

## Chapter 4

### Possible solutions

#### 4.1 Introduction

In chapter three, information gained from data and interviews was analysed and used to highlight and isolate specific challenges encountered in the teaching of music in Arts and Culture and Music as subject. Chapter four gives possible solutions to these challenges that are experienced by educators, as gained from experts in the field. The aspects that will be looked into include: background of learners, curriculum, in-service training of educators, resources, support systems and qualifications of educators.

#### 4.2 Background of learners

The majority of respondents in this research were troubled by the low level of skills and knowledge of learners who wanted to do Music as subject in the FET Phase. The researcher gained some interesting perspectives from experts in the field of music regarding the challenge of preparing learners for the subject Music.

Dr Liesl van der Merwe<sup>32</sup> (2010) says that

the standard of the NCS should be improved so that the change-over from Grade 9 Arts and Culture to Grade 10 Music is not as drastic. The problem starts in our expectations of grade R which are FAR too little.

The researcher agrees with Van der Merwe that the change-over from Grade 9 Arts and Culture to Grade 10 Music is too drastic. The challenge is to decide what would be the best way to close the gap between the knowledge a learner should have in Grade 9 and the required knowledge for Grade 10. A curriculum with conceptual progression that develops gradually and logically will go a long way towards solving the problem and will

---

<sup>32</sup> Arts and Culture lecturer from the North West University

assist in developing learners in a pedagogically sound manner to be able to continue with Grade 10 Music.

Schalk Fredericks<sup>33</sup> (2010) is of the opinion that enriched exposure via attending concerts if possible or alternatively by listening to recordings or viewing DVDs, logging on to websites and electronic media will contribute to preparing learners for Music as subject. The researcher can see merit in this approach but for people in rural South Africa where live performances of a high standard are almost non-existent and where TVs and DVDs are mostly not available it will not really have the desired effect.

Dr Petrus Krige<sup>34</sup> (2010) believes that learners cannot be prepared properly to take Music in grade 10 with the current Arts and Culture learning area, due to the fact that there are insufficient educators at primary schools that know enough about music to teach it. The best curriculum in the world will not be successful if educators do not know how to teach the learning area.

Dr Antoinette Hoek<sup>35</sup> (2010) and Elma Britz<sup>36</sup> (2010) agree that music lessons in the primary school must be taught by suitably qualified educators. The best way to raise the standard of music education in Arts and Culture will be to have separate weekly lessons for music alone. This can be achieved through proper planning on the side of the School Management Team (SMT).

Dr Zenda Nel<sup>37</sup> (2010) and Elma Britz (2010) suggest that music should be introduced from as young as grade R. Nel says it is far too late to start a learner as music beginner in grade 10. If this is the case, the grade 10 learners are put under tremendous stress in order to reach the required grade 6 practical and grade 5 theoretical level by grade 12.

---

<sup>33</sup> Teaching Advisor at the Academic Support Services of the North West University.

<sup>34</sup> Manager of Arts subjects at the Free State Department of Education.

<sup>35</sup> Examiner for FET Music and author of music books.

<sup>36</sup> Music examiner and involved in curriculum development.

<sup>37</sup> Part-time music lecturer at the University of Pretoria and presenter of music training programmes.

Britz (2010) suggests that learners should be allowed to do Music as subject from grade 8 or even from the primary school stage where instrumental playing should be included. Britz further adds that school choirs, marimba bands and orchestras should form an important part of curricular and extra-curricular activities.

Annemarie Alkema<sup>38</sup> (2010) has a different view from the other experts. She is of the opinion that the curriculum should have three strata in the GET Phase. Schools should have the liberty to choose a stratum that will be suitable to their situation. The first stratum should be compulsory for all schools (dance, drama, music and visual art). The second stratum should be for schools who do have trained music teachers; it should be a general music course for learners who are interested in music but not serious about pursuing it in the FET Phase. ABRSM, Trinity Guildhall and UNISA can be followed broadly to get learners to a level of grade 3 by the time they reach grade 9. Learners in this category should follow stratum one and stratum two. Learners who are serious about music and who are doing the practical and theoretical work of examination bodies should do stratum one and stratum three. Stratum three should be for learners who want to continue with Music as FET subject. They receive their theory, aural work and general music knowledge during school hours and practical work after hours with their respective music educators. This option will only be viable if the school has enough music educators. Learners doing strata one and three should reach grade 4-5 level by grade 9 and would thus be ready to complete grade 12 music successfully.

### **4.3 Curriculum**

Nel (2010) and Britz (2010) are both of the opinion that no curriculum can be effective without qualified educators to do the job. Music specialists should be teaching the music strand of Arts and Culture. Furthermore, educators need guidelines to tell them exactly what to teach and they should then also have the necessary resources.

---

<sup>38</sup> Author of music textbooks

Britz (2010) suggests that there should be a specific Arts and Culture programme from grades 1 to 3, integrating with other learning areas if necessary, and educators should be well trained. Another specific programme should exist from grades 4 to 6 and then learners should start specializing in one or two of the art forms (music, dance, drama or visual art) of Arts and Culture from grade 7 to 9. The programmes for grade 7 to 9 should then be more focused and specialised than is the case with the current curriculum. Britz feels that learners should be taught music theory and practical instrumental skills, applying theory by actual playing. When it comes to Music as subject, Britz (2010) suggests that there should be more instrumental playing, ensemble work and choir singing done together with the theory.

Krige (2010) suggests that the new curriculum for Art Studies that is currently being written for Grade R – 9 must be in keeping with the music knowledge of the average educator teaching Arts and Culture. However, the final draft of the new curriculum (CAPS)<sup>39</sup> is more specialized and the generalist educator will find it even more difficult to understand. The researcher has studied this new curriculum for Life Skills (Grade 4, 5 and 6) and Creative Arts (Grade 7, 8 and 9) that is replacing Arts and Culture. This new curriculum shows better progression and more detail.

The researcher does not agree with Krige that the curriculum should be simplified to enable the average generalist educator to teach it – it will further lower the standards of music within Arts and Culture and then even fewer learners will have sufficient knowledge to take Music in Grade 10.

