

Subject Music in rural South African schools: challenges and solutions within a comparative context

by

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Dedication

I dedicate this thesis to my late mother with her beautiful singing voice who always encouraged me to do music.

Abstract

Music in the learning area Arts and Culture and the subject Music fight for survival in rural South Africa. Neither more experienced educators nor new generalist teachers were trained to teach the four art forms of Arts and Culture. Courses for Arts and Culture as learning area at universities are scarce and the courses that do exist mostly cater for students who already have a background in music. Other courses again only cover two or three art forms and do not follow the actual school curriculum for Arts and Culture. This then leaves the educator unprepared to deal with the realities of the learning area. Many principals and educators regard Arts and Culture as a filler subject for educators who do not have enough lessons on their timetables. The lack of knowledge amongst educators, a curriculum with no logical progression and scarcity of resources have resulted in learners who are inadequately prepared for and not interested to continue with Music as subject in grade 10 to 12 which in turn leads to fewer music students at universities and fewer music educators.

This thesis aimed to pinpoint some of the challenges in Music and suggest possible solutions to start a remedial process to get Music back into schools. Educators, principals and subject advisors were consulted regarding the challenges they are experiencing in music and suggestions and possible solutions were sought from literature and experts in the field of music. The finding has been that similar challenges are experienced throughout South Africa and these challenges are amplified in rural areas.

The present situation where untrained educators have to teach a specialist area like music as part of Arts and Culture can only be improved with an ongoing process of intensive workshops and mentoring programmes for in-service educators by subject advisors who are qualified in music and music experts who have an in-depth knowledge of the school curriculum. It will also be advisable for the Department of Basic Education to appoint more subject advisors and also appoint them according to their specialization area/s so that they are capable of assisting educators effectively.

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Chapter 1

Introduction

1.1 Introduction and Background

The political history of South Africa has had a direct influence on music in Arts and Culture and Music¹ as a school subject. In South African schools, music is part of the compulsory learning area Arts and Culture. The curriculum starts in grade R (pre-school year) and continues right through to grade 9. During Arts and Culture lessons, the curriculum must be equally divided into the four art forms; Dance, Drama, Music and Visual Art. These art forms should be taught in an integrated way and not in isolation. After grade 9, learners have a choice to continue with any one of the art forms if the school offers it as a subject². Particularly before the changes after 1994 when the African National Congress (ANC) government came to rule, Music was hardly found in schools for black children. Yet, according to many authors such as Bebey (1975), the black children of Africa have a natural musical ability that can already be seen at an early age. Traditional African families lived together in large groups and met around a communal fire at night to share in singing and dancing: music was an integral part of their lives and they developed excellent musical skills. The researcher's perception is that with modern influences such as television, this is progressively deteriorating.

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

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

¹ Music with a capital letter will refer to Music as subject.

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

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

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

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

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

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

1.2 Motivation for study

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

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

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

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

If Music is to continue as a subject in rural areas and specifically in Northern KwaZulu Natal (NKZN), an in-depth analysis of challenges and potential solutions is a necessity to assist the Department of Basic Education³ to make suitable decisions regarding redress programmes.

1.3 Physical area of research

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

³ The Department of Education changed its name in 2009 to the Department of Basic Education.

The researcher's sampling strategy was done in such a way that it was both feasible for her to reach the respondents and that it was acceptably representative. The school currently offering Music in rural NKZN - Ekudubekeni in the Mashona ward in Mahlabathini - was included and also Intermediate Phase and Senior Phase educators teaching Arts and Culture from 30 randomly chosen schools in the different circuits of the Vryheid District⁴.

The researcher interviewed Arts and Culture and Music educators from the selected schools, either telephonically or personally. The researcher included the DCES (Deputy Chief Education Specialist) assisting in Music whilst there is no SES for Music in KZN. She also interviewed Senior Education Specialists for Arts and Culture and Foundation Phase⁵ as respondents in her research. The principal of the school who offers Music was also interviewed to get his opinions of the effect of Music as subject in his school.

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

Figure 1.1 Zululand District Municipality Map⁶



⁴ Each province is divided into districts, which are divided into circuits, which are divided into wards.

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

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

1.4 Deriving topic from personal experience

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

Table 1.1 Personal experience of researcher

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

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

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

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

1.4.1 Lack of educator training

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

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

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

1.4.2 Lack of educator support

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

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

1.4.3 Lack of required knowledge

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

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

- Note values

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

1.4.4 Few schools offering Music

There are very few support systems in a rural area, causing educators who have the qualifications to be hesitant to start the subject Music at their schools. Principals do not want to offer the subject due to the scarcity of resources. Although most rural learners take voice as instrument and do not need expensive instruments, it is still costly to obtain the other equipment needed to teach music properly. At the annual workshop for Music educators held in Umbumbulu in 2008, the then subject advisor (KZN), Mr Edward Mngadi, informed educators that it is suggested by the Department of Education that each Music educator only teaches seven students. According to Hantie Kruger (2010) a well-known Music educator from the South Coast in KZN, this stipulation has changed and schools are now allocated a certain number of educators and they can be used by the school as it sees fit. It would thus not be viable for a school to release an educator to teach small Music classes whereas the same educator could be teaching full classes of 35.2⁷ children. Many schools have forty children or even more per class. Principals are not exposed to Music in their different circuits in the Vryheid District and therefore are also not sure how to go about implementing the subject. Currently, there is no fulltime advisor for Music and it is thus difficult to obtain assistance and the correct information to start teaching the subject at a given school.

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

1.4.5 The influence of Music as accredited subject

Music as accredited subject is an avenue to follow if a school does not offer Music as part of the formal school curriculum. However, this is only possible where music teachers from outside the school system offer music lessons in practical music and theory of music. It involves examinations from accredited bodies (ABRSM, ALMSA, Trinity Guildhall and UNISA), in both theory and practical music. The learner must reach at least these bodies' Grade 6 level in practical and grade 5 in theory by the end of the school's Grade 12. The teacher also has to submit a term⁸ mark consisting of one prescribed task per term.

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

1.4.6 Music curriculum in Arts and Culture

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

Learning outcome one: Creating, Interpreting and Presenting

⁸ Government schools in South Africa have an academic school year of four terms.

Learning outcome two: Reflecting

Learning outcome three: Participating and Collaborating

Learning outcome four: Expressing and Communicating.

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

1.4.7 Music curriculum

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

Learning outcome one: Music Performance and Presentation

Learning outcome two: Improvisation, Arrangement and Composition

Learning outcome three: Music Literacies

Learning outcome four: Critical Reflection.

