Chapter 3
Research design, methodology and results

3.1   Introduction

This chapter outlines the methodology used for the research, as well as procedures for data collection and research techniques. These specific research methods were decided upon to highlight the main research problem: *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?* A profile of respondents of the research and the sampling strategy is also included. Ethical considerations and the validity of the research are discussed.

A summary of the challenges in music as a component of Arts and Culture and Music as subject in the FET Phase as gathered from a pilot study is given. The collected data includes research about the background of learners wanting to take Music in Grade 10, the current curriculum for music in the Arts and Culture learning area and the Music curriculum. The previous knowledge, training and qualifications of educators and available resources and support systems in schools were also researched.

3.2   Paradigm, research design and methodology

In selecting the appropriate method and design for this research, a study was first made of available methods. Mackenzie and Knipe (2006:1) of the Murray School of Education at Charles Sturt University in Australia emphasize the necessity of choosing a paradigm as a starting point to research and say "[w]ithout nominating a paradigm as the first step, there is no basis for subsequent choices regarding methodology, methods, literature or research design".

The researcher decided on using the pragmatic paradigm which is described by Mackenzie and Knipe (2006) as having the following characteristics: aspects of mixed

models, consequences of actions, problem-centeredness, pluralistic and real-world practice orientated.

The general characteristics of pragmatism as described by Burke Johnson and Onwuegbuzie (2004:18) that are well-suited to my field of research are

> That pragmatism recognizes the existence and importance of the natural or physical world as well as the emergent social and psychological world that includes language, culture, human institutions and subjective thoughts. Pragmatism places high regard for the reality of and influence of the inner world of human experience in action. In pragmatism knowledge is viewed as being both constructed *and* based on the reality of the world we experience and live in.

Stake (1995:49) mentions that "one of the principal qualifications of qualitative researchers is experience" and since the researcher has been directly involved in music tuition at different school levels and has the relevant experience, she relied predominantly on qualitative methods of data collection. To achieve more depth in the research, quantitative methods were also included to answer some research questions. According to Mackenzie and Knipe (2006:1) it is possible for all paradigms to use mixed methods for collecting data since restrictions of sticking to one data collection method may limit and diminish the depth of a research project. Stephen Gorard (2004:7) says that combined or mixed methods research has been identified as a "key element in the improvement of social science, including education research" with research strengthened by the use of a variety of methods. Gorard (2004:7) adds that mixed method research

> requires a greater level of skill, can lead to less waste of potentially useful information, creates researchers with an increased ability to make appropriate criticisms of all types of research and often has greater impact, because figures can be very persuasive to policy-makers whereas stories are more easily remembered and repeated by them for illustrative purposes.

Yin (1994) advocates that six sources of evidence be used to ensure effective research: documents, archival records, interviews, direct observations, practical observation and

physical artefacts. The researcher incorporated all these aspects except 'physical artefacts' into the research. The mixed methods used during the study were to ensure that as many research aspects as possible of music tuition in Arts and Culture and Music as subject were covered.

3.3   Determining area of investigation

The process suggested by Carter (2010:1), where a subject area should be chosen first and thereafter the topic, is exactly what the researcher followed, knowing that she wanted to investigate an aspect of music education. At the beginning of the research process in 2008, the researcher was an educator of Music and in the midst of the challenges experienced by Music educators regarding the new NCS Music curriculum. She decided to research the problems experienced by Music educators with this curriculum and also the reasons why so few rural schools are offering Music as FET subject.

Shortly after doing a pilot study with colleague Music educators at an in-service course, the researcher was promoted to the post of Senior Education Specialist for Arts and Culture. She started off in her new occupation by doing a general needs analysis at the first workshop she presented to educators of Arts and Culture. On studying the requirements regarding music training expressed by educators, she realized that there was a dire need for Arts and Culture educators to be trained in most of the basic aspects of music, to enable them to teach Arts and Culture effectively. She also realized that Music as subject would not survive in rural areas of South Africa unless the teaching of music within Arts and Culture, where the basis for Music as subject should be laid, was not improved. She then turned her focus away from looking into the challenges of Music (FET) to research reasons why the music strand of Arts and Culture as learning area is so neglected and regarded as a "less important" learning area among educators and principals. Arts and Culture has a direct impact on the quality and enthusiasm of Music (FET) students. Learners are not being stimulated and

taught sufficient skills and knowledge in the music strand of Arts and Culture to be able to continue with Music (FET) in grade 10.

3.4   Sampling strategy and respondents

A sampling strategy is decided upon when a researcher has to select the portion of the population that will be participants in the research. Landreneau (n.d:1), during post doctoral studies at the University of California, named the following sampling types: convenience, accidental, snowball, quota sample, purposive sampling, simple random sampling and cluster sampling. The researcher chose several sampling types from this list: convenience sampling, simple random sampling, purposive sampling, probability sampling and accidental sampling.

The researcher's chosen sample design was probability sampling which includes some form of random selection in choosing the elements. According to Landreneau (n.d:1) greater confidence can be placed in the representativeness of probability samples than other sampling methods. Probability sampling involves a selection process in which each element in the population has an equal and independent chance of being selected. Four main methods include: 1) simple random, 2) stratified random, 3) cluster and 4) systematic.

Respondents were selected from different sampling types and from five categories involved with music education: Arts and Culture educators, Music educators, principals, Senior Education Specialists and academics from various institutions plus authors of music books and music programmes.

Stake (1995:4) advises researchers that "[i]t may be useful to try to select cases which are typical or representative of other cases, but a sample of one or a sample of just a few is unlikely to be a strong representation of others". Due to the fact that there is currently only one school offering Music in the Vryheid District, it was not possible for the researcher to find more respondents for Music as subject. However, consulting with

various roleplayers from other areas, she found that similar circumstances prevail elsewhere.

Several forms of data collection as mentioned by Sridhar (2007:4) were used in the research, including personal data, published and unpublished information, content analysis, interviews and questionnaires.

At the beginning of the research process, Arts and Culture educators who attended workshops were required to fill out a needs analysis form to ascertain the areas where training was needed. Thirty such educators were selected randomly from schools in different circuits and wards in the Vryheid District to gain information regarding Arts and Culture curriculum knowledge, training, resources, challenges, qualifications and support systems. They were asked to fill out a questionnaire face-to-face so that the researcher could explain certain terminology to them that might have been unclear.

The Music educator at the school[17] currently offering Music (FET) was selected to gain information regarding the Music curriculum knowledge, training, resources, challenges, qualifications and support systems. This educator also filled out a questionnaire face-to-face with the researcher. The principal of the school offering Music (FET) was selected to gain information about resources and challenges experienced in Music (FET). The principal was interviewed face-to-face.

Senior Education Specialists from different provinces were contacted to gain information regarding curriculum, training, challenges and possible solutions. Some of the Senior Education Specialists interviewed are involved in Arts and Culture in the Intermediate Phase and some are involved in the Foundation Phase where Arts and Culture should be integrated with the three main learning areas: Literacy, Numeracy and Life Skills. All the respondents living outside the Vryheid District were requested to answer a questionnaire that was e-mailed to them or were interviewed telephonically or during a

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[17] Ekudubekeni High School in the Mashona ward of Mahlabathini.

KZN cluster meeting. The rest of the Senior Education Specialists were interviewed face-to-face in Vryheid.

Academics and authors of music books and music programmes who are directly or indirectly involved in music tuition at schools were selected to gain information regarding curriculum, training, challenges and possible solutions. These respondents were requested to answer a questionnaire that was e-mailed to them. Ongoing internet correspondence also took place to obtain information about related music matters in their respective provinces.

Principals and music educators of schools that offered Music during the past five years but have ceased to do so in the Vryheid District were interviewed at their respective schools to find reasons for the cessation of the subject.

Table 3.1   List of schools that offered Music in the past 5 years

Nr	Circuit	Ward	School
1	Bhekuzulu	Filidi	Pionier High School
2	Bhekuzulu	Filidi	Vryheid High School
3	Mahlabathini	Ceza	Mahlambansila High School
4	Pongola	Altona	Kwamziwentsha High School

3.5   Data collection and data collection methods

Mouton (2003:105) lists data collection methods and specific types of data collection in table format. The researcher has adapted Mouton's table to best describe the data collection methods used during the research.

Table 3.2   Data collection methods and types

Data collection method	Specific types
Interviewing	Structured questionnaires
	Structured internet correspondence
	Structured interviews
	Unstructured informal interviews
Selecting and analyzing texts	Textual analysis

The researcher used the following methods in reaching conclusions and formulating a needs analysis to be used in a formal mentoring programme for educators:

FET research:

o   A content analysis of the FET Music curriculum and Learning Programme Guidelines. (Textual analysis)

o   Determination and researching of the qualifications of Music educators in the Vryheid District. (Structured questionnaires)

o   Determination of the shortcomings and needs of current Music educators in the Vryheid District. (Structured questionnaires)

o   Investigation of the available music literature, music instruments and technological devices in the schools currently offering music in the Vryheid District. (Structured questionnaires)

GET research:

o   A content analysis of the music strand of the GET Arts and Culture curriculum. (Textual analysis)

o   Determination and researching of the qualifications and knowledge of Arts and Culture educators in the Vryheid District. (Structured questionnaires)

o   Determination of the shortcomings and needs of Arts and Culture educators in the Vryheid District. (Structured questionnaires)

o   Investigation of the available resources in schools for the learning area Arts and Culture in the Vryheid District. (Structured questionnaires)

General:

o   Determination of the input of the KZN Department of Education. (Unstructured informal interviewing)

o   The input of specialists in the field of Music and Arts and Culture, obtained from all provinces of South Africa. (Structured internet correspondence and unstructured informal interviewing)

o   Lecturers and other academics were interviewed for their input. (Structured internet correspondence and unstructured informal interviewing)

o   The internet was searched for information about the situation in Music and Arts and Culture in other countries. (Textual analysis)

The table below gives a summary of advantages of each data collection method used by the researcher, as mentioned by McCoy (1993:1). The last column describes what the researcher's experience was with each data collection method.

