

CHAPTER 5

OBE, THE RNCS AND A WHOLE-BRAIN APPROACH TO STUDENT TRAINING IN MUSIC EDUCATION

5.1 INTRODUCTION

This chapter covers two main aspects. The first section focuses on outcomes-based education (OBE), the *Revised National Curriculum Statement* for Arts and Culture (RNCS), and a whole-brain approach to learning. The second section is an overview of the student training courses in Music Education at the Faculty of Education, University of Pretoria, which were designed with the principles of the first section of this chapter in mind.

5.2 OUTCOMES-BASED EDUCATION

William Spady was the first scholar to introduce South Africa to a paradigm change and the philosophy underlying outcomes-based education during the 1990s. Spady advocates OBE as an educational model rooted in a successful system of many centuries old whereby people were trained as apprentices in various trades (2008, p. 18). Apprentices remained in training until they obtained the necessary skills to work independently, regardless of the time it took to become successful in their trade.

The fundamental difference in the original manifestation of this approach as it existed for centuries, and the current educational systems of the world, is that time plays a vital role in modern society. It therefore cannot be assumed that learners remain in schools until they achieve all the necessary outcomes. Furthermore, the medieval system of apprenticeship focused on a single trade

for each apprentice, while modern society demands multi-skilled individuals, also capable of high order abstract thinking skills.

While OBE has tremendous benefits for being learner-centred and for stimulating creativity, it poses several difficulties and challenges in current school systems, especially in a diverse society such as South Africa's. There have been numerous contentious debates and disputes concerning the implementing of outcomes-based education (OBE) in South African schools during the past few years. Joseph was already concerned about the effect of OBE on Foundation Phase learners after the system was only applied for one year (1999, pp. 203-205). Varying reports in research journals as well as in the media that OBE is doomed for failure, have been published in the last year (Olivier, 2008; Spady, 2008; J. van Niekerk, 2008; Western Cape Education Department, 2008a).

Spady argues that the effectiveness of the OBE system in South Africa is crippled by being "[bogged] down in micro content, assessments, marking, and record-keeping – which advanced OBE implementers warn strongly against". He furthermore contends that it has deteriorated into various other practices which misrepresent the innate qualities of an OBE approach to become Content Based Outcomes (CBO), with a multitude of other distortions, for example "Curriculum Based Outcomes, Content Bound Objectives, Calendar Based Opportunities, Cellular Based Organization [sic], Contest Biased Orientations, Convenience Based Operations, and Convention Bound Obsolescence" (2008, p. 18). However, according to policy makers whom I have interviewed it seems that OBE has come to stay and will not be replaced in the foreseeable future.

It is important to remember that OBE is not a curriculum; it is a method by which the curriculum is implemented. What policy makers are proposing for relieving the situation is that the quality of teacher education is raised and adapted for the demands of OBE in school practice. A concerted effort also needs to be

made to train large numbers of teachers in the principles of OBE during INSET courses.

According to Van der Horst and McDonald (2003, p. 5), outcomes-based education is an approach that requires facilitators and learners to focus on:

- the demonstration of learning, also known as the **outcome**;
- the learning **process**; and
- strategies by which the process and end result or outcome can be **assessed**.

5.3 THE REVISED NATIONAL CURRICULUM STATEMENT

The *Revised National Curriculum Statement* or RNCS is constructed on the above principles of OBE (South Africa. Department of Education, 2002b, p. 1). In each learning area, there are underpinning learning outcomes as well as assessment standards, directing knowledge and skills. To have a coordinated and national curriculum for this country for the first time in history is indeed an accomplishment to be celebrated. Another significant advantage is the fact that Arts and Culture is a compulsory learning area in which all learners from Grade R to Grade 9 are assessed.

Adeogun (2005, p. 2:49) points out that curriculum designs can be based on three theories. These theories include essentialism, which focuses on essential aspects for general education; encyclopaedism, which focuses on knowledge permeating the curriculum; and pragmatism, where the curriculum is planned around aspects which are important for living. The RNCS has a pragmatic basis, striving to develop the full potential of each learner to become “confident and independent, [...] multi-skilled, compassionate [...] and with the ability to participate in society as a critical and active citizen” (South Africa. Department of Education, 2002b, p. 3).

Taking a closer view at the policy for the learning area Arts and Culture, it is clear that the document is highly complex and sophisticated. Although the learning area is nobly introduced as being an integral part of life, with inspiring statements such as “embracing the spiritual, material, intellectual and emotional aspects of human endeavour within society” (South Africa. Department of Education, 2002b, p. 4), it fails to define the music skills and concepts clearly, coherently and in a spiral development format, as suggested on page 8 of the document. There are four encompassing learning outcomes for the Arts and Culture learning area which are applied to all four art forms. However, these learning outcomes are very vague and not specifically worded to imply that the arts are involved. The four learning outcomes (LOs) for all four discrete art forms of the RNCS (South Africa. Department of Education, 2002b, p. 6) are displayed in table 5.1 below:

Table 5.1: Four learning outcomes of the RNCS

LO 1	Creating, Interpreting and Presenting
LO 2	Reflecting
LO 3	Participating and Collaborating
LO 4	Expressing and Communicating

The terms in these learning outcomes relate to all four art forms, without referring to one of the arts in particular. Most of the outcomes can also be attained by means of other learning areas. Creating, interpreting and presenting can be very applicable and appropriate for language and literacy, since an essay is a creative writing product, while interpreting could imply the interpretation of text or a poem. Reflecting refers to cognitive activities such as discussions, observations and comparisons, but can be applied in any other discipline. Similarly, aspects such as participating, collaborating, expressing and communicating are universal competencies applicable to all learning areas.

Considering the unique character of each discipline in the total curriculum, however, made me realise that every discipline has a certain core characteristic or essence. Mathematics, for example, is based on the core aspect of numbers, and each of the assessment standards for that discipline focuses on the core aspect, *numbers* (South Africa. Department of Education, 2003b, p. 9). As in the original design of OBE for many centuries, the outcomes for the apprenticeship of a trade focused on the skills required to become a master of that trade. This mastery of the skill could not be achieved by general outcomes related to other trades. For example, the outcomes for an apprentice carpenter were based on the development of specific skills in order to become a master carpenter, or an apprentice pilot today is trained with the outcome of obtaining specific skills related to flying in order to become a master pilot. Should not the essential outcomes for each art form be obtained by focusing on the specific skills and unique qualities of that art form?

The core characteristic or essence of music is sound – without sound being an inherent part of music lessons, and the emphasis being on learners actively involved in making or listening to that sound, there is no real music taking place. Dance, on the other hand, involves movement – without movement, there is no dance. The same applies to all of the art forms.

Apart from the four overarching learning outcomes for all the Arts, the curriculum includes assessment standards for each art form. These assessment standards describe how learners should demonstrate their achievement of the various learning outcomes. Regarding former syllabi and worldwide terminology concerning Music Education, the terms used in the RNCS are new expressions which have to be accommodated in the implementation of Music Education. After close examination, however, it became clear to me that the descriptions of the assessment standards in essence contain the basic building blocks of Music Education as it has been interpreted for several decades, namely music activities or skills, and music knowledge or concepts.

I realised that a way had to be devised to include the unique aspects of music and music making into the RNCS for Arts and Culture. In my view, a balanced Music Education programme should contain music skills or activities to involve learners in practical music making experiences. In addition, music concepts or knowledge which learners should be exposed to and which they should comprehend to contextualise their music making experiences, should also be included. To try to reconcile these aspects with the RNCS, the Music Centred Model (MCM) illustrated in figure 5.1 was designed.

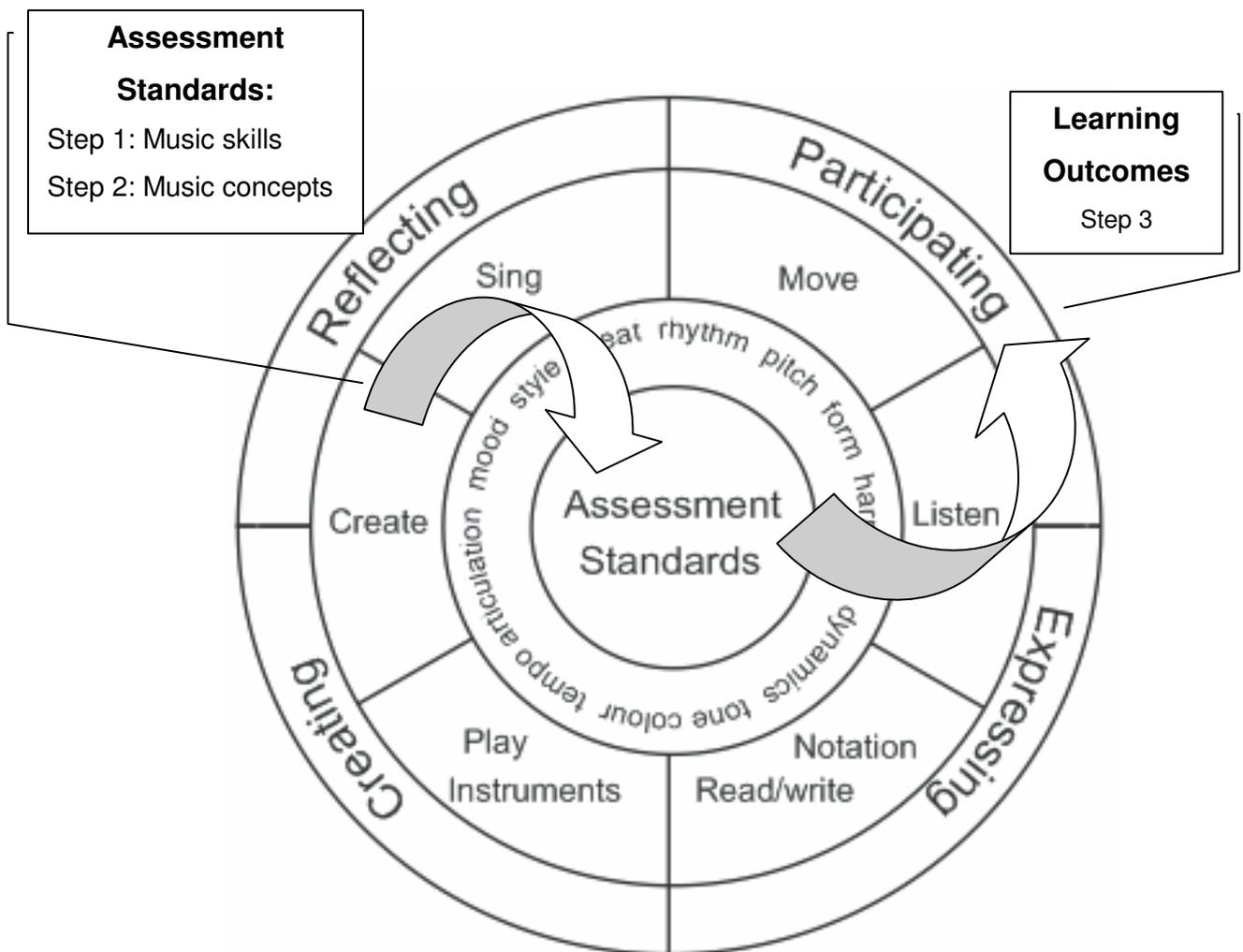


Figure 5.1: Music Centred Model (MCM)

This model exemplifies the interrelationships between assessment standards and learning outcomes. The assessment standards in the centre can be divided into music concepts and music skills, visually represented by three concentric circles placed around the centre. The four learning outcomes are represented in the outer circle. The model is based on the idea that each circle is a movable disk which can be rotated to connect with aspects from the following circle. In this way, each of the music concepts can be focused on using each of the different music skills, as well as being combined with each of the four learning outcomes.

The RNCS as well as Spady (2008, p. 18) advocate that learning activities should be planned from the “top down”, implying that one should start with the learning outcomes in mind and then work downwards to the details of the assessment standards. To apply this method of planning regarding the learning outcomes of Arts and Culture presents a challenge, since the learning outcomes for Arts and Culture are very broad and general and do not attend to the unique qualities of each of the art forms. Furthermore, the first outcome for the learning area Arts and Culture is creating. However, to create something is on a high cognitive level, and for creative activities to be of any value, they need to be preceded by building blocks to help the learner in this complex process. Creating involves the synthesis of various elements to form something new. Based on Benjamin Bloom’s taxonomy formulated in 1956, Marzano (2001, p. 1) identified six levels of cognition, ordered from the simplest to the most complex. I have combined and adapted these, resulting in the following six levels of mental processing:

- i. Retrieval of knowledge: remembering previously learned information;
- ii. Comprehension: understanding the meaning of information;
- iii. Application or utilisation of knowledge: using information appropriately in different situations;

- iv. Analysis: breaking down the information into the component parts and seeing the relationships;
- v. Synthesis or metacognition: putting the component parts together to form new products and ideas; and
- vi. Self-system thinking or evaluation: judging of an idea, a theory, or an opinion, based on certain criteria.

As can be seen in the above list, synthesis, and therefore creating, is on the fifth level of cognition. Before being able to create something of value, learners need cognitive and practical skills in all the preceding levels of cognition, including knowledge, comprehension, application and analysis. They should first be given a musical 'vocabulary'. This can be done, for example, by singing, playing, listening and moving to a wide variety of rhythms, melodies, tone colours, forms, etc. It therefore does not make educational sense to start with creating as the first learning outcome.

It is suggested that the MCM model in figure 5.1 is used as a basis for planning learning activities, where active involvement in music activities should be the point of departure. Step 1 in planning lesson activities would be to start from the music skills, the third disk from the centre of the MCM model. This implies that the focus will be on music making skills – the main avenue through which music can be experienced. Step 2 in the model would be to choose the music concepts, thereby enriching the music making experiences. These are displayed in the second disk from the centre, which in combination with the music skills, form the assessment standards. Step 3 would be to choose the broad learning outcome in the outer circle. Although the learning outcomes will be attended to through various music making experiences, it should rather follow a logical sequence in first focusing on the participating (LO 3) and communicating (LO 4) outcomes before attempting the creating outcome (LO 1). Reflecting (LO 2) mostly refer to theoretical or verbal activities, and should be integrated with music making activities in order for learners to comprehend

and understand the relationships of music elements, while being in the process of making music. In this way, the theoretical knowledge contextualises the practical aspects and stimulates higher order cognition. This method of planning music lessons is then a method which is music centred and activity based.

The model in figure 5.1 could also be applied to the other art forms, since each discrete art form has several innate skills and concepts unique to that art form. It can be adapted to become a 'Visual Art centred model', a 'Dance centred model', or a 'Drama centred model'. Thereby, all the learning outcomes can be attained, but in ways specifically focusing on the individual characteristics of each art form.

