

# Chapter 1

## Introduction

### 1.1 Introduction and Background

The political history of South Africa has had a direct influence on music in Arts and Culture and Music<sup>1</sup> as a school subject. In South African schools, music is part of the compulsory learning area Arts and Culture. The curriculum starts in grade R (pre-school year) and continues right through to grade 9. During Arts and Culture lessons, the curriculum must be equally divided into the four art forms; Dance, Drama, Music and Visual Art. These art forms should be taught in an integrated way and not in isolation. After grade 9, learners have a choice to continue with any one of the art forms if the school offers it as a subject<sup>2</sup>. Particularly before the changes after 1994 when the African National Congress (ANC) government came to rule, Music was hardly found in schools for black children. Yet, according to many authors such as Bebey (1975), the black children of Africa have a natural musical ability that can already be seen at an early age. Traditional African families lived together in large groups and met around a communal fire at night to share in singing and dancing: music was an integral part of their lives and they developed excellent musical skills. The researcher's perception is that with modern influences such as television, this is progressively deteriorating.

The research situates itself in KwaZulu Natal (KZN), which is the province with the second highest population in South Africa (Statistics SA 2010:7) and is notorious for its poverty and low standard of living. According to James Thurlow et al (2009:1),

South Africa has one of the highest HIV prevalence rates in the world, and KwaZulu-Natal (KZN) is its worst afflicted province. Recent estimates indicate that 26.4% of KZN's working age population is HIV positive, compared to 15.9% in the rest of the country. Unemployment and income poverty in the province are

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<sup>1</sup> Music with a capital letter will refer to Music as subject.

<sup>2</sup> In the foundation, primary and senior phases, the term "learning area" is used, whilst the term "subject" is used in the Further Education and Training band.

also much higher than the national average. More than a third of KZN's population live below the US\$2 a day poverty line and two-fifths of the workforce is unemployed.

Zulu speakers constitute 81% of the population; many of them live in rural areas and have low educational qualifications. KZN is the province with the highest number of adults with no education at all (Aitchison 2006). It is also in these areas where a shortage of educators is experienced since most educators prefer living in more urban areas where they have access to modern amenities and better equipped schools. Due to poverty and the prevalence of low educational standards amongst many parents, very few African children get the chance to take music lessons and musical talents are often left undeveloped. In general, learners are only formally developed musically at school. When the standard of music education at schools is low, learners will have no chance of gaining enough skill and knowledge to continue with Music as subject or to build a career in music.

The Further Education and Training (FET) band of education, for learners in grades 10, 11 and 12, was introduced in 2006 and has opened doors for more children than previously in traditionally black schools to take Music, which is offered as an optional school subject in this phase. Although the subject did exist in the previous curriculum, it was Eurocentric and did not consider the music of Africa. The new FET curriculum includes many different styles of music and also includes learning about and playing African instruments, not included in the previous curriculum. Improvisation and composition have been given a bigger role and music technology has been introduced. The inclusion of African instruments has been a very exciting change for many African children and many have shown an interest in taking it as part of their curriculum to obtain the National Senior Certificate.

Studying the KZN Senior Certificate examination KZN report of 2006 and 2007, distributed annually to all schools in the province by District Managers, it is clear that serious problems were experienced in traditionally black schools in the facilitating of Music as subject in line with the old curriculum. The new curriculum addresses aspects of music

that are part of the African culture and heritage whilst incorporating sufficient material to accommodate learners from the Western tradition. The researcher believes that the curriculum has the right ingredients to make it a relevant subject for the South African child.

## **1.2 Motivation for study**

The researcher was previously an educator offering Music as a subject in a rural area of KZN. Despite many years of experience, she had a feeling of isolation from what was going on in music education in big cities and other urban areas. Similar educators, who came from a traditional Western-type background, seemed to fear the shift of emphasis in the new curriculum away from Western classical music and felt incompetent to teach the aspects of technology, jazz and African music now required. It seemed that educators from traditionally African schools had a fear of the theory, technology and harmony components. Many of these educators live in rural areas, far from major centres, and courses offered at educational institutions are therefore out of their reach. Music technology was feared because very few educators have had exposure to computers and the relevant music software.

Attending an in-service course led to the researcher realizing that she was ill-informed regarding the finer details of the curriculum and what was expected under each section. She investigated, mostly by internet, and it became clear that available information had simply not been supplied to schools by the KZN Education Department. It concerned her that many rural educators who do not have internet access will not have any of the necessary information required to facilitate Music as subject. Internet cafes and computers are out of reach of the majority of educators in rural areas. It should be taken into consideration that a large number of educators are also not computer literate. Some rural areas do not have electricity or reception for cellular phone networks which makes it impossible for them to connect to the internet. The majority of schools in rural KZN do not have computers that can be used for music purposes. Often a school possesses only one computer for administrative tasks.

The researcher's contact with educators at FET training courses for Music highlighted the problem of educators getting as much reference material regarding music history (learning outcome three, see section 1.4.6) as possible and then piling this onto the learners. Educators are not sure about the necessary depth required to help the learners to achieve maximum success in this learning outcome.

In her capacity since 2008 as Senior Education Specialist for Arts and Culture in Zululand, the researcher is involved in educator training for Arts and Culture. During the workshops, which included all Arts and Culture educators of the Vryheid Education District, the researcher realized that a very small percentage of educators have formal music knowledge that is required to facilitate the music component of Arts and Culture. This phenomenon has a direct impact on the survival of Music as subject, since learners without a proper music background will find it very difficult to continue with the subject in grades 10, 11 and 12.

If Music is to continue as a subject in rural areas and specifically in Northern KwaZulu Natal (NKZN), an in-depth analysis of challenges and potential solutions is a necessity to assist the Department of Basic Education<sup>3</sup> to make suitable decisions regarding redress programmes.

### **1.3 Physical area of research**

Areas covered in the research included rural areas in KZN that are at least 100 kilometres from a big centre. Big centres in KZN include Durban, Newcastle, Pietermaritzburg, Empangeni and Richards Bay. The researcher focused mainly on the following areas: Ulundi, Vryheid, Pongola, Nongoma, Paulpietersburg and surroundings. These towns fall into the Vryheid District of the greater Zululand region and the schools in these areas can mostly be regarded as rural schools.

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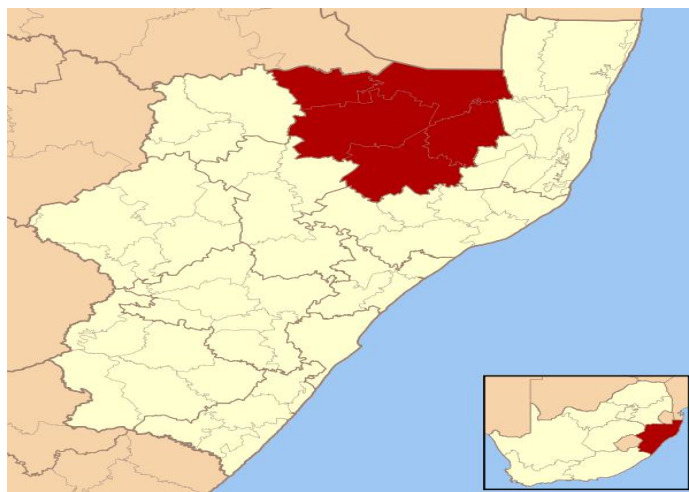
<sup>3</sup> The Department of Education changed its name in 2009 to the Department of Basic Education.

The researcher's sampling strategy was done in such a way that it was both feasible for her to reach the respondents and that it was acceptably representative. The school currently offering Music in rural NKZN - Ekudubekeni in the Mashona ward in Mahlabathini - was included and also Intermediate Phase and Senior Phase educators teaching Arts and Culture from 30 randomly chosen schools in the different circuits of the Vryheid District<sup>4</sup>.

The researcher interviewed Arts and Culture and Music educators from the selected schools, either telephonically or personally. The researcher included the DCES (Deputy Chief Education Specialist) assisting in Music whilst there is no SES for Music in KZN. She also interviewed Senior Education Specialists for Arts and Culture and Foundation Phase<sup>5</sup> as respondents in her research. The principal of the school who offers Music was also interviewed to get his opinions of the effect of Music as subject in his school.

The map below shows the area where the research predominantly took place.

Figure 1.1 Zululand District Municipality Map<sup>6</sup>



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<sup>4</sup> Each province is divided into districts, which are divided into circuits, which are divided into wards.

<sup>5</sup> This phase includes grade 1, 2 and 3, the first three years of formal schooling.

<sup>6</sup> The area known as the Zululand District Municipality is also the area that is known as the Vryheid Education District. The highlighted area on the mini map insert shows where KZN is situated on the map of South Africa. The highlighted area on the main map shows the area in KZN where the research took place.

#### 1.4 Deriving topic from personal experience

During the course of the researcher's career in education she has gained much personal experience in all the relevant aspects of this research. She is thus well aware of the challenges that are experienced.

Table 1.1 Personal experience of researcher

	<b>Designation</b>	<b>Time period</b>	<b>Relevant experience gained</b>
1.	Senior Education Specialist: Arts and Culture Teaching Music as accredited subject	2008 - present	Training of educators in dance, drama, music and visual art. Teaching accredited Music. Getting a good understanding of the needs and challenges that Arts and Culture educators and educators in Music as accredited subject have.
2.	Private music school: Teaching Music as accredited subject, guitar, voice, Orff and keyboards	1982 - 2010	Teaching technique. Experience in composition and improvisation.
3.	Master educator: Arts and Culture, Music, languages and choir	2005 - 2008	A good understanding and experience in teaching both Music and Arts and Culture.
4.	Senior educator: Languages and choir	1993 - 2004	Teaching skills. Experience in voice training for choirs.
5.	Educator: Class Music, Music, languages	1982 - 1993	General music knowledge and Music as taught in the previous curriculum (pre-2008).

During her career in education, as well as studying the literature and in correspondence with colleagues and stakeholders in music education, the researcher found common challenges. These challenges were then utilized as a basis for exploring the challenges experienced in Music and Arts and Culture:

- Lack of educator training in Arts and Culture
- Lack of educator support in Arts and Culture and Music
- Lack of required knowledge in Arts and Culture and Music
- Few schools offering Music
- The influence of Music as accredited subject on FET Music
- Curriculum content in music in Arts and Culture as well as Music.

There are special challenges in the progression of concepts in the Arts and Culture curriculum (music) and challenges in the facets of African music, Music technology, Music improvisation and Music composition in Music as subject. Most of these challenges are not unique to KZN and South Africa. Although my studies focus on Music in rural schools and particularly in NKZN, I have found a considerable amount of literature regarding similar problems experienced in various other parts of South Africa and other countries.

#### **1.4.1 Lack of educator training**

Since Arts and Culture is a relatively new learning area (part of Outcomes Based Education (OBE) started in 1998) very few educators have been trained in its four art forms as required. The educators who are teaching Arts and Culture are often moved to other learning areas and the knowledge gained at workshops for this specific learning area is then not utilised and new training has to be started with other educators.

In subject Music in KZN, educators were initially left by the Department of Education to implement the new syllabus with only the assistance of one day workshops. Only a year

later (1999) did the department start having five day courses. It is not possible to learn so many new skills required in such a short span of time.

#### **1.4.2 Lack of educator support**

For many years, there was only a small group of subject advisors for Arts and Culture and Music in KZN. Most education districts had no subject advisors and educators were left to their own devices to try and teach these subjects. The situation has changed from the end of 2008 when a large group of subject advisors were appointed in most learning areas and subjects. Unfortunately there were no subject advisors appointed for Music in the whole KwaZulu Natal. The situation of very little support continues and it is only now (2010) that a slight improvement can be seen in the teaching of Arts and Culture in the Vryheid District. The improvement can be attributed to the mentoring programme which includes content workshops and continued efforts of these advisors.

Many school principals regard Arts and Culture as a less important learning area than, for example, Mathematics and Languages and it is assigned to the educator who does not have sufficient lessons to teach. Arts and Culture is rarely provided for in annual school budgets and educators feel marginalised.

#### **1.4.3 Lack of required knowledge**

During training sessions the researcher could determine what the general shortcomings of educators are in Arts and Culture. The specific shortcomings regarding the music strand of the learning area were noted and a mentoring programme was developed to assist educators.

Some of the required knowledge for music in Arts and Culture can be gained by reading the relevant material but the following aspects of the learning area need to be taught in proper training sessions:

- Note values



- Time signatures
- Drumming techniques
- Repertoire for songs from different cultures (include CD)
- Playing an instrument in different keys
- Classification of music instruments: African and Western (include CD).

#### **1.4.4 Few schools offering Music**

There are very few support systems in a rural area, causing educators who have the qualifications to be hesitant to start the subject Music at their schools. Principals do not want to offer the subject due to the scarcity of resources. Although most rural learners take voice as instrument and do not need expensive instruments, it is still costly to obtain the other equipment needed to teach music properly. At the annual workshop for Music educators held in Umbumbulu in 2008, the then subject advisor (KZN), Mr Edward Mngadi, informed educators that it is suggested by the Department of Education that each Music educator only teaches seven students. According to Hantie Kruger (2010) a well-known Music educator from the South Coast in KZN, this stipulation has changed and schools are now allocated a certain number of educators and they can be used by the school as it sees fit. It would thus not be viable for a school to release an educator to teach small Music classes whereas the same educator could be teaching full classes of 35.2<sup>7</sup> children. Many schools have forty children or even more per class. Principals are not exposed to Music in their different circuits in the Vryheid District and therefore are also not sure how to go about implementing the subject. Currently, there is no fulltime advisor for Music and it is thus difficult to obtain assistance and the correct information to start teaching the subject at a given school.