Table 3.3   Advantages of data collection methods

Method	Advantages	Researcher's experience
Questionnaires	Reach many people in a short time	This did not apply to the researcher because she visited each respondent separately and helped[18] to complete questionnaires due to a general language problem.[19]
	Build involvement	The researcher has not yet seen a direct improvement in involvement.
	Relatively inexpensive	The only costs involved were for printing.

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[18] When assisting educators, the researcher made it a point to inform them that they should remember that there is no right or wrong answer and that being honest would help them later when challenges are addressed through workshops.

[19] Most educators are Zulu mother tongue speakers and many of them cannot communicate fluently in English despite having to teach in English from grade 4 onwards.

	Yield relevant quantifiable data that was easy to summarize	The data received by the researcher was relatively easy to summarize.
	Anonymity may encourage honesty	Although the researcher visited each respondent personally, there were no names or school names written on the questionnaires and since there are so many schools in the region, anonymity to the outside will be ensured.
Individual interviews	Build involvement and support	This advantage has not yet been seen.
	Allow for clarification	The researcher had to explain many of the terms that were used in the questionnaire despite the fact that they were taken directly from the assessment standards for work which is supposed to be taught by them. This was another indication to the researcher that educators did not know what the assessment standards were and how to interpret them.
	Provide for relevant data	Data was relevant because the educator had a structured set of questions to ask and could also guide respondents in the right direction.
	May uncover information that would not have been brought up in a group	Educators were definitely more open towards the researcher during these interviews. The interviews were done in private and many educators

		opened up about circumstances at their schools which they would not have mentioned in a group.
Studying the literature	Learn from leaders in the field	The researcher discovered a considerable amount of information that made reference to music education in general and it was of great assistance to shape and re-organize views. Journals were especially helpful because they are printed more regularly than books and keep up to date with the latest happenings of Arts and Culture as learning area which is relatively new in South Africa.
	Can build your credibility	The literature studied gave the researcher a good foundation to start the research and she could also identify patterns through studying the literature which in turn could lead to more credibility.
	Avoid rediscovering what is known	Many elements regarding the facilitation of Arts and Culture as learning area that the researcher expected to be exclusive to NKZN were found to be general problems elsewhere in the world and in the rest of South Africa. It was thus necessary to get as much relevant information as possible to "avoid rediscovering

		the known" (McCoy 1993:1) and to see where there was still a need for research.

The table below gives a summary of disadvantages of each data collection method used by the researcher, as mentioned by McCoy (1993:1). The last column describes how the researcher dealt with each situation.

Table 3.4   Disadvantages of data collection methods

Method	Disadvantages	Researcher's experience
Questionnaires	Require time and skill to develop	The researcher had to spend considerable time studying documents and policies before selecting relevant questions for the questionnaire. During the pilot research the researcher also discovered questions that were obviously not found clear and could be considered confusing and ambiguous.
	Low response rate or inaccurate responses	This problem was avoided since the researcher went to each individual respondent to assist with the questionnaire. However, due to a low level of English, some questions were misinterpreted.
	No opportunity to clarify	Clarification could be done due to the researcher distributing the questionnaires personally and not posting them.
	May restrict freedom	Freedom of response could be

	of response	restricted due to the type of questions that are straight to the point and usually required single word answers.
Individual interviews	Expensive in terms of time and travel costs	Due to the nature of the researcher's work, it was easy to reach respondents and most interviews were conducted during work time and slotted into the normal routine of school visits – and particularly visits to Arts and Culture educators because the findings are also needed for improving service to educators in the researcher's learning area: Arts and Culture.
	Require interviewing skills	The researcher had structured interviews and wrote down questions beforehand that assisted her in being comfortable with the interviewing process.
	May be difficult to analyze and quantify results	It is more difficult to analyze and summarize data gained at an interview because answers do not necessarily contain the same components.
	May make interviewees self-conscious	Most of the interviewees were self-conscious and afraid of giving "wrong answers". The researcher had to reassure them constantly that there is no reason to be embarrassed since there are no wrong answers.The researcher also made educators aware of the fact that they would

		benefit at the end of the research because the collected data would shape the content for the mentoring programme.
Studying the literature	Does not build involvement	No involvement was built by studying the literature.
	May not be directly relevant	Some of the reading done by the researcher proved not relevant but it nevertheless added to her general knowledge surrounding music aspects.
	Data from different organizations may be misleading	Although the researcher did read data from similar research, she viewed it only for interest and not to influence any of the data collected by her.
	Requires significant analysis	The literature that was studied by the researcher did not require significant analysis because it was largely based on qualitative research and was clear and to the point.

3.5.1   Interviews

Different types of interviews were used to suit the type of research. The researcher had to find ways of obtaining data from people from all over the country. This could best be done by internet questionnaires and email correspondence. Often, the researcher discovered individuals involved in Arts and Culture and would then do an unstructured interview that was very informal. Interviewees were all asked to check that the researcher's formulation of the data collected from them was a fair rendition of what was actually said. Different levels of questions were included in the questionnaires (Yin,

1994); some questions were aimed at specific interviewees while others were used on a more general level.

3.5.1.1 Interviews – structured questionnaires

The researcher took structured interviews to Arts and Culture educators at randomly selected schools in the Vryheid District for completion. During the pilot study she found that many educators did not understand some of the questions. After investigation it was confirmed that many of the concepts that have to be taught in Arts and Culture were not understood by them and that caused them not to understand terminology used in the questionnaires although this was taken directly from the assessment standards. A hampering factor with the questionnaires was the fact that many rural educators cannot communicate fluently in English and some questions had to be simplified for them to understand.

The researcher sometimes had the feeling that educators were not being truthful when they had to answer questions about the content knowledge of the different curricula (music in Arts and Culture and Music as FET subject). It seemed as if they were embarrassed because they did not know how to teach certain aspects of the curriculum and then pretended that they knew what it was all about.

3.5.1.2 Interviews – unstructured informal interviewing

The researcher attends many meetings with Senior Education Specialists from other districts in KZN on a regular basis and has been involved in many informal discussions regarding music in Arts and Culture. She noted ideas and input from these SES's in her diary to get an idea of what was happening in other districts. Dilemmas that are faced in Music are often the main area of discussion at these SES provincial meetings and the researcher thus obtained a good understanding of the needs of Arts and Culture educators in the rest of the province.

3.5.1.3   Interviews – structured internet correspondence

The researcher had to send structured questionnaires via the internet due to distance. In this way contact was made with academics and other relevant individuals and valuable information was gained from a variety of respondents.

3.5.1.4   Interviews – unstructured interviewing via internet correspondence

The researcher also sent informal questions to some of the same group of respondents asked to fill out the structured questionnaires via internet and received interesting and valuable input. Although the internet was of good assistance in obtaining this information, the researcher would have liked a full face-to-face interview with some of the respondents who had a valuable contribution to make but found it difficult to write it all out. However, due to financial and time restraints, the distances involved made it unviable to visit each respondent for a face-to-face interview.

3.5.1.5   Questionnaires

Questions in the curriculum questionnaires consisted of basic "yes with confidence", "yes but not confident" and "no" options that needed to be ticked in a preference box, as well as open and closed questions. Resource questions had to be answered with an "available at school" or "not available".

3.6   Data analysis

According to 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:

1. Tables and figures showing the data collected from educators, subject advisors and principals of schools were drawn up.
2. Patterns regarding problems in this subject field were ascertained.
3. Literature was compared to the findings and trends from the collected data.

3.7 Ethical considerations

Stake (1995) reminds researchers that data collection is always done on somebody's "home grounds" and that it does invade privacy to a certain extent and, therefore, permission should be acquired from the relevant stakeholders. To meet this requirement, the researcher started her studies by obtaining a letter of consent from the Superintendent General of Education in KZN, Dr R.C. Lubisi, as well as the CES in charge of curriculum in the Vryheid District. Each participant who completed a questionnaire was given the option to do so or not and was also asked to complete a letter of consent. Although educators and their questionnaire answers are known by the researcher due to having personally handled the questionnaires with them, their identities will not be revealed. The researcher has undertaken to provide feedback in the form of a summary to Dr Lubisi at the KZN Department of Basic Education.

3.8 Validity and reliability

Nahid Golafshani (2003) says that some qualitative researchers have argued that the term validity is not applicable to qualitative research, but have rather used terms like quality, rigour and trustworthiness as an alternative term for validity. The researcher chose to measure both quantitative and qualitative data according to T. Neville Postlethwaite's (2005:39) definition of validity:

> Validity is the most important characteristic to consider when constructing or selecting a test or measurement technique. A valid test or measure is one which measures what it is intended to measure.

The researcher agrees with Patton (2002) when he states that validity and reliability are two factors which any qualitative researcher should be concerned about while designing a study, analysing results and judging the quality of the study.

