

**Provision of music education in the Western Cape through  
focus schools for the arts**

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**at the**

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## DECLARATION

I hereby declare that the research done and the subsequent report contained in this mini-dissertation is my own and original work. Furthermore, I declare that the research findings have not been previously presented in its entirety or in part for obtaining any qualification.

**Franklin A. Lewis**

**July 2014**

## KEYWORDS

Curriculum and Assessment Policy Statement

Focus schools for the arts

General Education and Training

Further Education and Training

Music education

National Curriculum Statement

National Senior Certificate

Secondary schools

South Africa

Western Cape

## **ABSTRACT**

### **PROVISION OF MUSIC EDUCATION IN THE WESTERN CAPE THROUGH FOCUS SCHOOLS FOR THE ARTS**

The enrolment of music in especially the secondary school is declining in many countries such as South Africa, the United Kingdom, Hong Kong, Brazil, China, Finland, Israel, Korea, Mexico and the United States of America. This decline in the number of learners doing the subject in secondary school, despite its popularity outside of the school, is often ascribed to the socio-economic context and the level of difficulty of the subject, but most of all due to a music curriculum that is in stark contrast to what learners are doing in their daily lives.

Post-Apartheid education focused on the redress of education by working towards the provision of quality education through the improvement of educational resources, wider subject choices for previously disadvantaged learners and transforming the national curriculum to suit the needs of young people to prepare them adequately and appropriately for tertiary education and the world of work. The demands of poor communities for greater access to subjects that were previously denied to them, compelled the national education department to introduce subjects such as the arts and technology in secondary schools located in low socio-economic areas where these subjects have not been offered before.

The Western Cape Education Department, as lead agent for the province's Human Capital Development Strategy (HCDS), established ten dedicated focus schools for the arts that would become centres of excellence to provide quality arts education to secondary school learners from poor urban and rural areas. It was envisaged that these arts institutions would be equipped with the appropriate infrastructure, technology, teaching and learning support materials and qualified arts teachers to ensure that music, dance, drama, design and visual arts would be accessible to a broader spectrum of secondary school learners.

The aim of the study focused on the provision of music education at these institutions by investigating the essential aspects of the focus school phenomenon such as infrastructure that was built to create a conducive environment for music education, curricular and extra-curricular music programmes, learner enrolment and retention, use of technology, teaching and learning support materials and teacher effectiveness.

The study has a qualitative research approach and is based on a case study design that served to provide a rich and in-depth description of the phenomenon. The data was collected by means of focus group and individual interviews as well as observations of lessons, extra-mural activities and music performances. An interrogation of government policies and school records also informed the research to provide trustworthy findings. After each finding, some suggestions are made concerning the alleviation of challenges which focus schools face regarding the delivery of Music in the FET phase.

Finally, the study makes recommendations for future research related to the provision of Music in the FET phase of South African schools.

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## ABBREVIATIONS

Abbreviation	Explanation
ABRSM	Associated Board of the Royal Schools of Music
CAPS	Curriculum and Assessment Policy Statement
CEMIS	Centralised Education Management Information System
CTJIF	Cape Town Jazz International Festival
DBE	Department of Basic Education
FET	Further Education and Training
GET	General Education and Training
HCDS	Human Capital Development Strategy
HEI	Higher Education Institution
IAM	Indigenous African Music
ICT	Information and Communication Technology
LTSM	Learning and teaching support material
NCS	National Curriculum Statement
NNSSF	National Norms and Standards for School Funding
NSC	National Senior Certificate
SASA	South African Schools Act
TCL	Trinity College of London
UCT	University of Cape Town
UNISA	University of South Africa
US	University of Stellenbosch
WAM	Western art music
WCED	Western Cape Education Department

# CHAPTER 1

## INTRODUCTION

### 1.1 Purpose and rationale of the study

Barresi and Olson (in Colwell, 1992: 760) postulate that policy decisions by Government, whether overtly or covertly, regulate every aspect of our daily lives. Music education, too, cannot be discussed in isolation of the political education developments within South Africa or the broader and pressing international needs of the present century (Van Niekerk, 1997).

The dismantling of apartheid education after 1994 resulted in a myriad of education policies affecting nearly every aspect of the lives of South African citizens from all classes, race, gender and age. The primary aim of the South African government was to free education from the previous Christian National Education and Bantu Education policies. It had to move away from the previous education system that was racist, Euro-centred, authoritarian, prescriptive, unchanging, content blind and discriminatory (Joseph, 2002: 66). Most importantly it had to attend to the demands of the 21<sup>st</sup> century (Van Niekerk, 1997).

The new South African Schools Act, 1996 (SASA) and the National Norms and Standards for School Funding (NNSF) (South Africa: 1998) had a profound impact on education provisioning in South Africa (Chisholm, 2004; Lewis & Motala, 2004). The primary objectives of the SASA as set out in its preamble, were to redress and eradicate past injustices in education provision and to provide high quality education in order for all learners to reach their full potential.

The NNSF set out the national norms and standards of how public schools should be funded by the government in terms of the SASA. According to the NNSF the government would be responsible for the minimum requirements with regard to personnel, infrastructure and learning and teaching support material (South Africa, 1998). The monetary allocation would be based on the poverty ratio of schools placed in five quintiles, with the poorest schools at a quintile one, and more advantaged schools at quintile five. Therefore, the poorest schools would receive the highest monetary allocation for infrastructure development and maintenance as well as funding towards learning and teaching support material that would include equipment and teaching resources. Additional services were to be funded by the

parents through fund raising and school fees. Schools in advantaged areas, through their ability to raise additional funding from parents and the community, would still be in an advantaged position to provide additional facilities and learning programmes, thus widening the gap between the rich and the poor (Lewis & Motala, 2004).

Several education critics disparaged the South African government for its inability to implement education policies effectively (Chisholm, 2003). Leung (2008) points to several factors that hamper effective policy implementation, for example the lack of resources, the lack of communication between policy makers and stakeholders, the unwillingness of stakeholders to change, and unrealistic time-frames set by the policy makers.

According to Leung the successful implementation of policies depends firstly on how well all role players are prepared cognitively, i.e. how they understand the framework of the transformational policies and why this change of direction is needed. Secondly, they need to be prepared psychologically and technically for these changes. Therefore, they should be prepared to adapt to this new way of doing things. They should be prepared for the acquisition of the new knowledge and skills to implement the policies effectively. Furthermore, Leung postulates that effective policy implementation can only take place if the appropriate infrastructure and facilities as well as the required financial resources, space and realistic timeframes are made available (Leung, 2008).

Since the advent of the new democratic South African society, disadvantaged learners and parents have demanded the transformation of education and the eradication of the reservation of elitist subjects such as arts and technology subjects, especially in secondary schools. In the Western Cape Province two important policies had a significant impact on the provision of arts education provision in secondary schools, namely the National Curriculum Statement (NCS) (South Africa, 2003b) and the Human Capital Development Strategy (HCDS) (Western Cape Education Department, 2006). The NCS emphasised social transformation as a key principle with the objective to ensure redress and to promote equality in education. The aims of the NCS were

- equipping learners, irrespective of their socio-economic background, race, gender, physical ability or intellectual ability, with the knowledge, skills and values necessary for self-fulfilment, and meaningful participation in society as citizens of a free country;
- providing access to higher education;
- facilitating the transition of learners from education institutions to the workplace;

- providing employers with a sufficient profile of a learner's competencies.

(South Africa, 2011: 4)

The term, 'human capital', as used in the HCDS strategy, could be defined as the existing or potential capacity of human beings. This capacity may include the education, skills, knowledge, attitude, experience and motivation that are needed to give human beings access to opportunities in society and the economy. This capacity will enable them to make informed choices about careers (Western Cape Education Department, 2006: 7). In 2003 the provincial government of the Western Cape embarked on the HCDS with the primary objective to find relief for poverty and to rectify the imbalances created by apartheid. The provincial government of the Western Cape developed the *iKapa Elihlumayo* (home for all) strategy based on the following four key objectives:

- grow the Cape;
- fight poverty;
- create jobs;
- provide a home for all in the Western Cape.

(Western Cape Education Department, 2006: 2)

Education was regarded as an important vehicle to develop the potential capacity of human beings, especially that of young people. As a result, the provincial education department was appointed as the lead department to drive the human capital development strategy in the province. The task set before the education department was to 'grow and share the Cape,' to 'build a home for all' and a 'learning home for all' in the province (Western Cape Education Department, 2006: 7). The key objective of the education department was to improve the quality of the education of young people.

The Western Cape Education Department (WCED) was tasked to develop support programmes and provide appropriate resources to under-resourced schools to ensure that the curriculum was implemented with success at all schools and that there was a high level of achievement among young people. It had to put strategic plans in place that would enhance teacher and learner development. Educational institutions, especially secondary schools, were to offer appropriate learning programmes and curriculum packages that would decrease the secondary school learner drop-out rate especially in under-resourced schools located in poor communities. Secondary school learners had to be exposed to subjects that would equip them

for the demands of the 21<sup>st</sup> century industry and higher education (Western Cape Education Department, 2006: 8).

In 2005 the WCED made a monetary allocation of R49m for the establishment of 28 focus schools dedicated to a specific subject field. The focus areas Arts and Culture, Engineering and Business, and Commerce and Management were identified as the core subjects to be offered at these schools. These schools were to offer a specific, focused range of subjects. These schools of excellence were meant to have the appropriate physical, human and material resources to offer all the FET subjects in the identified learning field. In addition they had to be at the forefront of curriculum development and best practice by having the highest concentration of quality human and material resources and equipment, to benefit the learners and the education system (Western Cape Education Department, 2005: 3).

The schools for these subject fields would give learners from previously disadvantaged (black and coloured) communities access to scarce and expensive subjects such as the arts, engineering and business subjects in especially the FET phase (grades 10 to 12). Since the schools focus on specific subject fields, they have come to be known as “focus schools”.

Funding was to be utilised for the provision of the appropriate infrastructure, learning and teaching support material, teacher development programmes, and building the capacity of the school management. In the first year R14m was allocated to establish ten arts and culture focus schools, ten engineering focus schools and eight business focus schools across the Western Cape. The selection of schools was based on the geographical spread across the province after consultation with role-players in the selected school communities, such as education districts and school management teams (Western Cape Education Department, 2005).

