movement, singing and listening were less favoured by learners, these received more emphasis during the presentation of lessons for various reasons. As was already explained in section 4.3.1.1 of this chapter, a lack of sufficient instruments, as well as the availability of these instruments in both the Intersen Phase and especially the Foundation Phase, probably account for the main reason why instrumental activities do not take place on a regular basis.

A second explanation which teachers offered was that they experienced instrumental activities to cause disruptive behaviour from learners. This is reason for concern, since instrumental activities are the ideal medium to actively involve learners in music making experiences and implementing a praxial philosophy towards Music Education. The grounds for this view might be that teachers without training in Music Education might not have the skills to orchestrate and coordinate instrumental activities. These activities should be lively and energetic, but certainly not disruptive.

A third reason for few instrumental activities taking place was that it is very time-consuming to hand out instruments and organise classes into groups for this type of activity. Coupled with this is the limited time available for Music as part of an integrated and crowded learning area. Furthermore, it is disconcerting that so few opportunities for this highly enjoyable activity are provided in the total programme. Although many teachers commented on the frequency with which learners were required to make their own instruments, few reported on opportunities that were given to learners to actually play on these homemade instruments. This also emphasises the lack of music making opportunities in most classrooms, with far too much importance given to theoretical knowledge and research projects which have little to do with acquiring musical performance skills.

4.3.1.4.5   D Section: Open-ended discussion

Other problems which I did not foresee at the outset of this study, but which emerged during the open-ended section of the interviews, were the lack of quality Music Education in the Foundation Phase as well as KDA programmes invading primary schools.

- **The lack of quality Music Education in the Foundation Phase**

An aspect which I initially did not want to make part of the study was to interview teachers in the Foundation Phase. Having trained student teachers in the Foundation Phase for the past decade, and visiting their lessons during teaching practice sessions, I was convinced that they were coping well and contributing to the musical well-being of all learners in their classes. Many of the music specialist students at the Faculty of Education, University of Pretoria, are in the Foundation Phase, and are well trained with a sound base of music skills, music knowledge and practical teaching skills to cope with large classes of learners making music. However, after contacting some former students and interviewing them, I realised that there was an underlying problem regarding the implementation of Music Education in the Foundation Phase. These skilled music teachers did not receive the opportunity to serve as music specialists to the other learners of the Phase. There seems to be a strict rule that team teaching may not take place in the Foundation Phase – every teacher is required to teach only their own class, and no other, with no exchange for certain specialised disciplines such as Music. Furthermore, the curriculum is stacked with such a myriad of assessment standards which have to be attained that very little if any time is left for Music and the Arts.

Anderson and Campbell (1989, p. 4) are of the opinion that older learners (upper elementary, middle and secondary school) "are at a pivotal point in the development of skills, knowledge, and attitudes toward music". However, other research states that learners of a much younger age are more receptive to develop these skills and attitudes; in fact, it starts as early as in the womb (Woodward, 2005, p. 249). The current research indicated that the inadequate and inefficient implementation of Music in the Foundation Phase is a major problem in the current educational system of South Africa. This has a snowballing effect on Music Education in all the other phases, since the average learner arrives in Grade 4 unable to imitate a note on pitch or to discriminate between high and low sounds. Clinical tests at a pre-primary

school indicated that the average five year old could sing a note accurately on pitch when asked to imitate the sound, and was also able to identify higher and lower sounds (Interview 83). When the same clinical test was repeated with 9-11 year olds in the Intersen Phase at a primary school nearby, the average learners were not able to perform these basic music skills. The Foundation Phase lies in the middle of the ECD and Intersen Phases. One can only conclude that 'Somewhere in the middle is a muddle!'

> It is a great deficiency that Music and the Arts do not have a specific learning programme in the Foundation Phase. If there is no specialised teacher to implement Music, it usually does not take place. Music is often implemented as background music while learners are doing other activities, with the result that there is no practical participation in music-making for the learners (Interview 5).