The researcher retrieved a large amount of the information used in the questionnaires for this research from the NCS Assessment Guidelines for Arts and Culture and Music to ensure that the correct content was measured and validity was obtained. She regards the research as being valid due to several factors that were considered. Different perspectives were obtained during interviews and a wide variety of the stakeholders in education were included in the research. The sampling was done in a wide area in rural NKZN and inputs were also made by educators and education specialists in other parts of South Africa. Interviewees were allowed to check that a correct rendition of their interview was recorded. Furthermore, educators came from different cultural and economic backgrounds, physical areas and school environments.

Postlethwaite (2005:41) says that

> reliability refers to the degree to which a measuring procedure gives consistent results. That is, a reliable test is a test which would provide a consistent set of scores for a group of individuals if it was administered independently on several occasions.

Since a substantial amount of the data was collected in areas where change is not fast (like an educator's qualifications and knowledge), the data that was compiled by the researcher will score consistently if it had to be redone and is thus reliable. Although specific curriculum knowledge will change with the implementation of the new curriculum (from 2011 onwards) the rest of the data will remain reliable.

Stake (1995) suggests that the researcher use several protocols to make the interpretation more credible and to demonstrate the commonality of an assertion.The researcher included theory and methodological triangulation (Denzin: 1984) where alternative viewpoints of observers were included and many interviews were conducted.

A considerable amount of triangulation was present in the research – both qualitative and quantitative data collection methods were used and data was collected from a

variety of stakeholders in the music field. The triangulation assists in the validity of the research.

3.9 Pilot studies

The researcher did a needs analysis with Music educators whilst attending a KZN provincial meeting for Music educators at Umbumbulu[20] in the beginning of 2008 to ascertain what Music educators' main concerns and challenges were. In October 2009 she did a needs analysis with Arts and Culture educators during workshops in each of the five circuits of the Vryheid District to get an idea of educators' knowledge of music in Arts and Culture. The main reason was to start compiling content matter for a mentoring programme.

3.9.1 Needs analysis with Music educators

The needs analysis done with Music educators at a provincial meeting was similar to the eventual questionnaires used in the research. The questionnaires contained three sections. The first section was a basic resources questionnaire used to look at the availability of resources, the second questionnaire was used to determine the educators' knowledge of the content of the NCS for Music and the third questionnaire was used to determine educators' qualifications.

Table 3.5   Pilot study: Table showing basic resources at schools offering Music (12 respondents)

	Resource	School	Percentage
1	Photo-copying facilities	12	100%
2	Books on scales, arpeggios and vocalizations	6	50%
3	Books for sight-reading and sight-singing	6	50%
4	Music scores in different genres	4	33.3%

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[20] South Coast of KZN.

5	Books on musical form	5	41.6%
6	Books on music theory	8	66.6%
7	Books on music history	7	58.3%
8	Music samples on CD	6	50%
9	Music samples on tape	2	16.6%
10	Tape recorder	5	41.6%
11	Sound system with microphones, etc.	4	33.3%
12	Internet	7	58.3%
13	Computer with music software	6	50%
14	Electronic keyboard	7	58.3%
15	Piano	8	66.6%
16	Guitars	1	8.3%
17	Percussion	2	16.6%
18	Recorders	3	25%
19	Drums	1	8.3%
20	Melodica	1	8.3%
21	Flutes	2	16.6%
22	Clarinets	2	16.6%
23	Saxophones	1	8.3%
24	Trombones	2	16.6%
25	Trumpets	2	16.6%

The information gathered from the pilot study concerning resources available to music educators proved to be valuable to obtain an idea of where the challenges lie. There is not really a wide variety of music instruments that are being used and this is due to the fact that the majority of African schools use voice as an instrument. More than half of the schools offering Music do have pianos but 34% of music educators have to teach ear tests, sight reading and other difficult concepts that cannot always be made understandable with voice only, without a piano or keyboard. It is also evident that only half of the schools offering Music have the required technology that is needed to

facilitate Music. The shortage of research resources for educators and learners alike is obvious. The fact that there is not a variety of music instruments available to give learners the opportunity to get to know and experiment with a bigger variety of instruments goes against one of the goals of the National Curriculum Statement (2003:9) to "promote artistic expression through a variety of musical styles and available resources".

Concerning curriculum knowledge, the twelve Music educators from all over KZN who attended the workshop had the following responses:

Table 3.6　　Pilot study: Content knowledge of music educators (12 respondents)

	Learning outcome one: Music Performance and Presentation. *The learner is able to perform, interpret and present musical works that represent music from a variety of African and global cultural and historical contexts.*	Can teach confidently	%	Cannot teach confidently	%	Cannot teach	%	No response
1.1	Do you know where to find examples of the necessary technical exercises required? (scales, arpeggios, vocalizations)	8	66.6%	4	33.3%	0	0%	0
1.2	Do you know exactly which exercises should be taught?	8	66.6%	3	25%	1	8.3%	0
1.3	Do you have the know-how to teach sight-reading and sight-singing?	7	58.3%	4	33.3%	1	8.3%	0
1.4	Do you know the required level of sight-reading for each grade?	5	41.6%	2	16.6%	5	41.6%	0
1.5	Do you know where to find appropriate sheet music of different African and Western cultures for performing?	6	50%	2	16.6%	4	33.3%	0
1.6	Do you know exactly what the standard is that is required?	6	50%	2	16.6%	4	33.3%	0

1.7	Do you feel comfortable teaching ensemble work?	9	75%	3	25%	0	0%	0
1.8	Is the standard that is required clear to you?	3	25%	5	41.6%	3	25%	1
1.9	Do you have knowledge about sound production? (pitch, care of instruments, correct posture)	8	66.6%	1	8.3%	3	25%	0
1.10	Do you know exactly which aspects should be included in 1.9?	6	50%	1	8.3%	4	33.3%	1
1.11	Can you set up a sound system for amplification?	2	16.6%	3	25%	7	58.3%	0
1.12	Do you have experience or guidelines to help you in the planning of music events?	6	50%	3	25%	2	16.6%	1
	Learning outcome two: Improvisation, Arrangement and Composition. *The learner is able to apply musical knowledge, skills and technology to communicate musical ideas, using own and existing ideas in a variety of styles and contexts*	**Can teach confidently**	**%**	**Cannot teach confidently**	**%**	**Cannot teach**	**%**	**No response**
2.1	Do you know how to teach rhythmic improvisation?	5	41.6%	3	25%	4	33.3%	0
2.2	Do you know how to do the stylistic melodic variation of a motif?	2	16.6%	5	41.6%	5	41.6%	0
2.3	Do you know how to do stylistic melodic variations in the major scale?	4	33.3%	3	25%	5	41.6%	0
2.4	Do you know how to do stylistic melodic variations in the minor scale?	2	16.6%	7	58.3%	3	25%	0
2.5	Can you teach melodic improvisation on the blues scale?	1	8.3%	6	50%	5	41.6%	0
2.6	Can you teach melodic improvisation on the pentatonic	5	41.6%	4	33.3%	3	25%	0

		Can teach confidently	%	Cannot teach confidently	%	Cannot teach	%	No response
	scale?							
2.7	Can you do arrangements of songs?	6	50%	5	41.6%	1	8.3%	0
2.8	Do you know what the standard should be of learning outcome two?	2	16.6%	8	66.6%	1	8.3%	1
2.9	Which of the following music software programs do you know well and can you use with confidence for arranging?	**Can teach confidently**	**%**	**Cannot teach confidently**	**%**	**Cannot teach**	**%**	**No response**
a)	Cakewalk	0	0%	2	16.6%	4	33.3%	6
b)	Cubase	3	25%	4	33.3%	3	25%	2
c)	Sibelius	0	0%	1	8.3%	4	33.3%	7
d)	Noteworthy	0	0%	2	16.6%	2	16.6%	8
e)	Other:	0	0%	0	0%	0	0%	0
2.10	Can you do melodic arrangements using the sequencer on an electronic keyboard?	0	0%	5	41.6%	6	50%	1
2.11	Are you confident teaching composition?	5	41.6%	1	8.3%	1	8.3%	4
	Learning outcome three: **Music literacies.** *The learner is able to apply the knowledge and skills of music theory in order to read, write and understand the music from a variety of styles and cultures.*							
3.1	Do you need assistance in teaching construction of the following:	**Can teach confidently**	**%**	**Cannot teach confidently**	**%**	**Cannot teach**	**%**	**No response**
a)	Major scales	1	8.3%	0	0%	11	91.6%	0
b)	Minor scales	1	8.3%	1	8.3%	10	83.3%	0
c)	Pentatonic scales	0	0%	3	25%	9	75%	0
d)	Whole tone scale	0	0%	3	25%	9	75%	0
e)	Modes (aeolian, mixolydian, etc.)	3	25%	2	16.6%	7	58.3%	0
f)	Chords	1	8.3%	3	25%	7	58.3%	1
g)	Cadences	1	8.3%	3	25%	8	66.6%	0
h)	Intervals	2	16.6%	2	16.6%	8	66.6%	0