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<sup>7</sup> According to the National Policy framework for Teacher Education and Development in South Africa.

### **1.4.5 The influence of Music as accredited subject**

Music as accredited subject is an avenue to follow if a school does not offer Music as part of the formal school curriculum. However, this is only possible where music teachers from outside the school system offer music lessons in practical music and theory of music. It involves examinations from accredited bodies (ABRSM, ALMSA, Trinity Guildhall and UNISA), in both theory and practical music. The learner must reach at least these bodies' Grade 6 level in practical and grade 5 in theory by the end of the school's Grade 12. The teacher also has to submit a term<sup>8</sup> mark consisting of one prescribed task per term.

In many rural areas of the country, Music is available only as an accredited subject, which is wonderful for the learner who needs an extra challenge. Unfortunately this comes at considerable financial cost and again eliminates the child from a poorer background. The children of parents able to afford such tuition then take Music privately and do one or more of the abovementioned accredited bodies' examinations. These examinations have clear syllabi which enable educators to offer the subject knowing exactly what is expected of the learners. None of them are as time-consuming as the FET curriculum. According to Petrus Krige (2010), manager of Arts Subjects at the Free State Department of Education, in 2007, there were 17 schools in the Free State region offering Music as subject whereas there were only four schools in 2008. This is an indication of how accredited Music has influenced the numbers of learners taking Music as a subject in some schools.

### **1.4.6 Music curriculum in Arts and Culture**

The Arts and Culture curriculum, like the Music curriculum, consists of four learning outcomes (National Curriculum Statement 2002:12):

Learning outcome one: Creating, Interpreting and Presenting

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<sup>8</sup> Government schools in South Africa have an academic school year of four terms.

Learning outcome two: Reflecting

Learning outcome three: Participating and Collaborating

Learning outcome four: Expressing and Communicating.

Educators are not teaching the large part of the curriculum of the music strand of Arts and Culture because a great deal of the curriculum can only be taught by music specialists. Educators rely on traditional singing and dancing to try and cover some of the assessment standards of the National Curriculum Statement (NCS). The biggest problems are experienced with instrumental work and music theory.

#### **1.4.7 Music curriculum**

The Music curriculum consists of four learning outcomes (National Curriculum Statement 2003:11):

Learning outcome one: Music Performance and Presentation

Learning outcome two: Improvisation, Arrangement and Composition

Learning outcome three: Music Literacies

Learning outcome four: Critical Reflection.

Four facets of the Music curriculum, with special challenges, will mainly be dealt with - African music (learning outcome one), music technology, music improvisation and music composition (learning outcome two).

##### **1.4.7.1 African music**

African music instruments do not as yet have any set levels of competency to assist the educator in ensuring that learners are reaching the correct standard like in Western music where the music examinations give clear requirements for a specific grade. Very few African music concepts are covered in the Arts and Culture curriculum and, therefore, learners are not prepared for learning to play an African instrument when they

reach grade 10. The researcher has also yet to find a Music educator in the Vryheid District who can play even only some of the required African instruments.

#### **1.4.7.2 Music technology**

Learners at schools without notation programmes spend much longer perfecting their compositions and improvisations - they also have the disadvantage of not being able to hear the composition/improvisation played back to them as they progress. The music notation programmes also assist with notation errors: learners with the notation programmes available to them thus have an advantage regarding accuracy.

A large part of the technophobia experienced by former Model C<sup>9</sup> Music educators can be attributed to fear of the unknown. Yet an author such as Williams (1996) gives a few tips to educators who have no experience with a music programme:

- Hardware will not break – except if you take a hammer and start hitting it. Most problems can be corrected
- Have patience – some programmes take longer to master than others
- There is no biological or psychological evidence that older people cannot learn to use technology productively
- Experiment.

However, if there are no computers or software to experiment with, then there will be no progress.

#### **1.4.7.3 Music improvisation**

Many educators who have never practised or been exposed to improvisation, also lack the confidence to teach improvisation. Some educators who have the necessary knowledge are too restrictive when teaching their learners. The researcher finds it

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<sup>9</sup> Affluent public schools, usually urban, that were largely for whites during the apartheid era.

difficult to teach improvisation to learners who have not yet acquired practical keyboard skills. Yet many learners start Music as subject with only a grade 2 level or less.

#### **1.4.7.4 Music composition**

Music composition is receiving a bigger emphasis in the NCS than previously. The hampering factor with composition is that many music educators do not have any knowledge or experience of composition. Some music educators are only choir leaders who have not been formally trained. Having music notation programmes available to learners simplifies the task of composition and even an educator with limited composition experience will be supported proficiently to reach the required outcome.

### **1.5 Research problem**

Dr Wendy Carter (2010:1) suggests that a researcher chooses a subject area first and then a topic for a thesis. She says that the more information you consult in your broad subject area, the more patterns will emerge. Paying attention to these patterns helps to narrow down options.

The researcher chose music education as subject area and the topic for the thesis that evolved from that was to ascertain the full extent of the difficulties experienced by Arts and Culture and Music educators in NKZN schools. The researcher saw her main research question as:

What are the specific challenges experienced in the field of the music component of Arts and Culture and FET Music in rural South Africa and how can these best be dealt with?

This question was divided into two main areas of investigation:

1. What are the problems experienced by rural Music and Arts and Culture educators/schools in rural areas regarding the following:
  - Curriculum content

- Training
  - Resources
  - Support systems.
2. What can be done to best assist educators and schools to give music a rightful place in rural South Africa regarding the following:
- Curriculum content
  - Training
  - Resources
  - Support systems.

Joseph (2002:66) makes the statement that “(t)eachers are an important educational resource and they will determine whether or not the new curriculum succeeds”. This enforces my contention that more should be done to empower educators in rural regions since this will determine the overall national success of music in Arts and Culture and then in turn Music as subject.

## **1.6 Research design and methodology**

The research methods focus on finding solutions to the research problem through devices or techniques such as interviewing, surveying, experiments, transcribing and categorizing. The research design is a way the research is structured to find answers to questions. It is imperative that the methodology and design match up (Ansdell and Pavlicevic 2001:97). The research methods show the steps taken and all the different techniques that were used. The research design shows the type of study that was done. The research design for this study has been derived from an informal pilot study conducted, based on the researcher’s concern for rural NKZN Arts and Culture and Music educators. The majority of schools offering Music in KZN are situated in Durban, Newcastle, Pietermaritzburg, Empangeni and Richards Bay which are all main centres. In government schools in rural NKZN Music has been and is being neglected; many schools and educators in NKZN are ill-equipped to give this subject its proper status.

Variables that were considered in this study can be divided into two categories; human variables and physical variables.

Table 1.2 Variables affecting music education in rural South Africa

<b>Human variables</b>	<b>Physical variables</b>
School governance and leadership	School environment
Support	Resources
Language	
Background of learners	
Educators	

It is beyond the capabilities of the researcher to improve the provisioning of resources and the school environments, in a physical sense. Focus in this study is thus largely on the human variables and especially the aspect of teacher education needed to improve the knowledge, skills and attitudes of the teachers in rural areas in KZN, so that their pupils' lives will be commensurately enriched.

The National Curriculum Statement for Music (2003) lists 14 goals of subject Music in the FET band (see 2.1). This thesis supports these goals, as it supports the goals of the learning area Arts and Culture in the GET band, as listed in the Revised National Curriculum Statement for Arts and Culture (2002). All these goals make Music a very relevant subject option for the African child in particular. By offering Music, learners from previously disadvantaged backgrounds can be exposed to the benefits of arts tuition. South Africa is plagued by crime, teenage pregnancy, poverty and HIV/AIDS. Music education can give learners a creative outlet and can make a definite contribution to a positive future for the country.

Having done an informal pilot study, the decision was reached that this research would have to be advanced using a variety of research methods. Qualitative methods, such as open-ended questionnaires, checklists, field studies, interviews and literature were used to gain insight into the challenges faced by educators and schools regarding the

facilitation of music. A selection of qualitative data was turned into quantitative data. Quantitative research was included in the form of structured questionnaires to obtain statistics pertaining to qualifications and content knowledge.

'Participatory research' (Mouton 2003:150) formed an integral part of this study. In her position as Senior Education Specialist (SES), working closely with Arts and Culture and Music educators, it was relatively easy for the researcher to get educators to participate and the quality of responses to the questionnaires could be reasonably controlled by explaining questions that were not fully understood.

The NCS was introduced into the FET Phase of schools in 2006 and the researcher is not aware of any formal studies have been conducted to date thereon, making it difficult to compare findings with the work of other researchers. Literature on the new FET Music curriculum was not easily obtainable and most of the literature study revolved around music education in general. Since the current challenges in music education stem from inequalities of the past, historical studies also formed part of the research.

Respondents in this research included Arts and Culture educators, Music educators, Principals and Senior Education Specialists (SES's) of Foundation Phase, Arts and Culture (GET) and Music (FET).

A content analysis of the relevant documents and policies that steer music education was done to ascertain relevant content for the questionnaires.

### **1.6.1 Data collection strategies**

The researcher used the following methods in reaching conclusions and formulating a needs analysis, completing all questionnaires on a one to one basis with respondents:

- She did a content analysis of the FET Music curriculum and the music strand of the GET Arts and Culture curriculum.
- She did a content analysis of the FET Music Learning Programme Guidelines.



- She determined and researched the qualifications of Music and Arts and Culture educators in rural KZN.
- She determined the shortcomings and needs of Music and Arts and Culture educators in this region.
- She determined the input of the KZN Department of Education.
- She did research about availability of music instruments and technological devices in the schools currently offering Music in the area. (The majority of the questionnaires consisted of basic “yes with confidence”, “yes but not confident” and “no response” options that needed to be ticked in a preference box, as well as open and closed questions.)

### 1.6.2 Data analysis

As stated by Mouton (2003:108), the aim of analysis is to understand the various constitutive elements of one’s data through an inspection of the relationships between concepts, constructs or variables, and to see whether there are any patterns or trends that can be identified or isolated, or to establish themes in the data. To reach this aim, the researcher employed the following strategies to analyze data:

- Constructed tables and figures showing the data collected from educators, subject advisors and principals of schools;
- Ascertained patterns regarding challenges in this subject field; and
- Compared literature to findings and identified trends from collected data.

### 1.7 List of abbreviations, acronyms and terms

**ABRSM:** Associated Board of the Royal Schools of Music based in the UK

**ACE:** Accelerated Certificate in Education

**AEP:** Arts Education Partnership – a coalition of over a hundred arts and education organizations in America

**AFRA:** Association for Rural Advancement

**ALMSA:** Academy for Light Music in South Africa

**AMEB:** Australian Music Examination Board

**ANC:** African National Congress

**Arts and Culture:** Learning area (Grade 4 – 9) covering four art forms; Dance, Drama, Music, Visual Arts

**CAPS:** Curriculum and Assessment Policy Statement to be introduced in 2011

**CES:** Chief Education Specialist

**Circuit:** every education district is divided into circuits

**Ciskei:** former homeland of some of the Xhosa people

**DBE:** Department of Basic Education

**DCES:** Deputy Chief Education Specialist

**District:** every education region is divided into districts

**Eastern Cape:** one of the nine South African provinces

**FES:** First Education Specialist – the same as an SES – different provinces sometimes use different names

**FET:** Further Education and Training, the band of school education (Grades 10-12) in South Africa which follows after GET

**FETC:** Further Education and Training Curriculum

**Free State:** one of the nine South African provinces

**Gauteng:** one of the nine South African provinces

**GET:** General Education and Training, the band of compulsory school education in South Africa, up to the end of Grade 9

**GETC:** General Education and Training Curriculum

**KZN:** KwaZulu Natal, one of the nine South African provinces

**Learning area:** This term is used instead of the word “subject” for Grade 1- 9

**Limpopo:** one of the nine South African provinces

**LTSM:** Learning and Teaching Support Material

**MEC:** Member of the Executive Council

**Model C:** Schools largely for whites during the apartheid era – now for middle class – better facilities than most state schools, although no longer officially labeled Model C

**Mpumalanga:** one of the nine South African provinces

**Music:** the school subject (as in the NCS), spelt with a capital letter when used for this purpose

**Music as accredited subject:** Music followed for examination purposes for UNISA, Trinity College of Music, ABRSM or ALMSA. This music can be added to your school subjects as an extra subject

**NCS:** National Curriculum Statement

**NKZN:** Northern KwaZulu Natal

**Northern Cape:** one of the nine South African provinces

**North West:** one of the nine South African provinces

**OBE:** Outcomes Based Education

**Region:** each provincial education department is divided into education regions

**RNCS:** Revised National Curriculum Statement, implemented in 2006 in Grade 7. Known as NCS in Grade 10, 11 and 12 since 2006

**SAOU:** Suid-Afrikaanse Onderwysersunie, one of the South African teachers' unions (mostly Afrikaans speaking educators)

**SES:** Senior Education Specialist (subject advisor)

**Transkei:** former homeland of the Xhosa people

**Trinity Guildhall:** Trinity Guildhall offers a range of qualifications in Music with syllabuses covering a range of styles from contemporary, jazz, popular and commercial musics as well as classical and is based in the UK

**UNISA:** University of South Africa offering mostly distance learning and also graded music examinations

**Ward:** Each district is divided into circuits and each circuit is divided into wards

**Western Cape:** one of the nine South African provinces

**Xhosa:** Nguni people who live mostly in the province of the Eastern Cape

**Zulu:** Nguni people who live mostly in the province of KZN

**Zululand:** The KZN department is divided into several districts of which Zululand is one.

## **1.8 Limitations and strengths of study**

Although the study refers to all the provinces of South Africa, research could not be done throughout the country, because of its vast size. Data regarding educators was thus limited to and mainly collected in rural NKZN, where the researcher is based. Even in such a limited geographic area, there is a challenge of ever-changing educators, who are not always kept in the same learning area.