The WCED had as its goal the establishment of centres of excellence that would provide access to institutions that would enable secondary school learners to develop their potential in fields in which they display interest, aptitude or talent. These institutions would offer programmes that would

- develop high level knowledge, skills and values
- take into account learners’ aptitude and interest
- promote the development of FET programmes that are responsive to the socio-economic needs of the province



- provide opportunities to further develop skills and knowledge required for employment and economic participation
- strengthen the teaching and learning of the focus learning fields in South African schools
- improve efficiency in the education system to improve the pass-through rates of pupils and the quality of education as a whole over time
- improve efficiency in the education system to improve the pass-through rates of pupils and raise, over time, the quality of education as a whole

(Western Cape Education Department, 2005: 3)

The focus school concept was further expounded by the Minister of Basic Education at the conference of the Suid-Afrikaanse Onderwysersunie (SAOU) in 2011 when she described focus schools as schools of excellence and innovation and schools that were essential for the development of the South African economy and the eradication of poverty and inequality by equipping the youth with specialised skills and competencies in the arts, agriculture and technology. The Minister regarded these schools as cutting-edge business incubators for the technological-driven economy of the 21st century by producing South Africa's own engineers, artisans, agriculturalists, artists, musicians and composers. According to her there are twenty-two focus schools for the arts in Gauteng, one in the Free State and ten in the Western Cape (South Africa, 2011b).

## **1.2 Statement of the research problem**

The rationale of this study and the preliminary literature review led me to a researchable problem (Bak, 2004; Mouton, 2001). The research problem stems from the policies affecting music education in South Africa and the challenges to implement it effectively in secondary schools, especially in the FET phase. Since the WECD has implemented a focus school system where dedicated specialist schools for the arts have been established, it is necessary to ascertain whether these schools have delivered effective music education to learners in the FET phase. The problem further included aspects regarding adequate provisioning in the form of financial, physical and human resource planning in the focus schools of the WCED for the realisation of the NCS for Music.

### **1.2.1 Primary research question**

In this study I have focused on the primary research question, namely

How do focus schools for the arts in the Western Cape Province provide music education to secondary school learners in the FET phase?

### **1.2.2 Secondary research questions**

The secondary research questions were formulated as follows:

- What infrastructure, physical resources and teaching and learning support materials do focus schools have as required by the NCS for Music in the FET phase?
- What curricular and extra-curricular music programmes do focus schools for the arts offer?
- What programmes are offered at the focus schools to prepare learners for higher education and a career in music?
- How are teachers at focus schools prepared for new pedagogies for Music in the FET phase?

### **1.3 Aims of the study**

The aim of the study is to investigate the arts focus schools in the Western Cape and attempt to find out what role these schools play in the provision of music education in the FET phase. In the first instance the study is an exploration of how the provincial government provides music education for secondary school learners in these focus schools by considering the infrastructure development, physical resources, learning and teaching support material, appropriate learning programmes, and teacher development.

Secondly, the study describes the types of music programmes, both curricular and extra-curricular, offered by the focus schools, and to investigate which role these programmes play regarding the successful enrolment of learners. I also attempt to ascertain whether these programmes succeed in retaining the learners for the duration of the FET phase and to which extent it prepares learners for higher education and a career in music. Finally, through the research I intend to determine how teachers at the focus school are prepared for new pedagogies in music.

## **1.4 Research methodology**

The focus school is the phenomenon that I have researched. For this purpose I have selected the case study as research design due to its ability to provide me with a detailed and in-depth perspective of a phenomenon (Mouton 2001; Leedy & Ormrod, 2001). This approach enabled me to uncover what lies behind the phenomenon and discover intricate and new details about it (Roberts, 2010). The case study provided me with valid, rich data from which I could construct an in-depth description of the specific sample of the phenomenon, namely the focus school for the arts.

Although a major disadvantage of a case study is that no generalisations of results can be made, the aim of this study was not to provide statistics or generalisations, but rather to offer an insight into how a focus school in the Western Cape can offer opportunities for the provision of Music at FET level to learners in the province and South Africa. A detailed description of the research methodology is provided in Chapter 3.

## **1.5 Value of the study**

Through this study I attempt to provide an insight regarding the provision of music education in South African secondary schools through the focus school system in the Western Cape. Aspects regarding financial resourcing, appropriate infrastructure and teacher development interventions were investigated as well as curricular and extra-curricular programmes promoting enrolment and retention of secondary school learners in Music as a subject in the further education and training phase. This study should contribute towards informing education policy makers of a sustainable model of music education provision for South African secondary schools that will provide learners access to quality music programmes to enable them to reach their full music potential.

## **1.6 Limitations and delimitations of the study**

As a curriculum planner for music curriculum development in the Further Education and Training (FET) phase (grade 10 to 12) in the Western Cape Education Department (WCED), I am responsible for the implementation of the National Curriculum Statement (NCS): Music, and the support of music teachers in the FET phase in Western Cape secondary schools. Furthermore, I am accountable for the co-ordination of the FET music curriculum policy

framework in line with national and provincial strategies. I have been in the curriculum development and teacher support services for twenty-five years, supporting both primary and secondary school music teachers with the implementation of the national curricula for Music (FET) and Arts and Culture (grade R to 9).

I was a member of the writing team for the NCS for Music (South Africa, 2003b) in the FET phase. I have examined and moderated provincial and national Music examinations for the National Senior Certificate examinations. Presently I am the external moderator for Music appointed by Umalusi 1 (Council for Quality Assurance in General and Further Education and Training).

The delimitation of the research is that I had prior knowledge of the focus school concept due to my position as curriculum planner and the support that I had given to the institutions, school management teams and music teachers to implement the focus school policies and Music curriculum delivery. Therefore, subjectivity and a power relationship between the researcher and the participants could be regarded as a limitation to rigorous research of the phenomenon. This limitation was taken into consideration when I conducted the research by taking special care of the ethical considerations which will be discussed in the next section

## **1.6 Ethical considerations**

The study required that I conducted interviews and observations at a specific focus school in the Western Cape. I applied for the necessary permission from the Directorate: Research of the Western Cape Education Department (see appendix A). I also requested permission from the focus school where the research would take place, and obtained informed consent from the participants whom I intended to interview, as well as the music teachers, learners and parents whom I intended to observe and interview (see appendices B to D). The respondents were informed that participation was voluntary, and that they were free to withdraw from the research at any time during the process without providing reasons. The identity of the school and participants is regarded as confidential and pseudonyms are used for the names of learners and teachers.

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<sup>1</sup> Umalusi sets standards for general and further education and training in South Africa and is responsible for the moderation and verification of assessment practices in these phases in accordance with the National Qualifications Framework Act No 67 of 2008 and the [General and Further Education and Training Quality Assurance Act No 58 of 2001](http://www.umalusi.org.za) (<http://www.umalusi.org.za>).

At all times I was aware of the power relationship that existed between me as senior official and the participants as teachers or learners. Therefore, I attempted not to coerce the participants in a specific direction in their responses to questions or actions during the interviews or observation sessions. I made sure that all the participants were aware of the fact that they would not suffer any ill consequences due to their participation, but would also not benefit from it, thereby stressing the importance of their objective, honest and accurate feedback.

## **1.7 Outline of the study**

The study is divided into the following chapters:

Chapter 1 serves as an introduction to the study by providing the background and rationale as well as the goals and objectives to be achieved. Secondly, it states the research questions, the research methodology, limitations of the study and the value of the study.

Chapter 2 forms the theoretical framework of the study through a review of the available literature on recent curriculum developments in music education in South Africa and globally. It covers the values and popularity of music in the secondary school, teacher effectiveness, access to higher education and the use of contemporary teaching methodologies and technology in the music classroom.

Chapter 3 explains the research design and methodology in detail with regard to the approach to the research and which strategies were applied to collect and analyse the research data.

Chapter 4 presents the collected data and the analysis of the data.

Chapter 5 concludes the research by providing a discussion of the findings and posting recommendations for further research.

## CHAPTER 2

# LITERATURE REVIEW

### 2.1 Introduction

The literature review, which Mouton (2001: 87) refers to as the review of existing scholarship, focuses on specific topics related to the teaching of music in secondary schools nationally and internationally. As part of my research I consulted a wide variety of literature that included primary and secondary sources such as government policy documents, journals, books and existing research focusing on

- Education policies in South Africa since 1994
- The value and popularity of music in the curriculum for secondary school learners and its influence on the enrolment and retention trends in the secondary school internationally and nationally
- Music education provision in South Africa and other countries
- The relevancy of music programmes based on the needs of the secondary school learner
- Curriculum development aligned to the demands of the 21<sup>st</sup> century music industry
- Teacher preparedness and development
- Access to higher education
- The use of technology in music education.

### 2.2 Education reform since 1994

The South African government identified the school curriculum as a powerful vehicle to transform post-apartheid society. South Africa has therefore experienced wide-sweeping education reform between 1994 and 2004. Curriculum was regarded not only as the subject content (*what*) that has to be taught and learned but also came to entail the *how*, *where* and *when* it should be done and *who* should learn and teach (Regelski & Gates, 2009: 161). The post-1994 South African curricula resulted in new philosophies of education, subject packages and subject content and skills for almost every subject. This led to the adaptation of subject objectives or outcomes, content and skills, teaching methodologies and assessment strategies.

Curriculum innovation in South Africa since 1994 includes the following:

- 1998: Curriculum 2005 with its controversial outcomes-based (OBE) and constructivist methodologies.
- 2002: Revised National Curriculum Statement (RNCS) Grades R-9.
- 2005: National Curriculum Statement (NCS) Grades 10 -12.
- 2012: National Curriculum and Assessment Policy Statement (CAPS) Grades R-12.

The primary aims of the National Curriculum were the transformation of society and the redress of past imbalances in education and society. The reforms were especially sensitive to the needs of the poor and also aimed to prevent racial and gender discrimination and the marginalization of indigenous cultural practices. The National Curriculum was meant to give access to knowledge and skills to all citizens irrespective of race, (dis)ability, gender or socio-economic and/or cultural background.

The present National Curriculum is based on the following seven principles:

- Social transformation.
- Active and critical learning.
- High knowledge and skills.
- Progression from simple to complex levels.
- Human rights, inclusivity, environmental and social justice.
- Valuing indigenous knowledge systems by acknowledging the rich cultural heritage of the country.
- Credibility, quality and efficiency in order to compete globally.