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

1.4.7.1 African music

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

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

1.4.7.2 Music technology

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

A large part of the technophobia experienced by former Model C⁹ Music educators can be attributed to fear of the unknown. Yet an author such as Williams (1996) gives a few tips to educators who have no experience with a music programme:

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

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

1.4.7.3 Music improvisation

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

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

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

1.4.7.4 Music composition

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

1.5 Research problem

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

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

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

This question was divided into two main areas of investigation:

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

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

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

1.6 Research design and methodology

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

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

Table 1.2 Variables affecting music education in rural South Africa

Human variables	Physical variables
School governance and leadership	School environment
Support	Resources
Language	
Background of learners	
Educators	

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

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

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

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

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

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

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

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

1.6.1 Data collection strategies

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

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

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

1.6.2 Data analysis

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

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

1.7 List of abbreviations, acronyms and terms

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

ACE: Accelerated Certificate in Education

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

AFRA: Association for Rural Advancement

ALMSA: Academy for Light Music in South Africa

AMEB: Australian Music Examination Board

ANC: African National Congress

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

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

CES: Chief Education Specialist

Circuit: every education district is divided into circuits

Ciskei: former homeland of some of the Xhosa people

DBE: Department of Basic Education

DCES: Deputy Chief Education Specialist

District: every education region is divided into districts

Eastern Cape: one of the nine South African provinces

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

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

FETC: Further Education and Training Curriculum

Free State: one of the nine South African provinces

Gauteng: one of the nine South African provinces

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

GETC: General Education and Training Curriculum

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

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

Limpopo: one of the nine South African provinces

LTSM: Learning and Teaching Support Material

MEC: Member of the Executive Council

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

Mpumalanga: one of the nine South African provinces

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

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

NCS: National Curriculum Statement

NKZN: Northern KwaZulu Natal

Northern Cape: one of the nine South African provinces

North West: one of the nine South African provinces

OBE: Outcomes Based Education

Region: each provincial education department is divided into education regions

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

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

SES: Senior Education Specialist (subject advisor)

Transkei: former homeland of the Xhosa people

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

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

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

Western Cape: one of the nine South African provinces

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

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

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

1.8 Limitations and strengths of study

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

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

1.9 Outline of thesis

The thesis has been laid out in five chapters.

1.9.1 Chapter One

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

1.9.2 Chapter Two

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

1.9.3 Chapter Three

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

1.9.4 Chapter Four

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

1.9.5 Chapter Five

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

Chapter 2

Literature review

2.1 Introduction

This chapter describes sources consulted¹⁰ regarding the investigation and compilation of data. Important issues are defined and the framework the researcher used is given. A summary of main findings is given at the end of the chapter.

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

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

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

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

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

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

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

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

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

Learners should

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

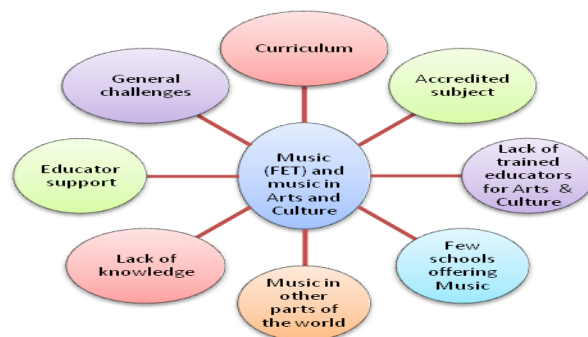
Steve Seidel (in Stevenson & Deasy 2005:viii), director of the Arts in Education Programme, reminds us that:

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

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

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

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



The research facets can be defined as follows:

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

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

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

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

2.2.1 South Africa

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

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

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

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

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

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

Martin and Ross in Ryan (1988:3) believe that “the training of arts educators has two major components which, though seldom designed to complement and support each other, are often confused: pre-service and in-service training”. Martin and Ross define pre-service training as part of the baccalaureate years of training and in-service training as the training done by the school district¹¹ in the first years of training. The researcher believes that both aspects, pre-service training and in-service training, are essential ingredients in assisting educators to achieve good results. She also agrees with the definition of pre-service training but would suggest that the definition of in-service training be widened to cover an educator’s entire teaching career. In-service training is required to ‘soften the blow’ of curriculum change as well as the effect of educators being moved from one learning area to another.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

2.2.2 Australia

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

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

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

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

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

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

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

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

2.2.3 United Kingdom

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

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

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

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

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

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

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

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

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

2.3.1 South Africa

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

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

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

2.3.2 Australia

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

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

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

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

2.3.3 United Kingdom

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

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

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

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

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

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

2.4.1 South Africa

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

2.4.2 Australia

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

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

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

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

2.4.3 United Kingdom

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

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

2.5 Few schools offering Music

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

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

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

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

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

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

2.5.1 South Africa

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

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

2.5.2 Australia

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

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

2.5.3 United Kingdom

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

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

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

2.6 The influence of Music as accredited subject

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

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

Task 1: Theory/harmony test

Task 2: Scales or technical study

Task 3: Practical performance where a recording is made

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

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

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

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

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

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

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

2.7 Arts and Culture curriculum

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

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

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

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

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

2.8 Music curriculum

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

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

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

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

2.8.1 African music

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

2.8.2 Music technology

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

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

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

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

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

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

2.8.3 Music improvisation

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

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

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

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

2.8.4 Music composition

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

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

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

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

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

2.9.1 Eastern Cape

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

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

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

2.9.2 Northern Cape

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

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

2.9.3 Western Cape

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

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

2.9.4 Free State

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

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

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

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

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

2.9.5 Gauteng

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

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

2.9.6 KwaZulu Natal

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

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

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

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

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

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

2.9.7 Limpopo

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

2.9.8 Mpumalanga

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

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

2.9.9 North West

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

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

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

2.9.10 General circumstances and challenges in music in schools in Australia

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

2.10.1 Eastern Cape

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

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

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

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

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

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

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

2.10.2 Northern Cape¹³

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

2.10.3 Western Cape

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

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

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

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

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

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

Feenstra regards accredited Music as the deathknell for Music as subject. She regards the content of the new syllabus¹⁴ as “ondeurdag, saamgeflans en onvanpas” (not properly thought through, cobbled together and unsuitable). This has led to educators rather offering accredited Music since it is much simpler and less involved than Music as subject and yet you obtain the same qualification in the National Senior Certificate (NSC). In contradiction to this opinion, Lewis (2010) notes that learners are learning to perform, create, analyze music and study various style periods. The curriculum is more inclusive regarding styles. He is thus of the opinion that there is only a small group of learners doing accredited music and that it does not have a big impact on Music as subject.