The strength of this research lies in the fact that all Arts and Culture educators in the Vryheid District (NKZN) are regularly workshopped by the researcher and their strengths and weaknesses are thus well known to her.

## **1.9 Outline of thesis**

The thesis has been laid out in five chapters.

### **1.9.1 Chapter One**

Chapter one serves as an introduction and consists of a description of events that motivated the researcher to find the exact challenges that face Arts and Culture and Music in the South African school system and in particular in the rural areas in Northern KwaZulu Natal. The researcher mentions the most challenging sections of the Music curriculum (African Music, Music Technology, Music Composition and Improvisation) as well as the music in Arts and Culture and then investigates what the situation is in the rest of South Africa. An overview of the research problem and research design and methodology is given and a glossary of terms, concepts, acronyms and abbreviations is supplied.

## **1.9.2 Chapter Two**

In the second chapter the researcher discusses the literature that was studied and the main challenges found in Arts and Culture as learning area and Music as subject. This includes literature, interviews and correspondence regarding educator knowledge, lack of educator support, lack of quality tuition, the influence of accredited Music and curriculum stumbling blocks. The situation as experienced by different correspondents in the rest of South Africa is also looked into.

## **1.9.3 Chapter Three**

In chapter three the researcher discusses in detail the research design and methodology used in the thesis. The area of investigation, sampling strategy and data collection methods are given. A description of the collected data is supplied and the aspects of learner background, the curriculum, the training of educators, available resources, support systems and educator qualifications are covered.

## **1.9.4 Chapter Four**

Possible solutions for challenges revealed by the obtained data are given and each of the following aspects is covered: background of learners, curriculum, training of educators, resources, support systems and qualifications of educators. Suggested structure and content for an in-service mentoring programme are given. Possible course material for Arts and Culture educators is suggested.

## **1.9.5 Chapter Five**

Conclusions and recommendations regarding curriculum, training of educators, lack of resources, support systems and educator qualifications in the learning area of Arts and Culture and the subject of Music are given in this chapter. The appendix that is attached to the thesis contains all letters of consent and questionnaires.

## Chapter 2

### Literature review

#### 2.1 Introduction

This chapter describes sources consulted<sup>10</sup> regarding the investigation and compilation of data. Important issues are defined and the framework the researcher used is given. A summary of main findings is given at the end of the chapter.

The researcher agrees with Elliott (1995:12) that the term “music education” has five aspects to be considered. The theoretical basis for this thesis rests on this broad view and the five aspects are:

- Education **in** music – this involves the teaching and learning of music making and music listening that forms part of the music strand in Arts and Culture and eventually helps to form a basis for Music as subject.
- Education **about** music – this involves teaching and learning formal knowledge about music history, music theory and music making. This aspect is mostly contained in subject Music although the aspect of ‘music making’ is introduced in Arts and Culture.
- Education **for** music – this involves teaching and learning as preparation for beginning to perform/practice music or teaching and learning to prepare for a career in music (performer, researcher, educator or composer). Education **for** music is an important aspect since it leads to music education having a future.
- Education **by means** of music – this involves all the other aspects described above and also includes goals such as improving one’s health and mind. With the campaign of the Department of Basic Education on literacy and numeracy that is taking place under the term “Foundations for Learning,” music can be a creative tool for teaching various subjects, but specifically languages.

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<sup>10</sup> The researcher depended on e-mails to a great extent to be able to get information from relevant stakeholders largely because there is little existing literature on the topic of music in the NCS as it is currently taught in schools.

- Education as **professional endeavour** – this involves being a music educator and earning a living from it.

The above five aspects should all be included in any music teaching programme at school level, and yet in the current situation in rural KZN, educators concentrate mostly on education **about** music. This is specifically the case in Arts and Culture but to a lesser degree, it is also the case in Music. The lack of training makes education **about** music a “safe” option because the knowledge can be obtained from a textbook and specialist music knowledge is not required. Yet the researcher agrees with Elsbeth Hugo (2006:134) who points to the danger of teaching **about** music when she says, “telling is not teaching”. The practical aspect of music is possibly the most important to ensure that music does not only remain in books but adds value to learners’ lives.

Mills (2005:3) adds to the first aspect of music education listed by Elliott (1995) when she says that to teach music to learners should be done by engaging them in music, ensuring they have a “musical experience”. A musical experience refers to making music, creating music and responding to music. Mills does not acknowledge the rest of Elliott’s aspects. She believes that when a child looks at pictures of a music instrument, or learns about the life of a composer, he/she is not involved in a musical experience and that is thus not part of music education. Despite her agreement with Elliott, the researcher shares Mills’ sentiments and feels strongly about this aspect. One of the aims of the National Curriculum Statement for Arts and Culture (2002:4) is to “[m]ove from being passive inheritors of culture to being active participants in it”. Yet the way music in Arts and Culture is currently taught excludes learners from being actively involved in many aspects, due to having untrained educators and limited resources.

When considering Elliott’s (1995) five aspects, the theory of Music Education as Aesthetic Education (MEAE) (Reimer 2003) is nevertheless borne in mind by the researcher. This is not only from a purely musical point of view, but it is largely the question of aesthetics which justifies the combination of the four strands of Art, Dance, Drama and Music in the Arts and Culture curriculum. Furthermore, the philosophy of

Holism is supported (Smuts 1987) where the whole is seen as greater than the sum of its parts. Arts and Culture as a learning area can be viewed as part of holistic education. Brain research and theories such as that of Howard Gardner (1993), whose work emphasises Multiple Intelligences, also support the view of integrated Arts and Culture, as found in the NCS.

The National Curriculum Statement for Arts and Culture (2002:4) lists the following goals:

Learners should

- move from being passive inheritors of culture to being active participants in it;
- reflect creatively on art, performances and cultural events;
- identify the connections between art works and culture;
- understand the geographical, economic and social contexts in which Arts and Culture emerge;
- identify the links between cultural practice, power and cultural dominance;
- analyse the effects of time on Culture and the Arts;
- understand how the arts express, extend and challenge culture in unique ways.

The reality, however, is that learners are often not active participants due to educators not being able to facilitate practical lessons. Children are rarely exposed to art or performances and grow up in “print poor” environments where some hardly ever have the opportunity to see even a magazine picture, unless the educator brings it to class. Fortunately, African children are exposed to a variety of cultural events in rural areas where many traditional Africans still reside. The challenge is to expose learners to other cultures and their cultural practices which could be a healing factor in a country where racism is still rife.

The National Curriculum Statement for Music (2003:9) lists 14 goals of subject Music in the FET band. The goals of the subject Music are to:

- create and ensure an appreciation and respect for South Africa’s diverse musical practices and other diversities;
- contribute to the building of a shared national musical heritage and identity;
- equip learners with the knowledge and understanding of the musics of the world;
- equip learners with musical skills that are globally competitive;



- affirm own and national heritage by creating opportunities for learners to participate in the performance of and research into indigenous musical practices;
- equip learners with skills to participate in the music industry by developing their ability to work effectively with others;
- give learners creative opportunities to express social, personal, environmental and human rights issues;
- equip learners with skills to make effective use of music technology for creative processes;
- develop the entrepreneurial skills and attitudes that encourage a culture of self-employment;
- provide knowledge of the elements of music and apply them to the creation, performance and appreciation of music;
- apply creative problem solving through performance, composition and analysis of musical works;
- ensure the participation of learners with special needs by means of appropriate methods and strategies;
- promote artistic expression through a variety of musical styles and available resources; and
- create an environment where learners' love for music making is stimulated.

Due to a lack of resources and teaching skills, technology cannot be used fruitfully and there is a large discrepancy between learners taking Music in a rural setting and learners in former Model C schools where equipment is usually easier to find. Educators find it difficult to expose learners to a large variety of music styles because rural learners do not always have the opportunity to attend shows and performances where other cultures are involved – teaching is then done in isolation. White learners from former Model C schools are in turn often not exposed to African music and thus do not reach the goal of creating and ensuring an appreciation and respect for South Africa's diverse musical practices and other diversities. It also becomes very difficult to contribute to the building of a shared national musical heritage if learners are taught in cultural isolation.

The White Paper on the Reconstruction and Development Programme (1994:9) highlights the advantages of Arts and Culture in the words:

Arts and Culture are a critical component of developing our human resources. This will help in unlocking the creativity of our people, allowing for cultural diversity within the process of developing a unifying national culture,

rediscovering our historical heritage, and assuring that adequate resources are allocated.

Many educators do not realize the value of the arts in a school. In South African schools, and especially in traditionally Afrikaans schools, the researcher's experience has been that sport (especially rugby) is regarded as the window of a school to the outside world. Although the researcher's study does not focus on the benefits of the arts in general or music in particular, and nor does it deny the worth of sport, it is essential to make educators aware of the impact and value of the arts.

The holistic value of the arts is not always measurable in performance graphs. Fiske (1999:ix) highlights some of the benefits of the arts. According to Fiske, the arts sometimes reach learners who would not otherwise have been reached. Learners then often show greater camaraderie and tolerance to other races. The arts can change the environment to one of discovery, providing challenges to learners at all levels - each student can find his/her own level. Arts learners are exposed to a real world where theatre, music and other art products have to appeal to consumers to sell. Learners become sustained and self-directed and learners of lower socio-economic status gain as much or more from arts instruction than those of higher socio-economic status.

The researcher agrees with Jensen (2001:vii) when he says the following:

Even if one could get the higher scores without a basic or integrated arts curriculum, do you really want to live in a world where the best that we have to offer is a high-test-score graduate, but a person who can't work with others, be creative and express himself, solve real-world problems, and do so?? with civility? I would not choose that world; would you?

The Arts Education Partnership (EAP) (Stevenson & Deasy 2005) started research in 2001 aimed at answering the following question: "How do the arts contribute to the improvement of schools that serve economically disadvantaged communities?" The EAP research is of great value to South Africa where a large part of the community can be classified as economically disadvantaged. This research has shown that learners and educators alike, who are actively involved in the arts, have moved from passivity to

activity and have changed from being receivers to being creators. According to the EAP research, schools with a high poverty rate that often battle poor public images and low expectations for success were turned around with active arts involvement.

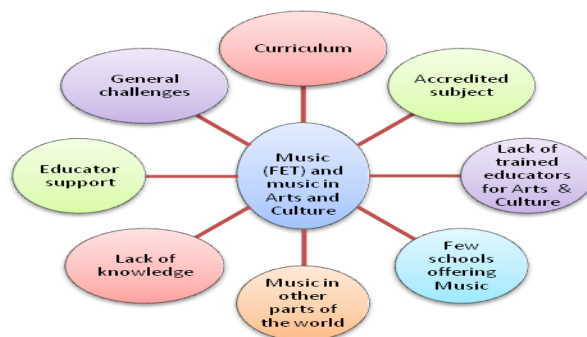
Steve Seidel (in Stevenson & Deasy 2005:viii), director of the Arts in Education Programme, reminds us that:

[t]he arts strive to make visible and communicable that which eludes our general capacities to express, thus creating the possibility of forging connections between people on the ground of basic human experience.

The researcher feels that the different forms of music must be seen as important to facilitate expression and the feeling of community in schools. Music is a powerful tool to assist learners to communicate their feelings and share their knowledge.

After having studied the National Curriculum Statement for Music (2003) to acquaint herself with the content, the researcher experienced many uncertainties and found some sections of the NCS documents to be very vague. Her fears were not allayed at the FET courses referred to in Chapter 1, since definite parameters were not given and uncertainty about the exact content of the NCS was apparent. She felt the need to investigate certain aspects of the new curriculum and other factors that could stand in the way of educators who want to teach Music as subject. The research facets were designed to include all the challenges as discussed in Chapter 1. Figure 2.1 below gives a graphic presentation of the research facets.

Figure 2.1 Research facets affecting music in rural areas of South Africa



The research facets can be defined as follows:

- **The lack of quality training for the music strand in the learning area Arts and Culture** – general educators have not been properly trained for this learning area which did not exist in this form before 2005. Music was taught during singing classes and art was a subject on its own. Dance and drama did not feature as individual subjects but were included in the languages and in the music class.
- **The lack of educator support in Arts and Culture as well as Music** – educators are not being supported sufficiently to enable them to be successful in the music strand of Arts and Culture and the new Music curriculum. Communication problems exist between educators and the Department of Education.
- **The absence of required knowledge amongst music educators in Arts and Culture and Music as subject** – certain aspects of the curriculum are a challenge to educators and the lack of training regarding certain aspects of the curriculum hampers progress.
- **Few schools offering Music** – reasons for schools not offering the new curriculum Music.
- **The influence of Music as accredited subject** – how FET Music is influenced by the external examinations of examining boards like the ABRSM, UNISA, Trinity Guildhall and ALMSA.
- **Arts and Culture curriculum** – which sections are causing problems and why?
- **Music curriculum** – which sections are causing problems and why?
- **General circumstances and challenges in the music strand of Arts and Culture in the nine provinces of South Africa** – what is happening throughout the country?
- **General circumstances and challenges in FET Music in the nine provinces of South Africa** – what is happening throughout the country?