(South Africa, 2011: 4).

Through the National Curriculum, learners should develop the ability to:

- Identify and solve problems and make decisions using critical and creative thinking.
- Work effectively as individuals and with others as members of a team.
- Organise and manage themselves and their activities responsibly and effectively.
- Collect, analyse, organise and critically evaluate information.
- Communicate effectively using visual, symbolic and/or language skills in various modes.
- Use science and technology effectively and critically showing responsibility towards the environment and the health of others.

- Demonstrate an understanding of the world as a set of related systems by recognising that problem-solving contexts do not exist in isolation.

(South Africa, 2011: 5).

In 2009 the RNCS for the General Education and Training (GET) phase, and the NCS for the FET phase were revised resulting in the Curriculum and Assessment Policy Statement (CAPS) for all subjects.

The CAPS for Music in the FET phase has three main topics, namely:

- Solo and ensemble performance and improvisation.
- Music literacy.
- General music knowledge that includes the analysis of music works within historical and cultural contexts.

Each topic has its own content. An overview of the CAPS for Music in the FET phase is summarised in Table 2.1 below.

**Table 2.1: Overview of the Music topics in the CAPS**

Topic	Description
Music performance and improvisation	<ul style="list-style-type: none"> <li>• Development of skills in solo and ensemble performance</li> <li>• Development of skills in improvisation</li> </ul>
Music literacy	<ul style="list-style-type: none"> <li>• Music theory and notation</li> <li>• Aural awareness of music concepts</li> <li>• Sight-singing</li> <li>• Harmony</li> <li>• Music terminology</li> </ul>
General music knowledge and analysis	<ul style="list-style-type: none"> <li>• Form and structure</li> <li>• History of Western art music or jazz or indigenous African music</li> <li>• Composers or performers</li> <li>• Music genres</li> <li>• South African music industry.</li> </ul>

(South Africa, 2011: 12)

A fundamental change in the subject content is the inclusion of jazz and indigenous African music styles in the three topics of the subject. Jazz and indigenous African music are taught alongside Western art music. Learners may choose their stream of specialization from grade 10 onwards.



### **2.2.1 Performance and improvisation**

Performance and improvisation comprise the technical development as well as solo and ensemble performance on the chosen instrument/s which include:

- a selection of technical work suitable for the instrument/voice taking into consideration the individual need and ability of the learner
- performance of works from the standard repertoire of Western art music, jazz, rock and pop, or other music styles for the chosen instrument or voice.

The following Western and African instruments may be offered:

- All keyboard instruments
- Voice
- Recorder
- Acoustic and electric guitar
- All orchestral instruments
- Western and African percussion instruments
- Band instruments
- Drum-kit
- Indigenous African instruments
- Indian instruments
- Steel pan

(South Africa, 2011: 8)

In contrast to the previous curriculum that was weighted in favour of Western classical music, the NCS of 2002 as well as the CAPS of 2011 acknowledge a wider range of instruments, including indigenous African instruments, steel pan and Indian instruments.

### **2.2.2 Performance standards**

Learners are required to reach the following three levels of performance for the three grades of the FET phase:

- Grade 10: Elementary level
- Grade 11: Intermediate level
- Grade 12: Advanced level.

The Department of Basic Education (DBE) in South Africa has always relied heavily on external examination bodies for the determination of performance standards for Music in the FET phase. The international and national organisations that conduct music examinations in South Africa are

- University of South Africa (UNISA)
- Associated Board of the Royal Schools of Music (ABRSM)
- Trinity College of Music, London (TCL)
- Association of Light Music of South Africa (ALMSA).

The CAPS document continues to refer to these examination bodies in order to guide teachers to the required standard of the three required performance levels. Elementary level for performance on an instrument is considered equivalent to the performance standard of grade 2 of these examination bodies. Intermediate level is equivalent to grade 4 and advanced level is equivalent to grade 5. Therefore, teachers and learners have clearer guidelines with the selection of standardised technical work and repertoire for their chosen instrument in the three levels of the Music FET.

The emphasis is still on solo performance and does not provide sufficient scope for ensemble performances which are common in African music. Furthermore, the CAPS document does not provide clear guidelines and criteria for ensemble performances which would have been to the advantage of the majority of secondary school learners who are involved in school, community and church bands or vocal ensembles in the areas in which the focus schools are situated in the Western Cape.

### **2.2.3 Music literacy**

Music literacy includes the knowledge and application of music theoretical principles and notation as well as four-part harmonisation and analysis as applied in all three streams for Music, which can be Western art music (WAM), jazz and indigenous African music (IAM). In grade 10 to 12, learners must know, identify and apply the elements and concepts of music. They should recognize such elements aurally and visually in music scores through

analysis as well as through listening. All three streams are exposed to the rudiments of music. The content of the music theory are listed in table 2.2.

**Table 2.2 Content for music theory**

WAM, Jazz, IAM	
<ul style="list-style-type: none"> <li>• Duration (note values)</li> <li>• Simple and compound time signatures</li> <li>• Major, minor, pentatonic, chromatic, whole-tone, blues scales</li> <li>• All modes</li> <li>• Key signatures</li> <li>• Intervals</li> <li>• Transposition and transcription</li> <li>• Triads</li> <li>• Music terminology</li> </ul>	
WAM	Jazz and IAM
<ul style="list-style-type: none"> <li>• Four-part harmonisation of melodies using:               <ul style="list-style-type: none"> <li>○ Primary and secondary chords in root position and inversions</li> <li>○ Dominant seventh root position</li> <li>○ Non-harmonic notes</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Augmented scale</li> <li>• Alto and tenor clef</li> <li>• Half-whole scales</li> <li>• Four-part harmony using:               <ul style="list-style-type: none"> <li>○ Major 7th</li> <li>○ Minor 7th</li> <li>○ Half-diminished 7th</li> <li>○ Chord extension</li> <li>○ Chord alteration</li> <li>○ Polychords</li> <li>○ Non-harmonic notes</li> </ul> </li> </ul>

(South Africa, 2011: 14 -50)

## 2.2.4 General music knowledge and analysis

General music knowledge includes the knowledge of forms and structures in Western art music, jazz and indigenous African music, the study of composers, their genres and their style of composition. The topic also makes provision for knowledge of the music industry such as copyrighting and performance rights.

The following knowledge and skills must be acquired over the three years:

- Form and structure
- Western art music or jazz or African music
- Compositional characteristics

- Composers and performers
- Musical genres
- Music Industry

Learners have the option to select either Western art music (WAM) or jazz or indigenous African music (IAM). The content of grade 10 is listed in table 2.3.

**Table 2.3: Grade 10 General music knowledge**

Term 1		
<ul style="list-style-type: none"> <li>• Introduction to music</li> <li>• Classification of instruments</li> <li>• Forms in music</li> </ul>		
Term 2		
<ul style="list-style-type: none"> <li>• Afrikaans music</li> <li>• Boeremusiek</li> <li>• Moppies and ghoema songs</li> <li>• Indian music</li> <li>• Introduction to Western art music or jazz or indigenous African music</li> </ul>		
Term 3		
Learners choose one style		
Western art music (WAM)	Jazz	Indigenous African music (IAM)
<ul style="list-style-type: none"> <li>• Baroque and classical style periods:               <ul style="list-style-type: none"> <li>○ Composers</li> <li>○ Genres</li> <li>○ Forms</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Definition and description of jazz</li> <li>• Early blues</li> <li>• Ragtime</li> <li>• Stride piano</li> </ul>	<ul style="list-style-type: none"> <li>• Classification of IAM</li> <li>• Children's songs</li> <li>• Communal songs</li> <li>• Sacred songs</li> </ul>
Term 4		
<ul style="list-style-type: none"> <li>• Classical style genres</li> <li>• Sonata form</li> </ul>	<ul style="list-style-type: none"> <li>• New Orleans and Chicago era</li> <li>• Swing era</li> </ul>	<ul style="list-style-type: none"> <li>• Subgenres and terminology from               <ul style="list-style-type: none"> <li>○ Nguni groups</li> <li>○ Sotho groups</li> </ul> </li> </ul>

(South Africa, 2011: 15-22)

The content of grade 11 is summarised in table 2.4.

**Table 2.4: Grade 11 General musical knowledge**

WAM	Jazz	IAM
Term 1		
<ul style="list-style-type: none"> <li>• Musical theatre</li> <li>• Rock and pop</li> </ul>		<ul style="list-style-type: none"> <li>• Indigenous musical theatre</li> <li>• Modern constructs</li> </ul>

Term 2		
<ul style="list-style-type: none"> <li>Romantic style period</li> </ul>	<ul style="list-style-type: none"> <li>Bebop</li> <li>Hard bop</li> <li>Cool jazz</li> </ul>	<ul style="list-style-type: none"> <li>Function and value of IAM</li> <li>IAM and themes</li> </ul>
Term 3		
<ul style="list-style-type: none"> <li>Modern style period</li> </ul>	<ul style="list-style-type: none"> <li>Free &amp; avant-garde jazz</li> <li>Jazz fusion</li> <li>Smooth jazz</li> </ul>	<ul style="list-style-type: none"> <li>Analytical features</li> <li>Indigenous music practitioners</li> </ul>
Term 4		
<ul style="list-style-type: none"> <li>Introduction to jazz</li> <li>Introduction to IAM</li> </ul>	<ul style="list-style-type: none"> <li>Introduction to WAM</li> <li>Introduction to IAM</li> </ul>	<ul style="list-style-type: none"> <li>Introduction to jazz</li> <li>Introduction to WAM</li> </ul>

(South Africa, 2011: 25-40)

In the fourth term learners are introduced to two different streams that they have not selected during the year, for example Western art music learners are introduced to jazz and indigenous African music.

The content of grade 12 is listed in table 2.5.