¹⁴ The syllabus that was implemented in 2006.

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

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

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

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

2.10.4 Free State

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

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

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

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

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

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

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

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

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

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

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

2.10.5 Gauteng

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

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

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

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

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

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

2.10.6 KwaZulu Natal

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

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

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

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

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

2.10.7 Limpopo

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

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

When there were still some Music learners, specialist consultants were called in to assist with the technology component of the subject because the concept was foreign to both educators and curriculum advisors¹⁶. Mashamaite (2010) lists the following reasons for learners not taking Music:

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

2.10.8 Mpumalanga

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

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

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

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

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

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

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

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

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

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

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

2.10.9 North West

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

2.11 Summary

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

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

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 school¹⁷ 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

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:

- A content analysis of the FET Music curriculum and Learning Programme Guidelines. (Textual analysis)
- Determination and researching of the qualifications of Music educators in the Vryheid District. (Structured questionnaires)
- Determination of the shortcomings and needs of current Music educators in the Vryheid District. (Structured questionnaires)
- 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:

- A content analysis of the music strand of the GET Arts and Culture curriculum. (Textual analysis)
- Determination and researching of the qualifications and knowledge of Arts and Culture educators in the Vryheid District. (Structured questionnaires)
- Determination of the shortcomings and needs of Arts and Culture educators in the Vryheid District. (Structured questionnaires)
- Investigation of the available resources in schools for the learning area Arts and Culture in the Vryheid District. (Structured questionnaires)

General:

- Determination of the input of the KZN Department of Education. (Unstructured informal interviewing)
- 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)
- Lecturers and other academics were interviewed for their input. (Structured internet correspondence and unstructured informal interviewing)
- 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.

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.
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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 Umbumbulu²⁰ 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%

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. <i>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.</i>	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. <i>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</i>	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



	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



1)	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



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)	Isonga	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		teach		response
				confidently				
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	%	Cannot	%	Cannot	%	No
		confidently		teach		teach		response
				confidently				
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	%	Cannot	%	Cannot	%	No
		confidently		teach		teach		response
				confidently				
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 analogous to teaching 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

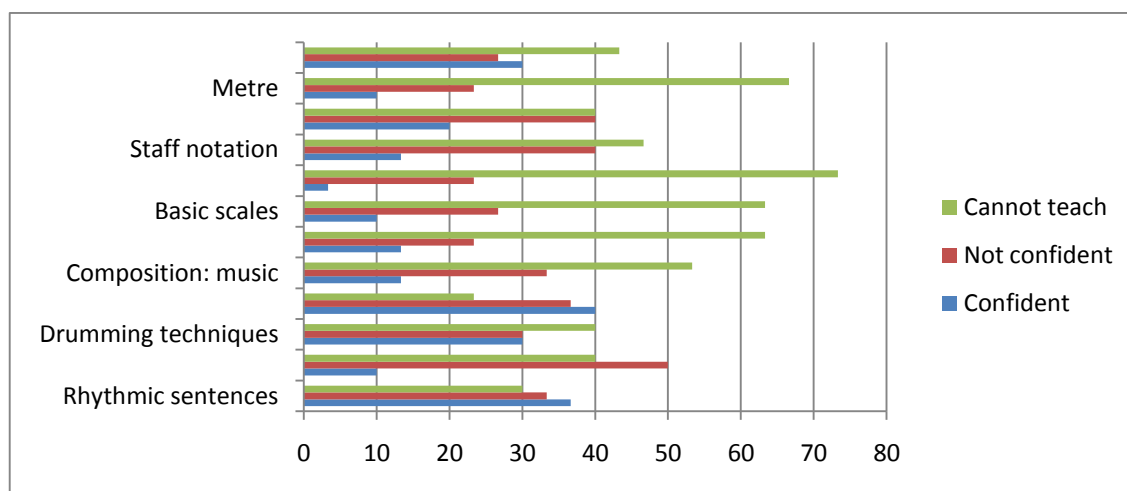
	Content that requires a certain number of skills	Yes with confidence	%	Yes but not confident	%	Cannot teach	%
1.	Can you teach:						
a)	Rhythmic sentences	11	36.66	10	33.33	9	30.00
b)	Percussion patterns	3	10.00	15	50.00	12	40.00
c)	Drumming techniques	9	30.00	9	30.00	12	40.00
2.	Can you teach:	Yes 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

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

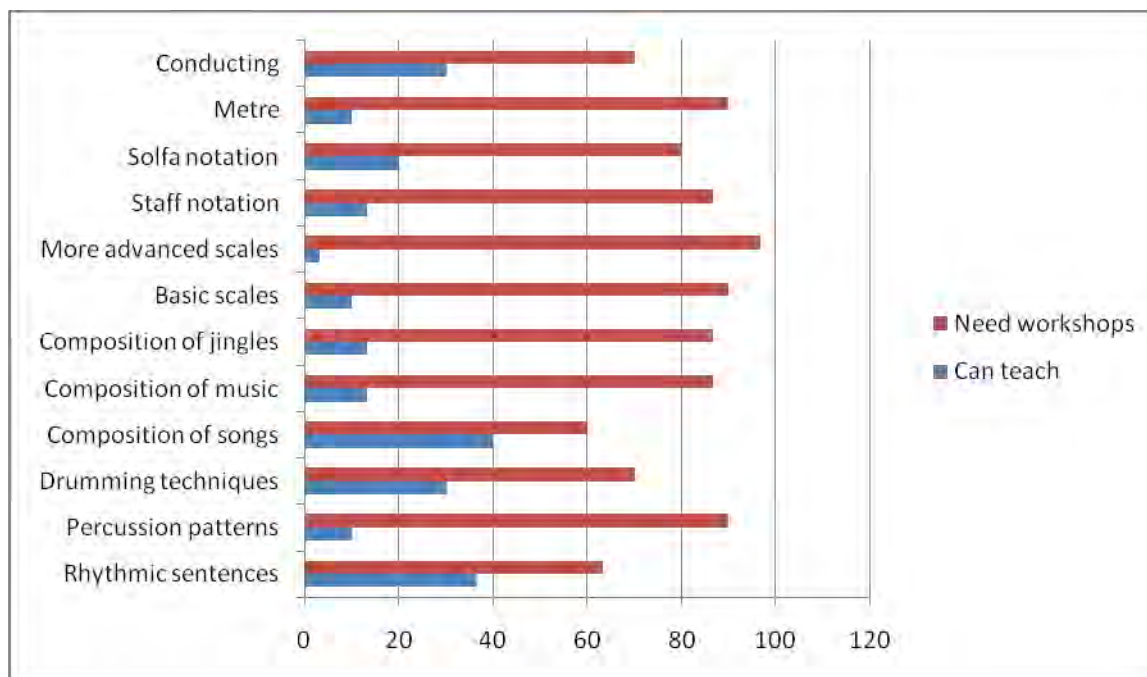
When looking at the aspects that respondents cannot teach or are not confident teaching, it is understandable why Arts and Culture cannot progress and thrive as a learning area. It is suggested that the respondents who answered ‘Yes but not confident’ be grouped with the respondents who said ‘Cannot 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:
 - Technique of playing the instrument.
 - Skills in musical performance.
 - Basics of musicianship
 - Repertoire for the selected instrument(s)

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.