5.4 ACTIVE MUSIC MAKING AND SKILLS DEVELOPMENT IN MUSIC EDUCATION

After the interview process of this research project, I again carefully scrutinised the RNCS document to find motivation for the reason why so little active music making and music skills development is observed in schools. Chris Klopper's study (2004) also reported that teachers often favoured emphasising positive values and attitudes through the Arts and Culture learning area, spending very little time on active music making and knowledge. Similarly, Clegg reports on the same issues in a Namibian context (2007, p. 31). There is, however, a discrepancy between what is implemented in school practice and what the curriculum prescribes, since the RNCS unmistakably declares that it is activity-based (South Africa. Department of Education, 2002b, p. 1). It furthermore refers to the term **skills** 23 times in the first ten pages of the document, with multiple references to words and phrases such as *performance*, *participation*, *activities*, *activity-based*, *involvement in ensemble work*, *creating*, and *developing artistic techniques*, all of which are aspects of music making, active participation and skill development.

A regular occurrence regarding the interpretation of texts is that one document can lead to a variety of interpretations. The reason for this is that “we do not see things as they are, we see things as we are” (Bartex & Carre, 1985, p. 5). It can therefore be assumed that there is an innate misunderstanding about the main focus of the Arts and Culture learning area, which in essence promotes the development of artistic skills in the first place. It follows then that the RNCS needs urgent revision to clarify the aspects which cause so many misunderstandings, especially concerning the music making opportunities which are lacking in most of the programmes implemented.

5.5 MUSIC CONCEPTS IN THE RNCS

In order to effectively identify the specific music skills and concepts in the RNCS, I compiled the following tables to give an overall impression of the total spectrum and scope of what the curriculum expects of learners in each grade. From each description of the assessment standard in the RNCS, I indicated the appropriate music concepts for different grades ranging from Grade R to Grade 7. The first column indicates the appropriate grade, the learning outcome (LO), as well as the page on which it can be found in the RNCS (South Africa. Department of Education, 2002b). The middle column represents the assessment standard (AS) as described in the RNCS document, usually containing verbs which indicate the music activities, while the last column indicates the music concepts which I deduced from the descriptions in the assessment standards. At the end of all the tables (tables 5.1 – 5.8), I include a table which points out certain music concepts which have been omitted in the RNCS.

Table 5.2: LOs, ASs and music concepts for Grade R (Reception)

Grade	Assessment standards	Music concepts
Grade R LO 1 P13	<ul style="list-style-type: none"> Sings & moves creatively to children's rhymes available in own environment. Responds in movement to a variety of rhythms & tempo in sounds, songs & stories. 	<ul style="list-style-type: none"> Rhythm Tempo Pitch
Grade R LO 2 P15	<ul style="list-style-type: none"> Imitates a variety of natural sounds in own environment. Distinguishes between talking and singing voice. 	<ul style="list-style-type: none"> Tone Colour: <ul style="list-style-type: none"> Talking voice Singing voice Environmental sounds
Grade R LO 3 P16	<ul style="list-style-type: none"> Brings songs from home & shares with others. 	<ul style="list-style-type: none"> Music Styles
LO 4 Grade R P17	<ul style="list-style-type: none"> Listens and moves creatively to music, stories, songs and sounds. 	<ul style="list-style-type: none"> Combination of various concepts

Table 5.3: LOs, ASs and music concepts for Grade 1

Grade	Assessment standards	Music concepts
Grade 1 LO 1 P20	<ul style="list-style-type: none"> Claps & stamps number rhythms and rhymes in tempo. Keeps a steady pulse while accompanying a song. Sings number and letter songs and rhymes. Sings tunes rhythmically and at varying tempi and levels of loudness. 	<ul style="list-style-type: none"> Rhythm Beat Tempo Loudness (dynamics)
Grade 1 LO 2 P24	<ul style="list-style-type: none"> Experiments with different sounds to accompany fables and stories as sound effects. Differentiates between high and low, long and short, loud and soft sounds. 	<ul style="list-style-type: none"> Pitch <ul style="list-style-type: none"> High / low Rhythm <ul style="list-style-type: none"> Long / short Dynamics <ul style="list-style-type: none"> Loud / soft
Grade 1 LO 3 P28	<ul style="list-style-type: none"> Participates in musical call and response games and activities. Plays rhythm, clapping, skipping and singing games in pairs. 	<ul style="list-style-type: none"> Form: <ul style="list-style-type: none"> call & response Rhythm
Grade 1 LO 4 P32	<ul style="list-style-type: none"> Uses own imagination and fantasy stories to create sounds. 	<ul style="list-style-type: none"> Combination of various concepts

Table 5.4: LOs, ASs and music concepts for Grade 2

Grade	Assessment standards	Music concepts
Grade 2 LO 1 P21	<ul style="list-style-type: none"> • Demonstrates fundamental pulse and echoes rhythms from the immediate environment using body percussion, instrumental percussion and movement. • Sings songs found in the immediate environment. 	<ul style="list-style-type: none"> • Pulse (Beat) • Rhythm
Grade 2 LO 2 P25	<ul style="list-style-type: none"> • Identifies and sings songs from different situations and talks about them (e.g. working, skipping, game songs). • Listens to and responds in movement to walking, running and hopping notes in songs from the immediate environment. 	<ul style="list-style-type: none"> • Rhythm <ul style="list-style-type: none"> - Walking notes (taa) - Running notes (ta-te) - Hopping notes
Grade 2 LO 3 P29	<ul style="list-style-type: none"> • Echoes a rhythm by body percussion or by playing on a percussion instrument to accompany songs sung together. 	<ul style="list-style-type: none"> • Rhythm
Grade 2 LO 4 P33	<ul style="list-style-type: none"> • Imitates natural and mechanical sounds to create sound effects. 	<ul style="list-style-type: none"> • Tone colour <ul style="list-style-type: none"> - Natural sounds - Mechanical sounds

Table 5.5: LOs, ASs and music concepts for Grade 3

Grade	Assessment standards	Music concepts
LO 1 Grade 3 P21	<ul style="list-style-type: none"> • Demonstrates difference between running, walking & skipping notes, and ascending and descending order of notes. • Sings songs and makes music to express a variety of ideas, feelings and moods. 	<ul style="list-style-type: none"> • Rhythm <ul style="list-style-type: none"> - Walking notes (taa) - Running notes (ta-te) - Skipping notes (ta-e-fe) • Pitch: <ul style="list-style-type: none"> - ascending/descending • Mood
LO 2 Grade 3 P25	<ul style="list-style-type: none"> • Explains why tempo, duration and dynamics have been used in songs and music to express feelings and moods. • Listens to and graphically represents walking, running and hopping notes in terms of low, middle and high pitch. 	<ul style="list-style-type: none"> • Tempo • Rhythm (duration) • Dynamics • Mood • Pitch: <ul style="list-style-type: none"> - Low / middle / high
LO 3 Grade 3 P29	<ul style="list-style-type: none"> • Sings songs, rounds and canons in a choir to express feelings and moods. • Walks, runs, skips and sways to the pulse of songs fellow learners are singing and the music they are listening to. 	<ul style="list-style-type: none"> • Form: <ul style="list-style-type: none"> - Round (Canon) • Rhythm <ul style="list-style-type: none"> - Walking notes (taa) - Running notes (ta-te) - Skipping notes (ta-e-fe) • Mood • Pulse (Beat)
LO 4 Grade 3 P33	<ul style="list-style-type: none"> • Uses tempo, repetition and dynamics to create mood and evoke feelings through music. 	<ul style="list-style-type: none"> • Tempo • Form <ul style="list-style-type: none"> - Repetition • Dynamics • Mood

Table 5.6: LOs, ASs and music concepts for Grade 4

Grade	Assessment standards	Music concepts
Grade 4 LO 1 P44	<ul style="list-style-type: none"> • Uses voice, body, found/made instruments related to walking, running and skipping note values in order to explore rhythms and create sound pictures. • Composes short rhythmic pattern with crotchet & minim notes & rests, using body percussion. • Makes wind instruments, e.g. Kazoo, Tshikona / Dinaka pipes or percussion instruments, e.g. shakers. 	<ul style="list-style-type: none"> • Rhythm: <ul style="list-style-type: none"> - Walking notes (taa) - Running notes (ta-te) - Skipping notes (ta-efe) - Crotchet notes & rests - Minim notes & rests • Tone colour: <ul style="list-style-type: none"> - Kazoo - Tshikona - Dinaka pipes - Percussion instruments
Grade 4 LO 2 P53	<ul style="list-style-type: none"> • Recognises crotchet & minims notes & rests. • Recognises time-signatures in 4/4, 3/4. • Listens & identifies music instruments according to appearance, name, sound production, timbre & pitch classification. 	<ul style="list-style-type: none"> • Rhythm: <ul style="list-style-type: none"> - Crotchet notes & rests - Minim notes & rests • Pulse (Beat): <ul style="list-style-type: none"> - 4/4 time (march) - 3/4 time (waltz) • Tone colour: <ul style="list-style-type: none"> - Identify instruments • Pitch: <ul style="list-style-type: none"> - High/low instruments
Grade 4 LO 3 P56	<ul style="list-style-type: none"> • Sings / plays canons, rounds & two part songs with other learners, using natural manufactured and found instruments. • Plays simple wind instruments, such as a Kazoo or Tshikona / Dinaka pipes or percussion instruments such as shakers in harmony with others. 	<ul style="list-style-type: none"> • Form: <ul style="list-style-type: none"> - Round (Canon) - Two-part songs • Tone Colour: <ul style="list-style-type: none"> - Kazoo - Tshikona - Dinaka pipes • Harmony
Grade 4 LO 4 P62	<ul style="list-style-type: none"> • Uses voice, body percussion, natural, found or made instruments to accompany stories, dances & songs. • Uses sounds in a free rhythm to build up sound pictures to accompany stories or dances. 	<ul style="list-style-type: none"> • Rhythm <ul style="list-style-type: none"> - Free rhythm • Style: <ul style="list-style-type: none"> - Sound pictures (Programme music)

Table 5.7: LOs, ASs and music concepts for Grade 5

Grade	Assessment standards	Music concepts
Grade 5 LO 1 P45	<ul style="list-style-type: none"> Recognises, repeats & creates rhythms & poly-rhythms using body percussion & natural instruments. Composes rhythmic patterns with crotchet & minim notes & rests, as well as quaver notes & rests, using body percussion. Improvises & creates music using repetition, accent, call & response. Sings songs in long 3/4 & normal triplet 3/8. 	<ul style="list-style-type: none"> Rhythm: <ul style="list-style-type: none"> poly-rhythm crotchet (taa) quaver (ta-te) Pulse: <ul style="list-style-type: none"> Long 3/4 (slow waltz) normal triplet 3/8 (waltz) accent Form: <ul style="list-style-type: none"> repetition call & response
Grade 5 LO 2 P53	<ul style="list-style-type: none"> Recognises letter names of notes on lines & spaces on treble staff. Recognises crotchet, minim & quaver notes values in short melody (see Grade 5, LO 1). Recognises different timbres of voices in choral music. Listens & identifies genres: Traditional, Kwaito, Free-Kiba, Malombo, Kwasa-Kwasa, Soukous, Classical, Opera, Musicals, Blues, Pop, Techno. 	<ul style="list-style-type: none"> Pitch: <ul style="list-style-type: none"> Letter names on treble staff Melody (rhythm and pitch) Rhythm: <ul style="list-style-type: none"> Crotchet, minim, quaver Tone colour, vocal: <ul style="list-style-type: none"> Soprano, alto, tenor, bass. Style / Genres: <ul style="list-style-type: none"> Traditional (Folk music) Kwaito Free-Kiba Malombo Kwasa-Kwasa Soukous Classical Opera Musicals Blues Pop Techno
Grade 5 LO 3 P57	<ul style="list-style-type: none"> Sings and plays an instrument in a group with the appropriate rhythm, pitch and dynamics in any genre of music. Combines a number of melorhythm instruments (drums, marimba) to create textural blend. 	<ul style="list-style-type: none"> Rhythm Pitch Dynamics Tone colour: <ul style="list-style-type: none"> Melorhythm instruments (drums, marimba) Texture <ul style="list-style-type: none"> Textural blend
Grade 5 LO 4 P63	<ul style="list-style-type: none"> Identifies & sings songs from different societies, cultures and contexts that seem to communicate the same idea. Uses own compositions of poetry and song to draw attention to current social and environmental issues. Communicates a musical intention using the interface of pitch-based harmony (mellophony) instruments. 	<ul style="list-style-type: none"> Pitch <ul style="list-style-type: none"> Mellophony (Pitch-based harmony) Harmony <ul style="list-style-type: none"> Mellophony (Pitch-based harmony)

Table 5.8: LOs, ASs and music concepts for Grade 6

Grade	Assessment standards	Music concepts
Grade 6 LO 1 P45	<ul style="list-style-type: none"> • Focuses on music from a variety of South African forms [genres, styles]. • Improvises and creates music phrases with voice and/or instruments that explore dynamics, articulation, pitch and rhythmic patterns. • Plays simple rhythmic patterns on a drum or equivalent. • Explores and uses drum hand techniques, such as base slap, open slap, muffle. • Reads and sings or plays the scale and simple melodies in C major. 	<ul style="list-style-type: none"> • Style <ul style="list-style-type: none"> - South African folk music • Dynamics • Tone colour • Articulation • Pitch • Rhythm <ul style="list-style-type: none"> - rhythmic patterns • Pitch: <ul style="list-style-type: none"> - Scale - C major - Melody (pitch and rhythm)
Grade 6 LO 2 P53	<ul style="list-style-type: none"> • Listens to and discusses the use of repetition as an organising principle in African music. • Selects a repertoire of songs that are used in various cultural environments, describes what cultural events they are drawn from, explains what the message of the lyrical content is and what the songs are used for. 	<ul style="list-style-type: none"> • Form: <ul style="list-style-type: none"> - Repetition • Style: <ul style="list-style-type: none"> - African music - Various cultures - Lyrical
Grade 6 LO 3 P57	<ul style="list-style-type: none"> • Sings and/or plays in a group: canons, rounds and two-part songs from at least three cultural traditions in SA. 	<ul style="list-style-type: none"> • Form: <ul style="list-style-type: none"> - Round (Canon) • Harmony <ul style="list-style-type: none"> - Two part songs • Style: <ul style="list-style-type: none"> - Various cultures in SA
Grade 6 LO 4 P63	<ul style="list-style-type: none"> • Researches, creates and presents music that conveys and suggests the symbolism of ritual. 	<ul style="list-style-type: none"> • Style: <ul style="list-style-type: none"> - symbolism - ritual

Table 5.9: LOs, ASs and music concepts for Grade 7

Grade	Assessment standards	Music concepts
Grade 7 LO 1 P74	<ul style="list-style-type: none"> Forms rhythmic sentences combining and mixing different drumming techniques and percussion patterns. Improvises and creates music phrases using concepts such as mood, form and contrast. Reads and sings or plays the scales and simple melodies in G major. Composes music, songs or jingles about human rights issues or to accompany a performance or presentation about human rights. 	<ul style="list-style-type: none"> Rhythm: <ul style="list-style-type: none"> Rhythmic sentences Form <ul style="list-style-type: none"> Phrase Contrast Mood Pitch: <ul style="list-style-type: none"> Melody Scale G major Style / Genre: <ul style="list-style-type: none"> Jingle
Grade 7 LO 2 P82	<ul style="list-style-type: none"> Classifies African instruments in terms of ideophones (sic), chordophones, membranophones, aerophones and Western instruments according to strings, woodwinds, brass and percussion. Discusses any of the following types of instrument in terms of shape, materials used, type of sound, how it is played, what makes the sound. Drums – made of wood, gourds or clay – to show the different membranes that are made of cow, goat or donkey hides; Percussion instruments – rattles, bells, clap sticks, slit gongs, mbiras, xylophones, kalimbas, likembes, lamellaphones. Stringed instruments – musical bows, lutes, lyres, harps, zithers, koras, xalams; Wind instruments – flutes made from bamboo, reeds, wood, clay and bones. Trumpets made of animal horns and wood. Clarinets from the Savannah region made of guinea-corn or sorghum stems. Flugelhorn, saxophones and guitars. 	<ul style="list-style-type: none"> Tone colour Instruments can be divided according to two different categories. Category A: <ul style="list-style-type: none"> Ideophones (sic) Chordophones Membranophones Aerophones Category B: <ul style="list-style-type: none"> Strings Woodwinds Brass wind Percussion Style: <ul style="list-style-type: none"> African Western
Grade 7 LO 3 P88	<ul style="list-style-type: none"> Sings and/or plays South African songs from various cultures with appropriate rhythm, tempo and dynamics. Creates suitable melodic or non-melodic accompaniment for any South African folk song, anthem or melody. 	<ul style="list-style-type: none"> Style: <ul style="list-style-type: none"> various South African cultures Rhythm Tempo Dynamics Pitch: <ul style="list-style-type: none"> Melodic Non-melodic
Grade 7 LO 4 P92	<ul style="list-style-type: none"> Investigates and explains the purpose, function and role of different instruments used in indigenous, traditional or Western forms of music in South Africa. 	<ul style="list-style-type: none"> Style: <ul style="list-style-type: none"> Function, context of instrument use in different cultures

Table 5.10 offers an overview of all the music concepts in the RNCS. The left column contains eleven basic music concepts. The middle column represents aspects of that concept which are included in the RNCS, while the right column refers to aspects of each concept which are omitted in the RNCS.