**Table 2.5: Grade 12 General musical knowledge**

WAM	Jazz	IAM
Term 1		
<ul style="list-style-type: none"> <li>The symphony and symphonic poem</li> <li>Sonata form</li> <li>Menuet and trio</li> <li>Rondo</li> </ul>	<ul style="list-style-type: none"> <li>South African jazz               <ul style="list-style-type: none"> <li>Marabi</li> <li>Kwêla</li> <li>Mbhaqanga</li> <li>New jazz</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>Metaphors of music as life</li> <li>Interchangeable concepts</li> <li>Role of ancestors in IAM performance</li> </ul>
Term 2		
<ul style="list-style-type: none"> <li>Development of the opera</li> </ul>	<ul style="list-style-type: none"> <li>Early jazz</li> <li>Jazz in exile</li> <li>Jazz at home</li> <li>Cape jazz</li> <li>Recent years</li> </ul>	<ul style="list-style-type: none"> <li>Modern constructs</li> <li>History of popular African music</li> </ul>
Term 3		
South African music industry		

(South Africa, 2011: 41-51)

### 2.2.5 Creative work

Creative development is an important part of the subject content. Creativity is developed during the performance activities as well as the music literacy topics of the subject. It is expected of the learner to develop the skill of creativity through performance, especially

through improvisation. In addition, it is required that they create their own compositions and arrangements. All learners are exposed to

- Rhythmic, melodic and harmonic improvisation
- Composition for the voice or any other instrument
- Arrangement for ensembles.

It is expected of the learner to develop the skill of creativity through performance, for example improvisation. In addition, it is required that creative products such as own compositions and arrangements are presented as practical assessment tasks (PATs) which count towards the promotion mark of the learner (South Africa, 2011: 56).

Composition and arrangement in the CAPS document are approached from a very traditional and conservative position and ignores the fact that adolescents' creativity and spontaneous music making often differ from that of classically trained composers. For example, in Grade 12 it is expected of learners to present a handwritten or typed score, ignoring the fact that learners could have presented their creative work differently by means of other available technological means. (South Africa, 2011: 56). The CAPS also emphasises the resultant music product, namely the written score and does not focus on the process of creating music. This approach hampers the creative development of the secondary school learner. This section of the subject could have provided for more innovation through the creative use of appropriate music software whereby learners can create their own music. The use of music sequencing through technology would have been to the advantage of the secondary school learner. In addition, creativity could have included other forms of creating by means of improvisation in solo and ensemble context, song writing, lead sheeting writing as well as jamming to create melodies, chord progressions and various forms of music that are common to young people.

### **2.3 Music learner enrolment in the FET phase**

Despite music's popularity among young people, and the demand for its inclusion in the curriculum, schools in most countries are not succeeding to enrol a significant number of secondary school learners for the subject (Abril & Gault, 2008; Leung & McPherson, 2010; Seog, Hendricks & González-Moreno, 2011; Kinney, 2009; Juvenon, 2011). In their study of music in secondary schools in the United States, Abil and Gault (2008) found that the

majority of Americans realised the importance of the arts in the curriculum. However, the number of secondary schools offering Music, the number of learners enrolling for the subject, as well as specialised teachers for Music, is declining. They ascribe the decline of music in schools, and the decline of specialist music teachers and learners to budgetary constraints and the emphasis on so-called ‘academic’ subjects.

Jansen van Vuuren (2010) ascribes the failure of the South African education system to provide adequate music education to secondary school learners to the insufficient number of secondary schools offering the subject in the FET phase. According to her there has been a gradual decrease in the number of learners selecting Music as a subject in the FET phase since 2008, with only the Eastern and Western Cape showing an increase in the Music enrolment. (Jansen Van Vuuren, 2010).

Van Niekerk (1997: 268) points out that Music as a subject was exclusively offered in former white schools prior to 1994. The Centralised Education Management Information System (CEMIS) of the Western Cape Education Department reveals that the provision of music education in secondary schools in the Western Cape is still unsatisfactory (Western Cape Education Department, CEMIS, 2013). One hundred and four secondary schools in the province are offering music to 1806 grade 10 to 12 learners. Eighteen of these schools are located in historically disadvantaged areas. The results of the National Senior Certificate (NSC) examinations of 2011 indicate that 394 grade 12 Music learners in the province entered for the examinations. This is less than 1% of the 39,000 full-time candidates that were registered for the NSC examinations in 2011 (Western Cape Education Department, CEMIS, 2013).

The reasons for the small percentage of learners choosing music as a subject include firstly that learners, in especially the secondary phase of schooling, find the subject too complex and difficult or useless (Xie & Leung, 2011; Elpus & Abril, 2011; McPherson & O’Neill, 2010.). McPherson and O’Neill conducted research on learners’ reasons for selecting music in the secondary school phase in eight countries, namely Brazil, China, Finland, Hong Kong, Israel, Korea, Mexico and the United States of America. The difficulty level and value of the subject were given as primary reasons for secondary school learners not taking the subject. A study by Xie and Leung (2011) revealed that Chinese learners found the subject Music as less important and useful comparable to other subjects.

An important factor in determining the popularity of Music in the secondary school is its relevance to the needs of young people (Saunders, 2010). According to Adderley, Kennedy and Berz (2003), the programmes offered at secondary schools are in stark contrast to what learners practise outside of school. This view is shared by McCarthy (2009) and Cavicchi (2009). What school music programmes offer to learners differ from what they experience in their daily encounters with music. According to Cavicchi there is no link between the music which learners experience in the school context and their understanding of music with which they are involved in their daily practice of music in their free time. Cavicchi (2009:100) postulates that this “bifurcation of everyday musicality and institutionalised musicality” has contributed to the negative view of the subject at school by learners. According to him the formal and government-sponsored institutionalised music programmes are meaningless and irrelevant to the majority of learners due to its emphasis on classical music, polished performances and its focus on the gifted few.

Ng and Hartwig (2011) ascribe the high music drop-out rate at secondary school level to cognitive-socio factors. According to these authors cognitive factors are based on prior experience in music performance techniques that will enhance competence and confidence in the subject. Learners are also more likely to continue with music if the programmes offered are of a high quality and relevant to what they encounter in their music making outside of the school music programmes. They list social factors – which are usually non-music influences such as parental encouragement, peer support, and effective teaching methods which create an enabling teaching environment – as important aspects to enhance greater and continued participation in school music programmes. Social factors also include socio-economic background, urban and rural context, cultural background and gender.

Another reason for the small numbers of students enrolling for music as an FET subject in the majority of South African governmental schools is the fact that music is not offered as a discreet discipline in the GET phase. Although the GET phase should prepare learners adequately for specialisation in the FET phase, the integrated approach followed in the Arts and Culture learning area (South Africa, 2003b) results in a broad overview and superficial knowledge and skills in music. Therefore, fewer learners are able to reach the required level of performance within the three years of the FET phase.



## **2.4 Provision of music education in secondary schools**

Several reasons are given for the unequal provision of music education as a school subject. One of the major reasons is the socio-economic status of learners. Education is regarded as a valued commodity by sociologists (Elpus & Abril, 2011). Although this is democratically an unsound principle, education and especially music education will by its nature be distributed unequally and be less accessible to learners with a lower socio-economic status since their parents/caregivers cannot afford it. Factors influencing access to music education include race, ethnicity, limited career choices, parental support and language (Kinney, 2009 Elpus & Abril, 2011). According to Kinney access to instrumental music is often based on demographic factors such as the socio-economic and ethnic background of the learner (Kinney, 2009: 334).

Urban schools are more likely to offer the subject Music in the secondary school phase than rural schools. This is ascribed to the access of resources such as qualified teachers, physical resources and financial resources in urban schools. Affordability and curriculum overload with the emphasis on examinations in academic subjects also play a dominant role in music education provisioning. For example during 1990, more than 35,000 learners in Hong Kong entered for the Associated Board of the Royal Schools of Music examinations. However, the demands of language, mathematics and science subjects, compounded by the high fees of music examinations, forced many parents to withdraw their children from instrumental lessons resulting in fewer learners choosing the subject in the secondary school (Cheung, 2004: 344). This resonates with challenges faced by learners in South Africa, which strengthens the motivation for the current investigation.

## **2.5 Teacher effectiveness and teacher development**

The recently introduced Curriculum and Assessment Policy Statement (CAPS) for Music in the FET phase requires that schools appoint teachers with a degree or licentiate diploma in music (South Africa, 2011: 11). There are two universities in the Western Cape offering degree programmes in music, namely the University of Cape Town (UCT) and University of Stellenbosch (US). Teachers may also do a licentiate in music through the three external music examination bodies, namely the University of South Africa (UNISA), Trinity College of London (TCL) and the Associated Board of the Royal Schools of Music (ABRSM) .

The role and function of music teachers in the FET phase have drastically changed from individual instrumental tutoring to a combination of individual and group teaching. The curriculum demands that ensemble playing receives almost equal attention that individual teaching for technical and musical competence requires. In their study of the attributes of music teachers, Miksza, Roeder & Biggs (2010) distinguish between three skills and characteristics required for effective music teaching, namely musical skills, teaching skills and personal characteristics. In their study they discovered that band teachers from Colorado in the United States of America, regarded the teaching skills and personal attributes of teachers as more important than their musicianship skills. For example, the enthusiastic and energetic teacher who could manage the class and the music programme and motivate learners was rated higher than the teacher who showed high musical standards and knowledge of the subject and the ability to perform.

In order to attract more learners to do music in the secondary school it is essential that music teachers are trained musicians and have a sound knowledge of music theory and general musical knowledge in order to transfer music skills to learners at secondary school level. Secondary school music teachers also need to know the requirements of the 21<sup>st</sup> century music industry in order to prepare their learners adequately for the a career after leaving school. The new role of the music teacher demands that teachers are adaptable to the new context in which there is less one on one tuition but also training of bands and choral ensembles, Finally, the secondary school music teacher has to display creativity through improvisation, arranging and composition and should be able to transfer these creative skills to their learners in a non-threatening learning environment.