		Can teach confidently	%	Cannot teach confidently	%	Cannot teach	%	No response
i)	Key signatures	3	25%	0		9	75%	0
3.2	Can you teach melodic and rhythmic patterns in duple, triple and quadruple time?	9	75%	3	25%	0	0%	0
3.3	Can you write music using the scales in 3.1?	11	91.6%	0	0%	1	8.3%	0
3.4	Do you know how to teach and do transposition? (including non-C instruments)	9	75%	3	25%	0	0%	0
3.5	Can you transcribe sol-fa music to staff music?	10	83.3%	2	16.6%	0	0%	0
3.6	Can you use basic chord progressions to harmonize folk melodies?	8	66.6%	2	16.6%	1	8.3%	1
3.7	Can you provide a chord basis for melodies?	8	66.6%	2	16.6%	0	0%	2
3.8	Do you know how to teach identifying basic chordal progressions aurally and visually?	6	50%	2	16.6%	2	16.6%	2
	Learning outcome four: Critical reflection. *The learner is able to respond critically to music by researching, reviewing, appraising, and participating in African and global musical processes, practices and products in their historical, cultural, socio-economic and other contexts.*							
4.1	Are you comfortable teaching the following principles of music analysis:	**Can teach confidently**	**%**	**Cannot teach confidently**	**%**	**Cannot teach**	**%**	**No response**
a)	Genre	7	58.3%	4	33.3%	0		1
b)	Form/structure	8	66.6%	3	25%	0	0%	1
c)	Instrumentation	8	66.6%	2	16.6%	1	8.3%	1
d)	Mood and character	8	66.6%	2	16.6%	1	8.3%	1

		Can teach confidently	%	Cannot teach confidently	%	Cannot teach	%	No response
e)	Compositional techniques	8	66.6%	1	8.3%	2	16.6%	1
4.2	Do you know what the required depth is of the above?	5	41.6%	3	25%	3	25%	1
4.3	Do you have knowledge about the following music genres?	Can teach confidently	%	Cannot teach confidently	%	Cannot teach	%	No response
a)	Opera	8	66.6%	2	16.6%	1	8.3%	1
b)	Musicals	7	58.3%	3	25%	1	8.3%	1
c)	Choral music	9	75%	2	16.6%	0	0%	1
d)	Character pieces	8	66.6%	1	8.3%	2	16.6%	1
e)	Band music	7	58.3%	2	16.6%	1	8.3%	2
f)	Film music	5	41.6%	3	25%	3	25%	1
g)	Dance music	4	33.3%	4	33.3%	2	16.6%	2
4.4	Do you know what the required depth is of the above?	3	25%	4	33.3%	4	33.3%	1
4.5	Are you familiar with form and structure of the following music forms:	Can teach confidently	%	Cannot teach confidently	%	Cannot teach	%	No response
a)	Binary	7	58.3%	4	33.3%	0	0%	1
b)	Ternary	7	58.3%	4	33.3%	0	0%	1
c)	Popular song form	6	50%	4	33.3%	1	8.3%	1
d)	Rondo	7	58.3%	2	16.6%	2	16.6%	1
e)	Sonata	7	58.3%	2	16.6%	2	16.6%	1
f)	Jazz structures	1	8.3%	8	66.6%	2	16.6%	1
4.6	Are you sure what the required depth is of the above?	2	16.6%	7	58.3%	2	16.6%	1
4.7	Are you comfortable with describing the mood and character of musical works?	6	50%	3	25%	2	16.6%	1
4.8	Do you know what detail is required in 4.7?	4	33.3%	4	33.3%	3	25%	1
4.9	Do you have knowledge or resources about South African indigenous folk music, specifically:	Can teach confidently	%	Cannot teach confidently	%	Cannot teach	%	No response
a)	Repetition	4	33.3%	6	50%	2	16.6%	0
b)	Parallel fifths	4	33.3%	6	50%	2	16.6%	0

c)	Modes	5	41.6%	5	41.6%	2	16.6%	0
d)	Polyrhythms	5	41.6%	4	33.3%	3	25%	0
e)	Instruments	6	50%	4	33.3%	1	8.3%	1
4.10	Do you know the level of knowledge that is required?	2	16.6%	8	66.6%	2	16.6%	0
4.11	Do you have the knowledge to teach classification of instruments?	6	50%	3	25%	3	25%	0
4.12	List the music that you regard as indigenous to South Africa and would thus teach as such:							
a)	Amahubo	2						
b)	Isigekle	1						
c)	Isicathamiya	5						
d)	Ingoma	1						
e)	Isishameni	1						
f)	Umzansi	1						
g)	Indlamu	2						
h)	Maskanda	3						
i)	Jazz	2						
j)	Umbhaqanga	3						
k)	Umasikendi	1						
l)	Kwaito	4						
m)	Nguai	1						
n)	Hip hop	1						
o)	Tsonga	1						
p)	Venda	1						
q)	Pantsula	1						
r)	Moppies	1						
s)	Ghoema	1						
t)	Umbholoho	1						
u)	African choral music	2						
v)	Afro Jazz	2						
w)	Folk Songs	1						
x)	Umakhweyana	1						
y)	Istolotolo	1						
4.13	Do you have enough	Can teach	%	Cannot	%	Cannot	%	No

	knowledge/resources for teaching the following styles:	confidently		teach confidently		teach		response
a)	Baroque	7	58.3%	2	16.6%	3	25%	0
b)	Classical	6	50%	3	25%	3	25%	0
c)	Romantic	6	50%	3	25%	3	25%	0
d)	Twentieth century	5	41.6%	4	33.3%	3	25%	0
e)	Popular	3	25%	6	50%	2	16.6%	1
4.14	Do you have knowledge about the following aspects of the economic cycle of the music industry?	Can teach confidently	%	Cannot teach confidently	%	Cannot teach	%	No response
a)	Origin of the musical idea	3	25%	6	50%	3	25%	0
b)	Notation of the musical idea	4	33.3%	6	50%	2	16.6%	0
c)	Performing of the musical idea	4	33.3%	5	41.6%	3	25%	0
d)	Selling the musical idea	2	16.6%	7	58.3%	3	25%	0
e)	Publishing the musical idea	2	16.6%	7	58.3%	3	25%	0
f)	Printing the musical idea	4	33.3%	5	41.6%	3	25%	0
5.	Do you have knowledge of/ experience in offering the following external music examinations:	Can teach confidently	%	Cannot teach confidently	%	Cannot teach	%	No response
a)	UNISA Practical examinations	4	33.3%	4	33.3%	3	25%	1
b)	Trinity Guildhall Practical examinations	5	41.6%	2	16.6	3	25%	2
c)	Trinity Rock School Practical examinations	0	0%	3	25%	6	50%	3
d)	ABRSM Practical examinations	5	41.6%	3	25%	3	25%	1
e)	UNISA Theory examinations	5	41.6%	1	8.3%	4	33.3%	2
f)	Trinity Theory examinations	5	41.6%	2	16.6%	3	25%	2
g)	ABRSM Theory examinations	6	50%	1	8.3%	3	25%	2

When analyzing educators' knowledge of elements required to be taught in the NCS Music curriculum, the researcher added the replies of educators saying they do not have confidence in a certain aspect to the 'no' replies since both these options indicate that more training is needed. When less than 75% of educators know how to teach a certain aspect of the work, it shows that additional training is required and that there is a

problem with aligning Music training at Universities with the curriculum prescribed by the Department of Basic Education.

The only areas that are well understood (scored 75% or higher) by educators and not causing problems are:

The writing of scales (91.6%)

Transcribing solfa to staff notation (83.3%)

Transposition (75%)

Ensemble work (75%)

Melodic and rhythmic patterns in duple, triple and quadruple time (75%).

If less than 50% of Music educators in KZN have experience in the examinations of external music bodies, how do they know the standard that learners are expected to reach by grade 12?

The music technology component scored 25% with educators who are comfortable working with music technology programmes and this score was only for the Cubase programme. No other music technology programme even had a score. The researcher's concerns about technology are substantiated by the scores it received from educators.

The rest of the curriculum obtained scores of between 0 and 74% which is a clear indication of the need for the training of Music educators in KZN to give learners the best chance to be successful in the subject.

Table 3.7   Pilot study: Qualifications of music educators teaching Music
(Two out of twelve respondents failed to complete this questionnaire)

1	Age group of educator	No. of educators
	20 – 29 yrs	0
	30 – 39 yrs	5
	40 – 49 yrs	2
	50 +	3
2	Highest school standard achieved	
	Grade 10	1

	Grade 11	0
	Grade 12	9
3	**Teaching qualifications:**	
	B.Mus.Ed	2
	B.Prim.Ed	1
	None	2
	National Diploma in music	1
	H.D.E	1
	THOD	1
	STD	1
	M.Ed Music	1
4	**Music qualifications:**	
	M.Mus	1
	LTCL	1
	LRSM	1
	Diploma in light music	1
	B.Mus. Hons	2
	UOLM	1
	B.Mus 1 year	1
	Dip in church music	1
	Dip in individual teaching	1
	BA music	0
5	**List instruments that you can play**	**Level of competency:** **According to grades of recognized institutions,** **e.g. UNISA, Trinity, Royal schools**
a)	Piano	Three Post-graduate music qualifications, one grade 3, one grade 5, one grade 8 and one uncertain of level
b)	Violin	One uncertain of level
c)	Orchestral percussion	One Post-graduate
d)	Recorder	One grade 2, one grade 6 and one uncertain of level
e)	Guitar	One with basic skills
f)	Trumpet	One with basic skills
	Keyboard	One uncertain of level
	Voice	Two uncertain of level and two with grade 8
	Percussion	One uncertain of level
	Melodica	One uncertain of level
	African drum	One uncertain of level
	Organ	Two with licentiate
	Trombone	One with grade 5
	flute	One with grade 4 and one uncertain of level
	saxophone	One with grade 6 and one uncertain of level
	clarinet	One with licentiate
6	**How good are your computer skills?**	

a)	I am a fundi	1
b)	I am very comfortable with it	3
c)	I have a basic knowledge	6
d)	It scares me	0
7	**Computer qualifications:**	
a)	ICDL	1
b)	Computer literacy	1
8	**Teaching experience in years**	
	2	1
	3	1
	6	1
	7	2
	18	1
	20	1
	34	1
	35	1
	37	1

The researcher omitted 'voice' as instrument on her qualifications questionnaire and assumes that most of the Music educators who did not indicate a knowledge of the instruments on the list (question 5) use voice as instrument. This assumption is made because the majority of learners in KZN (Mkhize 2010) are doing voice as instrument. The lack of knowledge in most other instruments will make it difficult for educators to reach the goals of the NCS for Music.