Table 5.10: Aspects of music concepts included and omitted in the RNCS

	Music concept	Aspects included	Aspects omitted
1	Pulse (Beat)	<ul style="list-style-type: none"> Grade 4: 4/4, 3/4 Grade 5: long 3/4, normal 3/8 (triplet) <p>The terms “long”, “normal”, and “triplet” are confusing, since the common use of triple time is usually 3/4. A triplet indicates 3 notes taking place in the time of 2 notes of the same value.</p> <ul style="list-style-type: none"> Grade 9: 5/4 7/4, 12/8 	<ul style="list-style-type: none"> Beat / no beat Regular / irregular March / Waltz Simple / compound time
2	Rhythm	<ul style="list-style-type: none"> Walking notes, running notes, hopping notes, skipping notes Crotchet, minim, quaver notes & rests Polyrhythm 	<ul style="list-style-type: none"> Semiquavers (tafa-tefe) Dotted rhythms (irregular), although this is experienced as skipping notes in Grade 3 Syncopated rhythms
3	Pitch Melody	<ul style="list-style-type: none"> High / low Ascending / descending Grade 5: Letter names: treble staff Major scale Grade 6: C maj Grade 7: G maj Grade 8: F maj Grade 9: Key signatures up to 3 sharps and 3 flats 	<ul style="list-style-type: none"> Steps / leaps Minor/other scales e.g. the pentatonic scale and the ‘blues’ scale
4	Form	<ul style="list-style-type: none"> Repetition Call & response (basic African form) 	<ul style="list-style-type: none"> Contrast / Repetition AB ABA Rondo Theme & variation

	Music concept	Aspects included	Aspects omitted
5	Harmony	<ul style="list-style-type: none"> • Harmony <p>There is a discrepancy between the African and Western view of harmony. To “play simple wind instruments” or “percussion instruments such as shakers in harmony with others” (Grade 4, p. 56) imply an African music concept which combines non-melodic and melodic instruments. In Western music, harmony implies melodic instruments only.</p> <ul style="list-style-type: none"> • Pitch-based harmony <p>An African music term, referred to as mellophony (Grade 5, p. 63).</p>	<ul style="list-style-type: none"> • Unison • Part-singing • Unaccompanied melody • Accompanied by chords = harmony
6	Tempo	<ul style="list-style-type: none"> • Fast / slow 	<ul style="list-style-type: none"> • Faster / slower
7	Dynamics	<ul style="list-style-type: none"> • Loud / soft 	<ul style="list-style-type: none"> • Louder / softer
8	Tone colour	<ul style="list-style-type: none"> • Grade 7: classification of African and Western instruments 	<ul style="list-style-type: none"> • Violin
9	Articulation		<ul style="list-style-type: none"> • Staccato / Legato
10	Texture	<ul style="list-style-type: none"> • Textural blend • Grade 8: Polyphony 	<ul style="list-style-type: none"> • Unaccompanied melody (monophony) • Homophony
11	Mood	<ul style="list-style-type: none"> • Mood, feelings 	<ul style="list-style-type: none"> • A wider scope of terms associated with mood is necessary. This concept is often included, but without general guidelines on how to determine the mood involving various other music concepts.
12	Style	<ul style="list-style-type: none"> • Different cultures, genres • Many African styles • Few Western genres, e.g. opera, musicals • Blues, Jazz 	<ul style="list-style-type: none"> • Western styles, e.g. Baroque, Classical, Romantic, Impressionism, Contemporary • Absolute music • Programme music (Grade 4 learners are expected to create programme music, but no reference is made to examples by composers)

From the above tables it can be deduced that music concepts were randomly included in the various grades, without a clearly planned progression and spiral development. This causes a discrepancy between what the RNCS document

propagates in the subject policy, and what is prescribed in the assessment standards. Although the curriculum suggests a spiral development of skills and concepts (South Africa. Department of Education, 2002b, p. 8), there is a lack of clear progression from one grade to the next. It is also a matter of concern that so many aspects of the various concepts are omitted from the overall curriculum for Music Education.

5.6 WHOLE-BRAIN LEARNING

Whole-brain learning has become an important topic of research (Campbell, 1997; Campbell, Campbell & Dickinson, 2004; Gardner, 2004; Herrmann, 1996a; Le Roux, 2000; Miché, 2002; Michels, 2001; 2002; M.E. van Niekerk, 2002), especially regarding the effect it has on learners in an educational environment. It is therefore imperative that whole-brain learning is practically applied during teacher training programmes to serve as a model which can be emulated. Whole-brain learning is supported by the RNCS, which motivates the inclusion of different learning styles and multiple intelligences (South Africa. Department of Education, 2003c, Foreword).

Michels reports that an educator can “fine-tune” the way information is presented to a learner to make learning more effective and pleasurable (2001, p. 74). This implies that learning style flexibility has to be catered for in the design of the different learning opportunities, as well as in the assessment opportunities. Many authors have commented on the effectiveness of learning which occurs when the learning style is flexible (Gardner, 2004; Le Roux, 2000; Michels, 2001; Van Dyk, 2000; 2002; M.E. van Niekerk, 2002).

Different learning styles are mainly influenced by brain dominance. Herrmann (1996a, p. 17), who established the theory of brain dominance in the early 1980s, posits that the brain consists of four quadrants, each with unique

thinking styles. His model of the whole brain and the four respective quadrants where different styles of thinking are located, is illustrated in figure 5.2.

Synthesising

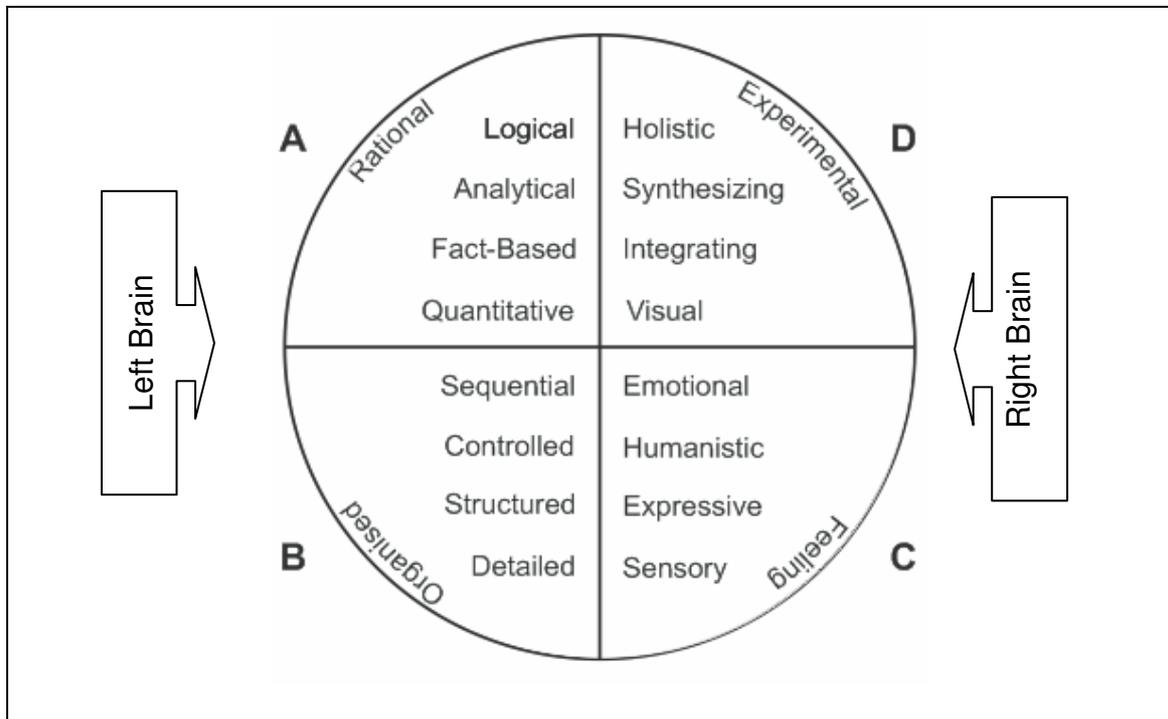


Figure 5:2: Whole-Brain Model, adapted from Herrmann

(1996a, p. 23; 1996b, p. 1)

As can be seen, the A and B quadrants are situated in the left brain, while quadrants C and D are part of the right brain. Just as humans naturally prefer to use one hand more than the other, similarly they have a natural tendency to use a certain quadrant of the brain more than another quadrant for the processing of information (Herrmann, 1996a, p. 17). This is what encompasses brain dominance, or learning style preferences. Therefore, in every class of students, there would normally be a variety of learning styles represented by all the students. Some students who are more rational, would be more interested in logical and factual information (A-brain dominance), while other students will be more organised and interested in detail (B-brain dominance). C-brain dominant students like to involve all their senses, while D-brain dominant students like to

experiment and are usually very creative. To accommodate all the learning styles represented by students, lecturers should include a variety of activities to involve all types of brain dominance preferences.

An important factor relating to music and the whole brain model is that the unique qualities of music involve aspects which link to all four quadrants. This distinctive quality makes music a vital part of general education since it teaches learners of all ages to use all four quadrants of their brains.

- **A-brain aspects in music:**

Logical and analytical aspects of thinking are involved when listening to music and identifying music concepts.

- **B-brain aspects in music:**

Music is built up sequentially but forms of music are structured in different ways. Learners have to use their B-brains when discovering and experiencing the form of a piece of music.

- **C-brain aspects in music:**

Music is a form of expression and communication. It also involves the emotions and sensory perceptions, all aspects found in C-brain thinking.

- **D-brain aspects in music:**

Music is experienced holistically when learners take part in music making activities, or if they are involved in listening activities. To create music also relies on D-brain thinking skills.

Interpreted in terms of the whole brain model, learning activities planned for the implementation of music in schools should accommodate all four quadrants of the brain. Music is the ideal discipline which stimulates whole brain learning, since it is compliant with the requirement of being present in all four brain quadrants.

5.7 TRAINING STUDENTS IN MUSIC EDUCATION

As stated in Chapter 1, the most important issue in the educational field of South Africa is to improve the quality of teachers, instead of simply producing large quantities of poorly trained teachers. Furthermore, teachers need to have skills, not just the knowledge, to teach (South Africa. Department of Education, 2003b, Foreword). This implies that “teachers have to be shown rather than told what to do”, as suggested by the former Minister of Education, Ms Naledi Pandor (Pretorius & Gower, 2009, p. 2). She continues by adding that “the department is now looking at better ways to train people”. The emphasis is therefore on the ‘training’ of students instead of their ‘education’. In the next sections, aspects relating to quality training of teachers will be discussed.

5.7.1 General aspects of teacher training

Enquiring about international trends in the training of students in Music Education, the research project *The Arts Matter* revealed noteworthy results. This project was launched in the UK, lasting from 1996 to 2000 (Harland et al., 2000). From this study it became clear that well taught arts programmes lead to a range of advantageous outcomes for learners, schools, and the larger community. It was noted, however, that these positive outcomes were only observed where there was evidence of quality arts programmes, implemented by **well-trained arts educators** (own bold) (Bolton, 2000, p. i). To assume that the general academic performance of learners will be boosted through random exposure to music and the arts is risking ridicule for arts programmes. Policy makers should realise that the only way to make this statement true is to provide teachers with excellent skills in music and the arts. This places a huge responsibility on tertiary institutions, such as universities, where the training of students in Music and Arts Education takes place.

A myth concerning the quality of Music Education implemented at South African schools is the belief that one can compensate for weak musical training by

strength in teaching skills. During the data gathering process, I could clearly see the manifestation of this myth, leading to ineffective music implementation and feelings of incompetence from generalist teachers required to teach music and the arts.

In Van Eeden's study of 1995, she commented on the lack of a coherent system and structure to the teacher training programmes for Music Education throughout South Africa (p. 3). It is disconcerting that, after more than a decade, there is still not a coherent system for student training on national level in South Africa. As a lecturer at the Music Department of the University of Pretoria during the 1990s, Van Eeden expected students enrolling for Music Education to be equipped with a musical ear, fair notation reading skills, accompaniment skills in one or more instrument/s, as well as some musicological background knowledge (1995, p. 9). These aspects will be considered in the next section, where the current profile of students enrolling for Music Education will be discussed.

5.7.2 Music Education at the Faculty of Education, University of Pretoria

Since 2002, all South African Colleges of Education were amalgamated with universities and courses had to be restructured. The profile of education students therefore changed drastically, where students for Music Education in the Faculty of Education are often enrolled without all the attributes mentioned by Van Eeden. Usually, an inner musicality, good ear, and a singing voice cannot be compromised. However, accompaniment and notation skills as well as musicological aspects do not weigh as heavily, mainly for the reason that the imbalances of the past have to be rectified, giving previously disadvantaged students the opportunity to become Music educators. In fact, this research has confirmed that there is an even greater need for Music educators in

disenfranchised and informal communities than in the larger cities and established communities.

Given that there are now a wide variety of students enrolled for the same Music Education course – some with highly developed musical skills, while others have only the basic inner musicality with no formal music training – it implies that new strategies and methods have to be devised to accommodate such diverse groups of students. Furthermore, the OBE approach which is accepted as the norm in South African schools, as well as the RNCS, have to be studied critically to inform and direct current student training courses in Music Education. Being influenced by this research project, as well as integrating years of experience in teacher training, new courses were designed by me and my colleague, Dr. Riekie van Aswegen, for the specific needs of our students at the Faculty of Education, University of Pretoria.