According to Jorgensen (2001:4) music teachers are to blame themselves for the slow transformation of music education in the 21st century, because they have failed to “break out of their little boxes of restrictive thought and practice”. She postulates that music teachers disregard the broadness of the 21st century curriculum that allows for performance, composition, popular and world musics by sticking to the conservative programme of classical music and traditional teaching methods (Jorgensen, 2001: 4). Often teachers are forced to conform to a curriculum that is conservative and unrelated to the needs of their learners. Bates (2009) refers to music as a basic need of human beings. He realised that his current methods of teaching music did not fulfil his learners’ desires and it became imperative for him to change his practice by replacing the concert band with a jazz band and offering tuition in non-orchestral instruments, despite the fact this type of approach would

alienate him from the conservative institutionalised music education culture. Bates (2009) quotes Thomas Regelski who presented a paper during the first Sociology of Music Education Symposium held at the University of Oklahoma in 1997:

Institutions are inherently conservative: they persist, with little or only cosmetic change, until they become problematic. And even then, they change only as little as is absolutely needed to insure continuation of the truth and necessity of the realities they protect [...]. Carried far enough, of course, this head-in-the-sand conservatism brings about various kinds of crises as the institution's paradigms get further out of touch with original needs (Regelski, as quoted by Bates 2009: 14).

An analysis of the Curriculum and Assessment Policy Statement (CAPS) for FET Music (South Africa, 2011) reveals that teachers must still teach towards music performance ability in isolation of the 21<sup>st</sup> century music industry and the needs of African music and popular music. For example, the CAPS does not make provision for popular music. Despite the inclusion of indigenous African music in the curriculum, there are no guidelines with regard to the required performance standards and exemplar repertoire for this style of music.

Furthermore, the CAPS tends to promote the Westernised idea of performance through its emphasis on solo performance. The policy does not adequately accommodate ensemble performances as evidenced in the South African context where the majority of learners at focus schools in the Western Cape are involved in school, community and church bands or vocal ensembles (South Africa, 2011).

The role of the music teacher as manager and leader of the diversity of music programmes is increasingly being emphasised in the secondary school. The success of the focus school for the arts depends of effective management skills displayed by the teacher in organising timetables of permanent and part-time teachers, examination administration, public relations as well as arranging rehearsals and concert performances. Harvey and Beauchamp (2005) assert that in light of the greater accountability being assigned to the teacher, professional development should not only focus on subject content training, but also on improving the leadership and management skills of music teachers.

## **2.6 Access to higher education**

Music learners who have completed their FET music studies and who seek access to higher education are subjected to stringent auditions in performance and theoretical understanding of music. The assessment of learners is based on their ability to display technical control over the voice or instrument, their ability to perform on an instrument and to have an

understanding of the theoretical principles of music such as four-part harmonisation, analysis of musical works and placing musical works in historical and stylistic context. On the basis of these auditions they are either admitted to degree or diploma programmes in music or denied access to these programmes. Tertiary institutions may also admit learners to bridging and certificate programmes in preparation for degree or diploma studies (Lesch, 2010).

According to Koza (2009) fewer music learners are admitted to tertiary institutions due to inadequate instrumental or vocal performance preparation at secondary school level. Secondly, she points out that black learners who perform non-western music are excluded from university programmes resulting in an elitist and exclusive group of learners pursuing their music studies at tertiary level. In her view the value of non-classical music in which the majority of secondary school learners are daily involved in, is underrated and ignored by schools and universities.

South African higher education institutions (HEIs) are struggling to admit suitable candidates to their music degree programmes due to the low performance level and lack of knowledge in music theory and performance skills of learners exiting the school system. Learners who seek entry into music degree courses at South African universities are subjected to audition in both music performance and literacy skills. Since 1998 the Music Department of the University of Stellenbosch has introduced introductory courses in the form of a certificate programme that serves as bridging programmes to the music degree courses for learners from secondary schools which do not offer Music as a subject (Lesch, 2010: 8).

According to Lesch there has been a decline in the number of learners from especially previously disadvantaged (black and coloured) communities qualifying for entry into the music degree courses since 2008 due to inadequate preparation in the FET phase. For example, in 2009 no learner from the Western Cape focus schools for the arts was auditioned for the music degree courses at the university but was rather referred to auditioning for the introductory course (Lesch, 2010: 8).

## **2.7 Music and technology**

The integration of Information and Communication Technology (ICT) in the curriculum is regarded as essential in the 21st century music classroom. The South African government responded to the information explosion of the century with the Draft White Paper on e-

Education (South Africa, 2003a). The policy acknowledges the advancement and acceleration of national education goals through e-education. Therefore, the NCS is increasingly demanding that ICT be integrated in the learning programmes (South Africa, 2003b & 2011).

According to Crawford (2009: 471) the use of ICT in the music classroom raises the status of music in secondary schools and increases the learner participation rate in the subject. It allows teachers to provide real-life and authentic music activities and programmes to learners in the classroom that are relevant to the 21st century music practices and industry.

According to Rudolph (1996) and Martin (2012) the music programmes offered at secondary schools lack the digital music environment that learners are used to. Martin views the introduction of electronic music to learners through composing as an apprenticeship in preparation of what they will experience when they enter the real-life of the music industry. The digital revolution has changed how adolescents acquire music, listen to it, and, in many cases, make music.

A case study conducted by Cheung (2004) revealed that the technology-based music learning that enables learners to improvise and compose, contributes in the first instance to the motivation of learners to study music and supports performance and listening to music. Secondly, it was found that learners through the use of technology could learn independently, solve problems and work effectively in a group (Cheung, 2004: 349-350).

The advent of the iPod, iPad, AppleMac, Internet and laptops has enabled learners to download music, create their own compositions and has exposed them to diverse styles of music that the school environment is unable to provide to them. The availability of technology in the music classroom has changed the perception that music in schools is only about performance. The integration of ICT in the subject Music takes place through performance, composition, general musical knowledge and the study of the theory of music. Through ICT learners have immediate access to internet which provides audio-referencing via YouTube. Available notation and sequencing software programmes, such as Sibelius and Cubase, enhance the learners' creativity by enabling them to compose and arrange their own music as required by the NCS for Music. This is endorsed by Nielsen (2013: 54) who postulates that music technology enhances and supports the notion of the development of divergent, creative and innovative thinking as demanded by the 21<sup>st</sup> century.

## 2.8 Summary

In this chapter, music curriculum reform in South Africa since 1994 was reviewed by consulting government policies on education provision and curriculum innovation as well as national and international research material and other publications. Secondly, the chapter focused on the trends in music education provision globally especially with regard to the status of music in secondary schools as well as its relevancy to the needs of the learners and that of the contemporary music industry.

The chapter also concentrated on perspectives of teacher development initiatives to prepare them for new methodologies and the integration of technology in music education to meet the demands of the 21st century Music curricula. In the following chapter, the research methodology will be discussed in detail by expounding on the research design and data collection strategy that would best lead to the findings and analysis of the research data and the answering of the research question.

## CHAPTER 3

# RESEARCH DESIGN AND METHODOLOGY

### 3.1 Introduction

The research approach, design and method that I have chosen assisted me to obtain an in-depth and detailed description and analysis of the phenomenon of a focus school for music as it functions in the Western Cape. For the purpose of the study I have selected to use a qualitative research approach, since this is the most appropriate methodology to obtain an in-depth and inner perspective of a practice or phenomenon (Creswell 2011: 44; Mouton 2001: 149; Nieuwenhuis 2007: 50; Phelps, Sadoff, Warburton & Ferrara, 2005: 79). Furthermore, the qualitative research approach allowed me to interact with the focus schools practice and explore the *why* question that resulted in a rich data description with the emphasis on quality and depth (Nieuwenhuis 2007: 51).

Qualitative research accommodates the researcher's own assumptions about the situation as well as the theoretical framework that will inform the study (Creswell, 2013: 44). Therefore, qualitative research allowed me to enter into the investigation with certain prior knowledge of the situation as gained through my experience as a subject adviser and subsequently as curriculum planner.

According to Roberts (2010) and Leedy & Ormrod (2001) a qualitative approach will also allow the researcher to focus on the people's experience of the phenomenon from their own perspective in a real-life environment. Through this type of research approach I was able to obtain a complete understanding of the type of school, since the research methods related to this approach include in-depth strategies to lead to a deeper understanding of the phenomenon.

Creswell (2013: 69) postulates that qualitative research could be unsophisticated and unscholarly if there is not a specific approach to this type of research. According to him qualitative research without a specific approach will not enable reviewers to assess the validity of the findings. He identifies and compares five types of approaches to qualitative inquiry, namely, a narrative study, a phenomenology, a grounded theory, an ethnography and a case study (Creswell, 2013: 70-110).

I have chosen a case study design for this research based on the following advantages:

In the first instance the case study as research design has the unique ability to provide a detailed and in-depth perspective of a phenomenon (Mouton 2001; Leedy & Ormrod, 2001), which in this case was a focus school for the arts in the Western Cape. Secondly, it allowed me to uncover what lies behind the phenomenon and discover intricate and new details about it (Roberts, 2010: 143). Thus a case study, due to its real-life situation, provided me with a valid, rich and in-depth description of the specific sample of the concept and practice which I wanted to investigate, which in this case would be a focus school for the arts in the Western Cape.

Although the main disadvantage of a case study is that no generalisations of results can be made, the aim of this study was not to provide statistics or generalisations, but rather to offer insight into how focus schools in the Western Cape offer opportunities for the provision of Music at FET level to learners in the community selected for the research.

### 3.2 Sampling strategy

As a sample for this case study, I have selected an arts and culture focus school in a metropolitan education district in the Western Cape to conduct the research. The profile of the district is provided in table 3.1. The majority of learners of the school came from historically disadvantaged backgrounds and were able to communicate in at least two of the three official languages of the Western Cape, namely English or Afrikaans or isiXhosa.

**Table 3.1: Profile of the education district**

- |   |
|---|
| <ul style="list-style-type: none"> <li>• The suburb has a population of 310485 citizens</li> <li>• The majority (91.0%) of the citizens are classified as Coloured</li> <li>• The area has an unemployment rate of 24%</li> <li>• 38% of households have a monthly income of R3 200 or less</li> <li>• 35% of the population over the age of 20 years have achieved a matric certificate or higher</li> <li>• 16 Secondary schools</li> </ul> |
|---|

(City of Cape Town, Census 2011)

The National Norms and Standards for School Funding (NNSSF) in terms of the South African Schools Act, 1996 (Act No. 84, 1996) ranks South African public schools from poorest to least poor in five quintiles, namely from 1 to 5 whereby the neediest school



(quintile 1) receives a higher government monetary allocation towards teaching and learning resources.