Half of the respondents had only a basic knowledge of computers and that must be a hampering factor in teaching music technology. It is interesting to note that almost half of the respondents have 18 years and more teaching experience and many of these educators were the ones with less confidence in teaching music technology.

Despite the fact that the majority of the respondents are African, only one respondent mentioned the drum as instrument. No other African instruments were mentioned in the section where respondents could name other instruments that they can play. It will be difficult to promote the playing of indigenous instruments if Music educators cannot play them.

3.9.2 Needs analysis with Arts and Culture educators

At the time when the researcher did the needs analysis for Arts and Culture educators she was not aware of the prevailing communication problems in English amongst these educators. The disturbing factor is that all these educators are teaching using English as a medium. The lack of English language skills must have an influence on the tuition of all learning areas and subjects. A large number of educators did not understand what the researcher was asking. During this stage of her work with Arts and Culture educators, the researcher was doing a general needs analysis of all four the art forms and was not planning to include this in any form of research other than to establish where the educators needed assistance. Looking at this needs questionnaire and offering a music workshop to educators, the researcher realized that the problem with subject Music came from the weak knowledge of music amongst Arts and Culture educators and she then decided to change the angle of her research to include the challenges experienced in the music component of Arts and Culture.

Due to limited time during workshops only a small number of aspects from each of the art forms in Arts and Culture (dance, drama, music and visual art) were included to be ticked on the needs analysis list. Table 3.8 gives the music aspects provided and the response by educators.

Table 3.8   Pilot study: Arts and Culture basic knowledge needs (334 respondents)

Given content topics	Educators needing support	%
Making percussion instruments	220	66%
Reading staff notation	188	56%
Songs from different cultures	197	59%
Learn to play the recorder	197	59%
Classification of music instruments	212	63%

The information that can be derived from the needs analysis of Arts and Culture educators shows that more than half of the respondents need training in all the sections of the music curriculum in Arts and Culture.

3.10   Background of learners taking Music

The researcher has found that in the GET Phase of the school system, learners in most rural schools are not given the necessary background for formal studies in music. Educators let learners sing and feel that it is enough to prepare them for the next grades. Learners in grade 9 do not have sufficient music knowledge and skills to continue in grade 10 with Music as subject if they did not have private music tuition. The current curriculum for Arts and Culture does not cover the necessary elements that learners wanting to continue with Music in Grade 10 need.

Dr Liesl Van der Merwe (2009:27), Arts and Culture lecturer from the North West University, echoes the researcher's beliefs when she says that

> [a]s a result of the lack of conceptual progression and genuine musical challenges in the assessment standards of the NCS Arts and Culture (music), the required exit levels of high knowledge and skills are not attained, and learners are therefore not prepared for Music in Grade 10.

3.11   Curriculum

Hoek (2010) has experienced that in subject Music, township educators battle with music history and music theory. Of the music educators interviewed by the researcher, nobody had direct criticism against the curriculum but they mentioned the challenges experienced with technology and improvisation.

Dr Allan Olivier (2010), a well known Kimberley-based educator who is used by the Northern Cape to present workshops for Arts and Culture in the region, feels that the curriculum change for Arts and Culture has been for the best. The researcher agrees with Olivier that the actual change of curriculum was a good thing; however, she is of

the opinion that the curriculum is not user-friendly to the majority of generalist educators who are currently teaching Arts and Culture.

Van der Merwe (2009:2) compares the NCS for Arts and Culture to Harden's (2007) progression model and in this comparison the following problems become clear:

- There is often not an increase in breadth in the musical concepts from one grade to another.
- Sometimes an increase in difficulty is implied but there is not enough revisiting of concepts to assist learners with tasks.
- Increased utility and application is often found but learners do not have the necessary background to enable them to apply their knowledge.
- There is no increase in proficiency for learners to become skilled music performances.

The curriculum for Arts and Culture is very wide and time consuming and does not provide opportunity for learners to really practise the elements of music that require drilling. Franklin Lewis (2010) who is a Senior Curriculum Planner in the Western Cape is of the opinion that the curriculum is "overloaded and too vague." He says there is little logical progress in the concepts and skills that learners have to learn. The researcher shares Lewis's sentiments and has seen in practice that most musical concepts are just briefly touched upon before having to move on to the numerous additional elements that have to be addressed in class. An example of the 'wide' curriculum would be the matters dealing with social issues like stereotyping, human rights, diseases like AIDS and others. The researcher feels that these issues are already in the Life Orientation curriculum and often have to be "forced" to fit into the Arts and Culture curriculum. Very little attention is given to learning to play an instrument. It is analogousteaching learners words but not giving them the opportunity to read; you cannot teach learners about musical concepts but then deny them the opportunity to use the knowledge to make music.

According to Dr Hoek's (2010) experience, the biggest problems experienced with the curriculum (Arts and Culture) are in practical music and music theory. The researcher has experienced the same problems as Dr Hoek and has found that in general music in Arts and Culture is not taught properly – due to the fact that educators do not have the required knowledge. Some music educators avoid theory and music history because of a lack of confidence and knowledge.

With the aid of the questionnaires filled in by 30 Arts and Culture educators from randomly chosen schools in the Vryheid District, specific assessment standards of the NCS Arts and Culture curriculum were identified by educators as being problematic:

Table 3.9   Arts and Culture content questionnaire

	Content that requires a certain number of skills	Yes with confidence	%	Yes but not confident	%	Cannot teach	%
1.	Can you teach:						
a)	Rhythmic sentences	11	36.66	10	33.33	9	30.00
b)	Percussion patterns	3	10.00	15	50.00	12	40.00
c)	Drumming techniques	9	30.00	9	30.00	12	40.00
2.	Can you teach:	Yes with confidence	%	Yes but not confident	%	Cannot teach	%
a)	Composition of songs	12	40.00	11	36.66	7	23.33
b)	Composition of music	4	13.33	10	33.33	16	53.33
c)	Composition of jingles	4	13.33	7	23.33	19	63.33
3.	Can you play, write and teach:	Yes with confidence	%	Yes but not confident	%	Cannot teach	%
a)	C,G and F major scales	3	10.00	8	26.66	19	63.33
b)	D flat, A flat, B flat and E flat major scales[21]	1	03.33	7	23.33	22	73.33
4.	Can you read and write:	Yes with confidence	%	Yes but not confident	%	Cannot teach	%
a)	Western music notation	4	13.33	12	40.00	14	46.66
b)	Solfa notation	6	20.00	12	40.00	12	40.00

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[21] These are the scales listed in the curriculum that must be taught after C, G and F major. There is no logic in jumping from the basic scales to these advanced scales and educators are also not sufficiently knowledgeable to teach them.

|							
c)	Music in different metres: 5/4, 7/4, 12/8 and 4/4	3	10.00	7	23.33	20	66.66
5.	Can you teach basic conducting?	9	30.00	8	26.66	13	43.33

When looking at the aspects that respondents cannot teach or are not confident teaching, it is understandable why Arts and Culture cannot progress and thrive as a learning area. It is suggested that the respondents who answered 'Yes but not confident' be grouped with the respondents who said 'Cannot teach' since both these groups require training in the relevant aspects of the curriculum. The figure below gives a more visual presentation of challenges experienced in the Arts and Culture curriculum amongst respondents in NKZN.

Figure 3.1   Knowledge in different aspects of the music strand of Arts and Culture
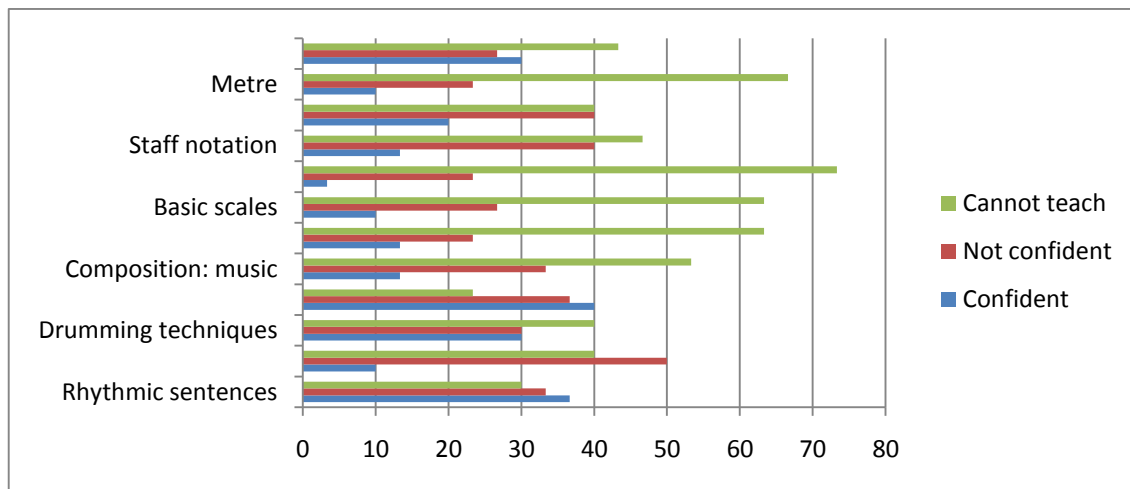
When everybody who does not have confidence is combined with the group who does not know how to teach a certain aspect of the curriculum the picture is even more alarming. Figure 3.2 shows the results of this combination.