To stay true to the nature of the RNCS and an outcomes-based approach for appropriate teacher training, there is a strong emphasis on the development of music skills in the design of Music Education courses at the Faculty of Education of the University of Pretoria. Although the focus is on the learning process, content is not discarded. Many active participant situations wherein learning can take place are provided. This ensures that certain knowledge-based information has to be mastered, enabling students to become confident music educators. As Van der Horst and McDonald point out, “it is a myth that content is not important in Outcomes-Based Education!” (2003, p. 30). The way in which students have to master the set learning outcomes is a crucial aspect in the training of students, since it also prepares them for the methodological skills in Music Education.

The MCM model (figure 5.1) of interpreting Music Education within the framework of the RNCS, as well as the model of brain dominance (figure 5.2) and how this impacts on the different expectations and preferences of students,

guided the design of new courses for student training in Music Education. (See tables 5.11 and 5.12 with the detailed course content.)

The outcomes-based approach supports an overarching principle of being learner-centred (South Africa. Department of Education, 2002b, p. 1). The input of the facilitator is not the most important factor, as it used to be in former education systems that nurtured teacher-centeredness. The most prominent feature regarding the OBE approach, related to the training of students in Music Education, is:

- what students can **do** in terms of learning and applying music knowledge; and
- what students can **do** through mastering of music skills, including the demonstration of a well developed musical ear, good singing voice, instrumental skills, notation skills, listening skills, movement to music skills, directing skills and musical creativity.

The newly implemented curriculum of the university training programme in Music Education entails that lecturers have to act as role models for the students to be trained. For this to be effective, lecturers have to model the principles of effective outcomes based training. Furthermore, lecturers also have to represent the seven roles of the educator, as outlined in the Norms and Standards for Educators. These seven roles include (South Africa. Department of Education, 2002b, p. 3):

- mediators of learning;
- interpreters and designers of Learning Programmes and materials;
- leaders, administrators and managers;
- scholars, researchers and lifelong learners;
- community members, citizens and pastors;
- assessors; and

- Learning Area or Phase specialists.

The following sections refer to three different types of students and training offered in Music Education at the Faculty of Education, University of Pretoria:

- Music Education specialist students;
- Arts and Culture students; and
- Foundation Phase students.

Although the main point of focus is training students as specialists in Music Education, this does not constitute the full spectrum of work. The following table displays the different groups of students, the electives and modules offered, as well as the duration of each module.

Table 5.11: Description of modules offered in Music

Section	Description of students	Modules	Duration (1 lecture equals 50 minutes)
5.7.3	Music Education specialist students. These students can be in any one of the phases of training for education students, e.g. <ul style="list-style-type: none"> • Foundation Phase • Intermediate Phase • Senior Phase • FET Phase. 	Various Music modules: <ul style="list-style-type: none"> • Music Education • Interdisciplinary Music Practice including ethnomusicology • Music Appreciation including music styles • Theory of Music • Choir Conducting and Stage Productions • Piano • Guitar accompaniment. 	3 years of 5 lectures per week in which all the music modules are presented. During the fourth year, students do an internship at a school presenting music in the Foundation Phase, or as part of the learning area Arts and Culture in the other phases.
5.7.4	Students specialising in Music and Visual Art in the Intermediate, Senior or FET Phases.	<ul style="list-style-type: none"> • Learning area Arts and Culture 	7 weeks of 2 lectures per week.
5.7.5	Generalist students in the Foundation Phase.	<ul style="list-style-type: none"> • Music Education 	14 weeks of 2 lectures per week.

5.7.3 Training Music Education specialist students

There is a great need for music specialist teachers in South African primary schools. Delpont (1996, p. 65) indicated that during the early 1990s it was a given that most white schools had a music specialist as Head of the subject. This, unfortunately, is not currently the case (Klopper, 2004; Rijdsdijk, 2003), not even in best practice schools as I have discovered in this study. But it remains the ideal, where such a person can act as supervisor and mentor to direct the music activities in lessons throughout all the phases. Apart from being appointed as Music educators, they have an important role in the Arts and Culture learning area, as well as to co-ordinate extra-curricular cultural activities. Their mentorship for generalist teachers who have to include Music in their programmes could include:

- providing help with lesson planning and aids;
- choosing appropriate songs and listening material; and
- supplying music making activities for the learners.

Music specialist teachers also have a vital role in communicating the value of Music Education to principals, heads of departments as well as to teachers, learners and parents of schools. Therefore, their training as future Music educators should be as extensive and encompassing as possible, given the constraints of time, financing and the disparities in the skills and knowledge of students entering the course concerning their own previous music training.

A Music educator has to be first and foremost a musician. This implies an inherent musicality with a musical ear, a solid sense of rhythm, and basic singing skills with good intonation, developed to be able to provide a good example for learners to imitate. A fair amount of skill regarding sight singing, as well as ability as a pianist or guitar accompanist are also valuable. Furthermore, a music educator needs a basic academic knowledge of music which includes theory and notation, familiarity and understanding of elements of music and

music concepts, and acquaintance with standard music compositions which could be used in Music Education. Additionally, knowledge of music styles and composers, familiarity with the tone colour and classification of Western and African instruments, basic harmony skills, as well as choir conducting and concert directing skills are valuable and highly needed aspects in the training of Music Education specialists. Furthermore, these aspects all have to be integrated within the didactical and philosophical principles of Music Education. For student teachers to become good practitioners in Music Education, it is necessary for them to convert these philosophical principles into action.

All the above aspects can be divided into two components. On the one hand there is certain foundational knowledge which students should obtain, and on the other hand, there are skills which students need to acquire. This is illustrated in table 5.12. Skills and knowledge can further be divided into aspects concerning music, and aspects concerning didactics. Although the theoretical aspects for Music Education involve a wide spectrum, the skills required to be able to effectively teach music are extensive. This illustrates that it entails dedication and perseverance for students to be successful in a Music Education programme. Few other disciplines require the variety which is included in Music Education.

Table 5.12 Knowledge and skills required from Music Education students

Knowledge	Skills
<p>Knowledge of Music</p> <ul style="list-style-type: none"> • Music theory and notation • Music styles including Western and African • Musical instruments, including Western and African • Principles of stage productions • Principles of choir conducting 	<p>Skills in Music</p> <ul style="list-style-type: none"> • Singing with good intonation and a clear voice • Playing on percussion classroom instruments • Accompaniment skills on the piano • Accompanying on the guitar • Identifying the tone colour of a wide variety of instruments including Western and African instruments • Identifying various styles in music, including Western and African musics • Identifying all music concepts aurally • Presenting a stage production • Conducting a choir
<p>Knowledge of Didactics</p> <ul style="list-style-type: none"> • Pedagogical theories and philosophies • Philosophies of music educationists and other scholars 	<p>Skills in Didactical principles</p> <ul style="list-style-type: none"> • Demonstrating and implementing general pedagogical principles, as well as that of music educationists • Selecting appropriate songs and teaching it to a class • Planning and teaching an instrumental activity to a group • Planning and teaching notation activities to a class • Planning and teaching movement activities to a class • Designing a listening questionnaire or listening guide and presenting it to a group • Planning and teaching creative activities to a class • Planning and teaching music games to a class

- **Involvement with real-life classrooms**

An important aspect in the training of students in Music Education is involving them with real-life classroom situations. At the end of each year of their training in Music Education, students are required to present Music lessons to learners at a local school. This forms the practical component of their final examination. Students are divided into small groups, and plan and present one lesson to a class of school children. All the students attend the other lesson presentations, and are required to assess their own lessons as well as those of their peers. After all the lessons, a reflective session is held where the students' comments are discussed. This is deemed to be an invaluable learning opportunity, since students observe the interaction between learners and facilitators. It also gives them first hand experience of methodological principles, which is far more demanding than merely to study these theoretical aspects in books. It furthermore motivates students and gives them confidence for attempting future lessons individually, which are required at the beginning of each year during their Teaching Practice module of the course, as well as during their six months internship in the fourth year of study.

- **Compiling a professional portfolio**

At the end of the third year of study, students are required to compile a professional portfolio. The underpinning process for compiling such a portfolio is based on the ability to develop individual learning programmes or work schedules, as required by the RNCS (South Africa. Department of Education, 2002b, p. 2). This means that students need to be efficient in lesson planning, and they need to be competent and proficient in the designing and making of media during their professional career. Another component of the portfolio is the formulation of a personal philosophy for Music Education. Table 5.13 gives a detailed description of what is required for the portfolio assignment, while table 5.14 provides a lesson plan template for the planning of all learning activities.

Table 5.13: Compiling a Professional Portfolio

What is a Professional Portfolio?
A professional portfolio is the planning ahead of a semester or a year's lessons (learning activities) in a specific learning area and for a specific grade.
Compile a Portfolio for Music as part of the learning area Arts and Culture
<ul style="list-style-type: none"> • Formulate your own personal philosophy for Music Education. • Do research on the internet and in the library to include music activities based on a wide variety of world musics, genres and styles. • Compile a file with lesson plans as well as lesson material. This may include music scores for instrumental activities, songs, movement and body-percussion activities, listening guides, listening questionnaires, worksheets, word games and crossword puzzles based on music, music notation activities, as well as planning for creative activities. • Include masters for all the transparencies. • Supply a container with all the audio material for the above lessons, including CDs and DVDs. • Use the RNCS as well as the Music Centred Model (figure 5.1) to ensure that all the assessment standards – music skills and music concepts – are included in the portfolio. • Integrate one activity based on another art form in each lesson, linking this to the overall theme.
<p>Method of work:</p> <ul style="list-style-type: none"> • Determine an age group or grade of learners of your choice. • Choose nine themes or phase organisers suitable for the age group. • Collect sound, song, listening and music making material for each theme. • Use the lesson plan template (table 5.14) to fill in the details of each of the nine lessons. • Ensure that every lesson includes the following: <ul style="list-style-type: none"> - An ice breaker which introduces the theme in a creative way and motivates the learners. - A song which complements the theme of the lesson. - A listening activity with a listening guide or listening questionnaire. - An instrumental or movement activity. - A rubric for the assessment of learner activities. • Aim to integrate the other music skills – notation and creativity – where appropriate or feasible.

Table 5.14: Lesson Plan Template

LESSON PLAN Grade:				Lesson number:	
Theme or phase organiser:				Date:	
	Lesson sequence	Assessment standards		Media	Audio material
	Description of lesson events	Music Skills	Music Concepts	Transparencies Instruments	CDs / DVDs
1	Introduction or ice breaker				
2					
3					
4					
Method of assessment					
Integration with other art forms Give a description of the activity					
Learning outcomes for Arts & Culture Tick the appropriate block/s		<input type="checkbox"/> Create, interpret & present	<input type="checkbox"/> Reflect	<input type="checkbox"/> Participate & collaborate	<input type="checkbox"/> Express & communicate

- **Instrumental tuition**

Instrumental tuition is another imperative component of the training of music specialists. It remains, however, a very time consuming and expensive module. To broaden the profile of students specialising in Music Education, students are accepted without previous formal training in music. Through years of experience, it has been established that a prerequisite is for students to pass a musicality test in which a good singing voice with clear intonation and aural discrimination are vital. The effectiveness of piano tuition to these students, however, is debatable, since few students who start at beginner's level at university will become proficient and confident to be able to perform or accompany learners in a classroom. As Herbst, de Wet and Rijdsdijk point out, someone with less than five to six years of instrumental training "cannot be

considered capable of providing more than elementary accompaniment to simple songs, let alone teach the musical arts” (2005, p. 270). The ideal is that every music specialist teacher should be able to play an accompaniment instrument well.

The piano remains a favoured instrument for accompanying choirs and enabling group singing at school assemblies. Apart from providing supportive harmonies, it can also perform the melodic line during choral practices. Although all the art forms require unique skills, music requires more years and calendar time to accomplish fluent instrumental accompaniment skills, especially on the piano. It is disconcerting to note that an ever-increasing use is being made of backtracks for school concerts, or worse, that CD recordings with adult singers are used with which young children have to perform. These recordings are often not in the appropriate pitch range for children’s voices, or are not of appropriate content to be sung by young learners.

A challenge faced is that most of the schools in disenfranchised areas do not have pianos. Although many of these schools focus on a cappella singing, there is a strong need for piano accompaniment. School choirs often take part in competitions, such as the Tirisano, ATKV or Super 12 choir competitions, which involve several hundreds of school choirs nationwide (Van Aswegen, 2005, p. 5:26). These competitions usually include one or more prescribed songs which require piano accompaniment (Van Aswegen, 2005, p. 3:22).

Compared to the piano, an instrument like the guitar for accompaniment purposes is relatively inexpensive, can be learnt in a fairly short period of time, and is portable. Furthermore, it gives the educator the advantage of keeping eye contact with learners, while the piano is fairly restrictive in this respect. Guitar accompaniment also enhances a harmonic basis for melodic work. Some teacher training courses focus on recorder tuition. However, communication with learners is not possible while playing on this instrument. It also cannot

serve as accompaniment, since it is limited to a single melody line. Therefore, the Music Education courses at the Faculty of Education, University of Pretoria, do not include recorder tuition, but focus on piano and guitar accompaniment skills.

- **Training the voice for singing**

The singing voice is another aspect which deserves more attention in the training of Music Education specialists. All humans have voices and singing is the most common form of music making still taking place in South African schools, even without the presence of a music specialist (Herbst et al., 2005, p. 266). According to Niel van der Watt, Head of the Music Department of Pretoria High School for Boys, singing is the ideal vehicle to promote continuation of music training in the FET Phase, since many learners do not have the opportunity or resources for purchasing instruments or obtaining individual lessons in these instruments during the former phases of their schooling.

Students specialising in Music Education in the previous dispensation, when it was still the Teachers Training College, all received individual voice training. Since amalgamation with the University of Pretoria, however, the number of lecturers has been drastically reduced (Van Aswegen & Vermeulen, 2008, p. 13). Therefore, a means had to be found to include voice training in an effective way, without requiring all students receiving individual instruction.

Training the voice in a choral style is ideal to nurture general musicality in students. It advances the development of the inner ear as well as developing memory skills, which are very important aspects for music educators. Research has indicated that choral singing improves the development of the inner ear more than instrumental training does (Michels, 2001, p. 5:24). In a master class attended by South African violinist Zanta Hofmeyr, the renowned Itzak Perlman advised all the string players to learn to sing before attempting to play their

instruments (Odendaal, 2009, p. 3). Table 5.15 from Michels's study indicates the essential differences between choral and instrumental tuition.