- 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: <i>Music an Appreciation</i>	R2632.78
Anne-Marie Alkema: <i>Music full programme grade 10</i>	R2000.00
Anne-Marie Alkema: <i>Music full programme grade 11</i>	R2000.00
Anne-Marie Alkema: <i>Music full programme grade 12</i>	R2000.00
Bonisile Gcisa: <i>Music notation</i>	R160.00
Antoinette Hoek : <i>Grade 10 Theory</i>	R170.00
Antoinette Hoek : <i>Grade 11 Theory</i>	R170.00
Antoinette Hoek : <i>Grade 12 Theory</i>	R170.00
Antoinette Hoek : <i>Grade 10 Improvisation, arrangement and composition</i>	R220.00
Antoinette Hoek : <i>Grade 11 Improvisation, arrangement and composition</i>	R220.00
Antoinette Hoek : <i>Grade 12 Improvisation, arrangement and composition</i>	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.

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.

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.

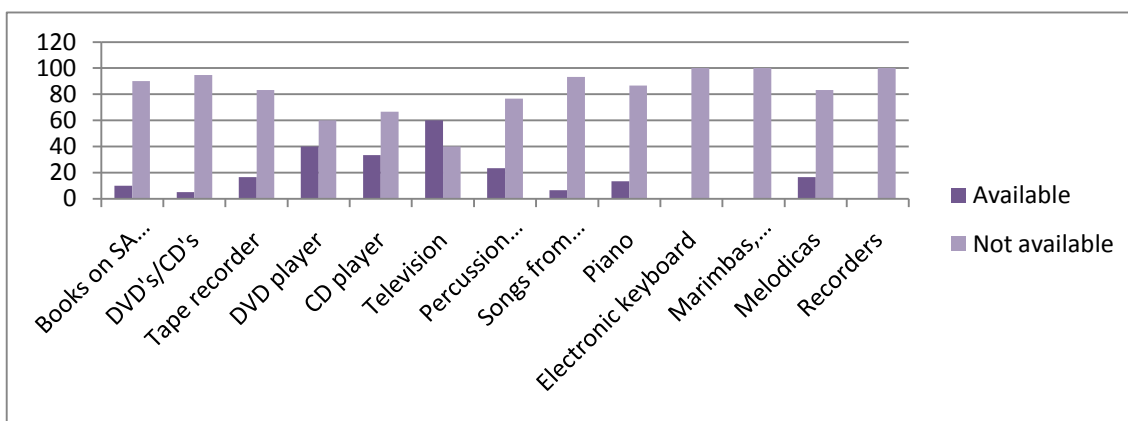
²⁸ Dance style from the Democratic Republic of Congo that was developed in the 1980s.

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 course²⁹ 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.

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

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
b)	Recorder	Good	2
c)	Voice	Post-graduate	1
d)	Piano	Basic	1
d)	Piano	Grade 3	1
e)	Drums	Basic	2
f)	shakers	Basic	1
g)	Electronic keyboard	Grade 3	2
h)	guitar	Good	3
i)	None	Not applicable	22
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)

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

Group 3: First academic qualifications

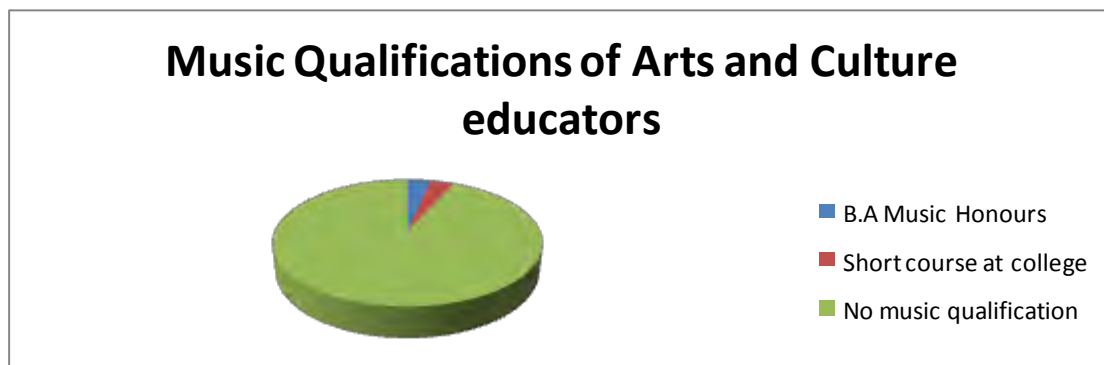
- 1 = Three-year Bachelor's degree
- 2 = Four-year Bachelor's degree
- 3 = Four-year Bachelor of Technology degree
- 4 = Three-year National Diploma
- 5 = Four-year National Higher Diploma

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 Party³¹ 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

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.

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 Merwe³² (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

³² 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 Fredericks³³ (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 Krige³⁴ (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 Hoek³⁵ (2010) and Elma Britz³⁶ (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 Nel³⁷ (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.

³³ Teaching Advisor at the Academic Support Services of the North West University.

³⁴ Manager of Arts subjects at the Free State Department of Education.

³⁵ Examiner for FET Music and author of music books.

³⁶ Music examiner and involved in curriculum development.

³⁷ 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 Alkema³⁸ (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.

³⁸ 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)³⁹ 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

³⁹ 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

Rademan⁴⁰ (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

⁴⁰ 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 Mogola⁴¹ (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 Niekerk⁴² (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.

⁴¹ Subject advisor for Music.

⁴² Full professor in Music Education at the University of Pretoria.

Smith⁴³ (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

⁴³ 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.

Nkumane⁴⁴ (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 Thutong⁴⁵ 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

⁴⁴ Arts and Culture subject advisor in KwaZulu Natal.