- **KDA programmes invading primary schools**

Since many teachers in the Arts and Culture learning area commented on the KDA programmes becoming a new trend at primary schools, I deemed it necessary to inquire about this programme. The KDA or "Kids Development Academy" started in the late 1990s and is creating programmes to "assist parents and teachers in providing effective support to ensure that learners attain their maximum potential" (KDA, 2008). This programme claims to focus on the simultaneous development of the intellectual, physical, social, and emotional potential of learners. Schools appoint KDA trained personnel to implement KDA as an addition to the learning area Life Skills. Many teachers have reported that learners in the Foundation Phase of their schools no longer have Music, since the KDA programme takes preference. However, few teachers agree with this practice (see pages 4-28 to 4-30 of this chapter).

In an interview with a KDA teacher, who trained as a specialist in Sport, she described the KDA as a private organisation which provides a package deal to schools. The school purchases the package and pays a specific monthly amount per learner. The school then appoints a Sport specialist to deliver the

programme, or alternatively, the class teachers can implement the programme themselves. However, they need regular quarterly courses during which pre-planned lessons are demonstrated which then have to be presented to the learners during the next school term.

> The whole school attends the KDA programme. Learners in the Intersen Phase receive one lesson per week, while the learners in the Foundation Phase attend two lessons. The Foundation Phase teachers also attend the lessons and help with the assessment of their learners (Interview 52).

A music specialist teacher commented as follows on the KDA programme:

> Nowadays the KDA programme is promoted extensively, but all the aspects which are claimed to be developed in the KDA programme are inherently part of Music Education: through playing on instruments and movement with music, children develop big motor-skills, fine motor-skills and midline crossing. Many pre-primary schools neglect big motor skills development, starting to teach young children to read and write at far too young an age. Schools boast about the reading skills of these learners, but an important phase is skipped which later causes problems and has to be rectified by additional programmes such as KDA. All these problems could be avoided if Music Education programmes with integrity form part of both pre-primary and primary schools (Interview 37).

As already mentioned, the KDA programme has been specifically designed to enhance Life Skills, one of the three broad learning Programmes in the Foundation Phase. Life Skills is extended in the Life Orientation learning area in the Intermediate, Senior and FET Phases. It seems that the educators involved in the Life Skills and Life Orientation learning areas have promoted their disciplines well. They have managed to influence policy makers as well as principals and parents of schools to spend vast amounts of money to purchase private packages and appoint teachers to implement these programmes on a large scale. Furthermore, the learning area Life Orientation has been changed to become one of eight compulsory subjects in the FET phase. On the other end of the scale is Arts education, where funding is scarce and the appointing of

specialist teachers rare. If we want the discipline and the Arts as a unity to survive, promotion on a large scale and in an organised fashion is needed.

4.3.2   Interviews with lecturers from universities

A total of nine interviews were conducted with lecturers from various universities in South Africa. These were informal discussions, whereby I inquired about the general training of students in Music Education, as well as if any integrated arts programmes were offered. From these interviews, it became clear that there is no co-ordinated system of student training for Music Education in South Africa. All universities decide on their own programmes, some including aspects of an integrated arts programme, while others have retained Music Education programmes as it used to be for the last decade.

A significant influence on student training programmes was that all Colleges of Education of the former dispensation were amalgamated with universities. This caused several changes, for example the number of lecturers appointed at the former Colleges of Education was drastically reduced. Table 4.5 (Van Aswegen & Vermeulen, 2008, p. 11) illustrates how the number of full time lecturers at the *Onderwyskollege Pretoria* has decreased since amalgamation with the University of Pretoria.

Table 4.5:   **Number of full time music lecturers of the *Onderwyskollege Pretoria* [Teacher's Training College, Pretoria] (1977-2001) in comparison to the University of Pretoria (2002-2008).**

Year	Number of lecturers
1977	21
1992	7
2002	3
2008	2

As can be seen, there were 21 full-time music lecturers appointed in 1977, which decreased to seven lecturers in 1992. Since amalgamation with the university in 2002, the number of lecturers has again been reduced to only three lecturers, of whom only two remain at present.

The same trend could be found at all universities, where amalgamation of colleges had taken place since 2002. Another factor impacting on the training of teachers in Music Education is that changes at universities do not happen rapidly. It is a long process for courses and modules to be accepted by SAQA. Therefore, the changes in the curriculum were only gradually reflected in the teacher training programmes, remaining an ongoing process. Furthermore, all the lecturers whom I have interviewed commented on the fact that lecture time for education students has been reduced. The effect of this strategy is that courses have to be condensed, resulting in less time for the development of practical skills.