Table 5.15: Essential differences between choral and instrumental tuition

(Michels, 2001, p. 5:24)

CHORAL TUITION	INSTRUMENTAL TUITION
<ul style="list-style-type: none"> • Normally a large group of students 	<ul style="list-style-type: none"> • Normally a small group or individuals
<ul style="list-style-type: none"> • Clear musical end-product; incentives to learn quickly; high motivation 	<ul style="list-style-type: none"> • Often a vague musical outcome; isolation of individual instrumentalists can be de-motivating
<ul style="list-style-type: none"> • Choral rehearsal develops the voice, the ear and tone quality 	<ul style="list-style-type: none"> • Technical exercises not essentially sound-focused. They are divorced from aural development
<ul style="list-style-type: none"> • Teacher provides constant musical stimulus by performing him/herself 	<ul style="list-style-type: none"> • Often teaches NOT through performing, but through comment and critique or feeling response. Often an end in themselves
<ul style="list-style-type: none"> • Exercises need to engage the ear 	<ul style="list-style-type: none"> • Exercises are sensori-motor movement based, and can be performed without engaging the ear
<ul style="list-style-type: none"> • Immediate or planned application 	<ul style="list-style-type: none"> • Exercises processed by left brain only. When exercise is disguised in a piece requiring right brain processing, the left brain controls are not readily accessible.

Bearing in mind that choir work is an integral part of general Music Education (Van Aswegen, 2005, p. 3:5), it is foreseen that lectures in singing at the Faculty of Education could simulate a choral style. Furthermore, this provides the ideal opportunity to expand the students' repertoire of folk songs of all cultures and specifically African cultures, an important aspect which Van Aswegen's study indicated and which is supported by the RNCS (South Africa. Department of Education, 2002b, pp. 5, 7). Such singing lectures also hold the benefit of accommodating many students in one lecture, in contrast to individual instruction on an instrument. Apart from each student's voice which is trained, lectures in this format hold the potential of developing directing and conducting

skills in the students, skills which are imperative for the demands of school practice.

- **Training in choir conducting and stage performances**

An important module in the training of Music Education specialist students at the Faculty of Education, University of Pretoria, is training in choir conducting as well as in stage productions. Van Aswegen's study indicated that teachers are often forced to train and conduct choirs, even without having music training (2005, p. 3:18). Therefore, this course is regarded as vitally important to equip future Music Education specialist teachers for the demands of school practice. The module in choir conducting and stage productions, developed by my colleague, Riekie van Aswegen, includes a practical component where students are required to plan, direct and execute a stage performance with learners of a local primary school. Small groups of students are assigned to individual classes at the school. Students plan a performance which portrays a unique or integrated theme. At the end of the semester, a performance is held at the school where all the stage productions of the various classes are performed. In the module on choir conducting, students are individually placed at local school choirs during the second semester of the academic year. They have to attend numerous choir practices where they receive additional training in directing from the school's choir conductor. Apart from gaining first hand experience during this process, they also have to plan a concert performance, where all the choirs are invited and students conduct the songs as part of the practical component of their final examination.

5.7.4 Training students for the learning area Arts and Culture

Apart from accommodating students with a wide range of experience and skill regarding Music, the curriculum also requires educators to implement four discrete art forms into one learning area. This indeed poses an almost insurmountable challenge for lecturers in teacher training programmes. However, in Australia, similar changes in the education system were made

more than a decade ago, and some innovative approaches were implemented by such leading experts as Deirdre Russell-Bowie. She already reported on integrated arts courses during 1997 where two semesters were dedicated to the training of generalist teachers in arts education:

Within this limited time the basic concepts relating to each of these strands are covered and students experience practical classroom activities showing how generalist teachers can implement the Creative Arts in their classroom and how the Creative Arts can be integrated with English and mathematics (Russell-Bowie, 1997, p. 37).

As referred to in Chapter 2, there is an ongoing debate regarding the relative merits of specialist or generalist educators. From the interviews conducted with teachers currently delivering the Arts and Culture learning area in primary schools, it became evident that the ideal would be to train teachers to be specialists in all four discrete art forms. Lecturers in the Faculty of Humanities of the University of Pretoria designed and implemented a three year BA Arts Education course during 2000-2003, enrolling 14 students over the four year span. This course consisted of specialised training in Music and Visual Art, as well as including some aspects of Drama. The Music and Visual Art components of the course were extensive, including theoretical training and practical skills development in both these art forms. The Drama component of the course was given less emphasis, with a more theoretical nature of content delivery. Students were given the basic concepts, principles and terms applying to Drama, while the history of the theatre was also covered. However, students were not involved in first hand experience or training in the practical skills of the dramatic arts (interview 64, former student of this course). Although Dance was not specifically represented in this course, it appeared to be close to the ideal solution for an integrated arts learning area, since three of the four arts were included. Unfortunately, only nine of the 14 enrolled students completed the course, the main complaint and constraint being overload. To specialise in more than one art form is indeed an overwhelming and time consuming task, for each art form is jealously claiming the full attention of its students.

To balance the debate about generalist or specialist teachers for the arts, a co-operative system is suggested for the training of students in the learning area Arts and Culture at the Faculty of Education, University of Pretoria. Instead of opting for a “Jack of all trades, Master of none” method, where a brief overview of all four arts is given without any specialisation in any of the arts, a “Master of one trade, Jack of some” is proposed (Joseph, Van Aswegen & Vermeulen 2008, p. 3; Van Aswegen & Vermeulen 2008, p. 13). In a “Master of one trade, Jack of some” method, Music specialist students will be trained in Visual Arts Education for a six month module of two hours per week during their third year of study, while Visual Art specialist students will receive Music Education during the concurrent contact sessions. These students will also receive brief training and exposure to Drama and Dance during a seven week module of two hours per week in their second year as part of the learning area Arts and Culture.

Since the Faculty of Education at the University of Pretoria does not have a Drama or Dance department, team planning and team teaching will take place, involving Drama and Dance experts from the community to expose students to role models with artistic talent, skill and experience in integrated productions. Team teaching and planning are aspects which the RNCS (South Africa. Department of Education, 2003b, p. 3) promotes in providing the expertise needed for the discrete art forms, while working in a sufficiently economical way.

In the fourth year of their training, students do an overarching module in the learning area Arts and Culture, during which they are required to write and produce a short integrated arts stage production. The validity of this feature of the course is that schools frequently require teachers to produce stage productions, while only two of the universities investigated include modules on these extra-curricular activities during the training of students.

Although the total course structure for the learning area Arts and Culture is not ideal in that it does not provide for specialised training in all four of the arts, it may give these students some reference and basic knowledge for their own task as educators in an integrated arts learning area, as well as prepare them for integrated arts activities at schools, such as stage productions. The focus and specialisation, however, will remain in one art form, developing primary knowledge and skills in either Music or Visual Art ('Master of one'). Secondary knowledge and skills will be gained in the other of these two mentioned art forms.

To motivate the choice of Music and Visual Art as the main art disciplines to focus on, I rely on the data collected during the research process of this thesis. During interviews conducted, most teachers felt that Drama was an art form which could more easily be integrated within the literacy programmes of the primary school, while movement and Dance has for many decades already been part of Music Education.

The only way in which Arts and Culture can succeed is if there are two specialists in every school – one presenting Visual Art in a well equipped classroom, and another presenting Music and Dance in a well equipped and large enough venue. Drama should ideally be integrated with languages (Interview 8).

Other practical implications for choosing Music and Visual Art as focal points in the learning area Arts and Culture are that schools in the former system mostly appointed Music and Visual Arts teachers. Since the previous school programmes did not include Dance and Drama as part of the formal education of learners, no schools appointed Drama or Dance teachers. Additionally, the Faculties of Education at the South African universities which were investigated during my research mostly have Music Education and Visual Arts Education as electives for their teacher training programmes. Drama and Dance Education are not usually offered as electives for education students. For these reasons, the newly implemented programme for teacher training in Arts and Culture at

the University of Pretoria give a lower prominence to Drama and Dance. The curriculum states that learners need to be exposed to all the art forms, yet certain assessment standards integrate across the learning area and can be attained simultaneously to prevent overload (South Africa. Department of Education, 2002b, p. 7). The term “Jack of some” (Van Aswegen & Vermeulen, 2008, p. 13) therefore refers to the additional but less focused knowledge and skills acquired in three of the four art forms.

5.7.5 Training generalist students for the Foundation Phase

Lecturers in Music Education at South African universities have a major responsibility in effectively training students for the implementation of Music in the Foundation and Early Childhood Development (ECD) Phases. The research conducted in this study revealed that the prevalent predicament within the implementation of Music Education in primary schools lies within these phases. Students enrolled for the Foundation and ECD course normally have a wide range of disciplines and are trained as generalists. Some of these students have the inner musicality or previous music training to be able to enter a specialised course with Music as an elective, and indeed enrol for the Music specialist course. However, most of these students have to be trained in a condensed course so as to be successful in integrating music into the three learning programmes of the Foundation Phase namely Literacy, Numeracy and Life Skills. Before describing the structure and content of the course offered to students in the Foundation Phase, there are some additional aspects to be considered.

The course for Music Education is restricted considering the total duration of the course and the wide variety of other non-musical disciplines which need to be included in the total programme. Time for Music Education is extremely limited. Therefore, the training should be effective, focused and accurate.

Students who enrol for courses in Foundation and Early Childhood Development phases (FP and ECD) comprise the largest under-graduate group in the Faculty of Education at the University of Pretoria. Up to the year 2002, these students were given two years of training in Music Education, with three periods per week in the first year of the course, and two periods per week in the second year. Even though a full two years were spent on this course, it was quite a challenge for lecturers to include all the components necessary to prepare students for effective implementation of Music in the Foundation Phase of schools. These student teachers all received a concise theoretical knowledge of music, as well as basic music making skills. The course included the following aspects:

Knowledge:

- Music notation systems;
- Musical instruments;
- Styles of music.

Music making skills:

- Developing a singing voice;
- Developing a musical ear (for example identifying musical instruments, styles and music concepts or elements aurally);
- Playing an accompaniment instrument such as the guitar, as well as Orff percussion instruments;
- Implementing basic music notation skills by playing, clapping or singing rhythms and/or melodies; and
- Choosing appropriate sound material for singing and listening activities.

The above course had to be changed into a condensed module of only 14 weeks, with two periods allocated per week. This comprises only 20% of the time previously allocated. However, the system requires the same outcomes,

namely that generalist teachers in the Foundation Phase are able to implement Music Education in their own classes.

The question arose of how to choose the most appropriate content and skills in a condensed version of the above course if the same or better quality education is expected. In order for the limited number of lecturers to cope with the pressures of increased numbers of students and less time available, a paradigm shift had to be made, adopting a new method and approach. The main focus in the new modular course is to make students aware of the importance of music and winning their support and enthusiasm for the subject, possibly instilling their own curiosity and eagerness to later enrol for additional courses to improve their own skills and knowledge. In addition, students are made aware of good resources available in the market, especially music series with planned lesson materials and audio examples, since these are the most difficult to create and find without adequate experience and knowledge.

The course in Music Education is presented during students' second year of study, and takes place in the second semester of the year. The large number of students (approximately 150) is divided into manageable groups. Each group receives two consecutive lectures per week. These lectures focus on training students in various techniques of the didactical principles of Music Education. Lectures are presented in a manner which models the didactical principles, involving students in practical music making activities. During the first lectures of the course, students experience all the music activities and skills which form the core of Music Education in practice, while also being made aware of the music concepts that form the knowledge basis of the discipline. During the latter lectures, methods of presenting music to learners in the Foundation Phase are illustrated by using themes across the curriculum.

A valuable means of gaining the positive attitude of generalist students in the Foundation Phase is the system whereby real-life classroom situations are

utilised for the presentation of music activities, similar to the method described with music specialist students. Students are divided into small groups and each group plans and presents a music lesson to learners in the Foundation Phase of a local school. This takes place at the end of the course as part of the final practical examination. This motivates students and gives them confidence for attempting future lessons in Music Education, since they experience the joy of learners taking part in fun-filled music activities. A further extension of this system is that mentor students (music specialist students) are allocated to all groups who have to present lessons. In conjunction with the lecturers, mentor music students guide and help the non-specialist students in the planning of lessons, also coaching them for the final lesson presentation in the school. This strategy almost serves as a 'crash course' in effective Music Education techniques. Music Education specialist students, on the other hand, gain valuable experience as mentors in guiding and helping their peers (non-music specialist student teachers) during the planning and presenting phases of music lessons, techniques which they would be required to do regularly as part of their teaching careers in schools. Involving peer mentor training proves to be an effective method in addition to lecture input.

In the following section, the method of how various skills and knowledge are presented in the Music modules for various groups of students in the Faculty of Education, University of Pretoria, will be discussed.

5.7.6 Co-operative learning and group work

To cater for larger numbers of students while the number of lecturers constantly decreases, a system of co-operative learning has been implemented. In a co-operative learning environment, students are not simply required to work in groups to complete assignments; the importance of collaborating is rather "on the process of group dynamics" (Dachs, 1998, p. 71). By assisting each other and reflecting on the process, the quality of learning is often enhanced. Dachs

discusses various forms which group work can adapt, and many have the added benefit of a healthy and “competitive interaction” developing between students (Dachs, 1998, p. 73). However, she warns that it can often lead to some students taking a low profile, resulting in hard-working students taking the lead and doing most of the work. More able students then also tend to feel discouraged and demotivated (p. 74). Keeping these limitations in mind, a strategy of co-operative learning was implemented with Music Education students at the University of Pretoria whereby groups were kept small and feedback on the performance of all group members was required after the completion of projects. Group work was also alternated with individual projects.

5.7.7 Guided-Study

A strategy focusing on individual work by students, which has been found beneficial in the training of students in Music Education (at the University of Pretoria) is that of guided-study. The term was originally used referring to an experimental project by the former Rand Afrikaans University (now the University of Johannesburg) (Dachs, 1998, p. 76). Instead of self-study, where students are often left to themselves, guided-study is a process which involves the reducing of contact or lecture time, while increasing student participation and continuous assessment. This strategy aims at supporting students throughout the learning process and giving them responsibility for their own progress. Another benefit of this strategy is lifelong learning, one of the outcomes of the RNCS (South Africa. Department of Education, 2002, p. 4).

The method of guided-study was implemented with third year students in Music Education, where a portfolio of lesson material for music within the integrated Arts and Culture learning area had to be created by each student. The continuous assessment strategy gave students the opportunity to be exempted from a final examination, provided that their minimum promotion level was 70%. Similar to Dachs’s findings (1998, p. 77), I found that this method was an

incentive for students to produce work of a high quality, which they could also benefit from once they were appointed as teachers in schools and had ready-made materials for implementing in the classroom.

After each assessment session, examples of the best portfolios were shown to the rest of the group, which resulted in a healthy competitiveness gradually emerging between students. At the end of each term, portfolios were exhibited to students of other year groups. This caused a self-imposed level of excellence and proved to be far better motivation for students than external pressure imposed by lecturers, concurring with a similar effect shown in the Arts Literacy projects which took place in Arizona during 2002-2005 (Stevenson & Deasy, 2005, p. 47). Students also initiated a system of sharing their portfolios with each other, thereby creating a wealth of material which is desperately needed once a teaching career in Music Education begins.

5.7.8 Assessment Strategy

A variety of assessment strategies is necessary to include all forms of thinking according to the whole brain model. Since activities and assessment strategies in the newly implemented programme for student training include all four quadrants of learning styles, all students are catered for. When certain activities or assessment styles are in quadrants other than students' own preferred styles, this challenges them to work outside their comfort zones. Being exposed to and challenged in all styles of learning and assessment enables student teachers to be confident in a variety of learning styles to cater for the needs of all learners in their future classes.