Alkema (2010) states that the assessment standards for the creative activities in music within Arts and Culture music are too prescriptive. Different key signatures through solfa notation should already be part of the grade 4 curriculum and will enable learners to sing in C, F and G throughout the three years of the Intermediate Phase (grade 4, 5, 6). Composition in grade 4 and 5 implies an element of notation which is too difficult at that

---

<sup>39</sup> Curriculum and Assessment Policy Statement.

level. Improvisation of a spontaneous nature or simple mimicking of the educator should replace composition in grade 4 and 5. Learners should not be limited to crotchets and quavers - if the educator has the ability and the learners have the musicality they should be allowed to explore other smaller notes. It is ridiculous to limit grade 5 learners to singing songs in 3/4 and 3/8 triplet – different time signatures should be encouraged to bring learners the joy of music and to aid their voice development and love of music. The use of drums and African music should be started in grade 4.

Alkema (2010) is of the opinion that the only way to teach music successfully in the FET phase is to divide the subject into two: Music Literacy and Music. Music Literacy could be for the learners that followed stratum two at intermediate school level and will then develop them to a theoretical level of grade 4-5 and a practical level of grade 5. Learners who followed stratum three in Arts and Culture in the Intermediate Phase can then take Music and could be developed to a level of grade 6 music theory and a minimum of grade 7 music practical. Learners who do the general Arts and Culture stratum should dedicate the same amount of time to each of the four art forms. For the other two strata at least half the time should be devoted to the specialist area.

Some schools will be able to offer strata one and three simultaneously, whilst other schools might want to separate the strata – depending on the number of learners wanting to take stratum two. In music it will mean that the individual practical lessons will still take place mainly in the afternoon but the theory, ear tests, ensemble/orchestra and general music knowledge will take place during school hours. Alkema (2010) says that she and others are working on a range of books, *Road to Music*, with an accent on theory that will fulfil the needs of Music educators and learners.

Schools will need to work out their timetables according to their usual practice. Some schools' educators will be able to teach strata one and two simultaneously but some schools might need to separate the two strata depending on available staff and the number of learners who want to take the specialist option.

In contrast to the situation in Arts and Culture where most educators are not *au fait* with the curriculum content for music, FET music educators, according to Krige (2010), are comfortable with most aspects of the Music curriculum except LO 2. LO 2 consists of composition, arrangements, improvisation and music technology. These aspects must either be cut from the curriculum or educators must be trained in them so that they can teach them with confidence and without fear. The researcher regards composition, arrangement, improvisation and music technology to be valuable contributors to building ‘real’ musicians and that these aspects should not be left out – educators must be developed and empowered to teach them correctly.

As far as it concerns the Music curriculum, Alkema suggests that nothing should be left out of the current curriculum but that there should be less emphasis on composition, arrangement and improvisation. Too many artists are covered in the curriculum in one year and should be cut down to reach more depth of knowledge.

Fredericks (2010) proposes that the curriculum could perhaps be streamlined to focus on/emphasize a specific aspect or career e.g. performing, and/or (cultural) history/ or performing and theory and composition.

#### **4.4 Training of in-service educators**

Rademan<sup>40</sup> (2010) suggests that principals must be required to keep educators in the same learning area for at least five years so that training is not “wasted” when educators are moved from one learning area to another. She suggests that eight to twelve week workshops should be funded by the Department of Basic Education (DBE) to systematically train educators in music during school hours. A lot of repetition is needed to cement the acquired knowledge. LTSM should focus only on the content of the assessment standards and should be very practical and simple to use. Developed material should be usable as is for learners since educators find it very difficult to adapt

---

<sup>40</sup> Arts and Culture subject advisor in the FreeState.

learning material for their learners. Rademan feels that too much material is offered to educators at any given time. Educators seem to enjoy and understand workshops but often do not utilize the workshop materials. They only use the very simple activities supplied to them in their classes.

The researcher is in favour of Van der Merwe's (2010) idea that educators with inadequate knowledge and skills to teach music effectively should attend regular in-service workshops in music skills training that are presented at institutions of higher education like the NWU-Potchefstroom campus. Hoek (2010) concurs that the only way to solve the curriculum knowledge problem is to have more and more workshops presented by experts in their field.

Phillip Mogola<sup>41</sup> (2010) suggests that it is preferable to start training of educators in instruments that they already know (voice) rather than starting off with Western instruments. The researcher disagrees with Mogola and feels that an interest in any music instrument should be encouraged rather than putting educators in racially divisive, stereotypical categories. Mogola adds that educators are not particularly interested in the theory of music – they only want to learn to play the instruments. Prof. Caroline van Niekerk<sup>42</sup> (2010) has experienced the contrary with some educators. She has found that some “just want to teach crotchets and quavers - music as though it is a branch of Maths.” Mogola also tries to eliminate the educators who are only interested in choir conducting and not in any other aspects of the subject when he does more intensive training. The researcher is of the opinion that any trained musicians who have a passion for their field will be in a position to inspire and motivate educators adequately to learn all the aspects of music that will in turn assist them to teach music within Arts and Culture successfully.

---

<sup>41</sup> Subject advisor for Music.

<sup>42</sup> Full professor in Music Education at the University of Pretoria.

Smith<sup>43</sup> (2010) has found that training educators in small groups of three and four has paid dividends since the individual attention ensures that educators are grasping the taught music concepts and difficulties can be addressed immediately. The researcher agrees that this form of training has the potential to gradually improve standards of music tuition in Arts and Culture if educators are kept in the learning area and not moved once they have been trained.

Krige (2010) believes that the basic aspects of both sol-fa notation and staff notation should be taught to the masses (approximately 50 000 educators in the country) over a period of a year of intensive workshops. These workshops will require manpower, time and monetary resources. If 50 000 educators attend a day workshop regarding notation in groups of 25, it will mean 2000 day courses countrywide. If 20 subject advisors dedicate themselves to this venture and each of them facilitates 100 workshops in the span of one year, then it will be attainable. The question remains whether provincial departments will/can allow advisors to concentrate on such a project. The researcher foresees two problems with Krige's suggestions. The first problem will be that if so much time is devoted to the music strand of Arts and Culture, where will time be found for the other art forms (dance, visual art and drama) of the learning area? Secondly, the presumption that Arts and Culture advisors have adequate music knowledge to do the training is dangerous. The researcher meets and collaborates with all the subject advisors for Arts and Culture in KZN on a regular basis and whilst some have excellent skills in music and some of the other art forms, some have virtually no skills whatsoever in any of the art forms.

Since there are so few educators offering Music as subject in KZN, it will be relatively easy to empower them by offering in-depth workshops, in the components where there is a need. Educators who teach Music usually do so because they have a passion for it (it is not a compulsory learning area like Arts and Culture) and will therefore be willing to attend workshops during school holidays. A small investment on the part of the

---

<sup>43</sup> Arts and Culture subject advisor in Gauteng.