Universities have implemented various methods to accommodate the new integrated arts curriculum. Some universities focus on providing the education students a broad overview of all the art forms, thereby including Music, Visual Art, Dance and Drama, into one programme. The main focus in this type of training is to find a means for the effective implementation of the total learning area Arts and Culture by one teacher. In a telephone interview with a lecturer of education students, she commented as follows:

> I did exactly what the curriculum requires, planning lectures based on the outcomes as stipulated in the RNCS. I realised afterwards that the students delivered by this method, lacked in their level of musicianship. I became conscious of the fact that the problem does not lie in the method of training the students, the basic problem lies in the curriculum itself (Interview 71).

Some universities remain focused on training Music Education students with a high level of musicianship, which includes instrumental skills as well as theoretical skills. In some courses, few if any aspects of the other art forms, as

required by the RNCS, are included. The most common trend is that Music Education students are trained in Music as their main area of specialisation, with some lectures devoted to an overview of the other arts, often culminating in an integrated stage production which involves all four art forms.

Most of the universities in South Africa do not have Dance as an elective for education students; therefore, specialists in this art form are usually trained in private dance studios. Although Drama is offered at most of the universities in South Africa, there is not a co-ordinated effort to include Drama lecturers in the training of education students for the learning area Arts and Culture. Visual Art departments have mostly retained the specialised nature of their courses, focusing on Visual Arts in their courses with little or no integration of the other arts.

The most important finding regarding the training of education students at universities is that the majority of courses have remained focused on discrete art forms. Most of the lecturers agree that to compensate on the quality of training in a specialised art form such as Music, does not benefit the student to cope with the demands of Music Education in schools. Although the University of Pretoria introduced a BA Arts Education course directed towards training students for the new integrated arts curriculum, this course was discontinued due to the overloading of these students. (See Chapter 5, paragraph 5.7.4.) Furthermore, it appears that Music Education lecturers are the most concerned in providing their students with some training to involve Visual Art, Drama and Dance. During the research, however, little evidence could be traced of Music being integrated into non-music art programmes. A combined effort by all the South African universities needs to be made to co-ordinate and restructure education programmes in the Arts to deliver students able to cope with the demands of the current teaching profession.

4.3.3   Interviews with policy makers

In order to determine the view of policy makers regarding the implementation of Music Education within an integrated learning area, I conducted interviews with four policy makers, most of whom are subject advisors in Music, and First Education Specialists (FESs) for the learning area Arts and Culture. Some of these government officials are highly skilled and experts in Music Education. However, this is not always the case. Some FESs have been appointed for the Arts and Culture learning area without training in any one of the Arts.

During the informal discussions I held with individual policy makers, they all agreed that the curriculum places high demands on the teachers. There is a great advantage that the learning area is official and has to be assessed. Furthermore, it is part of the eight key learning areas in the Intermediate and Senior Phases. This gives the Arts staying power and an opportunity for funding, since the ideal is that teachers are trained during in-service training courses to gain the necessary skills in order to implement the learning area effectively. Replying to my question of what was regarded as the advantages of the RNCS, the following comment was given:

> We have to make a mind shift, there was too much singing in the old system in any case. The old system was definitely not highly successful. The new curriculum, including music, has a lot more to it. Singing activities should be linked to playing instruments or using voices for other sounds, body percussion etc. The method of 'hear – do – see' is still relevant and it should be kept in perspective (Interview 73).

The main role of these specialists is to see that the curriculum is implemented in all governmental schools in their district, and to ensure that quality programmes are presented to learners in schools. Two methods are employed to achieve this: one of these is to visit schools personally, and the other is to organise regular cluster meetings in each district. During the cluster meetings, information regarding the latest circulars concerning policies and documents of the specific department of education is communicated to the teachers.

Teachers usually have to bring their portfolios and other lesson material to these meetings. In the course of a meeting, teachers assess each other's work, thereby gaining insight into new ideas and alternative ways to implement the curriculum. Cluster meetings are normally held once a term, varying the venue to include different schools. An average of 15-20 teachers would attend, making it more effective than visiting schools individually.