Coupled to the whole brain model in figure 5.2 are the expectations of students during their training. Depending on the brain dominance of students, they have certain expectations and preferences of how lectures should be offered, what type of information they should be given, style in which the information should be delivered, and the way they would be assessed. These expectations and

preferences of students are displayed in table 5.16, which has been adapted from Herrmann's model.

Table 5.16: Expectations and preferences of students based on whole-brain learning (Herrmann, 1996a, p. 92).

<p>The student with an A-quadrant thinking preference expects:</p> <p>Precise, to the point information Theory and logical rationales Proof of validity Research references Textbook readings Numbers, data</p>	<p>The student with a D-quadrant thinking preference expects:</p> <p>Fun and spontaneity Playful approaches Visual representations, pictures, metaphors, overviews Discovering and exploration Quick pace, variety in format Opportunity to experiment</p>
<p>The student with a B-quadrant thinking preference expects:</p> <p>Organised, consistent approach Staying on track, on time Complete subject chunks A beginning, middle & end Practice and evaluation Practical applications Examples Clear instructions / expectations</p>	<p>The student with a C-quadrant thinking preference expects:</p> <p>Group discussions Sharing, expressing ideas Kinaesthetic, moving around Aural stimulus involving sound Hands-on learning Use of all the senses Personal & emotional connection User-friendly learning</p>

Since Music and the Arts are now part of a compulsory learning area which needs to be assessed, a more holistic perspective of the different abilities of individual learners can be obtained through a variety of assessment methods. Creative tasks, portfolios and independent projects are included to widen the spectrum of student skills which are assessed. In Music Education and in the

learning area Arts and Culture, there are two aspects which can be assessed. The one aspect is concerned with the **process** of obtaining skills and knowledge, while the other aspect is concerned with an end **product**. The product can be in any one of many forms, such as a presentation, a performance or a portfolio. All these aspects form part of the assessment strategy as prescribed by the national curriculum (South Africa. Department of Education, 2003b, p. 26). Both processes and products are continuously assessed, using different assessment strategies that are applied throughout the training of students. These are:

- **Formative assessment**

Formative assessment has a main purpose of monitoring students' progress during a module, by providing feedback to allow the identification of areas of strengths and weaknesses. **Examples include:** Identifying music concepts and music activities from demonstration lessons; selecting appropriate songs for different age groups of learners; and describing different philosophies of music educationists.

- **Progressive assessment**

This assessment regime distributes individual assessment tasks throughout a module, with each task designed to assess the outcomes that have been achieved up to that point. **Examples include:** Identifying the tone colour of instruments; notating rhythmic patterns by ear; and accompanying songs on the guitar.

- **Standards-referenced assessment**

Achievement during standards-referenced assessment is measured against multi-level performance standards that are defined in terms of outcomes, content and competence. **Examples include:** Designing and presenting listening questionnaires to a class; planning and presenting instrumental

activities to a class; inventing structured movements to portray form in a piece of music and presenting it to a class.

- **Summative assessment**

Towards the end of modules, summative assessment is applied for the purpose of determining the extent to which the course outcomes have been achieved. Usually, this takes place in the form of both a written and oral examination. **Examples include:** Compiling a professional portfolio; presenting a music lesson to learners at a school; conducting a choir during a concert performance; researching the theories of various music educationists and formulating a personal philosophy for Music Education.

By including a variety of course activities and assessment practices, the need for reflective and flexible learning is satisfied, as well as developing the students' capabilities for research.

5.7.9 Micro Presentations

The aim of micro presentations as assessment tools is to demonstrate methodology skills in a simulated classroom situation, whereby fellow students take the role of school learners. Apart from methodological aspects, student teachers also have to develop and demonstrate their musical skills. These include:

- singing in front of the class, while using the hands for pitch measurements or Kodály hand signs to direct accurate intonation from the class;
- conducting the correct beat, as well as using the technique of indicating the appropriate entry beat of the instrumental work or song;
- accompaniment skills on piano or guitar;
- planning and notating an instrumental score for percussion instruments (melodic or non-melodic);

- demonstrating by performing on percussion instruments;
- planning listening guides and listening questionnaires by applying attentive listening skills to identify prominent elements in the music;
- planning, demonstrating and teaching structured movements for large groups of learners, while focusing on structural or other prominent elements in the music; and
- planning creative activities whereby their understanding of fundamental music elements can be demonstrated.

The different aspects that need to be developed in aspiring Music educators include written and aural knowledge and skills, performance and presentation skills, as well as creative skills. These aspects can be delivered individually or in groups. Apart from the assessing of students' work by lecturers, students need to gain experience in assessment techniques themselves. Therefore, peer-assessment and self-assessment tasks are often included, developing skills to equip students for their future careers. The following table 5.14 lists the main skills which are required of Music Education specialist students, as well as the method by which each will be assessed.

Table 5.17: Skills and assessment methods used for Music students

Type of skill	Assessment		
	Lecturer	Peer Group	Self
Individual skills			
Written and aural work			
<input type="checkbox"/> Studying the principles of music educationists and other scholars.	√		
<input type="checkbox"/> Recognising a variety of listening questionnaires or listening guides according to the characteristics of each type.	√		
<input type="checkbox"/> Recognising well-known compositions aurally, giving the title and name of the composer.	√		
<input type="checkbox"/> Identifying the form of an instrumental piece aurally, after several listening experiences.	√		
<input type="checkbox"/> Designing a learners' worksheet or crossword puzzle.	√		
<input type="checkbox"/> Identifying all the instruments of the symphony orchestra, as well as African instruments and other folk instruments by ear.	√		
<input type="checkbox"/> Recognising rhythmic and melodic patterns aurally, linking them to notated scores.	√		
<input type="checkbox"/> Notating rhythm patterns which are played (aural dictation).	√		
<input type="checkbox"/> Identifying folk songs from the score according to the characteristics of each type.	√		
<input type="checkbox"/> Collecting folk songs from a variety of cultures.	√		
<input type="checkbox"/> Determining the appropriate age group for a song from the score.	√		
<input type="checkbox"/> Evaluating songs from the score, according to their suitability for group singing for various phases of learners.	√		
Group and individual work			
Performance or presentation of given material			
<input type="checkbox"/> Applying the principles of music educationists.	√	√	√
<input type="checkbox"/> Presenting a listening questionnaire or listening guide to a class.	√	√	√
<input type="checkbox"/> Performing piano accompaniments to songs individually, while a group of students are singing the songs.	√	√	√
<input type="checkbox"/> Accompanying songs with guitar.	√	√	√
<input type="checkbox"/> Performing a song and teaching it effectively to a class.	√	√	√
<input type="checkbox"/> Performing an instrumental score on percussion instruments (non-melodic or melodic) and teaching it effectively to a class.	√	√	√
<input type="checkbox"/> Demonstrating structured movements or movements for an action song and teaching it effectively to a class.	√	√	√

Type of skill	Assessment		
Group and individual work			
Creating new material			
<input type="checkbox"/> Creating a listening questionnaire and recording appropriate music excerpts based on a specific music concept.	√	√	
<input type="checkbox"/> Creating a listening guide for a programmatic composition.	√	√	
<input type="checkbox"/> Designing a learners' worksheet or crossword puzzle.	√	√	
<input type="checkbox"/> Creating an instrumental score for non-melodic percussion instruments to accompany an instrumental composition.	√	√	
<input type="checkbox"/> Creating an instrumental score for melodic percussion instruments to accompany a song.	√	√	
<input type="checkbox"/> Creating a melody for a given text.	√	√	
<input type="checkbox"/> Creating a new text for a well-known folk song.	√	√	
<input type="checkbox"/> Creating a jingle for a television advertisement.	√	√	
<input type="checkbox"/> Creating a rhythmic round for non-melodic percussion instruments.	√	√	
<input type="checkbox"/> Creating structured movements for an instrumental composition to illustrate form.	√	√	
<input type="checkbox"/> Creating movements for action songs.	√	√	
<input type="checkbox"/> Creating a set of 40 non-melodic instruments for use in a classroom.	√	√	
<input type="checkbox"/> Creating a music game for a class of approximately 40 learners.	√	√	

Some of the above skills are presented by small groups of students as micro-lessons during lectures. Before students are given assignments for the planning and executing of these micro-presentations, one or more demonstration lectures are given by the lecturer to illustrate the techniques and concepts required for the assignment. For effective time-management, students work in groups and are given contact time to plan and practise their presentations. Lecturers are involved in a mediating role, providing suggestions or recommendations to improve their presentations. During the lecture when the assessment takes place, all groups attend the other presentations. Apart from assessing the other groups, every group has to do a self-assessment. After all the presentations, a reflection session is held to discuss which methods or techniques are more effective than others.

Applying this assessment strategy has resulted in the overall improvement of the standard of work delivered. Although students are not all initially skilled at communicating in front of others, they gain confidence and learn most by

observing what others do. They also learn to assess practical work objectively, one of the most difficult aspects of becoming a music educator.

Apart from mastering music making techniques themselves, students have to be trained to become proficient facilitators, capable of leading a group of unskilled learners in a classroom to make music. This is quite a daunting task, since it requires a dexterous level of skill and self-confidence to perform and demonstrate vocal techniques, instrumental playing, body percussion and movement, notation skills as well as creative techniques in front of a class. At the end of the year, the skills developed during lecture situations are transferred to real-life classrooms. As previously described, small groups of students present lessons to learners at a nearby school, while the other students attend the lessons and assess each other's presentations. A reflection session is held after all the lessons, requiring feedback and comments from all the students.

On the following pages, some examples of assessment criteria and assessment rubrics for micro-presentations are given. The assessment criteria enable the students to know exactly what is required of them, and how to plan and present each assignment. Since specific marks are allocated to each of the assessment standards, they know what the main points of focus are and how they will be assessed. Developing these assessment rubrics over a few years has indicated that the more detailed and delimited the given assessment criteria, the better the quality of the presentations of the students. Experience has also shown that leading by example, enthusiastically demonstrating and explaining the appropriate methodological principles, is the best way to raise the level of teaching skills. As Regelski succinctly noted: "telling is not teaching" (1981, p. 360).

I have devised three different micro-presentations, each described with an assessment rubric added to indicate all the points that students will be assessed on (tables 5.18 - 5.24). Clear descriptions of all the methodological

aspects are included according to the requirements of an efficient Music educator. An example of a peer- and self-assessment form is also added at the end, indicating empty spaces for comments where students have to critically assess the methods utilised and verifying why certain marks are allocated (table 5.24). The micro presentations include:

- an instrumental activity (tables 5.18 and 5.19);
- a listening activity (tables 5.20 and 5.21); as well as
- a singing activity (tables 5.22 and 5.23).

Table 5.18: Assessment criteria for an instrumental activity

Assessment criteria for an instrumental activity
<ul style="list-style-type: none"> • Work in groups. The time limit for each presentation is 12 minutes. • Plan a non-melodic accompaniment for an instrumental soundtrack. • Use flashcards or a transparency displaying different colours for each section of the form. • Choose suitable music with a lively beat and clear form. Do research on the composer and composition, and include short but relevant information from this during your presentation. A suitable theme may also be added. • Create an instrumental score for four groups of non-melodic instruments. Listen to the music several times to be able to identify clear rhythmic patterns and the form structure. • Identify easily recognisable rhythm patterns in the composition and try to imitate those in the orchestration. • Repeat simple rhythm patterns – this is more effective than complex rhythm patterns or frequent rhythmical changes. • Alternate instruments, using one or two groups at a time. All instruments playing simultaneously should be reserved for an effective climax in the coda of a composition. • Ensure that instrumental tone colours and rhythms are contrasted – strong rhythmic patterns should be alternated with a lighter textural orchestration, including longer note values or rests. • Use sparkling effects such as trills or cymbals sparingly as highlights in the orchestration. • Use drums – which have a very dominating sound – for strong beats, but avoid shorter note values on these instruments. • Simplify the notation on transparency. For example, work out a four-bar pattern for every section, then write each pattern once only and use repeat signs. • Use large enough notation or lettering on the transparency or flashcards. • Use colour to identify different sections in the music. • Add pictures of instruments for easy recognition of instrumental parts.

Table 5.19: Assessment rubric for an instrumental activity

Assessment rubric for an instrumental activity	
<p>Preparation</p> <ul style="list-style-type: none"> • Has everything been well planned? • Have instruments been placed in groups before the lecture? • Is the instrumental score ready on transparency or flashcards? • Is the sound recording or CD ready? • Are all the presenters prepared and organised? 	15
<p>Media</p> <ul style="list-style-type: none"> • Is the transparency or flashcards visually striking and colourful? • Is all the space used effectively on the transparency? • Is the notation and lettering large and easy to read? • Are there suitable pictures or illustrations? • Are the correct transparency techniques applied? (Pointing, revealing and overlay techniques, etc.) 	15
<p>Learning content</p> <ul style="list-style-type: none"> • Does the instrumental score complement the music? • Is the form of the music represented in the instrumental score? • Are the rhythm patterns correctly notated? • Are the instrumental parts interesting and varied, yet simple enough for successful performance by the learners? • Have the name of the composer and the title of the work been included? 	25
<p>Style of Presentation</p> <ul style="list-style-type: none"> • Do all group members take an active part in the presentation – is each one given an opportunity to take the lead? • Is a brisk lesson tempo maintained? • Are rhythm patterns clearly demonstrated? • Are all the rhythm patterns of different instrumental groups efficiently practised beforehand? • Does the tempo of the practising session coincide with the tempo on the sound recording? • Are the instruments correctly ‘counted in’, using the appropriate number of beats? • Is the emphasis on making music – not too much talking? • Are all the learners involved? 	30
<p>Originality and X-factor</p> <ul style="list-style-type: none"> • Is there an original touch and creativity? • Is it a musical performance? • Is there a balance between fun and learning? 	15
Total	100

Table 5.20: Assessment criteria for a listening activity

Assessment criteria for a listening activity
<ul style="list-style-type: none"> • Work in groups. The time limit for each presentation is 12 minutes. • Plan a micro listening presentation using extracts from one of the following compositions: Saint-Saëns – <i>Carnival of the Animals</i>; Prokofiev – <i>Peter and the Wolf</i>; or Tchaikovsky – <i>The Nutcracker</i>. • Design a listening guide (sequence charts, call charts or theme charts) with information about the music to make it interesting for the learners. Create transparencies which include effective pictures, as well as the name of the composer and title of the work. Also include short themes of the music in notation. • Create a listening questionnaire to use with the chosen composition. Short excerpts should be recorded to illustrate clear music concepts. Concentrate on tone colour as well as on one or two other music concepts. Add the name of the composer and the title of the composition. Number each excerpt, and make sure that there is a clear instruction of what is expected of learners. • Do research using resource material in the library or on the internet for information on the composition and composer. This information has to be creatively adapted and incorporated into learner friendly media; including a unique and innovative design. • Photocopy the listening questionnaire for members of the class. • Plan music activities in which the above listening guide and listening questionnaire can be demonstrated. • Introduce the music theme with an ice breaker to draw the learners' attention. • Play the excerpts of the listening questionnaire once, ensuring that all learners listen attentively and fill in the answers individually. Implement an original way in which answers can be checked when the same excerpts are played for a second time. • Ensure that all group members are actively involved during the whole presentation. Every group member should present a part of the micro-lesson. • Hand copies of the listening questionnaire to the lecturer and to all members of the class before your presentation. • Make sure that all group members have a master copy of the listening guides and listening questionnaire as well as of the sound track, ready for inclusion in your music portfolio which is due at the end of the third year.