## **2.2 The lack of quality training for the music strand in the learning area Arts and Culture**

The learning area Arts and Culture comprises four strands, namely dance, drama, music and visual art. Integration of the four strands is regarded as essential, yet educators find it very difficult to achieve in practice. Integration is not necessarily, however, difficult to accomplish when you are a well-trained Arts and Culture educator.

To obtain a better perspective of the challenges that educators are experiencing in music education in South Africa, the researcher also looked at the situation in music education in other countries to see what could be learnt from them. She chose Australia because it is also a southern hemisphere, multi-cultural country like South Africa, albeit a first world country. The United Kingdom was chosen because, in addition to its multi-cultural aspects, it is an older first world country.

### **2.2.1 South Africa**

Due to the fact that specific training for Arts and Culture did not exist in educators' training courses in the past, very few educators have the necessary skills and knowledge to present the learning area with confidence, let alone teach the arts in an integrated way. The researcher agrees with Herbst et al (2005a:261) when they say:

The South African Department of Education expects general class educators, who have little or no specialised music training, not only to teach musical concepts to their classes but also to integrate the expressive arts into other non-music learning areas such as “numeracy” and “literacy”.

According to the Report of the Task Team for the Review of the Implementation of the National Curriculum Statement (2009:10) that was submitted to Angie Motshekga, Minister of Basic Education and Training, one of the key discussions was about educators and training. This document states that:

...teacher hearings and submissions were unanimous in suggesting that current teacher development policies to support the curriculum were often too generic and superficial and did not provide the needed support to educators. They made it clear that addressing the need to upgrade educators' skills would not be appropriate with a 'one size fits all' approach. Educators also complained that most tertiary institutions did not cover the National Curriculum Statement thoroughly enough and that many newly trained educators were not competent to teach, it was almost unanimous, across all provinces, that any future training needs to be subject specific, and that support staff such as school management, subject advisors and district staff also need to be trained and clear on their roles and responsibilities.

The same report (2009:59) acknowledges the need for training more educators in certain new learning areas, which include Arts and Culture:

There are also a number of educators who are teaching outside of their area of specialization. In particular, a shortage of educators for Computer Studies, Technology, Arts and Culture and Economic Management Sciences was regularly reported. As remarked in the section on training, educators did not receive specialised training for the teaching of these new learning areas.

Martin and Ross in Ryan (1988:3) believe that “the training of arts educators has two major components which, though seldom designed to complement and support each other, are often confused: pre-service and in-service training”. Martin and Ross define pre-service training as part of the baccalaureate years of training and in-service training as the training done by the school district<sup>11</sup> in the first years of training. The researcher believes that both aspects, pre-service training and in-service training, are essential ingredients in assisting educators to achieve good results. She also agrees with the definition of pre-service training but would suggest that the definition of in-service training be widened to cover an educator’s entire teaching career. In-service training is required to ‘soften the blow’ of curriculum change as well as the effect of educators being moved from one learning area to another.

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<sup>11</sup> This article by Martin and Ross was written from an American school system perspective.

Investigating South African universities' 2010 curricula, it is evident that the situation where new school-level learning areas are not addressed is specifically noticeable in Arts and Culture. Since the turn to more inclusive Music Education and Arts and Culture that has been introduced post-1994, the lack of suitable training has caused negativity amongst educators forced into teaching a Learning area unknown to them.

Music specialization is generally offered in B.Ed degrees but this does not alleviate the challenge that educators have when they need as non-specialists to teach Arts and Culture. Learners wanting to specialize in Music need Music as subject in Grade 12 or as alternative at least UNISA grade 6 practical and UNISA grade 5 music theory (i.e. accredited Music, see 1.4.5). The majority of South African universities offer courses specializing in music, but not necessarily gearing them towards education. Arts and Culture is currently offered at a small minority of universities.

The table below sketches the current situation in B.Ed educator training regarding Arts and Culture at some of the major institutions of higher learning in South Africa.

Table 2.1 Arts and Culture training within B.Ed curricula in South African institutions

<b>UNIVERSITY</b>	<b>COURSE</b>	<b>REMARKS</b>
<b>University of Zululand</b>	B.Ed Intermediate. Music, Drama and Dance as one subject is offered in the 2 <sup>nd</sup> semester of the third year.	The researcher finds it difficult to believe that the full curriculum for Intermediate Phase Arts and Culture can be fitted into one semester. No Visual Art is done.
<b>North West University</b>	B.Ed Intermediate Arts and Culture can be an elective from year two to year four – all strands of the learning area are covered	The researcher studied some aspects of the training manuals and found the programme to be well

	in detail.	balanced and catering for educators' needs.
<b>University of Limpopo</b>	No Arts and Culture.	N/A
<b>University of Pretoria</b>	B.Ed Intermediate Arts and Culture is available for Intermediate Phase students who specialise in Visual Art or Music (three year course). These learners do an Arts and Culture module (one term) in their second and fourth years. The Music students do a short course in Visual Art whilst the Visual Art learners do a short course in Music. They also do Dance and Drama together during these term modules.	This course is only for students with a Music or Visual Arts background and this again takes away any chance for learners without a prior Arts or Music background. The majority of African students who come from rural areas and often go back to these areas to teach, do not have this background and are therefore excluded. However, these educators will be expected to teach it in the classroom situation.
<b>University of the Free State</b>	B.Ed Intermediate Arts and Culture as learning area is not offered. Music, Drama and Visual Art can be taken in their own mother faculties if students are deemed suitable. Dance is studied as part of drama and music and not as separate subject. Students have to	This course is again for a selected few students whilst most intermediate educators have to offer Arts and Culture in their own classes.



	present a revue as part of their training and all four strands of Arts and Culture must be incorporated.	
<b>University of Cape Town</b>	No B.Ed Intermediate course.	N/A
<b>University of Stellenbosch</b>	B.Ed Intermediate. Arts and Culture as learning area can be done as elective in year two and three.	The researcher feels that this course could be adequate to cover all the necessary aspects of the learning area.
<b>University of the Witwatersrand</b>	B.Ed General. First year: Two subjects may be chosen from the following three Arts subjects – Art, Drama and Movement or Music. Second to fourth year: Continue your chosen subjects and add a third subject.	This course could be suitable to give students the necessary background to teach Arts and Culture.
<b>University of KwaZulu Natal</b>	B.Ed Foundation Phase and Intermediate or B.Ed Intermediate and Senior Phase. Compulsory for three years of four year course.	The fact that there is a compulsory Arts and Culture course for all Foundation, Intermediate and Senior Phase students is an indication that new educators will have some of the needed knowledge to teach the learning area.
<b>University of Rhodes</b>	No Arts and Culture courses.	N/A

<b>Nelson Mandela Metropolitan University</b>	No Arts and Culture courses.	N/A
<b>University of Venda</b>	No B.Ed Intermediate course.	N/A
<b>University of Fort Hare</b>	No Arts and Culture courses.	N/A
<b>University of the Western Cape</b>	No Arts and Culture courses.	N/A
<b>University of Johannesburg</b>	No B.Ed Intermediate course.	N/A

The above table demonstrates the limited B.Ed Intermediate courses covering Arts and Culture as learning area in South African institutions of higher education. The researcher questions whether it is possible to train an educator in all four strands of the learning area in a semester, for example, as one of the universities is doing. This question clearly illustrates potential reasons for the lack of a reasonable standard in the music component of Arts and Culture in South African schools.

The lack of music training for educators in the Intermediate school phase is also present in the Foundation Phase and this causes children to be lacking general music knowledge required to continue meaningfully in the Intermediate and Senior Phase. As Arts and Culture educator at a prestigious Afrikaans school from 2004 to 2008 with learners of mostly middle and higher socio-economic status and coming from a variety (36) of feeder schools, the researcher found no learners in the Arts and Culture class with any knowledge about metre and notation, for example, except the ones who studied music privately. If this lack of proper teaching is encountered in more affluent schools where educators with a more formal music education are easier to find than elsewhere, the obvious question arises as to what is the hope that the situation is better in a previously disadvantaged school setup where very few educators have had the privilege to take private music lessons?

Faber (2010) who is a Senior Education Specialist in Mpumalanga, specializing in Foundation Phase education, says that one of the main reasons for the lack of proper music tuition is an absence of both training and interest. Educators feel that a little singing is sufficient to cover the music part of the curriculum. Fortunately, some of the more knowledgeable principals are increasingly appointing music educators to supply in the need for proper music tuition.

Many educators find the music in the NCS to be vague and avoid it because it does not always integrate easily with other learning areas, whilst the NCS puts emphasis on integration between learning areas. Foundations in music are not laid and learners are not gaining the necessary knowledge. Faber (2010) suggests that a new curriculum for music and art with more substance should be brought back for Foundation Phase learners to enable them to develop more holistically. With this should come properly trained art and music educators.

Music workshops for educators are seldom offered. Faber has presented four music workshops in the past seven years in her sub-region and also invited Dr Zenda Nel, well-known presenter of music programmes, music education specialist and part time lecturer at the University of Pretoria, to train educators in the sub-region and the province. However, the training programme has not been able to continue due to financial restraints. According to Faber, the areas needing special training are metre, notation, use of instruments, choir training and integration of music into other learning areas.

Nel (2010) says that most educators, who are currently appointed as Arts and Culture/Music educators, cannot do the job. The researcher agrees with Nel to a certain extent. A large number of educators who are currently teaching Arts and Culture were forced into this, for a variety of reasons already discussed.

According to Phillip Mogola (2010), Senior Education Specialist for Music in Mpumalanga, GET educators are presently doing an Accelerated Certificate in Education (ACE) in Arts and Culture through the University of the Witwatersrand. However, they are complaining that the course does not give much training in music and even less in dance. The course concentrates on visual art and drama.

Dr Petrus Krige (2010), who was involved in the writing of the new curriculum for FET Music, says that less than 1% of Arts and Culture educators can read any form of music notation. The reason for this can only be attributed to a lack of training.

It is of interest to compare the situation in training institutions in South Africa with some of those in Australia and the United Kingdom. However, Arts and Culture, where four art forms are integrated into one learning area, is not offered in either schools or universities in these countries. The art forms are separated into different subjects and educators do not have the challenge where they have to have knowledge of four different art forms for one learning area. The challenge does remain for these educators to teach a subject in which they have not been trained.

### 2.2.2 Australia

Table 2.2 gives a glimpse into the arts training situation for generalist educators doing a B.Ed at universities in Australia. The top five universities on the Australian Universities ranking list (2010) were chosen.

Table 2.2 Arts training within B.Ed Intermediate curricula in Australia

UNIVERSITY	COURSE	REMARKS
Australian National University	Bachelor of Education (Secondary Teaching) Science is the only B.Ed course offered	No B.Ed for primary or intermediate teachers is available at this university

University of Melbourne	No Bachelor of Education offered. Master of Education is available	
University of Queensland	Bachelor of Education is offered and music can be taken as a minor subject	According to the course profiles, most of these music courses focus on background and knowledge about music and very little music making
University of New South Wales	Bachelor of Music Education is offered for students with a grade 12 level in music	This course is not for the generalist educator
University of Sydney	Bachelor of Education is offered with one term of arts training in the four major art forms; art, dance, drama and music	This course could be suitable were it not that it is only for one term

In researching courses offered in B.Ed Intermediate (primary) courses in Australia, it is evident that there is a scarcity of courses focusing on the arts for generalist educators, just as in South Africa.

Dr Sam Leong (1999:4), director of Music Education Studies and a former Senior Lecturer in the School of Music, Faculty of Arts, The University of Western Australia, found in his research on the plight of novice music teachers that the teachers felt that their initial teacher education failed to fully prepare them for the realities of school. Leong (1999:4) says that attention must be given to encourage and motivate practicing teachers to keep abreast of new developments and act as mentors to novice teachers.

The Stevens Report (2003), as mentioned in “Improving the condition of school music education across Australia” (ACSSO Submission to National Review of School Music

Education 2005:3) deals mainly with in-service challenges that music educators have. It mentions that a particular problem that was identified in Australian schools is “the unrealistic expectation, particularly of government primary schools, that classroom music will be taught by generalist primary school teachers.” The same report mentions that it seems as if secondary school music teachers are more thorough and that the results in the secondary school are more promising than those in the primary school. The concern is that not having properly taught music in the primary school will exclude and disadvantage learners whose families cannot afford private music tuition in the crucially important early years. This report could have been written in the South African context because it is a virtual replica of what is happening in South African schools.