⁴⁵ 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.

Faber⁴⁶ (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

⁴⁶ 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	Take-off 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	Full flight 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	Gaining confidence in flight	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	Landing: Departures and destinations	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	Spreading wings	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

Circuit	Ward	Venue	Town
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 done⁴⁷.

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

⁴⁷ 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 material⁴⁸

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

⁴⁸ 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 dispensation⁴⁹ 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 umaKweyana⁵⁰, 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.”

⁴⁹ Before OBE was introduced.

⁵⁰ 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)	Training of in-service educators	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)	Training of students	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	Curriculum	<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	Resources	<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	Support systems	<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:

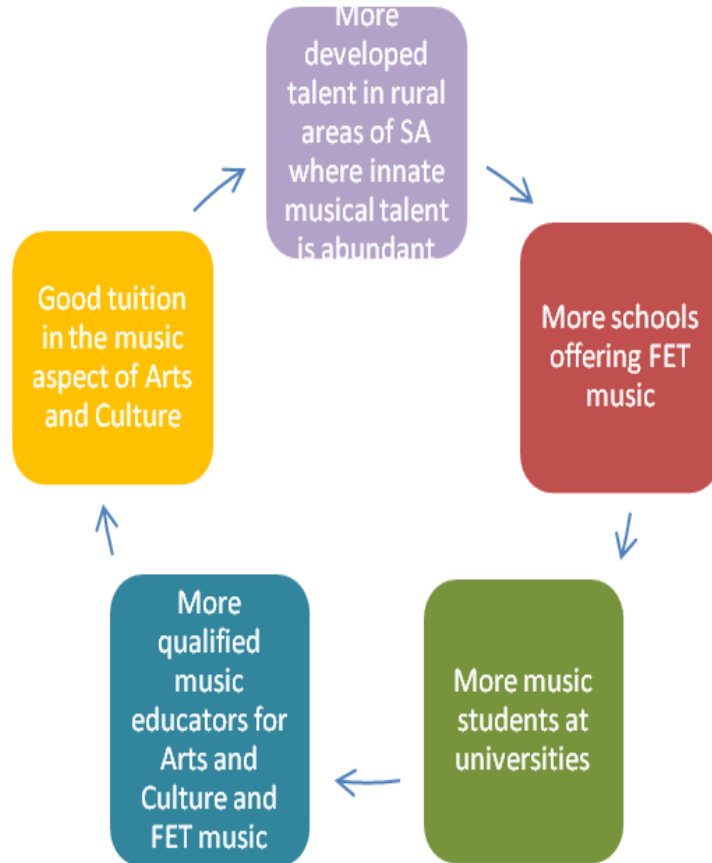
- Practical examinations/courses in African music instruments – with specified levels.
- Ways to supplement the current music strand of Arts and Culture to enable learners to take Music as subject in the FET Phase.
- Music centres where learners can take Music as subject in each circuit of each district 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



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Appendix:

1. **Letters of informed consent and questionnaires**



Faculty of Humanities

Department of Music

Tel: 012-420-3747

Fax: 012-420-2248

Chief Education Specialist: GET

Department of Education

Vryheid region

Dear Mr. Langa

Research regarding Music as subject in KZN schools

I am currently planning a doctoral degree in music at the University of Pretoria, under the supervision of Prof. Caroline van Niekerk. The working title of my research is "Subject music in rural KwaZulu Natal: challenges and solutions in a comparative context". It is hoped that the results of this study will assist education specialists as well as the Department of Education in planning for the upgrading of Music and Arts and Culture educators in this part of the country, where resources are limited and distance an isolating factor. My aim is to ascertain the problem areas regarding training, as well as resources for music, in NKZN schools.

I would like to request your permission to:

- collect music related data at schools in your area,
- use the data for further research if needed
- include you in this research.

Your participation will entail the following:

- Assistance with acquiring statistics regarding schools
- Information about training courses being offered to educators
- General input regarding problems in Music as subject in this area.

All of the above will be used to elicit information to be utilized in the research of the topic. No remuneration will be offered to any participants. You will not be embarrassed in any way and there will be no risks or discomforts involved. You have the choice of answering or not answering any of the questions. However, answering as many questions as possible will help to make the questionnaire results as comprehensive as possible. All information gathered will be treated with confidentiality and will only be used for academic purposes. Information will be safely stored for the number of years required by the university.

Thank you.

Yours faithfully

Researcher

I _____ have read and understood the contents of this letter and give permission for relevant schools to be used in this questionnaire and to be part of this research. I do/do not declare myself willing to assist with required information.

Signed: _____

Faculty of Humanities

Department of Music

Tel: 012-420-3747

Fax: 012-420-2248

Date:

Superintendent General
Department of Education
KwaZulu Natal

Dear Dr R. C. Lubisi

Research regarding Music as subject in KZN schools

I am currently planning a doctoral degree in music at the University of Pretoria, under the supervision of Prof. Caroline van Niekerk. The working title of my research is "Subject music in rural KwaZulu Natal: challenges and solutions in a comparative context". It is hoped that the results of this study will assist education specialists as well as the Department of Education in planning for the upgrading of Music and Arts and Culture educators in this part of the country, where resources are limited and distance an isolating factor. My aim is to ascertain the problem areas regarding training, as well as resources for music, in NKZN schools.

I would like to request your permission to:

- collect music related data at schools in the Vryheid District and
- use the data for further research if needed.

All of the above will be used to elicit information to be utilized in the research of the topic. All information gathered will be treated with confidentiality and will only be used for academic purposes. Information will be safely stored for the number of years required by the university.

Thank you.

Yours faithfully

Researcher

I _____ have read and understood the contents of this letter and give permission for relevant schools to be used in this questionnaire and to be part of this research. I do/do not declare myself willing to assist with required information.

Signed: _____



Faculty of Humanities

Department of Music

Tel: 012-420-3747

Fax: 012-420-2248

Date:

Deputy Chief Education Specialist Questionnaire: Music

Dear Sir/Madam

I am currently planning a doctoral degree in music at the University of Pretoria, under the supervision of Prof. Caroline van Niekerk. The working title of my research is “Subject music in rural KwaZulu Natal: challenges and solutions within a comparative context”.

It is hoped that the results of this study will assist education specialists as well as the Department of Education in planning for the upgrading of Music educators in this part of the country, where resources are limited and distance an isolating factor. My aim is to ascertain the problem areas regarding training, as well as resources for music, in KZN schools.

I would like to request your permission to include you in this research. Your participation will entail the following:

- 1) Assistance with acquiring statistics regarding schools
- 2) Information about training courses being offered to educators
- 3) Using the data for further research if needed
- 4) General input regarding problems in this area.