Education Department with regards to training will produce substantial dividends. This training should also happen at central venues like Ulundi, Nongoma, Pongola, Paulpietersburg and Vryheid, making it accessible to rural educators.

Nkumane<sup>44</sup> (2010) suggests that when the curriculum is revised, educators should specialise in art forms - they are not able to teach all the strands due to lack of knowledge. Different educators should be dealing with different art forms. Separate lessons should be timetabled for different art forms. Short courses in different art forms will assist educators.

Alkema emphasizes the fact that there are numerous self-help books of a good standard available to assist in-service educators who are experiencing difficulties in teaching Arts and Culture. All principals should ensure that Arts and Culture educators receive at least R1000 – R2000 annually to buy the necessary resources.

Ongoing training and upgrading of all educators who have to teach the music component of Arts and Culture is essential if any progress is to be made.

#### **4.5 Resources**

Fredericks (2010) proposes that online support should be available to Arts and Culture educators. He also suggests that audio and visual support material should be made available through the Thutong<sup>45</sup> educational portal to assist educators. Fredericks also suggests the use of radio or TV broadcasts with a dedicated schedule coinciding with school timetables and programmes. The researcher thinks that this is a valuable suggestion but that accessibility to the internet will be a hampering factor in the efficacy of this avenue. Alkema adds the fact that there are numerous self-help books of a good standard available to assist in-service educators who are experiencing difficulties in teaching Arts and Culture. Again all principals should ensure that Arts and Culture

---

<sup>44</sup> Arts and Culture subject advisor in KwaZulu Natal.

<sup>45</sup> Delivering information, curriculum, and support materials to the South African schooling and FET college community.

educators receive at least R1000 annually for each art form to buy the necessary resources. This amount will enable an educator to gradually add instruments and CDs to use in the music class and also buy some books to assist in music tuition.

Rademan (2010) says that the educators in her district in the Free State do not have the ability to develop resource materials for themselves. Textbooks often focus on the material surrounding an assessment standard, rather than zooming in directly. Rademan has also found that her educators do not read.

They cannot use a library and contrary to what we often hear in the media, most schools do have some kind of a library where I often find marvelous books on the arts – always brand new and unused. They don't have the ability to find material in a library book which links up to the assessment standards that they should cover.

The reference material that is suggested by the DBE for Music as subject is very expensive and when these costs are added to the required music instruments, it makes Music a subject only for wealthy schools (yet no rural government schools, falling under the jurisdiction of the Education Department, can possibly be wealthy schools). Other reference materials that can help educators are available, but also at a very high cost. This problem can be overcome by initiating an educators' network/work group where educators come together and prepare relevant notes and other teaching aids which meet the requirements of the curriculum.

Resources for Arts and Culture are and will remain a challenge. It is necessary to motivate and inspire educators to think creatively and find innovative ideas to present the music component of Arts and Culture with the limited resources at hand.

#### **4.6 Support systems**

Britz (2010) names two possible support mechanisms for educators: subject advisors who must know music and its practicalities and diminished administrative red tape.

Faber<sup>46</sup> (2010) agrees with Britz and adds that more music qualified education specialists should be appointed by the Department of Basic Education to assist educators. The researcher agrees that there must be knowledgeable subject advisors to assist Music and Arts and Culture educators. Many educators hide behind 'administrative red tape' as an excuse for not doing sufficient and proper planning. If educators plan properly, they will only work hard for the first year teaching the subject and thereafter they will have all the necessary lesson plans, notes and teaching aids. If educators assist one another, the load can be shared.

Faber (2010) also suggests fully prepared music lessons to be given to educators so that they know exactly what the required standard is that is expected of them when teaching music. The researcher is of the same mind as Faber and has in fact been giving the educators of Arts and Culture in the Vryheid district fully prepared lesson plans with accompanying notes, tests and rubrics during workshops. Where educators have attended these workshops, they were successful in using the learning material; however, educators who did not attend workshops did not attempt to use the lesson material. It is thus clear that all given material needs to be workshopped to maximize implementation by educators.

Van der Merwe (2010) says:

supportive resources like learning and teaching support materials informed by indigenous knowledge systems should be made available to teachers. The internet or other multimedia resources can be used as well. Such a project is underway in the Niche Area at the School for Music NWU.

In reality the supplying of supportive resources is not happening and the chances that this will change in the near future are very slim. The internet, although a wonderful source of information, is out of reach for most rural educators. Many outlying areas in rural South Africa do not even have cell phone reception and therefore also not internet reception via a 3G device. Internet cafés are very scarce in rural areas and many

---

<sup>46</sup> Subject advisor in Mpumalanga in the Foundation Phase where music is included under Life Skills.

educators have no computer skills. The cost of computers and internet connection is very high and educators cannot always afford these luxuries. Many schools do not have electricity and therefore no computers.

#### **4.7 Qualifications of educators**

The quality of teaching in general and of music specifically in schools can be directly attributed to the pre-service educator preparation that educators receive (Ballantyne 2006:38). But although new educators can be given the necessary skills at their institutions of study, in-service educators also need to be trained in all the new skills required of them. The in-service training would have to be given to Arts and Culture as well as Music educators, since the foundation for FET Music is laid in the music component of Arts and Culture in the General Education and Training (GET) band.

Britz (2010) suggests that teachers should receive better training in music knowledge and music skills and that the didactic aspects of the learning area should receive more attention. The researcher shares the opinion of Britz. Looking at the courses currently offered by institutions of higher learning in South Africa it is found that very few of them offer Arts and Culture. The situation needs to be addressed where a learning area that forms a compulsory part of the curriculum is not offered to the general B.Ed student who will most probably end up having to teach it. The researcher finds it difficult to understand that a country has a curriculum in place but that the corresponding training is not being monitored. Fredericks (2010) proposes that Arts and Culture should have more time allocated to it and be offered over an entire four year programme at universities. Van der Merwe (2010) notes that North West University offers an Arts and Culture course for students where they are trained equally in Music, Drama, Visual Arts and Dance. Students have up to three periods per week in each art form from a specialist lecturer, thus ensuring that they leave the campus with adequate knowledge to teach the learning area.

Alkema (2010) experiences that universities do not always accept the school curriculum. Some universities criticize the curriculum to such an extent that they do not train educators in a way that will enable them to teach confidently when they leave university. These universities that are so against the curriculum fail to see the positive aspects and only focus on the negative aspects. Many university lecturers do not have in-depth knowledge about what is happening in schools in the country. Alkema says that there is a big gap between the training of educators and what is actually happening in the classroom.