### 2.2.3 United Kingdom

Table 2.3 gives an indication of the arts training of generalist educators in the UK. The top five universities were chosen from The Complete University Guide. (2012)

Table 2.3 Arts training within B.Ed Intermediate curricula in the UK

UNIVERSITY	COURSE	REMARKS
University of Cambridge	A B.Ed course is offered with a major in music	Looking at the curriculum it is obvious that this course is for specialist educators and not for the generalist educator
University of Edinburgh	B.Ed primary school is offered with expressive arts as subject for four years	This programme seems to offer suitable training for generalist educators in music.
University of Stirling	B.A Professional Education (Primary) is offered. No music options	No music for the generalist educator

University of East Anglia	No B.Ed courses. A B.A in educational studies is offered but there is no music option	No music for the generalist educator
University of Nottingham	No B.Ed courses	Mostly postgraduate courses for educators

Just as in South Africa, very few universities in the UK cater for music training for generalist educators.

Music appeared as a compulsory subject in primary schools in the UK in 1992. Generalist primary school teachers are expected to teach music and are very unhappy about it. They welcome the fact that music education is now available to every child but feel that greater support should be given to teachers in initial training as well as in-service development to make sure that children are not still deprived of the right to music education (Stunell, 2006). Since 1993 all teacher education courses had to ensure that newly qualified primary school educators had the necessary knowledge to deal with all the subjects of the curriculum. Many of the problems that have existed in music have not yet been resolved. Many children are still not getting their rightful share of music education. The situation has also not changed in the secondary school. Music is named among “shortage subjects” in the recruitment of secondary teachers.

In a study by Holden and Button (2006:29) generalist educators, when asked which subject they had the least confidence to teach, replied, ‘music’. The situation in the United Kingdom is thus similar in that regard to the current situation in South Africa.

### **2.3 The lack of educator support in Arts and Culture as well as Music**

Whilst perusing the literature the researcher tried to ascertain the levels of support arts educators are getting in South Africa as well as in Australia and the United Kingdom (UK).

### 2.3.1 South Africa

A school that offers Music as subject or as part of Arts and Culture needs a variety of support systems; a supportive education specialist, a supportive principal with an understanding of the music learning process, a supportive school management team; a supportive school governing body, monetary support and supportive parents. To teach music effectively, there are certain essential resources needed and if a principal is not well versed in the requirements and resources needed to teach the subject, the educator will succeed with difficulty. A general problem is that due to financial restraints of government schools and parents (especially in rural areas) educators can expect very little monetary support from schools.

Meg Twyford (2009), regional coordinator for ABRSM and previously working for a music shop in Johannesburg, also refers to schools that do not have sufficient monetary or other resources to teach Music as subject. Even in schools where money is more plentiful, Music tends to be the last subject that receives finances from the school's budget. In less affluent schools there is either no Music offered (because it is expensive to offer) or if there is Music, it has to be done on a tiny budget. In Twyford's experience in working in a big music shop, she has had a lot to do with music educators from township schools offering Music as a subject. Their budgets were so small they could hardly purchase any equipment or resources. It was very difficult for them to get any finance from the Department of Education to buy resources. As there are no prescribed textbooks that could be supplied by the Department of Education it is almost impossible for them to teach the subject.

Support networks for Arts and Culture are scarce – most provinces now have Arts and Culture Senior Education Specialists but only a small number of them have music training and the required knowledge to be able to support educators adequately.



### **2.3.2 Australia**

Australia also has support challenges in education as mentioned by Ballantyne (2007b) and it is instructive to look at the situation there in comparison with the situation in South Africa. Australia has also offered Arts for quite a while and thus has more experience in the specific challenges of the subject.

In recent research in Australian schools by Ballantyne (2007b), it was found that many early-career educators felt that they were left to ‘swim or sink’ in their first years of teaching. They had very little support from other music teachers or mentors. Especially music educators experienced this isolation due to the unique demands of teaching music; Ballantyne refers to it as “praxis shock”. Pre-service training did not prepare an educator for all the demands of the classroom.

Teacher education courses that are contextualized, integrated and continue to support teachers after they have graduated will be best situated to reduce praxis shock in early-career music teachers (Ballantyne, 2007b:187).

In the same way that educator training in South Africa is a matter of concern, Pascoe et al (2005) say that “[t]he provision of quality teacher education in Australia is a current and concerning issue that impacts on the quality of teaching in schools.”

### **2.3.3 United Kingdom**

Modern day research about music education in the United Kingdom has been based on reports like Her Majesty’s Inspectorate Survey of Primary Education in England as mentioned in Holden and Button (2006). Although having been followed up with many other reports, it is important to note that this report accepted that support was necessary and that a skilled music teacher was needed to assist less-skilled educators in their teaching of music in the primary school class. It was seen as a ‘crucial factor in achieving success’ (Holden & Button 2006:25). Support of music educators is a factor that needs to be improved in the United Kingdom. Stocks (1998) in Holden and Button

(2006:26) acknowledges the fact that music specialists are scarce but says that non-specialist music educators can be helped to find confidence through in-service training, access to resources and in-class support by a music specialist. Support is seen as a tool of turning a negative situation around, where a non-specialist can become a confident music educator through the appropriate support.

## **2.4 The absence of required knowledge amongst Music and Arts and Culture educators**

Gillian Stunell (2006:3) says the following about the Music educator's predicament: "unless future political priorities enable greater support for educators, both in initial training and in-service development, children will continue to be deprived of this right."

When one looks at the benefits of Music as a subject, it is essential to ensure the future existence of this subject. The importance of Music is often overlooked when it is perceived as a "luxury" subject because a Music teacher cannot easily teach classes of the size in other subjects.

The lack of knowledge amongst Arts and Culture educators has resulted in many learners wanting to take Music but who do not have an adequate background to the subject.

### **2.4.1 South Africa**

Twyford (2009) claims that among white music educators in Gauteng, the level of education and training they have received to teach music is fairly high with many having at least a 4-year degree and a Post-graduate teaching diploma. However, in the township schools it appears that anybody who knows how to play an instrument or can sing is good enough, regardless of their training or expertise in playing this instrument. There seems to be no formal music programme in the rural schools in this area (Gauteng).

## 2.4.2 Australia

The same as described above seems to apply to Australia as to South Africa. At a Music Council of Australia workshop, Broad (2007:1) claims the following statements were agreed on by participants as final recommendations:

Ensure that all educators and individuals involved in the provision of music education in Australian schools have the skills to deliver programs that reflect the world's best practice. Afford music the status of a core area of learning within all Australian schools and all Australian school systems. Reaffirm the many benefits, including academic, social, economic and artistic – of active music making for all schoolchildren in Australia.

The above report also emphasizes the necessity of having well trained educators when it says, “the bottom line seems to indicate that a good, well-trained teacher can deliver excellent outcomes using a modest curriculum, whereas even the best curriculum cannot make a modest teacher great” (Broad 2007:1).

Leong (1999), reporting on his research regarding experiences of novice educators in Australia, says that music educators feel that their initial teacher education failed to prepare them fully for the realities of the workplace. He also says that some attention must be given to encourage and motivate practising educators to keep abreast of contemporary developments in educational thinking.

## 2.4.3 United Kingdom

The music situation in schools in the United Kingdom seems to have similar challenges to those experienced in rural South Africa. In a report published by Harland et al (2000:9) with the title *Arts Education in Secondary Schools: Effects and Effectiveness* we are reminded that “individual teacher factors are more important determinants of effectiveness than whole-school factors.” The importance of educator training is thus emphasized. To back up the report by Harland et al, the research by Holden et al (2006)

showed that there was a significant link between teacher training and teachers' levels of confidence in teaching music in the primary school.

## **2.5 Few schools offering Music**

When one looks at the benefits of Music as subject in schools, one finds it strange that more schools do not offer this subject. On the website of the Washington Music Educators Association (2008:1) some interesting quotations are given:

“The schools that produced the highest academic achievement in the United States today are spending 20% to 30% of the day on the arts, with special emphasis on music” (International Association for the Evaluation of Educational Achievement (IAEEA) Test, 1988).

“A study of 7 500 university learners revealed that music majors scored the highest reading scores among all majors, including English, Biology, Chemistry and Math” (The Case for Music in the Schools, Phi Delta Kappa, 1994).

“71% of Americans surveyed by the Gallup Poll believe that teenagers who play an instrument are less likely to have disciplinary problems” (Gallup Poll, “American Attitudes Toward Music,” 2003).

“Music majors are the most likely group of college grads to be admitted to medical school” (Lewis Thomas, The Case for Music in the Schools, Phi Delta Kappa, 1994).

How is it possible that national education departments do not put more resources into music training and teaching if the supporting research shows the benefits?

### **2.5.1 South Africa**

When looking at preliminary data from the South African Department of Basic Education, numbers of learners doing Music are dwindling. According to Mampa (2010), working in the statistics section of the Department of Basic Education, the numbers have decreased gradually from 9963 learners in 2007, to 8411 learners in 2008 and 7426 in 2009. Most provinces have shown a decline in Music learners since 2007. The only provinces which are showing an improvement in Music numbers are the Eastern

Cape and Western Cape. The Northern Cape does not have any learners at all who are doing Music as subject.

### **2.5.2 Australia**

In the *National Report on Trends in School Music Education Provision in Australia* (Stevens Report – July 2003) which is in turn referred to in the report *Improving the condition of school music education across Australia* (2005), a concern is raised about the exclusion of disadvantaged learners from music education. “The unrealistic expectation, particularly of government primary schools, that classroom music will be taught by generalist primary school educators,” results in young children not being given a good music background. Children from disadvantaged communities and backgrounds who were unable to access private tuition will then be lagging behind and not be able to make a success of music in the secondary school. The scenario mentioned here could easily have come from a South African report – generalist educators without the requisite skills and knowledge have to teach music and, therefore, children from disadvantaged backgrounds never get the chance to develop their music skills in schools.

Dillon (2001) states that learners seek access to music making and meaning outside of a school’s confines. The latter is one of the reasons why so few senior learners take music at school. Barton (2003) mentions the notable fact that the state of music education seems a far cry from the popularity of the music industry.

### **2.5.3 United Kingdom**

Music is one of the best taught subjects in primary schools. According to the National Advisory Committee on Creative and Cultural Education (NACCCE) report (1999) the quality is improving although there is often a lack of continuity in pupils’ experience of music – they do not consolidate their knowledge, understanding and skills.

As in South Africa, problems exist in equality of access: geographically, economically and in relation to gender and ethnic minorities. Despite a lack of attention from government, music is thriving. However, the predominantly classical music culture of schools causes a mismatch with young people's own musical preferences.

Despite findings by Lamont and Maton (2008) that children in English schools enjoy music in the primary school and also in the Senior Phase before starting GCSE, studying music at GCSE level is 'extremely unpopular' and was regarded as an elite subject option (Lamont & Maton 2008:267).

## **2.6 The influence of Music as accredited subject**

In many rural areas of the country, Music is offered as an accredited subject, which is excellent for the learner who needs an extra challenge. Learners doing accredited Music have usually started having lessons as early as in grade 2 and 3 and have already reached grade 6 ALMSA/ABRSM/Trinity Guildhall/UNISA when they get to grade 9. They are usually top achievers academically and do Music as an extra subject over and above their regular school subjects.

Although Twyford (2009) is not currently involved in any music teaching and has not been for the past 6 years, as the Regional Coordinator for ABRSM music examinations, she has picked up a lot of the sentiment regarding teaching Music as a subject in schools. This is due to the fact that ABRSM Practical and Theory exams are accredited by the Department of Basic Education as an alternative to the FET syllabus, or can be used by scholars at schools that do not have educators for this subject. Unfortunately, this comes at great financial cost. Music as accredited subject includes four tasks that are worth 25 marks each:

Task 1: Theory/harmony test

Task 2: Scales or technical study

Task 3: Practical performance where a recording is made

Task 4: Written assignment relating to final practical performance, e.g. poster, press kit, composers, instruments, genre, etc.

The learner then also completes an official music examination, as mentioned above, in practical and theoretical work.

According to Krige (2009), most schools in the Free State who previously offered Music have stopped doing so in favour of accredited music. This is within educators' "comfort zone" and they tend to forget that learners only have to reach grade 5 level if they do it as a subject.

Although accredited Music is a workable alternative to the school syllabus, Twyford (2009) has observed several problems with music offered in this way. She believes more educators would take this option if the Department of Basic Education made the process easier. In 2008 there were huge problems with the issuing of Matriculation Certificates with the symbol achieved by candidates. There are also difficulties with this option not being recognised as a designated subject – it depends on who you speak to as to what the situation is with this issue. ABRSM has had to advise learners to take this option, as an 8<sup>th</sup>/additional subject, so that they will not be disadvantaged when they apply for university. The researcher is currently offering this option to some learners from Vryheid schools and she has difficulty with the one school to process the marks – there is almost a don't-care attitude, despite the fact that this option encouraged learners to stay in the school and not move to another school that does offer subject Music.

According to Twyford (2009), there have been issues regarding the portfolio work for this subject, with nothing put in place to moderate the portfolios of these candidates in Grade 12. It appears in some provinces (especially the Eastern and Western Cape) that the Department is against this practice and has threatened educators with losing their jobs if this option is taken. Twyford adds that the powers-that-be are going out of their way to make it as difficult as possible for pupils to take the accreditation route. Marks that have been submitted by educators just "disappear" and there seems to be an

attitude of non-cooperation and misinformation by departmental officials. Twyford (2009) says whilst she can understand that if the Department is paying educators' salaries to teach FET Music in schools with official music posts, they are not comfortable with them offering an alternative syllabus with accreditation, this situation is not going to go away. For pupils who are fortunate enough to attend the limited number of government schools that offer Music as a subject, the accreditation option is not necessary but it is the only way for many learners who have private music lessons outside the school curriculum to receive credit for their efforts.