All of the above will be used to elicit information to be utilized in the research of the topic. No remuneration will be offered to any participants. You will not be embarrassed in any way and there will be no risks or discomforts involved. You have the choice of answering or not answering any of the questions. However, answering as many questions as possible will help to make the questionnaire results as comprehensible as possible. All information gathered will be treated with confidentiality and will only be used for academic purposes. Information will be safely stored for the number of years required by the university.

Thanking you.

Yours faithfully

Researcher

I _____ have read and understood the contents of this letter and agree to be part of this research.

Signed: _____



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Faculty of Humanities

Department of Music

Tel: 012-420-3747

Fax: 012-420-2248

Date:

Dear Sir/Madam

Senior Education Specialist Questionnaire: Arts and Culture and Foundation Phase

I am currently planning a doctoral degree in music at the University of Pretoria, under the supervision of Prof. Caroline van Niekerk. The working title of my research is “Subject music in rural KwaZulu Natal: challenges and solutions in a comparative context”.

It is hoped that the results of this study will assist education specialists as well as the Department of Education in planning for the upgrading of educators in the music component of Arts and Culture in this part of the country, where resources are limited and distance an isolating factor. My aim is to ascertain the problem areas regarding training, as well as resources, in NKZN schools.

I would like to request your permission to include you in this research. Your participation will entail the following:

- 1) Level of music knowledge of Arts and Culture educators

- 2) Information about training courses being offered to educators
- 3) Using the data for further research if needed
- 4) General input regarding problems in this area.

All of the above will be used to elicit information to be utilized in the research of the topic. No remuneration will be offered to any participants. You will not be embarrassed in any way and there will be no risks or discomforts involved. You have the choice of answering or not answering any of the questions. However, answering as many questions as possible will help to make the questionnaire results as comprehensible as possible. All information gathered will be treated with confidentiality and will only be used for academic purposes. Information will be safely stored for the number of years required by the university.

Thanking you.

Yours faithfully

Researcher

I _____ have read and understood the contents of this letter and agree to be part of this research.

Signed: _____



Faculty of Humanities

Department of Music

Tel: 012-420-3747

Fax: 012-420-2248

Date:

Dear Sir/Madam

Educator's questionnaire: Music

I am currently planning a doctoral degree in music at the University of Pretoria, under the supervision of Prof. Caroline van Niekerk. The working title of my research is "Subject music in rural KwaZulu Natal: challenges and solutions within a comparative context". It is hoped that the results of this study will assist education specialists as well as the Department of Education in planning for the upgrading of music educators in this part of the country, where resources are limited and distance an isolating factor. My aim is to ascertain the problem areas regarding training, as well as resources, in rural KZN schools which offer Music as subject.

I would like to request your permission to include you in this research and permission to use the information for further research if needed.

Your participation will entail the following:

- Filling out a questionnaire regarding the new FET Music syllabus

- Filling out a questionnaire regarding your resource needs in facilitating the Music syllabus
- Filling out a questionnaire regarding your training to offer this subject.

All of the above questionnaires will be used to elicit information to be utilized in the research of the topic. Many of us have a passion for this subject but need more training to be comfortable with it. This questionnaire will supply interested parties with the relevant needs of Music educators.

No remuneration will be offered to any participants. You will not be embarrassed in any way and there will be no risks or discomforts involved. You have the choice of answering or not answering any of the questions. However, answering as many questions as possible will help to make the questionnaire results as comprehensive as possible. All information gathered will be treated with confidentiality (you will not be named and singled out in any way) and will only be used for academic purposes. Information will be safely stored for the number of years required by the university.

Thank you

Yours faithfully

Researcher

I _____ have read and understood the contents of this letter and declare myself available and willing to be part of this research.

Signed: _____

Date: _____



Faculty of Humanities

Department of Music

Tel: 012-420-3747

Fax: 012-420-2248

Date:

Dear Sir/Madam

Educator's questionnaire: Arts and Culture

I am currently planning a doctoral degree in music at the University of Pretoria, under the supervision of Prof. Caroline van Niekerk. The working title of my research is "Subject music in rural KwaZulu Natal: challenges and solutions within a comparative context". It is hoped that the results of this study will assist education specialists as well as the Department of Education in planning for the upgrading of Arts and Culture educators in the music component of the learning area in this part of the country, where resources are limited and distance an isolating factor. My aim is to ascertain the problem areas regarding training, as well as resources for music, in rural NKZN schools.

I would like to request your permission to include you in this research and permission to use the information for further research if needed.

Your participation will entail the following:

- Filling out a questionnaire regarding the new Arts and Culture syllabus

- Filling out a questionnaire regarding your resource needs in facilitating the Music syllabus
- Filling out a questionnaire regarding your training to offer this subject.

All of the above questionnaires will be used to elicit information to be utilized in the research of the topic. Many of us have a passion for this subject and also for music, but need more training to be comfortable with it. This questionnaire will supply interested parties with the relevant needs of Arts and Culture educators.

No remuneration will be offered to any participants. You will not be embarrassed in any way and there will be no risks or discomforts involved. You have the choice of answering or not answering any of the questions. However, answering as many questions as possible will help to make the questionnaire results as comprehensive as possible. All information gathered will be treated with confidentiality (you will not be named and singled out in any way) and will only be used for academic purposes. Information will be safely stored for the number of years required by the university.

Thank you

Yours faithfully

Researcher

I _____ have read and understood the contents of this letter and declare myself available and willing to be part of this research.

Signed: _____

Date: _____

2. Basic Resources Questionnaire for Music Educator and principal in FET school currently offering Music

Please tick which resources are available to you on your school premises and which resources are available in the community for your use. If no resources are available please indicate in the last column.