Figure 3.2   Number of educators without confidence combined with educators who cannot teach certain aspects of the curriculum
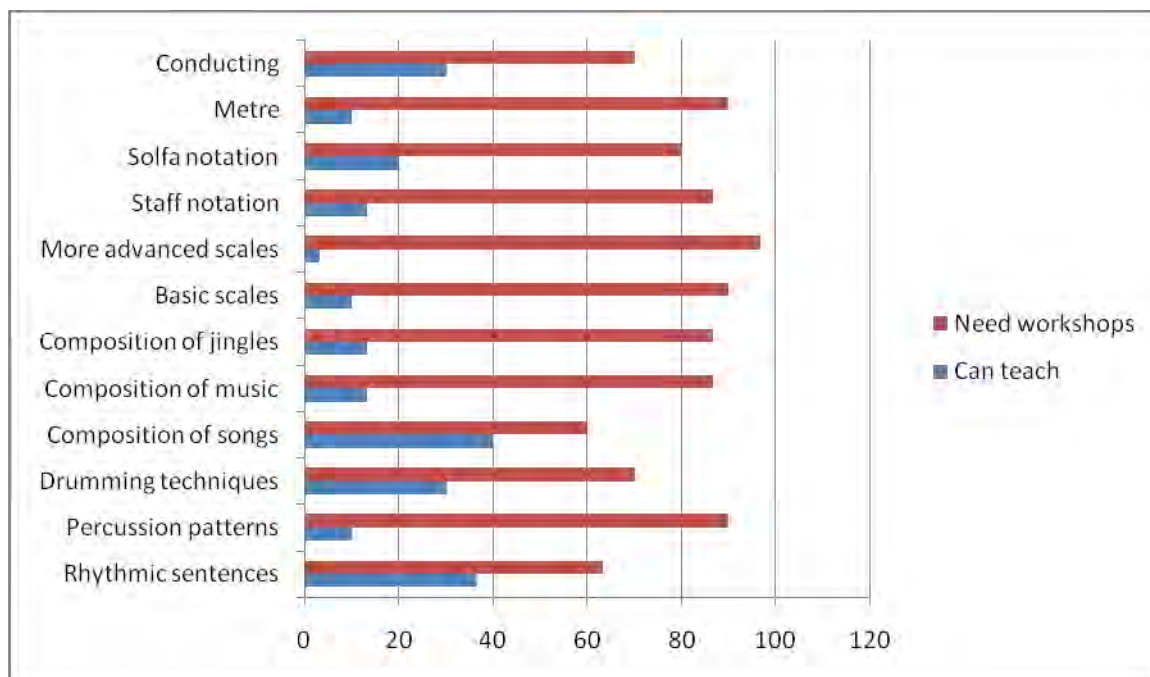
The only aspects of the curriculum that between 30% and 40% of Arts and Culture educators can teach to a certain extent are rhythmic sentences, composition of songs and conducting. The rest of the educators need training in every aspect of the curriculum. In effect this means that in the best scenario, less than a quarter of the music curriculum can be taught by the Arts and Culture educators of NKZN. These findings correspond with the researcher's experience when conducting workshops.

3.12   In-service training

Music educators need to be given training in the use and standards of African instruments, music improvisation and music technology and clear indications of the standards required in those areas. In the current situation, with no subject advisor and distance being a hampering factor, it would be best to train all Music educators for at least a week at a venue that has facilities for music technology. However, the researcher can foresee financial problems with traveling costs and board and lodging

since the Department of Basic Education does not have the financial resources to cope with the vastness of the challenge.

Training for Arts and Culture educators is essential but it is not just a matter of training – there are other factors that influence training programmes. As part of her work as Senior Education Specialist for Arts and Culture, the researcher has experienced certain challenges in the Vryheid District, and specifically in the more rural areas, that impact negatively on the attendance of training workshops:

- Many educators do not have their own transport and have to rely on infrequent transport to reach workshops, causing many of them to arrive one to two hours late for the start of the workshops.

- The Department of Basic Education does not allow workshops to be conducted before 12h00 noon which causes some educators not to be able to get transport home after the workshops.[22]

- Financial restrictions make workshops that last longer than a day very difficult as educators mostly have to pay for their own transport, accommodation and meals.

3.13   Resources – monetary, physical

According to a publication by the South African then Department of Education, entitled "Music. Guidelines for grade 12 practical assessment tasks" (2009:7) the following resources are necessary to complete the tasks for grade 12 assessment.

Books:
- Learner's portfolio of evidence
- Music manuscript books
- Literature/Articles/Texts on:
o Technique of playing the instrument.
o Skills in musical performance.
o Basics of musicianship
o Repertoire for the selected instrument(s)

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[22] Some parts of the Pongola area have a bus at 7h00 and then another bus at 13h00. After these times you have to rely on luck and passersby for transport.

    o Using electronic equipment.

Resources:
- One piano for every music room
- Electronic keyboard with a built-in sequencer
- One computer per 6 learners with music software and access to the internet
- Recording equipment, amplifier, mixer of at least four channels, access to a PA system
- Musical instruments of learners' choice, e.g. drum kit, a lead guitar, a bass guitar and a set of marimbas
- Piano chairs, stack chairs and desks
- One music stand for every 3 learners
- One steel cabinet in every teacher's studio and theory room
- One metronome per teacher.

Facilities:
- One teacher's studio per full-time teacher. It must have a writing board with staves printed onto it and enough space for an ensemble
- One theory room with a writing board with staves printed onto it and an adjacent store room
- One soundproof practising room per 6 learners
- Computer room
- One performing venue with elevated stage for ensembles and choirs
- A sound studio for electronic equipment.

The following resource books are recommended: (as listed in "Music. Guidelines for grade 12 practical assessment tasks" (2009:7)
Kamien Music an Appreciation
Abrashev and Gadjev Illustrated Encyclopaedia of Musical Instruments
Dorricot Exploring Film Music
The Virgin Illustrated Encyclopaedia of Rock
Laurie Levine The Traditional Music of South Africa:
Michael du Preez & Neil Robertson Improvisation, Arrangement and Composition (083-4561682)
Anne-Marie Alkema Music (Future Entrepreneurs) (083-7606774)
Bonisile Gcisa Music Notation. A Literacy Programme – for solfa/staff notation (082-3588846) AH publishers Hoek Antoinette Grade 10, 11 and 12 Music Theory Workbooks with CD .
Marianne Feenstra: Music learners and teachers guide for Grade 10 only.

The researcher did an investigation into current prices for the items mentioned above

and only selected the resources from the list that she thought were absolutely essential

to teach the subject. The prices were retrieved from the internet and are common in South Africa. (See table 3.10)

Table 3.10   Prices of basic resources needed to teach Music as subject

Resources	Price (8 September 2010)
Kamien: *Music an Appreciation*	R2632.78
Anne-Marie Alkema: *Music full programme grade 10*	R2000.00
Anne-Marie Alkema: *Music full programme grade 11*	R2000.00
Anne-Marie Alkema: *Music full programme grade 12*	R2000.00
Bonisile Gcisa: *Music notation*	R160.00
Antoinette Hoek : *Grade 10 Theory*	R170.00
Antoinette Hoek : *Grade 11 Theory*	R170.00
Antoinette Hoek : *Grade 12 Theory*	R170.00
Antoinette Hoek : *Grade 10 Improvisation, arrangement and composition*	R220.00
Antoinette Hoek : *Grade 11 Improvisation, arrangement and composition*	R220.00
Antoinette Hoek : *Grade 12 Improvisation, arrangement and composition*	R220.00
Yamaha upright acoustic piano – bottom of range	R39990.00
Piano bench	R1095.00
Roland Prelude electronic keyboard	R14995.00
Keyboard bench	R1095.00
Music stand	R299.00
Computer Lenovo PC A600	R7999.99
Sibelius music programme	R6295.00
Djembe drum	R1200.00
Tambourine	R139.00
Phonic sound system (400 watt)	R7095.00
Cordless vocal microphone	R1995.00
Metronome	R499.00
TOTAL:	**92879.77**

Although the prices in table 3.10 can vary according to the brand name of the instruments, the researcher is of the opinion that an amount of R93 000.00 would be adequate to buy basic equipment for a school that wants to offer Music.