According to Twyford (2009) another problem that is causing educators to turn to accredited music is the number of hours set aside in the school's timetable for the teaching of Music as subject and all the various components (the pupil's chosen instrument, harmony and counterpoint, music history, aural training and music technology) involved. Because the subject is so wide, it cannot be done by one teacher in the allocated time as the different skills required are too specialised and learners need individual tuition.

## **2.7 Arts and Culture curriculum**

Before investigating challenges in the Music curriculum, it is appropriate to look at challenges in the Arts and Culture curriculum that is supposed to prepare learners for the Music curriculum. The researcher agrees with Lewis (2010), Senior Curriculum Planner in the Department of Basic Education for Music in the Western Cape, that the Arts and Culture curriculum is overloaded and too vague with little logical progress in the concepts and skills that have to be learned.

An in-depth analysis by Van der Merwe (2009:26) has shown that the South African Arts and Culture GET curriculum does not provide conceptual progression as should be expected of a music curriculum. She gives numerous examples:

- Moving from C major to G and F major and then to D flat, A flat, B flat and E flat.



- Learners jump from 4/4 and 3/4 to 5/4, 7/4 and 12/8 with compound time being mentioned for the first time in grade 9. (Duke Mashamaite (2010) who is a Senior Education Specialist for Music education in Limpopo stresses the fact that one cannot teach learners about compound time in grade 7 - 9 if they have never done music in the past.)
- Basic note values are taught in grade 2 and then remain the same for three years.
- Learners are expected to compose music phrases and accompaniment but have not been taught chords or chord progressions.
- Learners are expected to perform in ensembles but were never taught singing techniques or the skills of playing an instrument.

The researcher agrees with all of Van der Merwe's examples. The reality in South African and especially rural schools is that most educators and learners from previously disadvantaged communities in particular have never been exposed to any music tuition and if the curriculum then does not progress logically, it makes the teaching progress even more difficult for both educator and learner.

## **2.8 Music curriculum**

The researcher regards the current curriculum for Music as subject as appropriate, diverse, culture sensitive and interesting. Alkema (2010) shares the researcher's opinion that nothing should be left out of the current curriculum but adds that there should be less emphasis on composition, arrangement and improvisation. Too many artists are covered in one year and should be cut down to reach more depth of knowledge.

Music that forms part of a teenager's world has been included in the new curriculum. The researcher agrees with Mills (2005) who says that music that should be taught in a school should be music that interests the learners. The NCS has all the necessary ingredients. The challenges, however, are that although the curriculum may be

appropriate, many educators find it demanding because of its diverse nature. Most trained music educators followed a curriculum during their training that was very westernized and limited when it came to doing more creative work.

Mogola (2010) experienced considerable negativity from former Model C music educators in 2004 and 2005. They were of the opinion that the new curriculum lowered the standard of music and were strongly opposed to African indigenous music being included in the curriculum. This negative feeling among educators has subsided to a great extent and during national meetings in 2008 and 2009 complaints were no longer as strong as they were before.

### **2.8.1 African music**

My first concern, regarding assessment of the playing of African music instruments, was echoed in an internet article titled “Subject specific comments on the FETC – Music” (2003a:103), by Anri Herbst from the SA College of Music. Herbst commented that one of her fears, according to the article, is the fact that African music is ignored when it comes to assessment standards for Grade 12 – there are no graded examinations for this genre. Furthermore, the Xhosa hexatonic scale, which is a well known and important scale when playing bow music, has been ignored in the curriculum. I also share the fear that African music will be marginalized because of a lack of direction and standards. (When mentioning African music, I also include traditional Afrikaans music forms.) Eric Akrofi (n.d:1) reiterates my concern in an eColumn report entitled “Major problems confronting scholars and educators of the musical arts in sub-Saharan Africa,” where he says that “the teaching of Western music and the organization of musical activities based on Western concepts of music education has had a stranglehold on school music education in Africa.”

## 2.8.2 Music technology

This researcher agrees with Herbst (in Herbst et al 2003b:103) who questions the accessibility to technology for all FET schools. This aspect of the new curriculum is highly relevant and necessary, but fear-instilling to many educators, especially those born before the 1970s who grew up without exposure to computers. Herbst questions the statement by the compilers of the FETC that music technology can vary from a portable tape recorder to a recording studio. It will be difficult to reach the same outcomes if the same skills concerning music technology are not taught.

Most of the literature found, covering the aspect of music technology and its implementation in South African schools, was very negative. The exception seems to be the thoughts of the late Robert Kwami. Kwami is quoted in Herbst (2005b:32) as saying the following about music technology: “[it] includes audiovisual aids and tools such as books, systems of musical transmission – aural-oral, mental and other mnemonic aids, indigenous African, even stories, language and literature – and other aspects of science, the arts and culture”. Kwami reminded us that the human mind and body is the best technology. He mentioned that in many parts of Africa, people use solar energy and rechargeable batteries to power equipment. In this way, video cameras and recording equipment can be successfully used. The researcher does not agree that technology is easy to find and use. In the rural areas of Northern KwaZulu Natal, solar panels that were erected at schools did not last long before being stolen. Video cameras and recording equipment have to be funded somehow and the lack of funds is a big handicap to schools and educators alike.

According to Kwami (Herbst 2005b), people in Africa also do have access to the internet - although it is limited - and in this manner they can download some free software music packages like Cubase, Band-in-a-Box, Auralia, WavePad and Cakewalk. He reminded us that only a very basic computer is needed to be able to use these programmes. He also mentioned the most widely used technology in music in Africa as being the portable tape recorder.

The researcher has experienced that very few educators have their own computers and internet connection in the rural areas is not always possible due to networks not reaching all the areas. A small minority have computer skills. Internet cafes are very scarce and can only be found in bigger towns.

Nixon in Herbst (2005b:41) ends his article by saying: “Access to appropriate technology is often problematic, and then the training once it is available is not always easily available.” The researcher agrees with Nixon when he says that we need to come up with creative solutions for African problems. However, we are still mired in rural South Africa with the situation that many schools do not even have one computer and neither do they have access to the internet. Although many educators know computer basics, they do not have enough knowledge to download software and use it successfully. Internet access is costly and very few educators have the financial means to purchase a computer, let alone connect to the internet.

Pierre Malan, music lecturer (violin/viola) at the Nelson Mandela Metropolitan University, noted in 2008 that educators prefer doing Music as accredited subject to avoid the technology component of Music as FET subject. This clearly demonstrates that my concern in this regard was and is not unfounded. On the other hand, Meg Twyford (2009) says that the inclusion of music technology in university music degrees over the last few years has been valuable, as new educators are now more familiar with the material. She also adds, “Again, the disadvantaged schools do not have access to equipment, so I have no idea how they can deal with this aspect of the curriculum.”

### **2.8.3 Music improvisation**

In Odena’s (2001) research regarding creativity in secondary schools and the role a teacher plays in the improvisation and composition process, he found that many educators actually hamper the creative process due to their lack of understanding of the concept “creativity.” Improvisation is often not assessed accurately due to personal

ideas, preferences and interpretation. One of the respondents during his research also pointed out that creativity comes down to interpretation – interpretation by individual educators and interpretation by people assessing.

In improvisation a learner needs to have a solid music background. This statement is backed up by Susan Hallam (2008) who says that to be able to improvise, musicians must have a knowledge base that is acquired over time through practice. Genres must also be studied to be able to generate improvisation skills. According to Pressing, as quoted by Hallam (2008), improvisation is rule governed and it provides constraints within which the musician must operate.

Hallam (2008) adds another dimension to improvisation when she reminds us that while in the professional world there is a clear distinction between improvisation and composition, the same cannot be said of improvisation and composition in education. She says that because compositions are not always notated, boundaries are blurred.

#### **2.8.4 Music composition**

Another aspect of the Music curriculum that is now receiving more emphasis than in the previous curriculum is learning outcome three: Music Literacies. Alston (1980) and Pilsbury and Alston (1996) (as cited by Odena and Welch, 2007) show the importance for educators to have appropriate composing experience if they are to be able to assess music compositions from a wide range of styles. This is necessary not only for the assessment of the final products but as Berkley (2001) (see Odena and Welch, 2007) points out, for the educators to engage with the pupils' composing processes.

Williamson (2007) reminds us that composition projects develop problem solving and communication skills. The researcher agrees with this statement and regards composing as an important part of any music curriculum. Hallam (2008) strengthens the researcher's contention when she adds to this in saying, "Active composing increases

pupils' interest in music, giving them an opportunity to control what they are doing and a greater understanding of sound, structure and emotional expression”.

## **2.9 General challenges in the music strand of Arts and Culture in the nine provinces of South Africa**

What was previously known as the Cape Province has now been divided into three separate provinces. These and other provinces will now be discussed in alphabetical order.

### **2.9.1 Eastern Cape**

The Nelson Mandela Metropolitan University (2010:1) is currently offering an Advanced Certificate in Education (ACE) because during research by part-time B.Mus.Ed students it was found that

[m]ost teachers currently involved with the Arts and Culture learning area in schools have specialised training in only one of the arts; that is, in either music, dance, drama or the visual arts. However, the present GET curriculum requires that they be proficient in all four disciplines, and, furthermore, that they present this learning area in an integrated and coherent manner. No qualification currently exists that prepares them for such a daunting task. This programme will be unique in that it will serve to address a real need for (re)training of such teachers in the Eastern Cape.

The Eastern Cape is thus experiencing the same challenges that are experienced elsewhere in South Africa.

### **2.9.2 Northern Cape**

Allan Olivier (2010), a leading music educator in this province, is very concerned about the standard of Arts and Culture in the Northern Cape. Educators have been supplied with work schedules that subject advisors themselves compiled and these schedules disregard the “most marvelous books” that have been developed by specialists in their

field. Olivier (2010) was concerned about the research essay for every term that learners had to do for Arts and Culture. Learners come from poor families where magazines, books and internet are luxury items that cannot be afforded by parents. Fortunately, this changed and now learners only have to do one research project per year in Arts and Culture. However, the challenge still remains for learners to obtain suitable information.

### **2.9.3 Western Cape**

Franklin Lewis (2010) has experienced that there is a shortage of educators who can teach the music strand of Arts and Culture in Western Cape schools. Educators are not adequately trained for this learning area although they can access information on the website of the Western Cape Department of Education.<sup>12</sup> Clusters for Arts and Culture are functioning in this province but educators need to be trained to teach the subject properly.

The lack of monetary and other resources are hampering the teaching of Arts and Culture. According to Lewis (2010) there is also an indication that principals do not regard Arts and Culture as essential.

### **2.9.4 Free State**

The situation in music in Arts and Culture in the Free State province is very similar to the situation in KwaZulu Natal. Erna Rademan (2010), Senior Education Specialist in the Fezile Dabi district, services 88 schools in the learning area Arts and Culture. Rademan says that very few educators have had any training in any of the four art forms. Educators do not understand how to apply most activities in the learners' text books. She has to work on an extremely simplistic level to accommodate the untrained

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<sup>12</sup> The Western Cape Education Department is known amongst educators for its informative and up-to-date website.

educators and this is frustrating the few trained educators who subsequently have stopped attending workshops.

Principals in the Free State are doing the same as elsewhere in the country – they move educators between learning areas at random without consideration for the fact that they may be in the process of being empowered in Arts and Culture, for example.

Most of the SES's in the Free State have not had any specific arts training themselves and are unable to facilitate music as an art form. The only aspect of the music curriculum in Arts and Culture that can be taught by most educators in the Free State is solfa notation.

### **2.9.5 Gauteng**

Anlie Smith (2010) is a SES for Arts and Culture in the Gauteng province. Smith has found that the majority of educators in previously disadvantaged schools who are teaching Arts and Culture have no training or knowledge to teach the learning area successfully. Like in the majority of provinces in South Africa, one of the greatest frustrations has been the fact that educators are just starting to gain experience and knowledge in the learning area and then they are moved into another learning area.

Some workshops that have been arranged by the Gauteng Department of Education were done by music specialists from outside the department and many of these courses have been too general to really empower educators to implement the NCS successfully. Smith has found that many of these workshops do not address the assessment standards that are prescribed and then the educators leave them with information that is inadequate and does not assist them to reach the desired outcomes.



## 2.9.6 KwaZulu Natal

Since the end of 2008, the researcher has been offering workshops in all aspects of the curriculum for Arts and Culture in the Vryheid District. She concentrates on all the music elements required in the NCS. Unfortunately, educators are put into different learning areas almost every year and it appears as soon as an educator has a modicum of knowledge, he or she is moved to another learning area and the training has to start again with other teachers.

The researcher has also assisted Senior Education Specialists (SES's) in the rest of KZN with basic music knowledge required to teach in the Intermediate and Senior Phase. This programme has been hampered by financial constraints - there is not enough money available from the education department to enable SES's to get together at a central point to develop one another.