#### **4.8 All-encompassing solution as found in literature**

A considerable amount of successful mentoring has been taking place in the business world and in education in other countries. In South Africa's current situation where many educators are not suitably trained for especially the newer learning areas like Arts and Culture, mentoring can play a significant role.

The reasons why a good mentoring programme can make a considerable difference in education and specifically Arts and Culture education are listed by White & Mason (2003) as being the following:

- It capitalizes on an existing resource (subject advisors and senior music specialists teaching the music strand of Arts and Culture). Good evidence exists that mentoring increases retention and teacher satisfaction and also strengthens school programmes.
- Several mentoring programmes report that mentoring is also associated with increased student achievement, fewer behaviour problems, increased cultural sensitivity, improved evaluation/assessment skills, and enticement for recruitment of new teachers.

Even if those listed are the only benefits, then a mentoring programme is the answer to many of the problems and challenges in education.

The mentee is expected to play an active role in the mentoring relationship and there is an expectation that the mentee will comply with the following principles as suggested by the Medical College of Wisconsin (n.d) and White and Mason (2003):

- The mentee must work with the mentor to establish a schedule of regular meetings and attend all training sessions relevant to mentoring.
- The mentee must request assistance related to teaching, school and community culture, working with other school personnel, and any other personal or professional issues.
- The mentee must seek feedback and remain open and responsive to feedback.
- The mentee must observe other experienced teachers, including the mentor, during actual lessons and workshops.
- The mentee must conduct self-assessments and use reflective skills to enhance teaching skills and keep the mentor informed of difficulties.
- The mentee must take initiative to make things happen.

Awaya et al (2003) and White and Mason (2003) explain the mentor's duties to include the following:

- The mentor guides, assists, and supports the mentee during the school year through workshops and school visits.
- The mentor provides practical knowledge, moral support and guidance to the teacher in the areas of planning, classroom management, teaching and general matters regarding Arts and Culture.
- The mentor must observe the teacher regularly and provide feedback on progress.
- The mentor must attend all training sessions relevant to mentoring.
- The mentor must maintain a professional and confidential relationship based on respect and trust.
- The mentor must have the skill in allowing the mentee to 'show their stuff' (Awaya et al 2003:50).

A mentoring programme can only be successful if both parties (mentor and mentee) are committed. The challenge in Arts and Culture education would be to motivate the educators who were forced into this learning area to attend the programme with open minds and dedication to develop new skills.

#### **4.9 Possible solutions for challenges as experienced by the researcher**

The researcher has found the ideas of respondents and the literature thought-provoking and sensible and has shaped her own ideas, taking them into consideration.

##### **4.9.1 Educator support**

There are three Arts and Culture Senior Education Specialists in the Vryheid District. All the other districts in KZN have a similar allocation of Senior Education Specialists. There is no Senior Education Specialist for Music as subject in the whole KZN.

The researcher believes that Senior Education Specialists for Arts and Culture should be appointed in the following way: there should be four Senior Education Specialists in the learning area Arts and Culture; one for music, one for drama, one for dance and one for visual arts in each education district. These individuals should be true specialists in their field and should also be responsible for the same art forms in the FET Phase. This would ensure continuity in the learning area/subject and training of in-service educators and also stimulate the arts in the FET Phase in education.

##### **4.9.2 Curriculum**

Arts and Culture as general learning area should be contained in both the Foundation and Intermediate Phase in schools. Each school should have the choice in grade 7, 8 and 9 (Senior Phase) to select which art form/forms they want to offer – depending on resources and availability of qualified educators. There would thus be a choice between Drama, Music, Dance and Visual Art. If a school has the means, it could offer all four art

forms and learners could then choose one art form. The music syllabi for the Senior Phase should then include theory of music: pre-grade 1 music theory for grade 7, Grade 1 music theory for grade 8 and grade 2 music theory for grade 9. Alongside the theory should be practical music lessons in instruments as selected by the school and depending on availability. Learners wanting to continue with Music as FET subject should then have an equivalent of grade 2 practical and theory by the end of grade 9 so that they would be ready to continue with Music from grade 10 onwards.

#### **4.9.3 In-service educator training**

Taking into consideration that the majority of educators who need training in the music strand of Arts and Culture are presently working in schools, it was a necessity to start an official mentoring programme in the Vryheid District schools. The Senior Education Specialists for Arts and Culture started this mentoring informally in 2008 and it has grown into a formal mentoring programme. The mentoring programme was designed in such a way that educators did not need to be removed from the workplace for an extended period of time but could be mentored whilst continuing to teach. The mentoring solution was chosen by the researcher as the most suitable solution to challenges that are experienced in practice. Educators cannot merely be given general workshops and then left to fend for themselves. Educators must be trained systematically and within the parameters of the NCS. These educators also need constant support, which in this case is given by the Senior Education Specialists in the region.

#### **4.9.4 Motivation for a mentoring programme**

As can be seen from data collected regarding training for educators for the learning area Arts and Culture, educators have not been trained suitably to cope with the demands presented by the learning area. Many educators also have a very negative attitude and do not even try to do the work prescribed by the NCS. The researcher is of the opinion that some of these apathetic educators can also be reached if they attend a



mentoring programme. Considering that there are 762 schools in the Vryheid District alone, that all of these schools have to offer Arts and Culture and that there are an average of 2-3 Arts and Culture educators per school, the vastness of the challenge can be understood. The mentoring process uses human resources that were easier to find in the schooling system than it was to find monetary resources for formal training programmes by external parties.

#### **4.9.4.1 Purpose of mentoring programme**

The main purpose of the mentoring programme is to develop knowledge and teaching skills for the music component of Arts and Culture. Added to the development of content knowledge are school visits where mentors and mentees can meet in the work situation to find solutions to internal problems. In a mentoring programme the mentee always has a support system in the form of a mentor and this can only be beneficial to educators in rural areas where resources are scarce.

#### **4.9.4.2 Stakeholders and their roles in the mentoring programme**

The stakeholders in a mentoring programme usually consist of two parties, the mentor/s and the mentee/s. The ideal situation would be that there is only one mentee per mentor – unfortunately that is unrealistic in the South African context where subject advisors have such a large number of educators that need to be mentored. In the case of the ongoing mentoring programme for Arts and Culture educators, the mentors are the Senior Education Specialists and the mentees are the Arts and Culture educators.