Table 5.21: Assessment rubric for a listening activity

Assessment rubric for a listening activity	
<p>Planning the listening guide and listening questionnaire</p> <ul style="list-style-type: none"> • Has core content been chosen for the listening guide which illuminates and enriches the music composition? • Is the information relevant and sufficient for the chosen age group of the learners, yet brief enough to retain their attention? • Are both the listening questionnaire and listening guide visually attractive with suitable pictures to enhance the music theme? • Have appropriate music excerpts been chosen to illustrate specific music concepts? • Are the excerpts numbered on the listening questionnaire? • Are the name of the composer and the title of the composition included? • Is there a clear instruction for what is expected of the learners? 	20
<p>Striking visual aids</p> <ul style="list-style-type: none"> • Is there a variety of media displayed, including first, second and third generation media? • Are the visual materials interesting and colourful, and is it appropriate to illustrate the music effectively? 	40
<p>Style of presentation</p> <ul style="list-style-type: none"> • Is the ice-breaker effective in involving the class and making them excited about the theme? • Is there active involvement of all group members who are presenting? • Are all group members given an opportunity to take the lead during the presentation? • Is there effective use of time with brisk alternating of activities? • Is the emphasis more on listening to music and less on talking or explaining? • Has the presentation technique been well planned and implemented by group members – does each one know exactly what to do? • Does the group succeed in involving the class in active listening and participation? • Is an innovative way implemented to check the answers of the listening questionnaire when excerpts are played for the second time? 	20
<p>Innovative and creative presentation.</p> <ul style="list-style-type: none"> • Is there a unique style and creativity which makes the presentation a memorable experience? 	20
Total	100

Table 5.22: Assessment criteria for a singing activity

Assessment criteria for a singing activity
<ul style="list-style-type: none"> • Work in groups. The time limit for each presentation is 15 minutes. • Choose an unknown song, preferably a folksong from any country, suitable for the target group of your choice. • Write the song on transparency according to the correct notation and transparency techniques. The transparency should be colourful and visually attractive. Lettering should be large and neat – the typed texts used in printed song books are too small. Rather use the notation as a given and add the text in a large font afterwards. • Add a suitable picture complementing the text, or consider using a series of pictures to help learners remember the text. This is especially useful for young learners in the Early Childhood Development or Foundation Phases. Groups of children receive sets of pictures and place them in the correct order after listening to the song once. • At least one phrase, for example the refrain, should include staff notation. Make use of the normal groupings of notes – separate quavers (as often found in songbooks) are more difficult to read for inexperienced learners: quavers joined together are easier to understand than separate quavers. <p style="margin-left: 20px;">E.g:  is better than </p> • Plan the teaching method of the song. • All presenters in the group should know the song by heart. • Play a recording of one verse, or sing one verse of the song. You may choose a recorded accompaniment or backtrack for the song, or you may choose to provide your own guitar or piano accompaniment. Ensure that the pitch on the recording is not too low – young learners are unable to sing pitches below middle C (McLachlan, 1975, p. 9). Also ensure sure that the sound recording does not have a male voice if the target group is young learners with unchanged voices – children have difficulty in intonating the correct pitch from a male voice an octave lower. • Involve learners in a meaningful way when they hear the song for the first time. Ask relevant questions about the song, e.g. phrases sounding the same or different. Alternatively, learners can arrange transparency cards or pictures illustrating the text, or they can imitate suitable movements which complements the song. • Teach the song phrase by phrase by singing while the learners imitate it. • Give the correct starting note on a melodic instrument, e.g. use chime bars or a chord on the guitar. • Take care not to count ‘one, two, three’ if the song is does not have a three beat time-signature, or if it starts with an upbeat. Plan beforehand how many beats to ‘count in’. • Correct mistakes immediately if learners sing a phrase incorrectly. • As soon as the learners know one verse, other verses can be added. However, too many verses for one song are often too time-consuming for a micro-presentation. • Movements or playing on classroom instruments can be added to make it more interesting. • Make sure that all presenters are actively involved during the whole presentation. • Show enthusiasm to motivate the learners.

Table 5.23: Assessment rubric for a singing activity

Assessment rubric for a singing activity	
<p>Preparation</p> <ul style="list-style-type: none"> • Does everyone in the group know the song and text? • Do all participate with confidence? 	15
<p>Media</p> <ul style="list-style-type: none"> • Are striking transparencies or other media used? • Is the text large enough? • Are there pictures which complement the theme? • Is notation successfully included? 	15
<p>Choice of Song</p> <ul style="list-style-type: none"> • Is the text and difficulty level of the song appropriate for the target group? • Is it an interesting and singable song? • Is the text explained briefly if it is a folksong in another language? 	10
<p>Accompaniment and/or backtrack</p> <ul style="list-style-type: none"> • Is the accompaniment successful by using an appealing and appropriate backtrack? • Does the group provide their own accompaniment on the piano or guitar? Is this accompaniment performed expertly, complementing the singing? • Are learners adding the accompaniment by playing on classroom instruments? 	15
<p>Style of Presentation</p> <ul style="list-style-type: none"> • Do the presenters know the song well? • Do the presenters sing accurately in tune with solid intonation? • If a sound recording is used, is it appropriate for classroom use? Is it the correct pitch (not too low), with clear female or children's voices? • Is the correct starting note given, with appropriate 'counting in' and flow during the teaching of the song? • Do all members of the group take an active part in the presentation? • Are all presenters given an opportunity to take the lead? • Have effective movements or an instrumental activity been added? • Is the emphasis on making music and not on talking? 	30
<p>Originality and X-factor</p> <ul style="list-style-type: none"> • Is there an original and creative approach? • Is there an interesting introduction given before teaching the song? • Have effective props or costumes been added to complement the theme? 	15
Total	100

Table 5.24: Peer assessment and self-assessment form

Peer assessment and self-assessment form		
Assessment criteria	Comments	Mark
Preparation		
		15
Media		
		15
Learning content		
		25
Style of Presentation		
		30
Originality and X-factor		
		15
Total		
		100

5.8 SUMMARY

This chapter focused on OBE as an education system, the *Revised National Curriculum Statement*, as well as on the philosophy underpinning the whole-brain learning theory. All these aspects shaped the design of the student training courses which have been implemented at the Faculty of Education, University of Pretoria. A vital aspect of the student training courses, but which needs reconsideration, is that the number of lectures have decreased significantly, especially regarding the training of students in the Foundation Phase, while the demands for Music Education are ever increasing in the national integrated curriculum.

An important aspect which should be considered is that teacher training never really ends – it should be a continuous process maintained by means of INSET courses. Being informed of the latest curricular developments and involved in developing new skills make the educators of the future lifelong learners. In the subsequent chapter I offer a synthesis of the inquiry.

CHAPTER 6

FINDINGS AND RECOMMENDATIONS

6.1 INTRODUCTION

As indicated by the research title, this study was set against the context of the implementation of Music within the integrated learning area Arts and Culture for South African primary schools. The study examined the research questions through the interpretive paradigm. By exploring the experiences of teachers, I deepened my 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 also gave me insight in how lecturers and policy makers view, interpret and act on the curriculum policy. I furthermore made a critical study and evaluation of available resources, specifically regarding the suitability of Music activities for use in Arts and Culture programmes.

The literature review in Chapter 2 revealed that there is inconsistency in the application of an integrated Arts curriculum, and that further research is needed to direct the implementation of Music Education within an integrated Arts and Culture learning area. Although internationally Arts Education is often perceived as an encompassing term, various art forms are frequently taught separately. In the South African curriculum, however, the Arts are approached in an intermingled fashion to simulate the blend which characterises traditional African arts. A major problem observed regarding the implementation of Music is that the training of teachers often does not correspond to the demands set by school practice.

6.2 FINDINGS OF THE RESEARCH

Finding the results of research is usually a mixture of joy and pain – on the one hand it is a joy to have the answers that one has been searching for, but on the other hand it is painful because not all the answers you had hoped for or expected, were realised.

Some surprising results were found regarding the implementation of Music Education. In the Intermediate and Senior phases, an encouraging and constructive feedback is that learners' general knowledge regarding music and culture is expanded through the implementation of the new curriculum. Attitudes towards music and cultural activities are also positively influenced. Learners work diligently on research projects, obtaining insight and information from people in the community, thereby reaching out to other cultures and embracing respect and value for different arts practices. This information is assembled in portfolios, and all the learners' work is assessed and calculated as part of their overall progress in each school year.

The reverse side of the coin is that the huge emphasis on theoretical knowledge, gained through verbal discussions and research projects, diverts valuable time away from actual music making activities. Music is first and foremost about the product of music making or musicing (Elliott, 1995, p. 50). It appears that very little time is allocated to actual music making activities such as singing and playing on instruments.

Although a new curriculum has been implemented with novel and innovative ideas, the same problems which were identified more than two decades ago in Van der Merwe's study (1986) seem to persist and have even deteriorated. Where learners in the Senior phase used to spend approximately 49% of the time during music lessons on singing activities, the number of songs taught in the Senior phase of today's South African primary schools seems to be cut

down to an average of only 8 songs per annum, this being in the 'best scenario' schools. In Van der Merwe's 1986 study, it was also noticed that playing on instruments was very limited in the Senior phase, while the same learners indicated that they took part in many instrumental activities during their earlier school years (Van der Merwe, 1986, p. 44). Instrumental activities have all but disappeared in the current implementation of Music Education. This phenomenon has also been reported in research undertaken in Botswana (Bennett, 2001, p. iii).

Furthermore, there is an emphasis on the making of music instruments in various grades as prescribed by the curriculum (Grade 4 and Grade 7). However, very little if any music making activities take place during which these instruments are utilised. This results in the instruments becoming 'objects of art' or 'props', since without actively musicing with these instruments, there is no music taking place.

Another factor that negatively influences music making activities is the time educators have to spend on **assessment**. Each learner needs to be continuously assessed, and this is far more challenging and time-consuming during practical activities than in theoretical and written assignments. The portfolios indicating assessment and growth in learners' knowledge may seem impressive, but in practice there is little if any growth of music making skills.

The main issue identified in this study is the **integrating of four art forms by one teacher**. In many African arts genres, for example the "tshikona", various arts are blended using "song, dance, drama poetry and design" (South Africa. Department of Education, 2002b, p. 110). This is a typical example of the fusion of musical arts in Africa. One of the underlying philosophical aspects in African music is that one must be actively involved and take part as a group – music only has meaning when there is participation. The ideal vehicle for integrated arts, therefore, is the African arts practices. This is also the underpinning

principle on which the national curriculum for Arts and Culture has been based. In Western music practices, the emphasis lies with the individual and with the discrete art forms. Most South African university programmes which were part of this study still emphasise separate Arts Education with little or no integration. The challenge is to find feasible ways to include both African and Western arts practices.

Arts specialists all agree that their art form requires dedication, skills and intensive training to be able to achieve the necessary level of competence to teach it effectively. The curriculum demands integration, therefore teachers are in a survival mode, opting to focus on theoretical knowledge and values, since these can be attained by any teacher, regardless of the individual's artistic talent in various arts.

All the findings of this research are displayed in figure 6.1 overleaf, which refers back to the main focus of investigation, as well as the triangulation of the data collection process (see figure 1.1, Chapter 1).

Arrows from within the triangle lead to explanatory text boxes, briefly describing the main findings of the research.

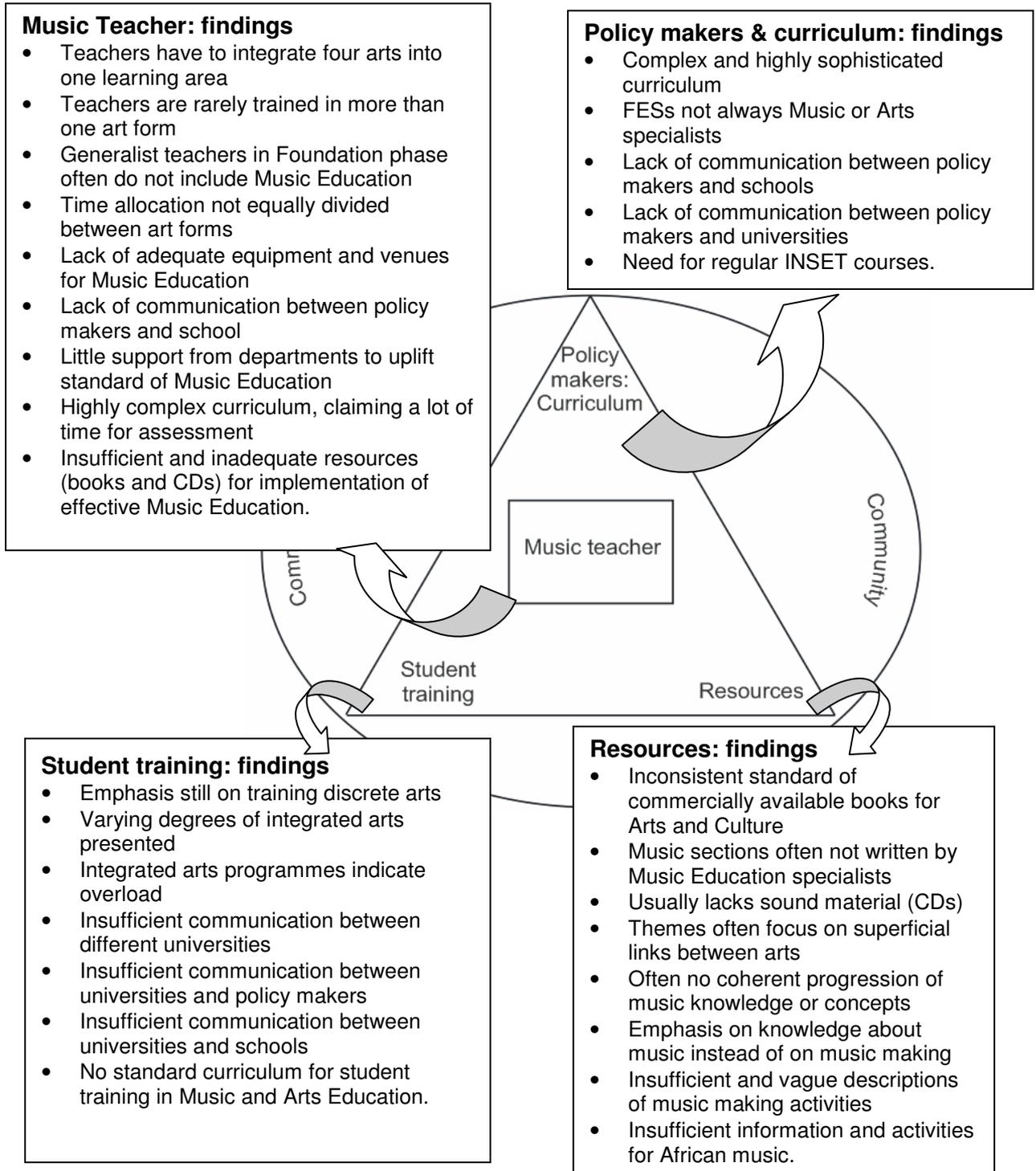


Figure 6.1: Research focus and findings

6.3 ANSWERING THE RESEARCH QUESTIONS

In order to answer the questions of the research in the four focus areas where data was collected, recommendations are suggested in each of the focus areas. The following list is not necessarily presented in order of priority, but clustered to provide an overview for the reader.