Sicelo Mkhize (2010) has been an Arts and Culture advisor (DCES) in the Umgungundlovu district in KZN since 2000. He is also assisting Music as subject because there is currently no advisor for Music in the whole of KZN. He has found that there is a dire need for trained music educators to teach the music component of Arts and Culture. The biggest obstacle in the music strand of Arts and Culture in this region has been that educators lack the knowledge to teach music effectively. Educators who know tonic solfa and can conduct a choir have, however, been co-opted to teach Arts and Culture in many schools.

Teachers need training in music but unfortunately it is difficult to attain this when they are not allowed to attend workshops before 12h00 midday (this is a rule of the Department of Basic Education in South Africa). Training for Arts and Culture educators in some districts only takes place once per annum. The lack of sufficient monetary resources at schools forces educators to teach music with barely any resources.

Maggie Nkumane (2010), SES for Arts and Culture in the Vryheid District, is experiencing similar challenges. She says that educators are not knowledgeable regarding the curriculum. Educators are battling to find enough content to teach because they do not have access to libraries and the internet. Most educators find the available textbooks insufficient. Subject advisors are battling to deliver a good service, due to monetary restraints. Even necessities like paper and copying facilities are difficult to access, yet educators need extra teaching material. Nkumane (2010) finds it difficult to support educators with the music aspect - she specialises in traditional culture. Due to set programmes developed by superiors in the GET office, she does not find enough time to support educators who need it. She finds that educators are challenged by most of the music aspects of the curriculum and that they need training.

Pretty Ntshangase (2010), an Arts and Culture subject advisor in the Vryheid district, agrees with Nkumane regarding challenges but also adds that one of the biggest challenges is to meet with educators since some of the roads in the area can only be reached by foot or four wheel drive vehicles and robberies and hijackings make it very dangerous to reach educators to assist them with curriculum matters.

### **2.9.7 Limpopo**

Duke Mashamaite (2010) is an SES in the Limpopo Education Department in the FET Curriculum Development and Support section. He is coordinator for Arts and Culture and Music, amongst other learning areas. His findings have been that although there are enough Arts and Culture educators in respect of numbers, very few are trained for the learning area and their music knowledge is inadequate. Occasional workshops are conducted for these educators by non-music education specialist subject advisors. Mashamaite's (2010) observation has been that Arts and Culture is not taken seriously at Limpopo schools. He says teachers who do not have enough classes have to take Arts and Culture as a filler, regardless of whether they specialised in any of the strands of the learning area or not.

### **2.9.8 Mpumalanga**

Heidi Faber (2010), SES in the Foundation Phase in Mpumalanga, says she finds that the full Arts and Culture curriculum is mostly offered by the ex-Model C schools. The majority of other schools only offer drama and dance because they integrate easily and naturally with languages. These schools do a bit of singing and make music instruments to integrate with the technology Learning area. However, the instruments are not used in the way prescribed in the curriculum – for music making. She adds that a basis in music is not laid and learners are not gaining the necessary knowledge in the Foundation Phase due to educators not having enough time, knowledge and skills to teach it.

According to Phillip Mogola (2010), the FET SES in Music in Mpumalanga (Gert Sibande region), there is no support network for Arts and Culture educators. Monetary resources are insufficient to buy the most essential resources needed for Arts and Culture. He has been assisting other Arts and Culture SES's in training educators in music in the province.

### **2.9.9 North West**

Tertius Crouse (2010) is an SES for Arts and Culture and Music in the North West province. He says that like in many other provinces, SES's for Arts and Culture were not necessarily appointed on the grounds of their knowledge of Arts and Culture. Most of the SES's were put into the learning area after restructuring of posts. The challenges experienced by the educators in North West are the same as everywhere else in South Africa. Educators are also being moved between learning areas and do not get enough opportunity to settle into a learning area to acquire some expertise therein. According to Crouse, educators have been assisted tremendously by the University of North West which is offering workshops to educators in Arts and Culture in the different aspects of music. The educators who showed special aptitude for music were recruited by the university to do an ACE course specializing in music. Unfortunately this programme has

not been accredited by the Department of Basic Education yet and due to this, educators are not getting any official recognition for completing the course.

Subject advisors have been concentrating on equipping educators with general knowledge “about” music (Elliott 1995:12) rather than getting into the more practical aspects due to a lack of knowledge on the part of educators and to make sure that at least a certain amount of music is done in the Arts and Culture class.

### **2.9.10 General circumstances and challenges in music in schools in Australia**

Russell-Bowie (2009:24), an associate professor in the School of Education at the University of Western Sydney, mentions that

[a]s a result of economic rationalism, and the increasing emphasis on literacy and numeracy, funding for music and other arts programmes, specialist music/visual arts/drama/dance teachers, instruments, resources and teacher training has decreased significantly.

Russell-Bowie (2009:25) captures challenges experienced in the Arts in countries like the United Kingdom, Australia, America, Namibia and also South Africa. According to her, national and state reports in Australia over the last 30 years have identified five key problem areas:

- The need for music specialist or resource teachers in schools;
- The need for improved music resources and specialist facilities;
- The need for instrumental tuition in primary schools;
- The need for better pre-service and in-service teacher education; and
- The need for a developmental, child-based curriculum.

In Russell-Bowie’s (2009:27) research in Australian schools amongst 1000 generalist elementary school educators she identified six challenges that are also prevalent in the schools in South Africa and which describe the dilemma that generalist educators find themselves in when they have to teach Arts and Culture:

- Lack of knowledge about the syllabus requirements
- Lack of time to prepare music lessons
- Not enough time in the teaching day
- Lack of priority for music
- Lack of personal musical experience, and
- Lack of adequate resources.

The National review of school music education: Augmenting the Diminished that was initiated by the Australian Department of Education (2005), also emphasised the concerns of Russell-Bowie and made the following recommendations:

- Improving the overall status of music in schools;
- Improving the equity of access, participation and engagement in school music for all students;
- Improving teacher pre-service and in-service education;
- Improving curriculum support services (advisory, instrumental music, vocal music and music technology);
- Supporting productive partnerships and networking with music organisations, musicians, the music industry and the Australian community;
- Improving music education in schools through supportive principals and school leadership, adequately educated specialist teachers, increased time in the timetable, adequate facilities and equipment; and
- Improving levels of accountability.

It is clear that challenges and circumstances prevailing in South Africa are also found in first world countries like Australia. Something that is not seen in South African curricula is the recommendation of supporting productive partnerships and networking with other music stakeholders which the researcher sees as a positive recommendation that could bring learners into contact with future career choice options. It is hoped that levels of accountability will be raised in South Africa with common tests that are set annually by provincial departments. The SES's in NKZN have also started setting quarterly common tests to ensure that educators are actually teaching learners the required concepts and skills. These common tests are moderated in clusters and give everybody involved a clear picture of where the challenges lie.

### **2.9.11 General circumstances and challenges in music in schools in the UK**

The Department for Education in England (2011:10) published a document as response to Darren Henley's review of music education in the UK. In this document. Recommendation 21 made by Henley says

(M)uch primary school classroom teaching of music is provided by non-specialist teachers. The amount of time dedicated to music in most Initial Teacher Training courses is inadequate to create a workforce that is confident in its own ability to teach the subject in the classroom. It is recommended that a new minimum number of hours of ITT for primary music teachers be spent on the delivery of Music Education.

The response from the Department for Education is that this matter will be addressed during their overhaul of teacher training.

The South African situation where teachers need training is reflected in this recommendation by Henley. In a further recommendation, Henley says that every primary school should have access to a music specialist.

### **2.10 General circumstances and challenges in FET Music in the nine provinces of South Africa**

Some provincial education departments like the Western Cape Education Department are seemingly doing more than the other provincial education departments to promote the arts in their schools. There are similar challenges experienced by most provinces that need to be noted.

#### **2.10.1 Eastern Cape**

Dr Alethea de Villiers (2008), part-time lecturer at the Nelson Mandela Metropolitan University and Senior Education Specialist SES for Arts and Culture in the Eastern Cape, has the following to say:

Very few rural schools offer Music in the Eastern Cape. This is due to the fact that most of the rural areas consist of the former homelands, Transkei and

Ciskei. These areas are very isolated and were never exposed to Music as subject.

The majority of educators who are currently offering Music in this region have a B.Mus degree. Although they have this qualification, they still battle with the new syllabus. When the new curriculum was introduced, educators were given a basic orientation workshop. Regular workshops are not held and most subject advisors do not have the necessary qualifications to assist educators. However, informal clusters do exist and educators meet to assist one another. These networks/clusters are usually led by an educator. Such educators are usually also the examiners and markers of the examination papers.

In rural areas, the most commonly used instrument is voice, whereas the city learners mostly do piano and instruments of the orchestra. Schools in general cannot satisfy the needs of music educators: however, some former model C schools in more affluent areas do not have a problem with obtaining the necessary resources.

Most educators in this region compile their own learning materials for all the learning outcomes. The majority of schools cannot afford to buy the prescribed learning programme *Music* by Anne-Marie Alkema. Even more affluent schools have a problem with the cost of the learning material.

Educators prefer the route of accredited Music, since they can then avoid the technology component of the FET syllabus. They favour the ABRSM, ALMSA, Trinity Guildhall and UNISA examinations as an alternative to Music in the FET.

### 2.10.2 Northern Cape<sup>13</sup>

According to Allan Olivier (2008), in the Northern Cape, Music as FET subject has almost ceased to exist. Private music schools have taken over and music educators have privatised or resigned.

### 2.10.3 Western Cape

Marianne Feenstra (2008) was a member of the Ministerial Committee: Music for the National Curriculum Statement: FET and was previously chairperson of the Standards Generating Body: Music of the South African Qualifications Authority. She worked in the Western Cape from 2004 – 2007 and facilitated courses for the education department in this region. She notes that Music is very popular in the Western Cape. There is excellent support from the education department. A previous MEC, Mr Cameron Dugmore, supported schools and learners personally and in several ways. Twelve “focus schools” were established that cater specifically for the Arts. There is also a variety of music centres in this region and there are educator networks where educators can support one another.

According to Feenstra, there is no shortage of music educators. Lewis (2010) does not agree with Feenstra and is of the opinion that there are not enough music educators in the Western Cape. Feenstra (2008) says that some of the educators need additional training but they are in the minority. The educators needing training are those who were choir conductors, seconded to teach Music. Regular workshops are held in the Western Cape for educators and learners alike. These workshops are very informative and fruitful.

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<sup>13</sup> See also information under Free State, as Dr Petrus Krige provided some information on the Northern Cape, too, where he has also been involved.



Instruments that are popular amongst learners are the piano and instruments of the orchestra like violins. Jazz instruments like the bass guitar have also gained popularity. Lewis (2010) adds that voice is a popular choice for learners of the province.

A workbook titled *Music grade 10*, authored by Feenstra and Sewpaul, is widely used in the province and books in the series for grade 11 and grade 12 were going to be available in 2010. Unfortunately, this has not yet materialized. These books cover all the learning outcomes per grade and thus only one book is required.

According to Feenstra (2008), although the education department cannot supply all the required resources, the internet has shrunk the world to the size of a 50-cent coin. She cannot see a problem with the technology component of the syllabus because the syllabus states that you must use “available technology”. Music for music appreciation (learning outcome three) is widely available on the internet and Feenstra stresses the fact that educators in rural areas should be even more computer literate than their city counterparts to be able to utilize this resource.

Feenstra regards accredited Music as the deathknell for Music as subject. She regards the content of the new syllabus<sup>14</sup> as “ondeurdag, saamgeflans en onvanpas” (not properly thought through, cobbled together and unsuitable). This has led to educators rather offering accredited Music since it is much simpler and less involved than Music as subject and yet you obtain the same qualification in the National Senior Certificate (NSC). In contradiction to this opinion, Lewis (2010) notes that learners are learning to perform, create, analyze music and study various style periods. The curriculum is more inclusive regarding styles. He is thus of the opinion that there is only a small group of learners doing accredited music and that it does not have a big impact on Music as subject.

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<sup>14</sup> The syllabus that was implemented in 2006.

Feenstra finds it disturbing that many of the educators who have been teaching Music for over 20 years suddenly say that they are not certain about the required standard for Learning Outcome 1. She questions the fact that external examination bodies must now be the measuring tool for standards and asks what has gone wrong with the training of Music educators that they cannot think and evaluate. She uses New South Wales in Australia as example, where the education department formulated their own standards for the practical component despite the fact that ABRSM and Trinity Guildhall (plus Australian Music Examinations Board) examinations are also offered in that region.

Lewis (2010) says that the negativity experienced amongst educators about the curriculum has changed since they have overcome the challenges that existed when the curriculum was initially introduced. Educators now feel that the curriculum allows for diverse styles, abilities and contexts. In-service training for music educators takes place twice per annum and there are support networks like the departmental website and curriculum letters. District cluster meetings are held regularly.

Although monetary resources are scarce, Lewis (2010) says that the Education Department has installed Apple laboratories with all the required software at its focus schools and educators are supported through regular training on the computers. A number of educators use technology to teach composition because they have had the training and are confident to use the available software. Unfortunately, there are still many schools without adequate resources.

Learners in the Western Cape who want to do Music must be musically literate and be able to play an instrument. The main challenges in FET Music in this province are the transition from GET to FET because learners do not receive sufficient training in the GET Phase. In some schools, large numbers of learners want to do Music and that makes it problematic to find sufficient time for individual teaching.