Although all the policy makers agree that the curriculum is not ideal and do have problems regarding the integration of four different arts into one learning area, they also commented on the attitude of teachers which should be positively influenced. One interviewee mentioned a successful and humorous tactic which he used during in-service training courses to evoke a reaction from the teachers. The outrageousness of the first two statements make the teachers realise that there are positive aspects to the demands of the new curriculum:

> There are basically three options for any Arts and Culture teacher: one is to resign and to become a beggar on the street corner; two is to drink more tranquilisers or pills; and the third option is to embrace it, to take what's good with it, and to make it work. OBE is dynamic. We have to look beyond the political motives of how it's been driven (Interview 73).

The general findings which could be deduced from these interviews are that the most effective way to guarantee that the standard of teaching in Arts and Culture is lifted in schools is through the planning, organising and providing of in-service training courses for teachers. These in-service programmes are not currently compulsory in all districts; however, to be effective, it should be compulsory for all teachers of the learning area. It should also be planned and implemented on a national scale for the most impact. Furthermore, there should be more effective co-ordination between policy makers and universities, where the training of future teachers take place. It is also disconcerting to note that not all FESs are qualified in at least one of the arts – the ideal is that these specialists are trained in more than one art form, and that they enrol for further training at universities.

4.4   REVIEW OF ARTS AND CULTURE RESOURCES

As can be seen in figure 4.12, this is the final part of the data collection process, focusing on resources available for the learning area Arts and Culture.
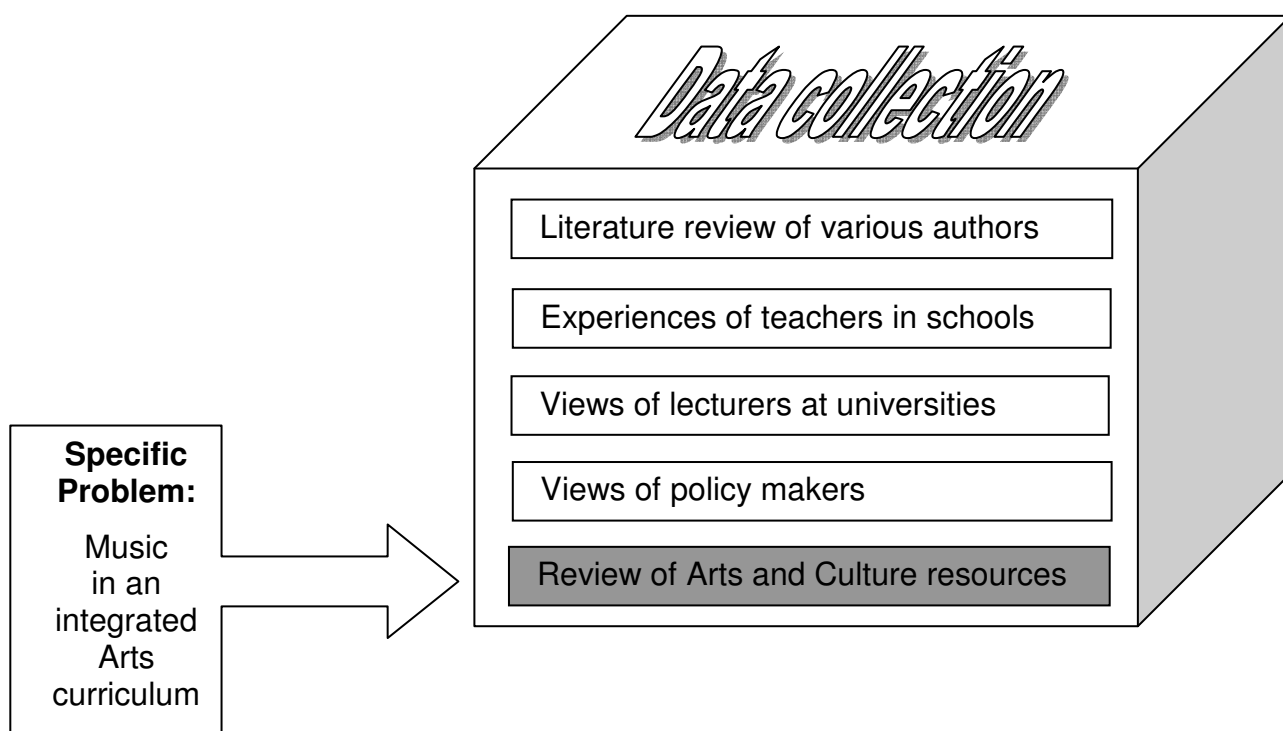