School size (number of pupils): _____

School circuit: _____

School ward: _____

	Resource	School	Community	None
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			
9	CD player			
10	DVD player			
11	Tape recorder			
12	Sound system with microphones, etc.			
13	Internet			
14	Computer with music software			



15	Electronic keyboard			
16	Piano			
17	Photo-copying facilities			
18	Other instruments (please list)			
a)				
b)				
c)				
d)				
e)				
f)				
g)				

3. Content Knowledge Questionnaire for Music Educator: Grade 10, 11 and 12
FET Music

Please note that questions are asked in accordance with the curriculum's "Content and Context for the attainment of assessment standards"

	Learning outcome 1: Music Performance and Presentation. <i>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.</i>	Y E S (with confidence)	Y E S (not confident)	N O
1.1	Do you know where to find examples of the necessary technical exercises required? (scales, arpeggios, vocalizations)			
1.2	Do you know exactly which exercises should be taught?			
1.3	Do you have the know-how to teach sight-reading and sight-singing?			
1.4	Do you know the required level of sight-reading for each grade?			
1.5	Do you know where to find appropriate sheet music of different African and Western cultures for performing?			
1.6	Do you know exactly what the standard is that is required?			
1.7	Do you feel comfortable teaching ensemble work?			
1.8	Is the standard that is required clear to			



	you?			
1.9	Do you have knowledge about sound production? (pitch, care of instrument, correct posture)			
1.10	Do you know exactly which aspects should be included in 1.9?			
1.11	Can you set up a sound system for amplification?			
1.12	Do you have experience or guidelines to help you in the planning of music events?			
	Learning outcome 2: Improvisation, Arrangement and Composition. <i>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.</i>			
2.1	Do you know how to teach rhythmic improvisation?			
2.2	Do you know how to do the stylistic melodic variation of a motif?			
2.3	Do you know how to do stylistic melodic variations in the major scale?			
2.4	Do you know how to do stylistic melodic variations on the minor scale?			
2.5	Can you teach melodic improvisation on the blues scale?			
2.6	Can you teach melodic improvisation on the pentatonic scale?			
2.7	Can you do arrangements of songs?			



2.8	Do you know what the standard should be of learning outcome 2?			
2.9	Which of the following music software programs do you know well and can you use with confidence for arranging?			
a)	Cakewalk			
b)	Cubase			
c)	Sibelius			
d)	Noteworthy			
e)	Other:			
2.10	Can you do melodic arrangements using the sequencer on an electronic keyboard?			
2.11	Are you confident teaching composition?			
	Learning outcome 3: Music literacies. <i>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.</i>			
3.1	Do you need assistance in teaching construction of the following:			
a)	Major scales			
b)	Minor scales			
c)	Pentatonic scales			
d)	Whole tone scale			
e)	Modes (aeolian, mixolydian, etc.)			
f)	Chords			
g)	Cadences			
h)	Intervals			



i)	Key signatures			
3.2	Can you teach melodic and rhythmic patterns in duple, triple and quadruple time?			
3.3	Can you write music using the scales in 3.1?			
3.4	Do you know how to teach and do transposition? (including non-C instruments)			
3.5	Can you transcribe sol-fa music to staff music?			
3.6	Can you use basic chord progressions to harmonize folk melodies?			
3.7	Can you provide a chord basis for melodies?			
3.8	Do you know how to teach identifying basic chordal progressions aurally and visually?			
	Learning outcome 4: Critical reflection. <i>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.</i>			
4.1	Are you comfortable teaching the following principles of music analyses:			
a)	Genre			
b)	Form/structure			



c)	Instrumentation			
d)	Mood and character			
e)	Compositional techniques			
4.2	Do you know what the required depth is of the above?			
4.3	Do you have knowledge about the following music genres?			
a)	Opera			
b)	Musicals			
c)	Choral music			
d)	Character pieces			
e)	Band music			
f)	Film music			
g)	Dance music			
4.4	Do you know what the required depth is of the above?			
4.5	Are you familiar with form and structure of the following music forms:			
a)	Binary			
b)	Ternary			
c)	Popular song form			
d)	Rondo			
e)	Sonata			
f)	Jazz structures			
4.6	Are you sure what the required depth is of above?			
4.7	Are you comfortable with describing the mood and character of musical works?			
4.8	Do you know what detail is required in 4.7?			



4.9	Do you have knowledge or resources about South African indigenous folk music, specifically:			
a)	Repetition			
b)	Parallel fifths			
c)	Modes			
d)	Polyrhythms			
e)	Instruments			
4.10	Do you know the level of knowledge that is required?			
4.11	Do you have the knowledge to teach classification of instruments?			
4.12	List the music that you regard as indigenous to South Africa and would thus teach as such:			
a)				
b)				
c)				
d)				
e)				
f)				
g)				
h)				
i)				
j)				
k)				
4.13	Do you have enough knowledge/resources for teaching the following styles:			
a)	Baroque			



b)	Classical			
c)	Romantic			
d)	Twentieth century			
e)	Popular			
4.14	Do you have knowledge about the following aspects of the economic cycle of the music industry?			
a)	Origin of the musical idea			
b)	Notation of the musical idea			
c)	Performing of musical idea			
d)	Selling the musical idea			
e)	Publishing the musical idea			
f)	Printing the musical idea			
5.	Do you have knowledge of/experience in offering the following external music examinations:			
a)	UNISA Practical examinations			
b)	Trinity School of Music Practical examinations			
c)	Trinity Rock School Practical examinations			
d)	Royal Schools Practical examinations			
e)	ALMSA practical examinations			
f)	UNISA Theory examinations			
g)	Trinity Theory examinations			
h)	Royal Schools Theory examinations			

4. **Qualifications questionnaire for Music Educator currently offering Music and Arts and Culture educator**

1	Age group of educator	Tick
	20 – 29 yrs	
	30 – 39 yrs	
	40 – 49 yrs	
	50 +	
2	Highest school standard achieved	
	Grade 10	
	Grade 11	
	Grade 12	
3	Teaching qualifications and year qualified:	
4	Music qualifications:	
5	List instruments that you can play	<u>Level of competency:</u> According to grades of recognized institutions, e.g.



		UNISA, Trinity, Royal schools
a)		
b)		
c)		
d)		
e)		
f)		
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	
d)	It scares me	
7	Computer qualifications:	
a)		
b)		
c)		
8	Teaching experience in years:	

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)

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/BEEd Honours))
- 3 = Masters degree
- 4 = Doctors degree

6. Interview with principal of school currently offering Music

1. What prompted you to offer Music at your school?
2. Do you think that the facilitation of Arts and Culture has an influence on the number of learners interested in taking the subject?
3. Has your school had any direct/ indirect benefits from offering Music?
4. Would you advise other schools to offer Music? Reason(s)?
5. How have your results been in Music?
6. Which challenges are you experiencing in Music?

8. **Basic Resources questionnaire for Arts and Culture educators**

Please tick which resources are available to you on your school premises and which resources are available in the community for your use. If no resources are available please indicate in the last column.