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The school that is offering Music in the Vryheid district at this time has the following resources available:

Table 3.11   Resources available at school currently offering Music in the
Vryheid District

	Resource	Availability
1	Books on scales, arpeggios and vocalizations	√
2	Books for sight-reading and sight-singing	
3	Music scores in different genres	
4	Books on musical form	
5	Books on music theory	√
6	Books on music history	
7	Music samples on CD	
8	Music samples on DVD	
9	Music samples on tape	
10	CD player	√
11	DVD player	√
12	Tape Recorder	
13	Sound system with microphones, etc.	√
14	Internet	
15	Computer with music software	
16	Electronic keyboard	√
17	Piano	In bad condition
18	Photo-copying facilities	√
19	Other instruments: (please list)	
20	Recorder	√

This school clearly does not have all the resources to teach Music effectively. If schools offering Music are supplied with even a basic "kit" it will assist the growth of Music as subject.

Table 3.12 below was drawn up using the content of the assessment standards of the NCS for Arts and Culture to determine the resources that are needed to facilitate Arts and Culture.

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Table 3.12   Arts and Culture resources questionnaire

	Resource	Available	%	Not available	%
1.	Books on a variety of South African music forms	3	10.00	27	90.00
2.	CDs/tapes/DVDs on:	Available	%	Not available	%
a)	South African music forms	3	10.00	27	90.00
b)	Choir music	4	13.33	26	86.66
c)	African music instruments	4	13.33	26	86.66
d)	Western music instruments	1	03.33	29	96.66
e)	Blues	0	00.00	30	100.00
f)	Pop	1	03.33	29	96.66
g)[23]	Kwaito[24]	3	10.00	27	90.00
h)	Traditional	4	13.33	26	86.66
i)	Classical	1	03.33	29	96.66
j)	Free-Kiba[25]	0	00.00	30	100.00
k)	Opera	1	03.33	29	96.66
l)	Musicals	0	00.00	30	100.00
m)	Techno	1	03.33	29	96.66
n)	Soukous[26]	0	00.00	30	100.00
o)	Malombo[27]	1	03.33	29	96.66
p)	Kwassa-kwassa[28]	1	03.33	29	96.66
3.	Tape recorder	5	16.66	25	83.33
4.	DVD player	12	40.00	18	60.00
5.	CD player	10	33.33	20	66.66
6.	Television	18	60.00	12	40.00
7.	Percussion instruments	4	13.33	26	86.66
8.	Drums	3	10.00	27	90.00
9.	Variety of sheet music/books of songs from different cultures	2	06.66	28	93.34
10.	Piano	4	13.33	26	86.66
11.	Electronic keyboard	0	00.00	30	100.00
12.	Marimbas	0	00.00	30	100.00
13.	Xylophones	0	00.00	30	100.00
14.	Glockenspiels	0	00.00	30	100.00

[23] All definitions: National Curriculum Statement – Grades R – 9 Arts and Culture (2002).

[24] Kwaito is a music genre that emerged in Johannesburg, South Africa, during the late 1990s.

[25] Free kiba - cultural complex genre of the Bapedi people of South Africa that uses song, dance, drama, poetry and design as integral elements.

[26] Soukous (previously known as African rumba) is a dance music genre that originated in the two neighbouring countries of the then Belgian Congo and French Congo during the 1930s and early 1940s.

[27] An African music style that consists of song, dance, drama, religion and a way of thinking.

[28] Dance style from the Democratic Republic of Congo that was developed in the 1980s.

| 15. | Melodicas | 5 | 16.66 | 25 | 83.33 |
| 16. | Recorders | 0 | 00.00 | 30 | 100.00 |

As can be seen in the answers to the questionnaire, resources are not available in schools to teach the learning area Arts and Culture effectively. There is a perception amongst educators of previously disadvantaged communities that former model C schools are in possession of all the necessary resources to facilitate Arts and Culture, yet the true picture is different. Even previous model C schools in the Vryheid District lack the necessary resources to teach music in Arts and Culture. Former model C schools, however, do all have pianos and often have trained music educators which should give them an advantage in teaching music in Arts and Culture. The absence of other equipment like suitable sound samples, DVDs and other music instruments also poses a problem to educators in model C schools.

The graph below was compiled using the information regarding the resources in table 3.12 and assists in seeing the challenges regarding resources in Arts and Culture. All CDs/DVDs were grouped together and percussion instruments and drums were also grouped together. The reason that drums were listed separately initially and not included as part of percussion instruments on the questionnaire is because the researcher found during a workshop that some educators did not realize that drums are actually percussion instruments.

Figure 3.3   Graph showing available resources for Arts and Culture in schools
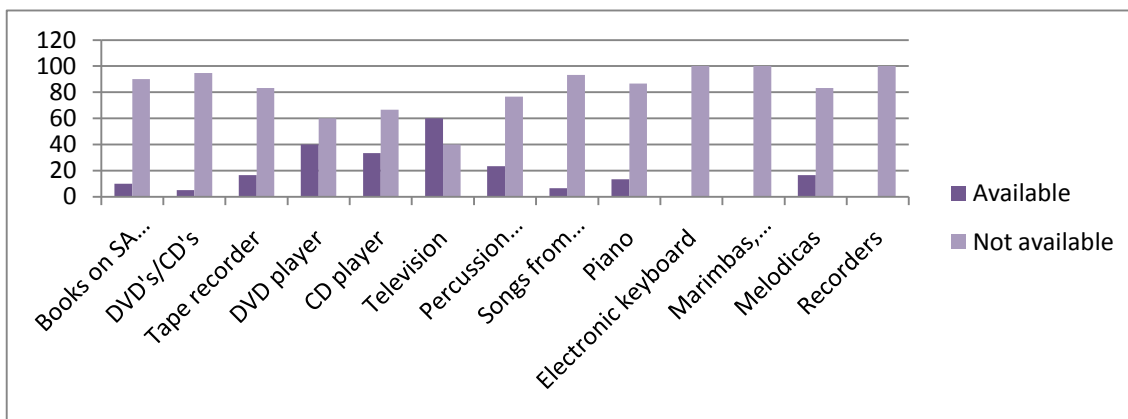
As can be seen in figure 3.3 there are very few resources available to educators. The majority of African educators are of the opinion that the government must supply the resources needed to teach. In old model C schools, most educators buy their own materials to make resources such as posters. Although 60% of schools have television sets, they can often not be used due to lack of electricity. Even though some schools have DVD players, they are of no use since the educators do not have appropriate DVDs that can be played/shown to the learners.

3.14   Support systems

For many years there were no Arts and Culture subject advisors in the Vryheid District and apart from the initial induction course[29] when Curriculum 2005 was implemented, no other support was ever given to educators. Since the end of August 2008, the circumstances have changed and there are now three Arts and Culture subject advisors for the Vryheid District. These advisors have been offering workshops in different aspects of the curriculum and one of the advisors is a music specialist. The challenge is to support all the Arts and Culture educators in all the aspects of the curriculum taking into account that there are almost 2000 educators teaching Arts and Culture in the Vryheid District.

Cluster groups, where smaller groups of educators are clustered together to form a peer support system have not been very successful and have not functioned optimally in most wards. The challenge to keep these cluster groups going has been aggravated by educators being moved into other learning areas. It is difficult to find mentors in the school system in rural KZN to assist educators with curriculum challenges because of the newness of the learning area.

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[29] The researcher attended this induction course where the whole Arts and Culture curriculum was just read to the group over several days.

3.15   Qualifications and teaching experience of educators

The school which does offer music fulltime in the Vryheid District, Ekudubekeni, has an educator for Music with the following qualifications:

Table 3.13   Qualifications of music educator currently teaching Music

1	Age group of educator	Number of educators
	20 – 29 yrs	
	30 – 39 yrs	1
	40 – 49 yrs	
	50 +	
2	Highest school standard achieved	
	Grade 10	
	Grade 11	
	Grade 12	1
3	Teaching qualifications:	
	Group 3	1
4	Music qualifications:	
	B.Paed.Music	
	LTCL	
	LRSM	
	Diploma in light music	
	B.Mus. Hons	
	UOLM	
	B.Mus 1 year	
	Dip in church music	
	Dip in individual teaching	
	BA music	
5	List instruments that you can play	
a)	Piano	1
b)	Voice	1
6	How good are your computer skills?	
a)	I am a fundi	
b)	I am very comfortable with it	
c)	I have a basic knowledge	1
d)	It scares me	
7	Computer qualifications:	
a)	ICDL	
b)	Computer literacy	
8	Teaching experience	
	8 years	1

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According to Dr Allan Olivier (2010), the well qualified educators (specialists in music, visual art, dance and drama) who do exist in schools often refuse to teach Arts and Culture due to the fact that it is regarded as an inferior learning area by many principals and colleagues.

Sicelo Mkhize (2010), puts the blame for low standards in the music strand of Arts and Culture on the fact that educators are not qualified to teach it and cannot teach something they know nothing about. Duke Mashamaite (2010), working in curriculum development in Limpopo, experienced exactly the same as Mkhize in KZN. He also found that text books prescribed for Arts and Culture are incomprehensible to both the educator and learners. This implies that educators are not qualified to teach this learning area.

The qualifications of educators impact directly on their work in the classroom and due to this, the researcher wanted to ascertain what the qualifications of educators are. A list was given to educators to select the appropriate block where their qualification is grouped. (See grouping under figure 3.4.)

Table 3.14 illustrates qualifications and ages of educators currently teaching Arts and Culture. The reason why these questions were included in the questionnaire was to determine what the general qualifications as well as music qualifications of Arts and Culture educators are and whether qualifications are impacting on the knowledge of these educators.