The mentoring programme was designed with the Arts and Culture educator from grade R to grade 9 in mind. However, looking at the data collected by the researcher it was found that educators teaching subject Music (Grade 10-12) also lack some of the basic skills required to teach the subject effectively. FET Music educators were also invited to attend the content workshops to polish their basic skills and obtain new ideas. Many of

these Music educators only have knowledge about choral work and voice training and lack some of the necessary theoretical skills.

#### **4.9.4.3 Outcomes/goals**

The researcher expects this mentoring programme to equip Arts and Culture educators with the necessary expertise to confidently teach learners in such a way that the learners will then have the necessary skills and knowledge to continue with Music as a subject.

Arts and Culture educators who are involved in the mentoring process are getting as much support from their Senior Education Specialists as is possible and also from some of their peers who are also knowledgeable about certain aspects of the music curriculum. The mentoring programme not only has a 'top down' approach but also has a sideways motion where individuals are mentored by their peers. Furthermore, the researcher expects this programme to also provide insufficiently trained Music educators with some essential basics of music.

#### **4.9.4.4 Model used**

In the Australian Department of Education document on mentoring (2004) it is suggested that mentoring has two models according to the literature; a dynamic informal relationship best left to individuals to self-select and a formally structured programme for organisations that people know about and can easily access. An important aspect of a structured mentoring program is the evaluation and measurement of outcomes. A mentoring relationship may appear anywhere on the continuum of an informal to formal, structured programme. The mentoring programme that the author has started for Arts and Culture educators is a combination of formal and informal mentoring. Another dimension that was added is the one of formal group mentoring. The formal model where educators are called to attend structured workshops has been used alongside the informal model during which routine visits to schools in the district

are taking place and will also continue in future. Due to the fact that there is such a large number of educators to be mentored, the group model (groups of approximately 40-50 educators) has been used to ensure that as many as possible educators are reached.

#### **4.9.4.5 Key principles of the mentoring programme**

White and Mason (2003) mention reasons why key principles are needed for a mentoring programme. They say that while mentoring can be effective, clear guidelines are necessary for the best results to be realized. In the past, some mentoring programmes were not successful because they were implemented too quickly, without a clear conceptual model of the purpose of mentoring, with unrealistic expectations for the mentor and teachers, and without a systematic plan for implementation and evaluation.

The University of Queensland (n.d:1) has mentoring guidelines for the efficient operation of mentoring programmes amongst personnel. Some of the guidelines used by this programme to ensure a successful mentoring programme are:

- A clear statement must be made of programme goals
- A clear statement of roles, responsibilities and limits to expectations for all involved
- A coordinator with responsibility for day-to-day management of the programme
- Voluntary participation for both mentors and mentees
- Evaluation of the process
- Support for mentors and mentees.

The researcher takes the guidelines into account and is of the opinion that most of these guidelines are suitable for use in an educational environment. Unless the Department of Basic Education initiates formal mentoring programmes, it will not be possible to have a programme coordinator. These duties will have to be performed by the Senior Education Specialists. Although the ideal situation would be to ask for volunteers for the programme, it will not be possible in this instance because all educators have to attend workshops to ensure more efficient teaching taking place in

schools. However, if Education Specialists deal with educators in a sympathetic and empathetic manner, educators will cooperate to make the programme successful. The researcher feels that commitment from educators is increased if they are informed that they are going into an official mentoring programme and have to adhere to the ethics code. The Arts and Culture mentoring programme was implemented during workshops where educators already knew the subject advisors and hopefully felt comfortable in their presence. It will not be easy for mentors to ensure that educators are valued at schools. However, with the extra attention these educators are given, there will be more contact with school principals during school visits. The mentor can then guide the principal into giving the educator the necessary feeling of belonging.

Barry Sweeney (2001:1) of the International Mentoring Association gives the following fundamental premises for a good mentoring programme:

1. We must receive the [gift] of effective mentoring before we can effectively give it to others.
2. When we are given the gift of effective mentoring, we will feel that we can never adequately repay our mentor for giving us such a valuable gift, and we will only be satisfied by passing the gift on to others. (Eleanor Roosevelt said this.)
3. We must understand why the gift we received was valuable to us, so it will be just as valued when we give it to others.
4. If WE are the mentors, we will probably need a mentor of mentors to do these things and then help us understand the process.

These fundamentals (1, 2, 3 and 4) refer mostly to the emotive aspect of mentoring and should be seen in conjunction with the principles of the Australian Department of Education. Sweeney's (2001) fundamentals make the mentoring programme for Arts and Culture more effective since mentees will eventually become mentors and the process of sharing knowledge and skills within schools will escalate. The researcher bore Sweeney's fundamentals in mind and in addition also based her mentoring programme on the principles named by the Australian Department of Education (2004), since she finds them to be all encompassing and solid principles for a successful mentoring programme:

*Commitment:* especially by senior managers and executives in the Education Department.

*Clarity:* of purpose, of desired outcomes, of target group, of resources available and readiness of organisation to implement the programme.

*Communication:* that is open so that everyone in the department should know about the programme.

*Confidentiality:* so that the mentor-mentee relationship is protected.

#### 4.9.4.6 Structure of programme

Table 4.1 below provides the outlay of the mentoring programme as used by the researcher. Various mentoring models were used in the different phases. The phases were named by the researcher as ‘take-off’ (getting to know one another), ‘full flight’ (building knowledge and skills), ‘gaining confidence in flight’ (practising new skills in the classroom), ‘landing: departures and destinations’ (reflecting on successes of the past and setting future goals) and ‘spreading wings’ (going out and mentoring other educators).

Although the mentoring programme has suffered due to strike action by government employees (including educators) for better salaries, the mentoring programme was by September 2010 about to reach the ‘full flight’ phase and will continue into the rest of the year and beyond.