#### 2.10.4 Free State

Krige (2008) is responsible for FET Music in the Free State and has also been moderator for matriculation Music examinations in the Northern Cape from 1996 - 2007. He is currently one of the moderators for nationwide Music examinations for Grade 12. According to Krige (2008), there are eight schools in the Free State region currently offering Music according to the NCS syllabus. He says there are thousands of graduated music educators in our country but they do not always want to go and teach in places like Botshabelo (deep rural area) in the Free State.

Krige has found educators who offer music privately to be positive, dedicated individuals who show a perfectionist attitude in their teaching. The educators who do offer NCS Music are well versed in what they are offering and make sure that they stay up to date. However, he has found them to be wary of aspects like composition and improvisation.

Educators involved in accredited Music are offered presentations of 1½ hours twice annually. These presentations are done by specialists in their field. NCS educators receive an annual three to four day intensive course regarding all aspects of the new curriculum. There are a few networks of educators assisting one another in larger centres like Bloemfontein and Kimberley. However, the province is too spread out to make these networks or clusters successful.

The instrument most widely used in this area in the old curriculum was piano. This is still the case with learners doing accredited Music. Most African learners choose to do voice. Learners who continue with Music usually started taking music lessons in grades 7 and 8 – wind instruments or singing – and they have usually achieved UNISA grade 2 when they reach grade 10.

Learning material used in this area consists mostly of *Music* by Anne-Marie Alkema; for learning outcome two *iMusic weAfrica* by Dan du Preez and Neal Robertson is commonly used. Schools are required to buy listening examples for learners. The

examples used in the syllabus come from *Music an appreciation* by Kamien (2008). Although funds supplied through the departmental learning and teaching support materials (LTSM) budget are limited, schools that budget properly should be able to obtain the necessary technological devices for offering music technology.

According to Krige (2009), many schools that were previously disadvantaged entered Music for the Senior Certificate examination in 2008. Where Music was usually offered to a few individuals in the past, learners were now entering in groups of as many as 35. Marks went down with an average of 20%. The biggest challenges were untrained educators and a lack of knowledge, especially in harmony and music comprehension. Old model C schools maintained their high standards.

In Kimberley, quite a number of learners are doing brass instruments at the music academy of Faan Malan. Learners in Bloemfontein often offer instruments of the orchestra since the tuition is available at the Musicon and the University of the Free State.

Krige (2010) was involved in the Musicon's very colourful history. The then Free State Department of Education started funding extra-curricular music posts for piano tuition at some of its schools in 1950. During this time a need for an orchestral training programme was identified. This programme was started with a few music lecturers that went from school to school to train learners. Numbers grew and eventually lecturers and learners were put under one roof in an empty school building. This centre was named "Musicon". Twenty five music lecturers were working in this centre and also at satellite centres in the Free State. These lecturers were highly qualified (post level 2 and 3)<sup>15</sup> and many school orchestras were born during this time. When the new education department was formed post-1994, the authorities did not know where to fit in the Musicon. On Krige's advice, the Musicon became part of the Free State Culture Department in 1998. Janet Kay was appointed as head of the Musicon and did a

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<sup>15</sup> Post level 1 is at the level of an educator, post level 2 is at the level of a head of department and level 3 is at the level of a principal.

sterling job. However, new appointments were subsequently reduced to a level beneath post level 1 to accommodate the Mmabana Cultural Centre's personnel who were below that post level. This measure caused new appointments to be sub-standard. Only a few of the well-qualified lecturers remained. "The Musicon has degenerated from an institution with quality tuition to an outreach programme of third rate quality" (Krige 2010).

### **2.10.5 Gauteng**

Meg Twyford (2008) mentions that only ten Gauteng schools are offering Music and thus accredited Music has become an attractive option for learners who live in areas without schools that offer Music. According to Feenstra (2008) who is currently involved in presenting Music workshops for the Gauteng Department of Education, there are educators' networks/clusters in Gauteng, but she has found the coordinators to be very negative and felt that it might be better for teachers to work on their own than to be influenced by such negativity. Support from the district and provincial office is poor since officials generally do not have the expertise to guide and support educators. At provincial level there is no official appointed in the Music portfolio. Principals of schools often do not have the background to appoint suitable educators for a coherent music programme and they do not support the efforts of music educators.

Schalk Fredericks (2010) (Teaching Advisor at the Academic Support Services of the Potchefstroom Campus of the North West University) has worked in central Johannesburg as subject advisor. He says in order to promote the subject all learners who showed an interest were allowed to take Music. However, he found that there were not enough music educators at secondary schools. He says that the educators at FET level are adequately trained but not specifically as music educators for schools. Many music educators were trained as opera singers or in popular music and jazz. Most educators in this area do not have problems regarding the curriculum as it allows them enough freedom to perform various styles of music.

According to Fredericks, music educators at music centres are appointed in temporary posts. The educators therefore feel insecure and leave when they are offered a permanent position elsewhere. New Magnet Schools (which cater for music) were created in disadvantaged areas, but do not have adequate practice facilities and hardly receive coordinated support from district or provincial officials.

Educators usually have a 3-5 day workshop annually. There are support groups that were initiated by schools, where educators collaborate with setting up of examination question papers. In areas where there are fewer music educators, there is hardly any contact amongst schools. Fredericks thinks that there is a missing link in that generally schools do not have contact with lecturers at tertiary institutions.

Although the interest in specific instruments is varied amongst learners, Fredericks says that the choice of instrument depends on the learner's home background. Learners tend to have an interest in pop-band instruments but their choice is governed by the teacher's skills. Some schools practise and promote singing, whilst others excel in wind instruments (especially brass). Schools are generally provided with music instruments, but some may sometimes hardly be used because they do not have a skilled educator. Most schools have a piano.

According to Twyford (2008), piano remains the most popular instrument followed by woodwind, mostly flute, saxophone and some clarinet. There are many candidates who begin with violin but not many who are able to continue in the higher grades. Voice as instrument is quite popular amongst disadvantaged groups, as no instruments need to be purchased.

#### **2.10.6 KwaZulu Natal**

Mkhize (2010) is of the opinion that there are enough qualified Music educators in the province. The only problem is that there are very few schools offering Music as subject. In-service training in Music does not take place regularly. Initially training took place

annually but now it is only happening every two years. Due to the lack of a subject advisor for Music, no courses have been offered since 2008. As far as can be ascertained, effective support networks are non-existent in the province.

The most favoured instruments in the province are piano and voice. Educators in FET schools that have Music as subject have some resources to their disposal at their schools and most of these schools also have computers. Learners who want to take Music as subject must have a solid background and knowledge from GET level.

One of the most common challenges is that educators from old model C schools were mostly classically trained and have little knowledge of jazz and other modern genres. South African traditional music also poses a problem to these educators.

Mkhize (2010) feels that Music needs to be extended to rural areas where there are many learners yearning for it. The only essential thing is that the educators who are teaching it must be professionally qualified.

### **2.10.7 Limpopo**

Mashamaite (2010) says that five learners were registered for Music in Grade 12 in 2009. There are no learners registered for Music in 2010. He is of the opinion that educators tend to think that music is limited to choral activities and for this reason the South African School Choral Eisteddfod (SASCE) is well supported in this region. There are very few music educators in Limpopo. The existing music educators are usually those who have been exposed to choral work. Mashamaite (2010) regards the fact that no schools are currently doing Music in this province as being the result of educators feeling unsuited for the curriculum. In-service training for Music educators was not taking place because in-service training centres are for “key subjects” and that excludes Music. In 2009 when there were still some Music learners, they specialised in piano, brass, woodwind and strings. Schools did not have sufficient resources to facilitate the

subject and even urban schools that are usually more affluent abandoned Music due to a lack of resources.

When there were still some Music learners, specialist consultants were called in to assist with the technology component of the subject because the concept was foreign to both educators and curriculum advisors<sup>16</sup>. Mashamaite (2010) lists the following reasons for learners not taking Music:

- Parents insist on conventional career orientated subjects
- Music to some communities refers to singing, which according to them is a basic human capability, and therefore taken for granted
- The department has not advocated for, or supported music as FET subject
- Massive advocacy and re-conceptualisation is required.

### **2.10.8 Mpumalanga**

Dr Antoinette Hoek (2008), examiner for FET Music and Phillip Mogola (2010), Senior Education Specialist for Music, agree that there are not enough music educators in the province and that many of the current music educators are not adequately trained. Educators from former model C schools are not always positive about the subject since it is so different from the previous syllabus and they feel uncertain about the content and how to present it. According to Mogola (2010), educators from former model C schools were opposed to African indigenous music being in the curriculum. These educators felt that the standard of Music was lowered by the inclusion of African music. Fortunately, the discontent amongst educators regarding the curriculum has diminished in the past two years.

A week long workshop is held annually for Music educators in Mpumalanga. Mogola (2010) has encouraged his colleagues in the province to conduct monthly workshops.

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<sup>16</sup> In KZN subject advisors are referred to as Senior Education Specialists; however, in Limpopo and Mpumalanga they are known as First Education Specialists.



There are also networks/clusters of educators who have regular meetings and they provide support to one another and also do evaluations of each other's portfolios. Valuable content workshops were also conducted in partnership with the University of Pretoria. Through support and intervention of Professor Caroline van Niekerk, Dr Zenda Nel (part-time lecturer) and Dr Antoinette Hoek (part-time lecturer) from the University of Pretoria the province has benefited from various projects:

- The Finnish government has funded a music project where professors, lecturers and students visit South Africa annually to workshop educators in Mpumalanga on the content of the FET curriculum.
- The Arts Development Foundation (ADF) acquired a sponsorship from Yamaha South Africa who supplied 20 piano keyboards to schools offering Music provincially.
- An organization by the name of the South African Music Technology Project (SAMTP) was formed by Van Niekerk, Nel, Hoek and Tim Black from the United States of America. A donation to the value of R1 million from the United States of America was given to the organization and this included laptops, Sibelius software, recorders and books. Fifty Music educators received these items and were workshopped by Tim Black, his wife Amy and the ADF.

Learners in former model C schools who take Music do the practical component in piano, guitar, church organ and symphonic instruments like flute and violin as well as voice. In former black schools the most popular instruments amongst learners are djembe drums and voice. There are not sufficient monetary and other resources to teach the subject effectively except in some former Model C schools. Mogola (2010) says that it is very difficult to work without the material support of your employer. Hoek (2008) feels that the technology component should not be hampered by the lack of resources, since a CD player with a recording facility is cheap and available at local chain stores. The project launched by SAMTP made a considerable difference to teaching in the component of Music Technology. Some of Hoek's other concerns are the following:

- Learners do not have adequate background knowledge to start Music in grade 10. Mogola shares this concern.
- The only suitable learners are those who had private music training. The learning area of Arts and Culture that is offered up to grade 9, and should give learners general music knowledge, is not preparing them to continue with Music. This learning area is most often facilitated by educators with no music knowledge and thus fails to stimulate an interest in Music.

The most commonly used material for learning outcome two is the workbook with CD and music theory workbooks by Hoek (2008). She mentions that her books contain many sound examples and that sound material used for learning outcome four is freely available on the internet.

The most commonly used material for learning outcomes three and four is the programme developed by Alkema. The first grade 10 book was published in 2006. A second one was published in 2007 when guidelines were given for the curriculum. The first book is not in use anymore. Grade 11 and grade 12 books were published in 2007. The same material contained in the books is also available on CD to make it easier for adding new material or changing material to suit the educator's needs. According to Hoek, these resources are very expensive for poorer schools.

Mogola (2010) has experienced numerous other challenges in the subject, one of them being that learners, for example, still had no textbooks in April of 2010 although they were ordered at the end of February. Complimentary copies have been distributed to educators to enable them to continue with their work. The researcher regards it as a worrying factor that books are not ordered timeously and maybe bad planning on the part of the schools aggravates the situation. School authorities are negative towards Music, due to the cost implications, despite the fact that learners are in favour of the subject.

To overcome the challenge of ascertaining whether learners who want to take Music have the required talent/knowledge, learners are subjected to auditions to determine whether they can cope with the subject.

### **2.10.9 North West**

Crouse (2010) who is SES for Arts and Culture and overseeing Music in North West, says that there are now only six schools left that offer Music in the province. Nesco du Toit has started a music focus school in Klerksdorp for the North West Department of Basic Education. This is the first focus school for music in the province. Du Toit is aiming at developing this school to add Drama as subject. Despite many challenges, he has succeeded in getting full time staff as well as all the necessary instruments and a certain degree of funding. According to Crouse, du Toit has been going around to schools in North West to recruit learners to join the focus school and has been quite successful in this endeavour. Learners do Music as an additional subject at this school and the tuition takes place after school hours. It is hoped that this focus school will draw more learners to ensure that Music as subject continues to exist in North West. The Musikon makes it possible for all learners in the region to obtain the music qualifications required to pass matric and/or to be employed by a professional orchestra, and/or to proceed with music studies at a university or technikon (North West Musikon 2009:1).

### **2.11 Summary**

Music education is more than just learning about music. Learners should be actively involved in the process of music making. If all the goals of tuition in South African curricula, as seen in the curriculum statements, are achieved, Music will gain the status it deserves. Insufficient training, meagre knowledge of music amongst educators, lack of resources, insufficient support and an Arts and Culture curriculum that does not progress systematically are some of the causes of Music as subject not thriving,

especially in rural areas of South Africa. Music as subject is only offered in one school in the whole Vryheid District and similar scenarios are found elsewhere in the country.