**Table 3.2: Profile of the school**

Quintile	5
Type of school	Secondary
Grades	Grade 8 to 12
Hostel facilities	None
School fees	R1200 – R1750 per annum
Home languages spoken by learners	English, Afrikaans
Language of teaching and learning	English, Afrikaans
Number of learners	1420
Number of music learners	71
Number of teachers	45
Number of full-time music teachers	4
Number of part-time music teachers	1
Curriculum offering	<ul style="list-style-type: none"> <li>• Languages:             <ul style="list-style-type: none"> <li>○ English, Afrikaans</li> </ul> </li> <li>• Mathematics and Sciences:             <ul style="list-style-type: none"> <li>○ Mathematics</li> <li>○ Mathematical Literacy</li> <li>○ Life Sciences</li> </ul> </li> <li>• Social Sciences:             <ul style="list-style-type: none"> <li>○ History</li> <li>○ Life Orientation</li> </ul> </li> <li>• Business:             <ul style="list-style-type: none"> <li>○ Accounting</li> <li>○ Economics</li> <li>○ Consumer Studies</li> </ul> </li> <li>• Arts:             <ul style="list-style-type: none"> <li>○ Music</li> <li>○ Dance Studies</li> <li>○ Dramatic Arts</li> <li>○ Design</li> <li>○ Visual Arts</li> </ul> </li> </ul>
Extra-curricular music activities	<ul style="list-style-type: none"> <li>• Choir</li> <li>• Jazz band</li> </ul>

Although the school accommodated learners from grade 8 to 12, only FET (grade 10 to 12) Music learners and teachers were involved in the research, based on the fact that in South Africa the subject is not offered as a discreet discipline in the GET phase (grade R to 9) but only offered as an elective subject in the FET phase.<sup>2</sup>

<sup>2</sup> In South Africa music, dance, drama, and visual arts are offered as an integrated Arts and Culture programme in the GET phase and it is compulsory for all learners in that phase.

In addition, I selected the following persons to form part of the research:

- Four teachers responsible for the teaching of FET Music at the school;
- The principal of the school;
- The provincial focus school project manager responsible for the management and overall roll-out of the programme;
- District officials and subject advisers for FET Music who support the school;
- Non-governmental organisations involved in the focus school project.

### **3.3 Data collection strategies**

Two types of data collection strategies were applied for the research, namely interviewing (see appendices F to K) and observation (see appendix E). According to Spradley (in Phelps, et.al, 2005: 92) observation should be descriptive, focused and selective. These characteristics of observation as a data collection strategy guided me during the research process. Focused observation enabled me to concentrate on specific data and ignore data which did not form part of the research aims. Selective observation enabled me to scrutinise and decide on the types and categories of activities to be observed. All the observations are described in detail, providing me with the required data to be categorised and analysed in the research process.

**Observations** included the following lessons at the school:

- three individual music lessons
- two ensemble lessons
- three general musical knowledge lessons
- two lessons where music technology was used
- two extra-mural music sessions at the school
- two musical performances.

Observations concentrated on the following:

- Teaching methodologies applied by the teacher
- The use of technology in lessons and completion of tasks
- Teaching and learning support material such as textbooks, reference material, music repertoire
- Learner responses during lessons.

I also employed **semi-structured interviews** (Mouton, 2001: 105) with key role players involved with the focus school. I made an audio recording of each interview or focus group interview to ensure that all the details of the interviews are accurately transcribed for analysis. Due to time-constraints some interviews were also conducted telephonically or via e-mail.

The interviews included the following respondents:

- Four music teachers at the school
- Two focus group interviews with learners at the school
- Four subject advisers for the arts subjects who supported the focus schools for the arts in the Western Cape
- Principal of the school
- One past and one present provincial project manager for the focus schools
- One official responsible for the music technology development of the focus schools
- Three persons from non-governmental organisations that were involved in the focus schools project
- One university music lecturer.

Finally, I studied the following documentation:

- Music learner enrolment at the school for the period 2009 to 2013
- Examination results for Music in Grade 10, 11 and 12 at the school for the period 2009 to 2013
- Teacher portfolios in order to determine the nature of the tasks set
- Teachers' work schedules and lesson planning
- Individual learner workbooks to determine the nature of completed practical assessment tasks such as creative work, tests and research assignments
- Programmes of past concerts presented by the school
- Media coverage of the schools, for example regional and community newspaper articles, WCED articles, and YouTube video clips of the school's learners performing
- Promotion and marketing material published by the school and the WCED.

### **3.4 Data analysis**

According to Mouton (2001:108) qualitative research requires that the data is interpreted and analysed while interviewing takes place. By immediately discarding unnecessary data during the interviewing process, this will prevent the accumulation of unmanageable data. In analysing the data I used an interpretative perspective in order to identify trends and patterns noted during interviewing and observations (Maree 2010: 59). In the analysis and interpretation of the data collected, I have isolated specific characteristics of the focus school which I will discuss in Chapter 4.

### **3.6 Summary**

In this chapter I have expounded on the design of the research and the approach of my research. Firstly, I gave reasons why a qualitative research approach and a case study design would enable me to describe the focus school in-depth. Secondly, I have discussed how the data would be collected and analysed to result in a rich and in-depth description of the focus school concept. In chapter 4 the collected data will be presented in detail and analysed.

## CHAPTER 4

### PRESENTATION AND ANALYSIS OF DATA

#### 4.1 Introduction

During the collection of data I concentrated on key factors and elements that would provide me with sufficient information to describe the phenomenon of the focus schools in detail. Key factors and elements included:

- Development of the focus school concept
- Types of learners envisaged for focus schools
- Selection of learners for FET Music
- Music learner – teacher ratio
- Resources, including infrastructure, human resources and technology
- Preparation of management and teachers for implementation of the focus school concept
- Nature of the music programmes – curricular and extra-curricular – offered at the school
- Performance of learners in national examinations
- Throughput of learners in the music industry and higher education institutions.

The data was collected by means of firstly, semi-structured interviews with key informants (where face-to-face interviews were not possible, I made use of telephonic and e-mail correspondence); secondly, observations of teaching and learning activities at the school; and thirdly, interrogating documentation and records related to the focus schools.

#### 4.2 Criteria for the selection of the focus school

According to Wayne Alexander, former provincial project manager of the focus schools project, one of the objectives of the focus schools was to increase people's awareness of a range of subjects in the curriculum. According to him, research undertaken by the WCED revealed that the Western Cape needed more people in mathematics and science as well as in arts and culture and technology subjects. He referred to the arts as the 'soft core subjects' in contrast to the 'hard core subjects' such as mathematics and science. In his view, arts subjects were not given prominence in previously disadvantaged communities and that, although most of the schools were not built to accommodate the arts, the introduction of the arts and culture

schools was a means of giving the deserved status to these subjects in schools (Alexander, interview 2014).

According to him most schools were open to the idea of becoming a focus school, but also saw it as an opportunity for financial gain that would afford them the opportunity to expand their existing resources. There was a process of consultation with principals, school governing bodies, teachers and learners, by means of workshops, conferences and meetings to explain to the school communities why education department needed focus schools. The process of consultation had as its purpose to “create a ground song in order for all stakeholders to sing from the same page”. He added that there was support from the district office through regular meetings with focus schools teams at the district office (Alexander, interview 2014).

The WCED presented the schools with an arts and culture school policy framework that emphasised smaller classes for the arts subjects and a time-table that would accommodate the arts subjects. Furthermore, arts and culture subject advisers of the WCED arranged support programmes after school and during weekends for principals, teachers and learners. (Lundie interview, 2014).

The selection of the focus schools was a political and strategic decision by the Member of the Executive Council (MEC) for Education in the Western Cape Provincial Legislature. The selection of schools was based on the following criteria:

- The school should not only emphasise mathematics and science education
- The school had to be located in a previously disadvantaged area
- The infrastructure had to lend itself to the expansion for arts facilities
- An arts subject had to be already offered at the school
- There had to be the potential to establish the arts subjects at the school.

(Lundie interview, 2014)

In the view of Ina Bruce, who was the Arts and Culture subject adviser in the district when the focus schools project was launched, the school chosen for the current case study, qualified for selection to become a focus school for the arts based on the positive and enthusiastic attitude of the principal, the teachers and school governing body. Secondly, the school was located in an ideal geographical position in the district and would thus easily draw potential

arts learners from nearby feeder primary schools. Thirdly, the school building had the potential to be extended and be renovated to accommodate an arts block (Bruce interview, 2014).

According to the principal (Interview, 2014) the school applied to become a focus school for the arts after the education district managers had held meetings with the schools in the district to inform them of the WCED's intention to establish focus schools. During the interview it transpired that there were two other secondary schools in the area that showed an interest to become a focus school. The fact that the school was already offering the subjects Visual Arts and Design in collaboration with the arts centre in the district and had achieved good results in these two subjects counted in their favour to be selected as a focus school for the arts.

The school took its original curriculum offering into consideration as well as the learner performance in the existing subjects (Interview with principal, 2014). They realized what benefits with regard to job creation the arts, especially Design, would bring to the learners. According to the principal the arts subjects seemed to be a more favourable subject stream for the learners, because at that stage they were not performing satisfactorily in the science subjects with regard to enrolment figures and pass rate. A small percentage of learners were taking subjects such as Physical Sciences in the FET phase. Furthermore it was seen as a benefit to the community if learners could make a choice of school based on the subjects offered at a particular school in the area.

## **4.3 Resources**

### **4.3.1 Infrastructure**

Prior to the establishment of the focus school the school had no facilities for music teaching. According to the principal the school governing body converted the three existing classrooms into music tuition rooms. Initially the walls between three classrooms were broken down and the space was utilized to create two teaching rooms, an ensemble room (5m x 2.5m) and sixteen practicing studios (2m x 2m). The rooms were not sound proof. The school also utilized the unused space under the staircases of the building to create cubicles for brass learners where they could practice during intervals and after school. Music theory for larger numbers of learners was taught in normal classrooms.

The development of the arts subjects required extension of the facilities due to the increased learner enrolment in the arts subjects. Therefore, the school built a new arts block that would accommodate all the arts subjects, namely Music, Dance Studies, Dramatic Arts, Visual Arts and Design. This arts centre contained a music theory teaching room with a store room for instruments. During interviews with teachers they expressed the concern that the new arts block was located far away from the existing music rooms, resulting in music staff having little contact with one another.