Figure 4.12: Data collection process No 3

Since the new curriculum was implemented, resource material for Arts and Culture flooded the commercial market. Loepp (1999, pp. 3-4) noted that integrated curricula across disciplines are limited, often implying that teachers have to design lesson material themselves, a very time-consuming process. An urgent need for resource material was perceived when the new curriculum was implemented. Many publishers entered the market with an array of learner activity books as well as teacher guides. A few of these include: *The Arts and Culture today series* (Amato, Carklin, Mtimkulu & Van der Mescht, 2005); *Shuters Arts and Culture* (Clark, Hannaway, Steyn & Stielau, 2003); *Kagiso Arts & Culture* (Dachs, Levine & Higgs, 2000); and *Arts and Culture for the new*

nation (Bezuidenhout, Cameron, Lolliot, Nhlumayo, Nxumbalo, Tiaden & Wepener, 2004).

There are numerous positive aspects regarding these books:
• The books are based on the RNCS, linking the assessment standards and learning outcomes of the RNCS to the lesson material;
• Books are compiled according to school grades, thereby providing teachers with varying activities and outcomes for each grade;
• The learning area is presented in one book, usually based on themes. Links to all the arts are based on an overarching theme.

Unfortunately, there are problems regarding the quality of the lesson material for each of the arts in most of the publications. General aspects which were observed include:
• All the arts are not treated equally. It seems to depend on the Art specialists involved in compiling the books. Certain books emphasise Dance, while others focus more on Visual Arts etc.
• Many books lack quality regarding the intrinsic value of each art form, thereby resulting in a mere 'arts and crafts' presentation. Arts and crafts activities can be described as focusing on all learners copying the same artefact, such as making a musical instrument or a mask. The aim is to make an exact copy of the example given by the teacher. This does not leave much scope for individual artistic interpretation and creativity. Although these types of activities can be useful for generalist teachers who have no knowledge or skill in any of the art forms, it is imperative that resource books also provide activities unique and intrinsic to specific art forms to ensure the integrity of discrete arts.

Regarding Music Education, the following aspects deserve attention:
• None of the available series of Arts and Culture books include sound recordings for listening or singing purposes. Some books refer to specific

compositions, but do not always mention the composer. Books also do not refer to a relevant CD number or other source where the music soundtracks might be found.

- Songs are often not notated, only including the text. Without a sound recording, this makes it very difficult for the teacher to be able to teach the song to a class.

- Some songs are notated, but no accompaniment is provided.

- Some songs have been composed for inclusion in the book, but have a too wide range or are often in a key which is too low for the age of the learners and which would result in inaccurate singing.

Teachers have also commented on the value of these books for Music Education, stating that:

> It seems that the people who wrote the books have never stood in front of a class and taught large groups of children themselves. It is often unrealistic, with superficial links across the arts, making it mere 'arts and crafts' activity books (Interview 47).

The study of available resource material for Arts and Culture, and specifically for Music Education, revealed that, although a wide variety of books are available commercially; these books rarely fulfil the need for quality arts activities which presents the arts with integrity. The main concern is that no sound recordings are available, a vital aspect of any quality Music Education programme.

4.5   SUMMARY

In this chapter, the collection and analysing of the data was described, including interviews with teachers; interviews with lecturers at universities involved with the training of students in Music Education; and interviews with policy makers. I also made a review of existing resource material to ascertain whether it is

sufficient to provide support for Arts and Culture teachers. In the subsequent chapter I discuss the OBE (outcomes based education), the RNCS (Revised National Curriculum Statement), and the whole-brain approach to teacher training.