School size (number of pupils): _____

School ward: _____

	Resource	School	Community	None
1.	Books on a variety of South African music forms			
2.	CDs/tapes/DVDs on:			
a)	South African music forms			
b)	Choir music			
c)	African music instruments			
d)	Western music instruments			
e)	Blues			
f)	Pop			
g)	Kwaito			
h)	Traditional			
i)	Classical			
j)	Free-Kiba			
k)	Opera			
l)	Musicals			
m)	Techno			
n)	Soukous			
o)	Malombo			
p)	Kwassa-kwassa			
3.	Tape recorder			
4.	DVD player			
5.	CD player			



6.	Television			
7.	Percussion instruments			
8.	Drums			
9.	Variety of sheet music/books of songs from different cultures			
10.	Piano			
11.	Electronic keyboard			
12.	Marimbas			
13.	Xylophones			
14.	Glockenspiels			
15.	Melodicas			
16.	Recorders			

9. **Content knowledge questionnaire about music component of Arts and**

Culture for educators

Please note that questions are asked in accordance with the curriculum's "Content and Context for the attainment of assessment standards"

	Content that requires a certain amount of skills	Y E S (with confidence)	Y E S (not confident)	N O
1.	Can you teach:			
a)	Rhythmic sentences			
b)	Percussion patterns			
c)	Drumming techniques			
2.	Can you teach:			
a)	Composition of songs			
b)	Composition of music			
c)	Composition of jingles			
3.	Can you play, write and teach:			
a)	Scales in C,G and F major			
b)	Scales in D flat, A flat, B flat and E flat Major			
4.	Can you read and write:			
a)	Western music notation			
b)	Solfa notation			
c)	Music in different meters: 5/4, 7/4, 12/8 and 4/4			
5.	Can you teach basic conducting			

10. Interview with Senior Education Specialists for GET Arts and Culture

These are some of the most important questions the researcher wants to ask. However, she will allow herself to be led by responses of the SES's.

1. Please give me the geographical borders of the area in which you are working.
2. What are the general problems that you experience in fulfilling your task?
3. What do you see as a solution to problems in KZN schools regarding the offering of music in the learning area of Arts and Culture?

11. **Structured Interview: Internet**

Dear Colleagues and other Musos!

As you know, I am busy with a Ph.D in Music under the supervision of Prof. Caroline van Niekerk of the University of Pretoria. I have been helped tremendously with your previous input. However, I will be very grateful if you can give me some more information by answering the following questions. I hope that I can be of assistance to you in the future.

Regards

Eurika Jansen van Vuuren

What do **you** think can be **solutions** to the following challenges as determined by my research: (Please feel free to omit a question if you don't have an opinion about it.)

1. How can the music background/knowledge of learners in schools be improved so that they can take Music as subject successfully from grade 10 onwards?

Possible solution:

2. Which aspects of the **Arts and Culture** music curriculum should be changed/simplified/omitted to streamline it?

Your proposal:

3. Which aspects of the **Music** curriculum should be changed/simplified/omitted to streamline it?

Your proposal:

4. What should be done to assist in- service educators to acquire appropriate music knowledge to be able to teach the **music** strand of **Arts and Culture** effectively?

Your proposal:

5. What can be done at tertiary level to equip more educators to teach **Arts and Culture** – currently any teacher is forced into teaching it, regardless of their knowledge.

Your proposal:

6. Which support systems should be in place or be useful to assist in-service educators to teach Music as subject and also the music component of Arts and Culture?

Your proposal:

12. Internet correspondence:

Dear Music friend!

I am currently busy with a Ph.D under the supervision of Prof. Caroline van Niekerk at the University of Pretoria. My field of interest is the future of Music as FET subject – especially in rural areas. I live in Vryheid in KZN. The title of my thesis: Subject music in rural SA: challenges and solutions within a comparative context. I am doing the research from the perspective that bad tuition in Arts and Culture leads to less children being able to take Music in the FET Phase. To help me to get perspective, I need to know what is happening in the rest of the country. I would really appreciate your input regarding the following aspects of Arts and Culture as learning area and FET Music as subject in the schools/area where you have worked or are currently working. If there are questions which you feel unqualified to answer, you can just leave them blank.

1. Do you have enough Music educators for FET music?
2. Do you have enough music educators in the GET section teaching Arts and Culture as learning area?
3. Are educators adequately trained for FET music?
4. Are educators adequately trained for the music strand of Arts and Culture?
5. What is the general feeling amongst educators about the new FET Music curriculum?
6. How often does in-service training take place for educators in Music?
7. How often does in-service training take place for educators teaching music in Arts and Culture?
8. Are there any support networks for educators in Music?
9. Are there any support networks for educators teaching the music component of Arts and Culture?

10. What are the most popular instruments amongst learners in your area who take music as FET subject?
11. Do schools have sufficient monetary and other resources to teach FET music effectively?
12. Do schools have sufficient monetary and other resources to teach the music strand of Arts and Culture effectively?
13. How do educators cope with the music technology aspect of the FET music curriculum?
14. Are there any specific requirements for learners who want to do music in the FET band?
15. What are the most common problems that educators have who teach FET music?
16. What are the most common problems that educators have who teach the music strand of Arts and Culture?
17. Is there anything else of importance that you would like to share with me regarding FET music?
18. Is there anything else of importance that you would like to share with me regarding the music strand of Arts and Culture?
19. What is the influence of Music done through UNISA, Royal Schools and Trinity on the FET subject in your region? Do many learners choose this option?

Since I would like to give you credit for your input, I need a short CV from you. Please remember to give details about where you are currently working.

Thank you very much for your time and effort. I hope I will be able to assist you in something one day.

Regards.

Eurika Jansen van Vuuren
eurikajansenvanvuuren@gmail.com

Dear Music friend!

Prof. Caroline van Niekerk gave me your address because she regards you as someone with experience and knowledge regarding FET music and Music as accredited

subject. I am currently busy with a Ph.D under her supervision at the University of Pretoria. My field of interest is the future of Music as FET subject – especially in rural areas. I live in Vryheid in KZN.

To help me to get perspective, I need to know what is happening in the rest of the country. I would really appreciate your input regarding the following aspects of Music as subject in the schools/area where you have worked or are currently working.

1. Do you have enough Music educators?
2. Are these educators adequately trained?
3. What is the general feeling amongst educators about the new curriculum?
4. How often does in-service training take place for educators?
5. Are there any support networks for educators?
6. What are the most popular instruments amongst learners in your area?
7. Do schools have sufficient monetary and other resources to teach the subject effectively?
8. How do educators cope with the music technology aspect of the curriculum? Are there any specific requirements for learners who want to do this subject in the FET band?
9. What are the most common problems that educators have who teach this subject?
10. Is there anything else of importance that you would like to share with me?
11. What is the influence of Music as accredited subject?