Table 4.1 Mentoring programme used by Arts and Culture Senior Education Specialists in the Vryheid district

Mentoring model/s used	Phase	Purpose	Function of phase	Activities	Evaluation of phase
Informal Group	<b>Take-off</b> and finding common ground.	Getting to know one another. Setting ground rules. Discussing	Building trust and good relationships	Ice breakers. Group work to decide what the main challenges are in music in Arts and Culture.	Educators should be comfortable and relaxed and know the other educators in the group.

		expectations.			
Formal Group	<b>Full flight</b> Getting to know the mechanics.	Building knowledge and skills for the Arts and Culture music class.	Educators gain knowledge and get empowered.	Ten sessions covering the biggest curriculum challenges.	Educators participate in all activities with success and confidence.
Informal Individual	<b>Gaining confidence in flight</b>	Practising new skills in the classroom.	Educators get the opportunity to use new skills.	Mentor visits mentee to assist and observe teaching and to provide general support.	Educator teaches with confidence and success.
Informal	<b>Landing: Departures and destinations</b>	Reflecting on successes of the past and setting future goals.	To share successes and goals with mentor and discuss new challenges.	Mentor meets with mentee to discuss the processes of the past and the future goals.	A confident and enthusiastic educator.
Peer	<b>Spreading wings</b>	Going out and mentoring other educators.	Mentee becomes mentor amongst peers.	Mentee will mentor peers and in some cases be assisted by peers.	Educators in the learning area are being supported by fledgling mentor.

#### 4.9.4.7 Content for mentoring programme

When educators are more knowledgeable and confident in teaching the content of the music strand of Arts and Culture, the interest in Music as subject should concomitantly increase.

The content in this mentoring programme was selected after studying the data completed by Arts and Culture educators in the region as well as the NCS policy document for Arts and Culture. Although it is not possible to teach a person to play the

keyboard in a few sessions, the basics that are taught in this programme are intended to inspire some educators to attend formal lessons to empower themselves further. The envisaged outcome of this in-service course is that educators will have sufficient knowledge to teach learners the required music skills in the Arts and Culture learning area in the GET Phase. The final draft of a new curriculum for Arts and Culture and Music has recently been made available (September 2010) and the programme will be adapted. None of the content below will go to waste since it covers the basics that will always be needed for the tuition of music.

The following content is used in the Arts and Culture mentoring programme:

- Songs from different cultures at different levels of difficulty: rounds, call and response and repetition, tempo, dynamics, high and low
- Making of instruments
- Rhythm in general – own form of notation (percussion instruments)
- French time names
- Solfa notation
- Staff notation – note values
- Staff notation - time signatures
- Staff notation
- Basic keyboard skills on the melodica and keyboard (C major)
- Conducting
- Composition
- Drumming techniques
- Western music instruments
- African music instruments
- Playing and singing songs in the key of C major
- Making resources for Arts and Culture lessons (posters, flash cards, etc.).

#### 4.9.4.8 Locations

There are five circuits in the Vryheid Education District. Each circuit is subdivided into wards. The following table gives an indication of where workshops were held and will be held for each circuit and ward. The education centres in the district are freely available to Education Department officials and simply need to be booked in advance.

Table 4.2 Venues for mentoring programme workshops

<b>Circuit</b>	<b>Ward</b>	<b>Venue</b>	<b>Town</b>
Bhekuzulu	Babanango	Abaqulusi Education Centre	Vryheid
	Emondlo		
	Emvunyane		
	Filidi		
	Ngotshe		
	Umfolozi		
Mahlabathini	Ceza	Prince Dabulamanzi Education Centre	Ulundi
	Makhosini		
	Mashona		
	Okhukho		
	Ondini		
Nongoma	Buxedene	Mtashana Education Centre	Nongoma
	Mahlombe		
	Mona		
	Msebe		
	Nhlophenkulu		
Paulpietersburg	Bivane	Khanyanjalo Education Centre	Paulpietersburg



	eDumbe		
	Tholakele		
Pongola	Altona	Pongola Akademie	Pongola
	Belgrade		
	Magudu		
	Ncotshane		

#### 4.9.4.9 Time frame

Although it is not acceptable to the Department of Basic Education to remove educators from the classroom during the school term to do training, it has been unavoidable to date. Subject advisors do try to limit workshops held during school days to not more than two per year. Workshops held during the week seem to draw more participants. Educators object to workshops in holidays and over weekends but the Department of Basic Education encourages courses to be held during these times. The main reason for the department's rules about workshops is that classes are disrupted and children often sit through an entire day without any supervision during workshop days. Furthermore, removing educators during school hours impacts especially negatively on schools where multi-grade teaching is done<sup>47</sup>.

The Vryheid District of the KZN Department of Education has intensified its workshop programme since the appointment of more Senior Education Specialists in August 2008. Workshops and training to improve levels of planning, content and assessment are now held more regularly than previously and form part of the mentoring programme. The challenge that arises from these workshops is that there is not sufficient time to do anything in detail – educators are given lesson plans and taught how to offer specific lessons. There is a need for these workshops to be supplemented by workshops that deal with music specifically and not all the strands (dance, drama, music and visual art) of Arts and Culture. These additional workshops will be offered during school holidays

---

<sup>47</sup> Multi-grade schools have up to three grades being taught in the same class, and are a general occurrence in the Vryheid District – this would mean that a third of the school could be without an educator if the educator is absent.

or weekends to prevent disruption at schools. At least 10 days will be required to cover the most essential basics needed to teach elementary music in the learning area of Arts and Culture. The formal programme will also be augmented by informal school visits to support and assist educators.

#### **4.9.4.10 Resources**

Resources needed for the mentoring programme are not elaborate. The main need is for paper and copying facilities which the Department of Basic Education in the Vryheid District has not always been able to supply to Senior Education Specialists. The researcher also expects to experience problems with getting enough keyboards or melodicas for the practical music sessions. Many schools, however, do have melodicas which they use for choir purposes and these could be utilized to teach educators basic keyboard knowledge.

#### **4.9.4.11 Course material<sup>48</sup>**

It was not the intention of the researcher to rewrite existing methodology and content books for music within the Arts and Culture curriculum. Most of the material used in the programme was obtained from the internet and existing books. From the researcher's experience as Arts and Culture education specialist, the content of this specific programme (as seen below) is the minimum that is required to teach the music strand of the learning area effectively. The majority of Arts and Culture educators do not have an idea where to start to find the appropriate information. The internet is mostly not an option for reasons given above (chapter 4:4.5). Libraries in schools in rural areas are almost nonexistent.

Educators cannot be bombarded with large amounts of learning material since it makes them feel even more incompetent to teach Arts and Culture. Music *knowledge* is easy to

---

<sup>48</sup> Available from researcher on request.

accumulate – music *skills*, however, need training as suggested in this programme. Many educators fail to understand the prescribed text books for the GET Phase and need to do a practical course that covers the exact assessment standards that they have to cover in class. In the proposed training programme for Arts and Culture, the assessment standards from the Arts and Culture Policy document have been used to ensure that the course material is according to policy and will give the educators the necessary confidence to facilitate the learning area. Resources used can be made with the minimum materials to cater for educators in rural areas who often have very few or no resources. The only additional resources needed by educators will be a CD player and sample CDs.