The school also identified the need for a school hall where regular concerts could be held. Private donor and government funding enabled the school to build a new school hall with seating capacity for an audience of six hundred and fifty people. However, at the time of the visits to the school there were no chairs in the hall. The principal indicated that the school had to hire chairs when the hall was used for public performances.

### **4.3.2 Learning and teaching resources**

During interviews with the teachers it emerged that the majority of learners did not possess their own instruments. Therefore, the parents hired the instruments from the school. During the period of data collection and observations, no proper school library was available for the teachers and learners. The school did not possess a wide range of music scores, CDs and research material as well as a listening facility for use by teachers and learners. According to the teachers the school was in possession of the following instruments:

3 digital keyboards

3 pianos

4 flutes

8 clarinets

1 alto saxophone

8 trumpets

3 trombones

1 tuba

2 drum-kits

The inadequacy of instruments placed a restriction on learners to select an instrument of their choice. Many learners in the lower grades were often unable to start playing an instrument



due to the unavailability of instruments. This restricted choice of instruments and unavailability of lead and bass guitars, marimbas or steel pans also negatively influenced the development of a programme of popular or indigenous African music at the school.

### **4.3.3 Financial resources**

The principal indicated that the WCED allocated an amount of R376 per learner per annum based on the national norms and standards for school funding (as discussed in chapter 1) and the poverty level of the school. The principal (Interview, 2014) expressed his dissatisfaction about the school being categorized as a quintile 5 (more advantaged) school by the WCED, although it was located in a poor area. This monetary allocation of R375 per learner had to be utilized for the following items:

- 50% for LTSM of which 10% should be targeted for library material
- 24% for municipal services
- 6% for maintenance of buildings
- 20% for local purchases

Despite the principal's view that the school was located in a poor township and could therefore not be regarded as an advantaged school, it had to raise additional funding by means of school fees which ranged from R1200 to R1750 per annum. Parents did not pay any fees towards instrumental lessons or any extra-curricular music activities. The principal indicated that the Western Cape Education Department contributed R1,9m as start-up capital for the establishment of the specific focus school. The project manager of the focus schools project indicated that the additional funding provided to the school by the WCED was earmarked for:

- Teacher development in the form of training workshops to improve the subject knowledge and teaching methodology of the teachers
- Development of school management teams in the form of workshops in financial management
- Focus schools conferences for principals, teachers and arts and culture subject advisers
- Extra instrumental lessons, artist-in-residence programmes, excursions, field trips, holiday classes and camps
- Participation of arts learners in provincial and national arts festivals

- Music scores, music instruments, arts equipment and reference books
- Technological infrastructure and software
- Infrastructure development.

(Ndabeni interview, 2014)

## 4.4 Human resources

### 4.4.1 Appointment of teachers

The CAPS document stipulates that the Music teacher must have the following qualifications:

- At least a BMus or BA Mus degree
- Licentiate diplomas from the University of South Africa, Trinity College of London or Associated Board of the Royal Schools of Music

In addition to formally qualified music teachers, competent and experienced music practitioners who have specialised in a specific style of music or genre, are also permitted to teach the subject at secondary school level. These teachers may include music specialists with no formal teaching qualification such as orchestral instrumentalists, jazz musicians, indigenous African music specialists who have had many years of experience in music making and teaching.

(South Africa, 2011: 11)

The qualifications of the four full-time music teachers at the focus school in the case study ranged from matric plus two years of music study at tertiary level to three years of study (see table 4.1).

**Table 4.1: Profile of music teachers**

Teacher	Qualifications	Teaching responsibilities
A	B.A, B.Ed, LTCL, Higher Primary Certificate in Education	Subject head Voice Theory of music General musical knowledge Composition and arrangement
B	Teachers Licentiate Diploma in Music	Digital keyboard Piano Theory of music General musical knowledge Composition and arrangement
C	Unqualified teacher Grade 6 tuba and grade 7 organ	Brass Jazz band
D	Unqualified teacher Grade 7 clarinet	Woodwind Jazz band

The school also made use of an itinerant teacher who taught drum-kit on a part-time basis. Two teachers did not have a formal qualification to teach at secondary school level. One teacher had a teacher's licentiate in music and one had a bachelors as well as a post-graduate degree. Two teachers had no formal and professional teachers qualification. All four teachers indicated that they had not taught at a secondary school prior to their appointment at the school.

Feedback obtained via interviews revealed a variety of attributes regarding music teachers. In an interview with the subject adviser for FET Music he listed the following attributes of music teachers that should be appointed at a focus school:

- Patience
- Willing to walk the extra mile
- Understanding the context of the learners
- Being able to apply various teaching and learning styles
- Knowledge of various styles of music
- Enthusiastic.

The subject adviser continued by recommending that *big name* teachers and well-known successful artists should be appointed at these schools in order to attract learners to do music at the focus school.

During the interviews learners regarded the teacher as vital for the success of the focus school. They stressed the importance of a passionate and knowledgeable music teacher. In their view the teachers needed to teach to the needs of young people and had to understand both popular music and classical music. During observation I noticed that there was a good relationship between teacher and learner and that the teacher was always aware of the personal circumstances of the learners. This was especially evident in the grade 12 classes where the learners had done music for five years.

The principal was verbal about the type of teacher that should be teaching at the focus school. He emphasized that the teacher should have energetic and vibrant teaching qualities. According to him the teacher should exude enthusiasm and must be able to motivate learners coming from poor homes to excel in music.

He also stressed that there should be a music subject head who was able to plan effectively for the subject; who could ensure that the curriculum was implemented with success; and who could guarantee that the standard of practical assessment tasks and the general music programme of the school were of a high standard. He expressed his concern for suitably qualified teachers who were cautious to apply for music posts at the school due to the location of the school, gang violence and drug abuse (Principal interview, 2014).

#### 4.4.2 Teacher development

According to the subject adviser for FET Music there were several interventions to support teachers at the focus schools. One subject adviser responded in the following manner:

I have organised many short courses and workshops designed to help develop particular aspects of the teachers' professional development. Teachers have attended workshops in the history of jazz, improvisation, composition and arrangement as well as vocal technique presented by lecturers of the Department of Music, UCT. The Universities of Cape Town and Stellenbosch have also conducted Saturday and holiday classes in music technology focusing on Sibelius and Cubase.

(E-mail correspondence, 22 October 2013)

The subject adviser and music teachers listed several workshops and seminars that the Western Cape Education Department had arranged to support the music teachers to implement the curriculum and support the focus school (see table 4.2).

**Table 4.2: Schedule of teacher development workshops**

Workshop/Course	Purpose	Frequency and duration
Standard setting workshop	Setting of standards for school based assessment tasks	Two hours annually
Orientation to new curriculum	Orientation of teachers to the new curriculum for Music	5 hours once per annum
Planning with Subject Advisers	Improving the quality of teaching and learning	At least once per annum
Music and technology	Training teachers to use technology	Weekends
Content and methodologies	Training teachers to teach difficult content in the curriculum with confidence	Weekends and holidays
Music industry	Introducing teachers and learners to the music industry and how to plan a music event	Four Saturdays per annum
Conferences for focus schools	Sharing successes and challenges with the implementation of the focus schools project	Once per annum

The subject adviser paid regular visits to the school to support the teachers with the implementation of the curriculum. Visits concentrated on the teachers' understanding of the subject content, teaching methodologies, learner progress in the prescribed practical assessment tasks and their preparation for the national examinations.

## **4.5 Enrolment of music learners in the FET phase**

### **4.5.1 Criteria for learner selection**

The CAPS document (South Africa, 2011) regards the following criteria as important to secure learner success in Music in the FET phase:

- Technical control over one or more musical instrument or the voice
- Performing a wide variety of musical works, in solo and ensemble context, ranging from Western art music and jazz to indigenous African music (IAM)
- Ability to read music notation
- Creativity through improvisation, composition and arrangement
- Understanding of existing works of music with regard to compositional techniques used, application of musical elements in existing music works and placing these in a specific historical and cultural context
- Awareness and appreciation of various musical traditions and styles.

(South Africa, 2011: 8)

However, the CAPS document does not stipulate on what level of development the learners should be for selection to do Music in grade 10. No auditioning instrument or rubric was provided by the education department to guide teachers for the selection of learners. According to Alexander, former project manager of the focus schools project, special concession was given to focus schools to test learners for admission recruitment and selection (Alexander interview, 2014).

According to the present provincial project manager of the focus schools project the WCED intended

to make these schools centres of excellence and to give those who were previously disadvantaged access to tertiary education in those focus areas. These schools were to have the best quality teachers, high tech equipment and would admit learners with skills and talent (Ndabeni interview, 2014).

The interviews with the principal, teachers and learners revealed that there was an auditioning system in place at the school which took various aspects related to music experiences and musicality into account. Learners were selected for music in grade 10 based on their informal experience of the art form, either at home, church or community music groups as well as their progress in grade 8 and 9. They were also selected on musicality, sense of rhythm and pitch. In addition they had to show enthusiasm. Learners gave several reasons for choosing the specific arts and culture focus school. This included affordability, accessibility and distance from home and the only school in the area offering Music. It is also significant to note that, according to the principal, the majority of learners were coming from areas outside close proximity due to the school offering the arts subjects.

During the semi-structured focus group interview with four grade 12 learners they responded that they had only started formal music lessons at secondary school in grade 8. They indicated that they had no formal music lessons and some indicated that they did not even have class music at primary school. All indicated that prior knowledge of music was either gained at the church music group, community jazz band or via informal lessons given by a family member or friend. All the learners said that they could not read music notation when they registered for grade 10 Music. One learner shared her personal experiences, revealing that because there were no class music lessons at the primary school that she had attended, she did not have any opportunities even for basic music activities such as singing.

One of the grade 12 learners could play the keyboard without being able to read music before he started with Music as a subject in grade 10. According to him he could play most of the chords and enrolled for music, because he wanted to have a deeper understanding of music through reading music and understanding of harmony and chords. A family member who taught him music at home could not read music and was therefore unable to teach him the theory of music. He responded as follows

I started in church, because they were looking for a keyboard player. I rate my level of playing as intermediate. When I came here [to the focus school] I already knew about music and playing chords but did not know how to read music.