Table 3.14   Ages and qualifications of Arts and Culture educators (30 respondents)

1	Age group of educators	Number of educators	%
	20 - 29 yrs	8	26.66
	30 - 39 yrs	8	26.66
	40 - 49 yrs	12	40.00
	50 +	2	06.66
2	Highest school standards achieved	Number of educators	%
	Grade 10	0	0

	Grade 11	0		0
	Grade 12	30		100
3	**Teaching qualifications**	Number of educators		%
	Group 1	13		43.33
	Group 2	5		16.66
	Group 3	1		03.33
	Group 4	1		03.33
	None	4		13.33
	Other (electrical engineering diploma, public management diploma)	2		06.66
	Still studying	4		13.33
4	**Music qualifications:**	Number of educators		%
	B.A. Music Honours	1		03.33
	Short course at college	1		03.33
	No music qualification	28		93.33
5	**Instruments played**	**Level of competency**	**Number of educators**	
a)	Melodica	Good	2	06.66
b)	Recorder	Good	2	06.66
c)	Voice	Post-graduate	1	03.33
d)	Piano	Basic	1	03.33
d)	Piano	Grade 3	1	03.33
e)	Drums	Basic	2	06.66
f)	shakers	Basic	1	03.33
g)	Electronic keyboard	Grade 3	2	06.66
h)	guitar	Good	3	10.00
i)	None	Not applicable	22	73.33
6	**Teaching experience in years:**	Number of educators		%
	01-05	10		33.33
	06-10	6		20.00
	11-15	4		13.33
	16-20	9		30.00
	21-25	1		03.33
	26-30	0		0
	31-35	0		0
	36+	0		0

The majority of Arts and Culture educators are fully qualified, yet they are not sufficiently empowered to teach Arts and Culture. More than 70% of Arts and Culture educators cannot even play one instrument. A third of the educators have completed their studies in the last five years when the learning area was already implemented yet as generalist

educators they were not trained at their institutions of higher learning to offer Arts and Culture.

The following graph (figure 3.4) indicates the levels of general training that Arts and Culture educators have.

Figure 3.4   Qualifications of Arts and Culture educators (see table 3.14)

A key to the groupings that were used in figure 3.4 follows.[30]

Group 1: Professional teaching qualifications
1 = Two-year Teachers' Certificate
2 = Three-year Teachers' Diploma/National Professional Diploma in Education
3 = Four-year Higher Diploma in Education
4 = Four-year professional teaching degree
5= Higher Diploma in Education (Post-Graduate)/Post-Graduate Certificate in Education

Group 2: Post-Professional teaching qualifications
1 = One-year Post-Professional Teachers' Certificate (with specialization)
2 = Diploma in Specialised Education
3 = Further Diploma in Education
4 = Advanced Certificate in Education
5 = One-year National Higher Diploma/Bachelor of Technology (Education management/other specialization)

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[30] Found on the Thutong education website as it is used for educator surveys.

Group 3: First academic qualifications
1 = Three-year Bachelor's degree
2 = Four-year Bachelor's degree
3 = Four-year Bachelor of Technology degree
4 = Three-year National Diploma
5 = Four-year National Higher Diploma

Group 4: Post-Graduate Qualifications
1 = Post-Graduate Diploma (other than a HDE Post-Graduate)
2 = Honours degree (including an old one-year B Ed/BEd Honours)
3 = Masters degree
4 = Doctors degree.

Figure 3.5 shows how many educators in the learning area Arts and Culture have music qualifications that can assist them in teaching the music strand.

Figure 3.5   Music qualifications of Arts and Culture educators (See table 3.14)
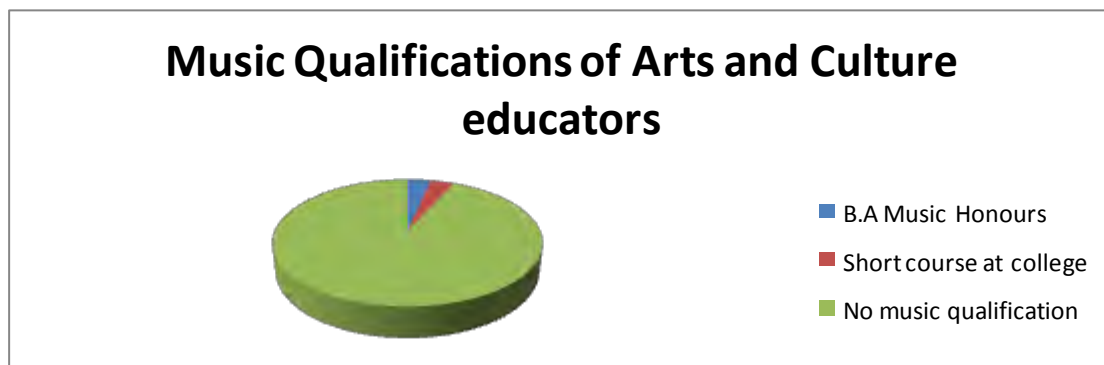
Taking into consideration that 93.3% of educators do not have any music qualifications, it is not possible for them to do justice to the music in Arts and Culture.

More than half of the respondents that are currently teaching Arts and Culture (70.3%) are older than 30 years and unless they have qualified recently (in the last 5 years), would not have been trained for the learning area unless they were specializing in an art form like music. 73.33% of Arts and Culture educators cannot even play one instrument – it makes it almost impossible for them to teach learners how to play an instrument as is required in the curriculum where they even have to play/sing in different keys.

The fact that all of these respondents have at least completed grade 12 is interesting, since many educators in the rural areas of the Vryheid district are unqualified and often have only themselves completed grade 10. Although there are no statistics regarding the qualifications of Arts and Culture educators in KZN, to illustrate the problem with finding qualified educators in the province, the researcher found the following media statement issued by Roman Liptak on behalf of the Inkatha Freedom Party[31] on 19 July 2010 to sketch the situation of unqualified Science educators in KZN:

> Almost one third of all science teachers employed by the KwaZulu-Natal Department of Education are unqualified, while the department's measures to rectify this situation are insufficient, a response to a parliamentary question has revealed.
>
> As many as 9 229 out of the province's 34 968 science teachers currently lack formal qualifications to teach science subjects, said IFP MPL Roman Liptak who posed the question to the MEC for Education Senzo Mchunu in the KwaZulu-Natal Legislature.

If Science, which is regarded as an 'important' subject by the education department, has such a dire situation, it can only be imagined what the situation is in the so called 'less important' subjects like Arts and Culture.

3.16   Principals' input

The principal at Ekudubekeni, Mr S.P. Nguni (2010), initiated Music as subject at Ekudubekeni due to enthusiasm and requests of learners who were singing choral and traditional works and who needed theory of music to help them to be more successful. Mr Nguni is of the opinion that Arts and Culture stimulates the learners and is a worthy learning area. He has seen a growth in numbers at his school due to the fact that Music is offered there and parents want their children to take it as subject. He says that it has been easier for the matrics with Music as subject to find a job when leaving school. One of the spin-offs of Music as a subject has been an improvement in discipline because Music students generally have to be disciplined to do ensemble work and to cope with

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[31] The Inkatha Freedom Party is the second largest political party in KZN.

the practicing aspect of Music. The school has had a 100% pass rate in the past ten years which is a great achievement for a rural school with limited resources. The challenges experienced by this school in the subject Music are mostly the lack of technology and resources.

3.17 Subject advisors' input

There is currently no subject advisor for Music in KwaZulu Natal. However, Sicelo Mkhize (2010), as acting Deputy Chief Education Specialist for Arts and Culture and Music, has been assisting Music educators in crisis situations.

3.18 Principals' input from schools that offered Music in the recent past

Prior to 1994 schools were allocated a number of educators according to their number of learners (PPN) and over and above that were given educators for Music. In the new system (after 1994) educators are allocated according to the PPN and no extra educators are allowed. Mr Paul Noome (2010), principal of a large ex model C school in the Vryheid District, says that it is a fight for survival for his school and they have already had to cut important subjects like Computer Science and Home Economics, for example, from their subject choices to be able to survive with the number of educators they have at his school. Each educator is used to capacity and with Music being a subject taken by smaller groups of students it is not viable to offer it anymore. This school has most of the facilities needed to offer Music but their Music educator is now utilized as a Mathematics educator. Mr Tokkie Smit (2010), retired principal of an ex-model C school, Pionier High School in Vryheid, mentions the same reasons as Noome (2010) for not continuing with Music as subject.

According to Ms L.Z. Ndabandaba (2010), acting principal of Mahlambansila High School in Ceza, the school tried to start Music as subject in 2008 but gave up in 2009 due to several factors. There were no resources such as books and instruments and the educator had to use his own equipment. The principal at the time did not support the

well-qualified music educator. The educator has since left and joined another school in another district where he is teaching Music.

Kwamziwentsha High School in Pongola is registered with the Department of Basic Education as a school offering Music but ceased to do so when the Music educator passed away.

3.19   Summary

Chapter three gave results of the research done. Challenges that were highlighted during the research were not a surprise and just confirmed the suspicions the researcher had. Educators of Music as subject have difficulties with several aspects of the curriculum even when they are qualified Music educators with degrees and professional diplomas. Resources and facilities at schools offering Music are not adequate and educators struggle to teach the subject effectively.

Arts and Culture educators do not have sufficient knowledge to teach the learning area. Only 7% of Arts and Culture educators have some form of music qualification. Resources are unavailable and support systems in NKZN have only started functioning recently.