The material for the course is twofold – it can be used to train educators and the majority of the material can also be used as activities for the Arts and Culture class. To be really effective, it needs to be emphasized that educators should be trained with the material which they will in turn use in the classroom. Pam Grossman (2008) has found that materials that are selected from the curriculum both solve the immediate problem of *what* to teach and provide instructional activities that support student learning in a content area. The course also includes the making of percussion instruments and other resources that will be of assistance during teaching music in the Arts and Culture learning area. The course is divided into sessions.

**Session One:** Songs from different cultures: rounds, call and response and repetition, dynamics, tempo, high and low

**Session Two:** Rhythm in general – French time names and note values

**Session Three:** Staff music notation – time signatures

**Session Four:** Solfa notation

**Session Five:** Staff notation

**Session Six:** Basic playing skills on melodica and keyboard (C major)

**Session Seven:** Conducting

**Session Eight:** Composition

**Session Nine:** Western and African music instruments

**Session Ten:** Making resources and instruments for the Arts and Culture class.

#### **4.10 Summary**

Several options were given as solutions to challenges that are experienced in music teaching. Solutions are available but the will of the Department of Basic Education and competent Senior Education Specialists are vital to make an impact on teaching music in rural South African schools. A full mentoring programme as all encompassing solution was discussed in full and challenges were highlighted. In Chapter 5, the research questions are revisited and conclusions and recommendations are given.

## Chapter 5

### Conclusions and recommendations

#### 5.1 Introduction

This study was set against the backdrop of Music in rural South African schools: challenges and solutions within a comparative context. The study was done through a pragmatic paradigm and although quantitative methods were used, the research was predominantly qualitative.

By previously being an Arts and Culture and Music educator using the NCS and by currently mentoring and training educators the researcher obtained a thorough understanding of difficulties experienced in classrooms in specifically rural areas. Attending meetings with Senior Education Specialists from the whole KZN and corresponding with SES's from the rest of South Africa, the researcher realized that the challenges that are experienced in NKZN and KZN are also experienced in the rest of the country. During school visits the researcher came across factors that negatively impact on schools which want to offer Music (FET). During meetings with other SES's and educators the researcher gained insight into challenges they experienced. She then saw the need to do an investigation into the exact difficulties that were experienced regarding educator knowledge and training, curriculum, resources and support systems.

In the literature review (Chapter 2), and in interviews and internet correspondence with individuals currently involved in music in school environments, it was possible to see several patterns emerging:

New educators who have finished their studies in the last five years since the introduction of the new curriculum were not taught according to the NCS and are finding it difficult to cope in the real classroom situation. There is a gap between university tuition and the reality of a classroom. Most generalist in-service educators who were

trained in the previous dispensation<sup>49</sup> are new to the learning area of Arts and Culture and unless they specialised in one of the art forms at tertiary level, were taught no skills in any of the art forms.

Educators are frequently changed to other learning areas and it hinders continuity in the training and mentoring programmes to rectify the situation where educators have no knowledge about Arts and Culture.

## 5.2 Findings of the research

During the investigative process of what was actually happening in schools, the researcher found some dedicated educators who were really devoted to the arts and who were doing positive teaching despite all the challenges. She also found some educators at the other end of the spectrum who have done almost nothing in the Arts and Culture classes because they “don’t know what to do.” Her expectations were to find ex-model C schools doing exactly what is expected of them and former African schools to be submerged in chaos as the media tends to suggest. In reality she found many African schools that were doing some remarkable work despite the challenges with resources. Tins, glass bottles, animal hides, cardboard and plastic containers were used to make percussion instruments. Quite a few schools were found where traditional instruments, like the umaKweyana<sup>50</sup>, were made using gourds, flexible branches and wire. In some ex-model C schools it was found that a large quantity of work was being done and that projects and tasks were of a high standard. Unfortunately some of the ex-model C schools were not following the NCS and educators even admitted to “not knowing what is going on” in the NCS. One ex-model C school was blatantly avoiding the NCS and had a singing lesson weekly instead of Arts and Culture whilst the rest of the periods were allocated to “more important learning areas.”

---

<sup>49</sup> Before OBE was introduced.

<sup>50</sup> Zulu string bow instrument

In the traditionally African schools there were two main styles of teaching music within Arts and Culture. The one group only let the learners dance or sing (something most African children can do well) and the other group only teach “about” music (Elliott 1995:12) and never expose the learners to active music making.

Music instruments that were made by learners were found lying around unused in most schools. These instruments were not utilized as resources for music making - they were mere art objects.

Very few educators enjoy teaching Arts and Culture due to the fact that the learning area is degraded, in the same way as the Learning area of Life Orientation, as being less important than other Learning areas. At the beginning of the year, school management teams firstly allocate educators to the “important” subjects and then the educators who do not have enough lessons on their timetable have to teach Arts and Culture and Life Orientation. Invariably these educators then do not have the necessary knowledge or dedication to teach the learning area successfully.

Music educators who are currently teaching Music (FET) are mostly qualified for the task but are teaching big groups of learners in total isolation. According to the Vryheid District Annual Survey (2009) which has just been released (June 2010), there were four schools offering Music (FET) in 2008: Ekudubekeni, Kwamziwentsha, Mhlambansila and Pionier. Of these schools, Ekudubekeni had fifty seven learners, Kwamziwentsha had seventy four, Mhlambansila had ninety three learners and Pionier had seven learners. All these schools had one Music educator each. The only school of these four that is still teaching Music is Ekudubekeni in the Ulundi circuit.

The researcher has found that there are some qualified Music educators that are currently teaching other learning areas in some schools in the Vryheid district and if the need existed they could be redeployed to schools which really want to offer Music.

Except for the few music specialists that are currently in schools and teaching Arts and Culture, generalist educators do not have the skills and knowledge to teach Arts and Culture. There are only two universities that are currently offering a full Arts and Culture course in the B.Ed Intermediate programme where any student can follow the course without having a certain music background: the University of Stellenbosch and University of the North West. Some other South African universities are offering Arts and Culture to students with a background in the arts and some others allow students to choose one or two of the art forms encompassed in Arts and Culture.