6.3.1 Schools and the music teacher

- To integrate four arts into one learning area by a single teacher is not conducive to the integrity of each art form. The ideal is that every school appoints at least two specialists, being Music Education and Visual Art specialists. The venues, equipment and nature of the activities for these two art forms are so varied and specialised, that it is not feasible to be taught in the same classroom and by the same teacher. Where Visual Art focuses on learners working individually, Music mainly involves group activities and cooperation. Since movement and dance activities often form part of Music Education, the Dance component of the Arts and Culture learning area can be accommodated during Music activities. Drama should ideally be integrated within the languages, since it enhances the literacy programme and is based on communication skills. Furthermore, the Language, Literacy and Communication learning area is allocated the largest part of notional time given to any learning area.
- Whenever possible, schools should utilise Music specialists for the implementation of Music Education in the Foundation phase. Music specialists are often appointed as generalists in the Foundation phase – these teachers should be encouraged to deliver Music for a whole grade in the Foundation phase, while other teachers take care of one of the other disciplines in exchange. Alternatively, these teachers need to be used as

mentors to support other teachers involved in the implementation of Music. Methods of applying team teaching in the Foundation Phase should be explored.

- Time allocation needs scrupulous attention from principals and heads of departments to make sure that sufficient time is allocated to Music Education. Although the total learning area is only allocated 8% of notional time according to national policy, it implies that at least one period of 30 minutes per week should be utilised for Music Education.
- School principals should be made aware of the detrimental effect it has on learners when teachers of other disciplines are used to teach Music (Primos, 1993, p. 102).
- Teachers should endeavour to find ways to integrate practical music making activities in their programmes. They should focus more on the development of music skills in their learners than on developing skills of collecting information about music – skills which are already adequately catered for in other disciplines of the overall curriculum.
- Creative and innovative ways to supply adequate equipment for Music Education need attention. The manufacturing of sets of home-made percussion instruments by the learners as stipulated by the curriculum could be adapted to supply active music-making opportunities for all learners, including those in the Foundation phase.
- Teachers should be encouraged to continually strive to improve their teaching capabilities and musical skills, since “teacher improvement rarely occurs by chance” (Delport, 1996, p. 16 [Appendix]). This can be enhanced by regular attendance of INSET courses, where capacity to develop their

own learning programmes, as required by the RNCS (South Africa. Department of Education, 2003b, Foreword), can be expanded.

6.3.2 Policy makers and the curriculum

- The benefits of the RNCS should be celebrated and emphasised, focusing on the major improvement of Arts and Culture being well-established as an official and assessed learning area.
- A concerted effort should be made by Music Education specialists at universities and schools to influence the perception of policy makers who often view Music as an elitist subject reserved for the privileged few. A paradigm shift needs to be made to emphasise the role of Music Education as a basic right for all learners.
- Policy makers should be influenced to realise the need for Music Education specialists in advising roles as First Education Specialists (FESs) at departmental level, in order to provide guidance and support to teachers in the field. Involving subject advisors in post-graduate courses in Music Education would be an important aspect in changing perspectives of the value and role of Music in education.
- Since Music Education is currently in a survival mode and often does not take place in disenfranchised communities, the utilitarian role of Music Education in the overall curriculum, implemented as a vital tool in developing listening, language and literacy skills as well as general brain development for all learners, should be promoted. Without the skill of using the ears for active listening, instead of for passive hearing, no other school training could be successful, since the whole education system is based on the ear as a main means by which knowledge and skills are conveyed.

- In a country where crime is a constant threat, the positive role of Music Education and cultural activities in bringing about human dignity, compassion, and an awareness of social responsibilities, cannot be underestimated.
- The provincial departments of education should supply adequate support by means of INSET courses (in-service training of teachers) to uplift the standard of Music Education. Excellent Music educators and lecturers from universities should be identified to be actively involved in these courses. The Universities of Pretoria, North-West and Stellenbosch currently endorse such practices by involving teachers in short courses, enabling them to gain further training and skills for the demands of an integrated curriculum. Such courses should be implemented on a large scale in all provinces.
- Any curriculum needs regular revision. The RNCS provides a solid base to work from, but it is time for it to be revised and reformed to make it more realistic, feasible and practical for teachers to implement, especially for generalist teachers in the Early Childhood Development and the Foundation phases.

6.3.3 Universities and teacher training

- In this study, Music and Visual Arts have been identified as main art forms. It is proposed that students receive specialist training in one of these main art forms (Music and Visual Art). The same specialist students should receive a secondary specialisation in the other main art form, as well as a short overview of Drama and Dance.
- Students specialising in Music should be well trained as musicians, with extensive Music Education skills in planning and executing practical music

making activities for groups of learners. They should furthermore be equipped with a solid knowledge base of musics from a variety of styles and genres to cope with the demands of the curriculum and a multicultural school system. They should also gain insight and first hand knowledge of methods by which meaningful integration between various arts can be accomplished, maintaining the integrity of each discrete art form.

- Regular contact is necessary with, and feedback from, students who have completed courses in Music and Arts Education, and who are currently in teaching posts, to make sure that course material is still relevant and up-to-date with the demands of school practice.
- Lecturers in the discrete art forms at one institution should work as a team towards the accomplishment of excellence in the training of students in the arts, emphasising specialist skills, with some links across the Arts. Lecturers in languages should be encouraged to include Drama as component of the language discipline to enhance and enrich their courses.
- Universities should work towards nationwide co-ordination in the training of students regarding Music Education as part of the learning area Arts and Culture. A standardised course for Education students, specialising in Music Education as part of the learning area Arts and Culture, should be developed.

6.3.4 Resources

- There is an urgent need for a Basal Integrated Arts Series specifically for the South African context. This need was already identified in terms of Music Education more than two decades ago (Van der Merwe, 1986, p. 133). Key role players in Music Education as well as in the other Arts should be

involved in this process, combining the strengths of a variety of specialists and ensuring that there is coherency regarding progression of concepts and activities. The most important feature for the music sections of such a series should be that it includes sound material (CDs) for listening as well as for singing and other music making activities.

- A website for music resources should be set up, providing songs, music activities as well as networking opportunities for primary school teachers all over South Africa. This could stimulate 'idea factories' where teachers share information and provide support and solutions to challenges faced during their daily experiences. Although most schools in South Africa do not have internet access or computers, this service could be used by mentor teachers or FESs to provide support for schools in disenfranchised areas during cluster meetings.
- A graded song book with folk songs reflecting all cultures and languages in South Africa would be very valuable in helping teachers choose suitable songs for inclusion during Music lessons; especially if it is accompanied by a CD with accompaniments for the songs (backtracks). An inspiring project in this regard has been the compilation of such a song book by the Western Cape Education Department (2008b), which includes songs in five languages as well as an accompaniment CD. Another publication which has already been implemented and tested through various INSET courses, and which was specifically compiled for use by students and teachers in the Foundation phase with little or no background in music, is *Junior Collage*, a book accompanied by two CDs (Van Aswegen & Vermeulen, 2000). This set includes sound excerpts for all the music concepts, as well as listening material, songs, and backtracks for all the songs.
- There is a specific need for sound recordings and books with African music for classroom activities. The curriculum places a high priority on the

inclusion of African music in a variety of styles, yet there is little material available commercially, especially regarding sound CDs with songs, and DVD material which includes directions for the performance of movements with the songs. A positive step in providing a solution has already been taken through the publication of the new edition of *African Collage* (Vermeulen & Van Aswegen, 2008), which contains information on the basic principles of African music, listening questionnaires and sound tracks of a wide variety of African instruments, as well as a compilation of traditional African songs supported by backtracks for use in the classroom. This material has already been tested through implementation during various INSET courses as well as by music teachers in schools.

- An important resource which is urgently needed in the South African tertiary setting is a handbook for the training of teachers in Music Education. This need has already been observed by Van Eeden in 1995 (p. 160). Although valuable international publications, such as Deirdre Russell-Bowie's pioneering book on integrated Arts, *MMADD about the Arts* (2006), have served to fill a gap, there remains a need for a South African publication specifically suited to the unique demands of local circumstances and cultures. The only book issued for this purpose in the South African context, was Philip McLachlan's book on *Education in Class Music*, published in Afrikaans more than three decades ago (1975). Apart from current changes in the curriculum, multi-cultural approaches as well as new trends regarding the integration of the arts should be included in such a publication.

6.4 SUGGESTIONS FOR FURTHER RESEARCH

- Further research is urgently needed regarding the implementation of music in the Foundation phase, since this is the area of greatest concern and where Music Education most frequently does not take place. There is a policy that only the class teacher – usually a generalist – may teach the

learners in the Foundation phase. This implies that all learning areas have to be implemented by one teacher. With a 'crowded' curriculum, an emphasis on Literacy and Numeracy, and a multitude of assessment standards to be reached, Music is usually moved to the last period on a Friday. In effect, the Music lesson never takes place since there are always other, 'more urgent' outcomes to be achieved. Methods by which music can be functionally integrated into all the other learning areas of the Foundation Phase need to be explored.

- Further research is required to investigate and compare the courses in Music and Arts education at all South African universities, and to determine in which ways students are trained to serve the needs of Music and the Arts at schools.
- Research is vital for a better understanding and knowledge of the musical arts in Africa, especially regarding the African music concepts in the RNCS and the implementation thereof in the learning area Arts and Culture.
- Research is needed to find feasible solutions to the low emphasis given to practical music making activities in schools. Group instrumental activities such as drumming and percussion bands should be investigated as alternative pathways to realise the outcomes for Music Education in the curriculum.
- Research should give the lead regarding the smooth transition of the general Arts and Culture learning area into the discrete art forms of the FET phase. At the moment, learners who want to specialise in one of the four discrete art forms in Grades 10-12 are expected to proceed from the general Arts and Culture learning area in Grade 9 to the specialised art form in Grade 10. While this may be possible for students talented in Visual Arts or Drama, this

is not possible for Music which requires years of skills and knowledge to develop and mature to the required level expected for Grade 10.

6.5 CONCLUSION

One of the envisaged outcomes of this research is that existing music programmes at various universities countrywide should expand and develop to be more consistent and coherent. It is recommended that greater communication should exist between lecturers of all institutions, so as to equip teachers-in-training with excellent musicianship skills. Students should also receive methodological skills to cope with the challenges of an integrated curriculum, as well as with large numbers of learners simultaneously making music. The sustainability and expansion of well trained teachers in the Arts and Culture learning area remains of the utmost importance if an effect is desired in the lives of all South African children.

A well implemented Music Education programme in all South African schools would contribute to a community which can benefit from improved health, education, self-perception and emotional wellbeing of all its children. There is a great need for creating opportunities for the children of all communities to be musically nurtured, developing talent and providing joyful activities in sometimes discouraging or uninspiring school environments. Music is the one area in schools where children can be empowered to make changes in the way humankind views the world.

Figure 6.2 illustrates a model of the envisaged aspects which could lead to Music teachers increasingly experiencing success in their classrooms. Where the model for this research started as a triangle (figure 1.1), this evolved into a shape with more angles, representing a star to emulate hope and success for the future of Music Education in South Africa.

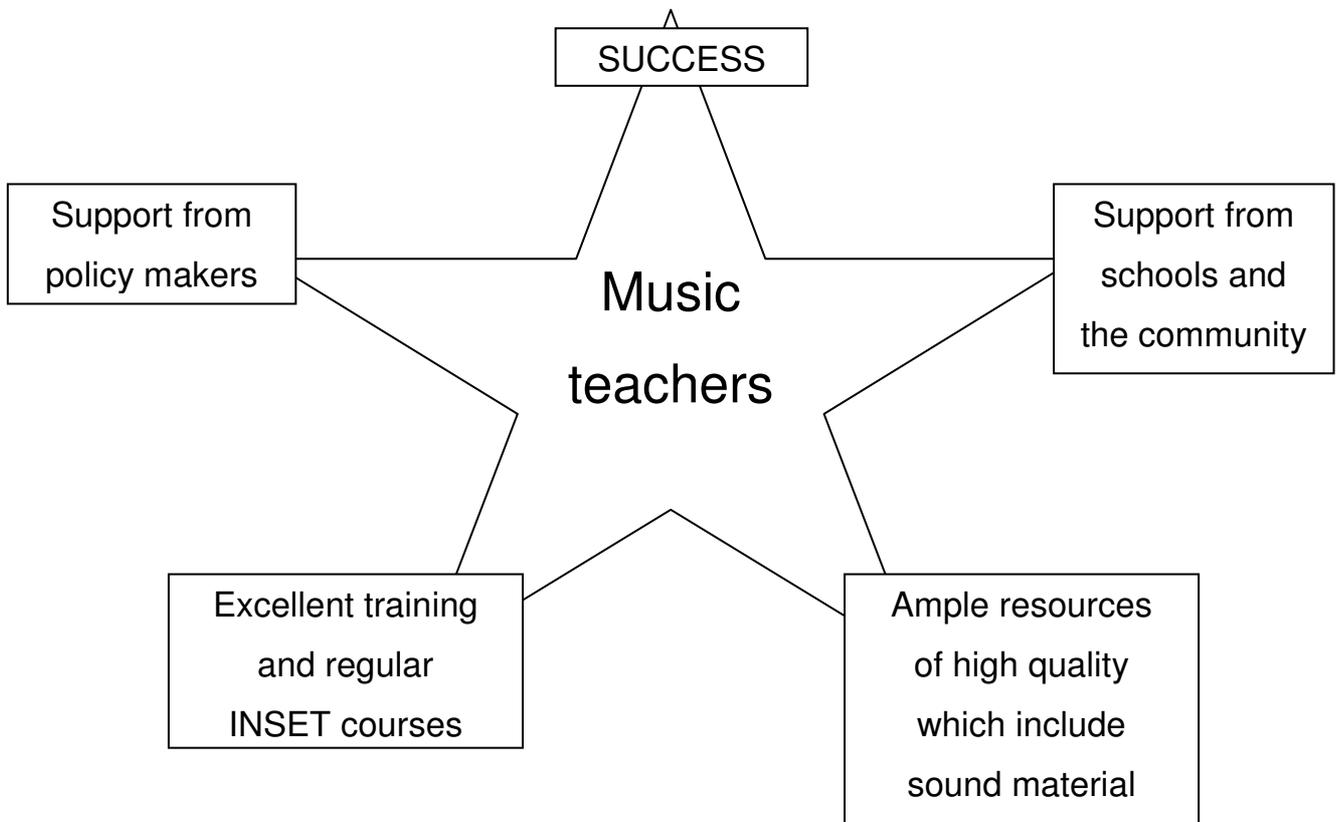


Figure 6.2: Aspects leading to success in Music Education