The music curriculum of Arts and Culture requires some skills which cannot be taught by a generalist educator without a music background and this is causing educators to fear the learning area and be negative towards it. Educators cannot teach learners the basic theory and form of music or to play an instrument. They have difficulty teaching learners about aspects like different music styles, music technology, identifying music instruments and their sounds and singing/playing in different keys. Educators also find the curriculum too long to fit into the allocated periods.

The majority of Music (FET) educators have difficulties with music technology, music improvisation and composition. The curriculum is also very long yet superficial – there are too many aspects that must just be covered on the surface and very few music aspects are done thoroughly and with the necessary depth.

Educators in Arts and Culture have extreme difficulty in getting a budget for the learning area. Budgets are spent on the so called “important” learning areas like Mathematics and Languages. Arts and Culture often does not receive anything from the budget. The majority of schools in rural NKZN are poor and educators who often have to care for extended families cannot afford to buy their own equipment, like CD players, CDs and other important resources. In Music as subject most complaints were about the total lack of computers and music software and in other cases not having enough computers for large classes. Schools either do not have pianos/keyboards or they have some that



are in desperate need of repair and cannot be used. A large number of schools do not have electricity and cannot use any electrical sound appliances.

In former Model C schools in rural South Africa the situation is slightly better and most schools have a piano and computers with music software. Often, however, there is only one computer with software and there are many students, which makes it very difficult for the educator to fit into a schedule.

A disturbing factor regarding music education in South African schools has been the fact that many experts in curriculum matters, education and music education have been ignored when they have called for changes to streamline the music curriculum of Arts and Culture. Stakeholders in music education seem to have been left out of the process to find a suitable solution for all the challenges experienced in music in the learning area of Arts and Culture and Music as FET subject.

### 5.3 Addressing the research problem

In addressing the research problem in the four focus areas where data was collected in Arts and Culture and Music (FET), recommendations are given:

Table 5.1 Answers to research questions

	Focus area	Arts and Culture	Music
1(a)	<b>Training of in-service educators</b>	Educators must be involved in workshops in all the basic elements of music that are necessary to teach the learning area of Arts and Culture. A mentoring programme where Arts and Culture educators are not only trained but also	The majority of Music educators are qualified in music and will only need specialised workshops in music technology, improvisation and composition. These educators can also join Arts and Culture educators in the workshops for music basics to get new ideas and to assist

		supported in their school environment by music experts will be the ideal situation. Educators should be trained on a voluntary basis and once these educators can competently deal with the music aspects of the NCS, they should then mentor other educators in their own and neighbouring schools.	the Senior Education Specialists in mentoring Arts and Culture educators in music aspects of the curriculum.
(b)	<b>Training of students</b>	Universities should have full Arts and Culture programmes covering the NCS and which are directed at the generalist educator in the both the Foundation and Intermediate Phase. Regardless of their arts background, they should all be taught the essentials of all the art forms (including didactics) of the Arts and Culture curriculum. Arts and Culture can not be a compulsory learning area forced onto any educator if they did not have the training to equip them with the necessary skills.	Music students should be exposed to and trained to play and sing a wider variety of music styles, so that they are able to guide learners through all the styles required in the curriculum. White students should be exposed to more African music and Black students to more Western style music to ensure that they have enough confidence to teach all styles and not only the ones belonging to their own culture group. Students should have more intensive training on using music software.

2	<b>Curriculum</b>	<p>The curriculum for music in Arts and Culture must be cut down to ensure that everything can be taught thoroughly. Progression of musical concepts must be looked at and it should start in the Foundation Phase. Learners should preferably have done the additional assessment standards in Arts and Culture to prepare them for Music as subject, and where this is not the case, have a basic course in music theory before attempting the subject. More singing and more instrumental playing should be featured in the curriculum.</p>	<p>The curriculum should contain fewer artists to study so that they can be studied in detail. There should not be such a big emphasis on improvisation and composition. The curriculum needs set standards for African instruments. More time should be spent on practical music making.</p>
3	<b>Resources</b>	<p>The department of basic education should supply a kit to schools containing the following: Battery operated CD players and CDs with sound examples of instruments, songs and music styles. Each school should be given at least a set of 35 to 40 melodicas so that a whole class can receive tuition</p>	<p>Computers with music software are essential for the tuition of the current Music curriculum. Learners who do not have these aids cannot compose on the same level as learners with access to computers and music software. There are easily accessible education centres in every circuit in the Vryheid District and also in other districts</p>

		<p>simultaneously. Other resources like percussion instruments can be made in class.</p>	<p>in South Africa that are equipped with reasonable computers. The Department of Basic Education should supply music software to these centres so that learners can utilise this resource if their schools do not have the necessary facilities. All schools offering Music should have a sound system and keyboards. The music books that are suggested by the DBE should be supplied to all schools that are offering Music. A CD with a compilation of all the different music styles required by the curriculum should be part of the school's resources.</p>
4	<b>Support systems</b>	<p>Due to the learning area being compulsory and the large number of educators involved, a formal group mentoring programme in each education district is the only way to reach all educators effectively. (See appendices for mentoring programme used by the researcher.)</p>	<p>Since there are so few schools offering Music in the Vryheid District, it will be easy to get educators together once a term for a weekend to plan together and assist one another with material that can be used in class. There should be sufficient Senior Education Specialists for Music with the right music qualifications to guide and assist educators.</p>

#### **5.4 Suggestions for further research and investigation**

The researcher has found several aspects of music as taught in schools in South Africa that need to be further investigated:

- Practical examinations/courses in African music instruments – with specified levels.
- Ways to supplement the current music strand of Arts and Culture to enable learners to take Music as subject in the FET Phase.
- Music centres where learners can take Music as subject in each circuit of each district in the country.
- Courses at Universities to equip all generalist Foundation Phase, Intermediate Phase and Senior Phase students to be able to offer especially the music strand of Arts and Culture effectively or alternatively bringing back music posts (with qualified music educators) into schools.
- Diploma/certificate courses for in-service educators in all aspects of Arts and Culture – theoretical aspects to be completed during the term and practical aspects to be covered during holidays.

#### **5.5 Conclusions**

The skills learnt in properly prepared and presented music lessons in Arts and Culture can give learners in rural areas of South Africa, where they have very little alternative entertainment, something substantial to enrich their lives. Properly facilitated music lessons in the Arts and Culture class will create a need for Music as subject. The figure

below shows the impacting factors that will ensure that music enjoys its rightful place in rural schools in South Africa.

Figure 5.1: Influencing factors on music tuition