A female grade 12 voice learner said that she had enrolled for FET Music due to her passion and love for music and added that she wanted to make music her career. Another grade 12

voice male learner wanted to explore the subject Music when he came to secondary school and ended up doing the subject in grade 10 to 12, because he enjoyed what he was doing in the music classes in the previous grades. While he initially merely wanted to experiment and discover what music as a subject offered, he eventually stayed on doing Music up to grade 12.

The majority of learners indicated that they had continued with music, because of the enjoyable element and the discovery that music was not for the chosen few. A learner said that she had known nothing about music when she chose music at secondary school, but realised that she had a musical talent in Gr 9 and convinced her parents to allow her to do Music in grade 10, because they were initially against the idea of her taking music.

#### **4.5.2 Articulation between GET and FET**

Subject advisers, the principal and teachers pointed out the lack of articulation between what learners learn about music in the GET phase and what musical skills and knowledge they require in grade 10 (FET phase). One subject adviser for FET Music reported that a four-day camp was arranged for all grade 9 learners of the ten focus schools in the province in 2009. The purpose of the camp was to orientate learners to the subject Music in the FET phase to enable them to make an informed subject choice in grade 10 (Pretorius, 2013).

The principal put the blame squarely on the poor music or non-existing music programmes in the primary school and grade 8 and 9. In his view this unsatisfactory state of music education had resulted in the poor grade 12 music results of the school as well as the music dropout rate in grade 10 and 11. There is little or no specialist music and instrumental teaching in the GET phase unless the school appoints a private music teacher assigned specifically to instrumental music lessons.

The principal disclosed that he had encouraged a large number of learners to take music lessons in grade 8 and 9 (GET phase), because it was important to lay a solid foundation prior to them taking subject in the FET phase. These preparatory lessons would afford them the opportunity to explore the subject through the playing an instrument and taking lessons in music theory. At the time of the research one hundred and seventeen learners were enrolled for music in grades 8 and 9. Their progress in music was closely monitored and regular feedback was given to the parents by means of parent-meetings. Additionally, individual

meetings were arranged with parents of learners who did not show satisfactory progress. Those who showed progress in music were allowed to continue with the subject in the next grade (Principal interview, 2014).

During an interview with the principal, I became aware of a negotiating process which the school initiated with the provincial Department of Arts and Culture and Sport (DCAS) to appoint music tutors who will be remunerated by that department to share in the school's objective to strengthen the quality music education in grade 8. These tutors would teach learners from feeder primary schools to prepare them for music in secondary school. This would ensure that their level of playing would be on a higher standard when they enter secondary school. In addition to the stipend that DCAS would pay the teachers, the schools intended to top up the remuneration in order to make the appointment in these tutorships more attractive for music teachers. The tutors would utilise the music facilities of the focus school for the arts (Principal interview, 2014).

### 4.5.3 Learner enrolment and retention rate

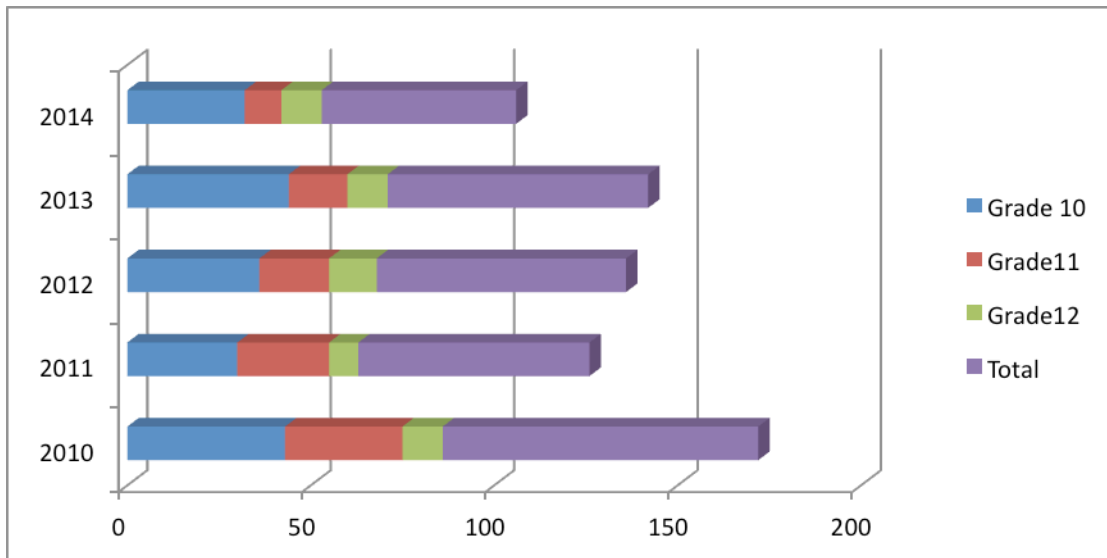
The enrolment figures for FET Music in the focus school from 2010 to 2013 are indicated in table 4.3.

**Table 4.3: Music learner enrolment at the selected focus school**

Grade	2010	2011	2012	2013	2014
Grade 10	43	30	36	44	32
Grade 11	32	25	19	16	10
Grade 12	11	8	13	11	11
Total	86	63	68	71	53

(Source: WCED Cemis, 2014 and school registers)





There was no drastic increase in the enrolment for Music over the five-year period. The school was unable to increase its enrolment for Music above 100 learners. Forty-three grade 10 learners enrolled for Music in 2010. Of these 13 learners continued with the subject up to grade 12. The drop-out rate over the three-year FET phase up to grade 12 is 60%.

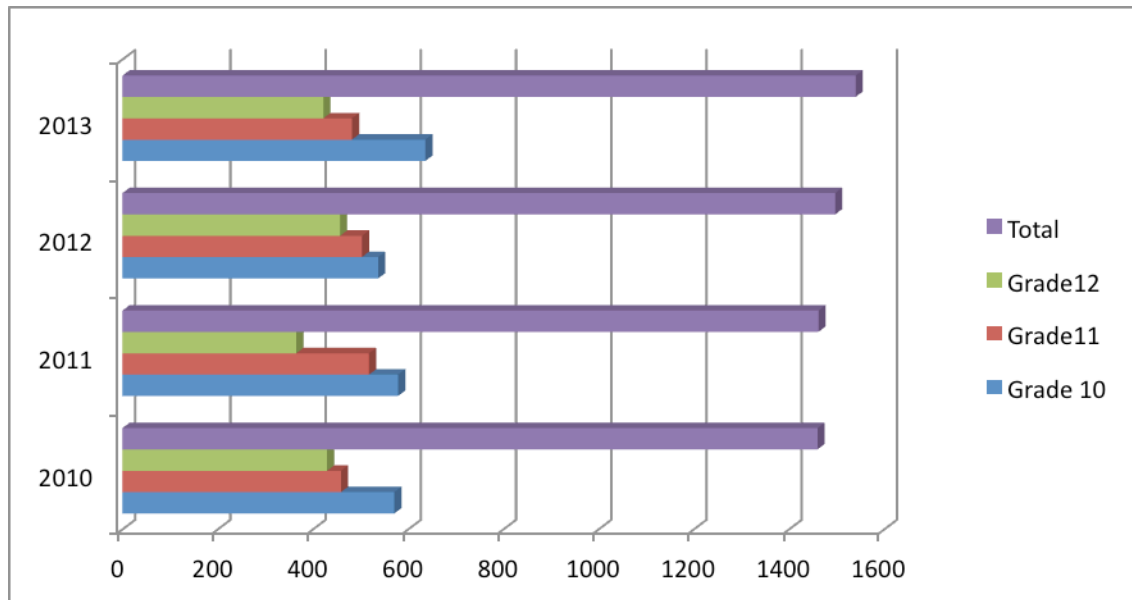
The enrolment for FET Music in grade 10 to 12 from 2010 to 2013 in the Western Cape province, excluding independent schools, is provided in table 4.4.

**Table 4.4: Music learner enrolment in the Western Cape**

Grade	2010	2011	2012	2013
Grade 10	571	579	537	636
Grade11	459	518	503	482
Grade12	430	365	457	422
Total	1460	1462	1497	1540

\* excluding independent schools.

(Source: WCED: Cemis, 2013)



## 4.6 Music programmes offered

### 4.6.1 Music performance

The following instruments were taught at the focus school:

- Piano
- Recorder
- Voice
- Digital keyboard
- Clarinet
- Trumpet
- Drum-kit

Practical lessons for grade 8 to 10 were given during the school day. Lessons were given on a rotational basis, i.e. learners were taken out of classes for other subjects for part of the period. Times were rotated in order for them not to miss out on the same subject every week. Grade 8 to 10 practical lessons took place in group context. However, grade 11 and 12 learners were receiving individual music lessons after school.

The repertoire for performance was predominantly taken from the classical style and musicals. During observation a grade 12 learner, who was also a player in the school's jazz band, played a Strauss waltz on a digital keyboard. He had little rhythmic control over the

piece and could not use the features of the keyboard appropriately. He played the piece with little musical interpretation and the performance was unconvincing at that level of the FET curriculum. The same learner played a duet with a clarinet learner, prepared by the music teacher in class as part of their performance programme for examination purposes. The ensemble was unsuccessful with regard to musical interpretation and technical control. When I requested them to play a piece that they had rehearsed on their own without the help of the music teacher, they were much more successful in the rendition of an arrangement of a song which was in the popular style.

A grade 10 piano learner who accompanied a singer during the observation said that he had taught himself to play the piano. I observed that he was able to improvise and use jazz chords in his accompaniment with ease. During the interviews the majority of grade 12 learners rated their music performance as being on an elementary or intermediate level which could be compared with two to three years of formal tuition. During the observation the grade 12 learners' ability to sight sing a simple four-bar passage in C major within the range of a fifth and using crotchets, quavers and minims was tested. All the learners were unable to sing the passage without stumbling over the rhythmic and pitch detail.

All the learners interviewed were members of music groups outside of the school. They were performing in church groups, gospel groups and jazz bands. All the learners described the school music programmes as in stark contrast to the music making outside the classroom walls because school music was too strict and allowed no room for freedom and creativity. One learner said that school music emphasised polished performances and entertainment whereas church music was not only about the correct notes but also about spirited singing. All the learners responded that the music programmes in school were too narrow and restricted due to its emphasis on classical music.

The majority of learners said that the exclusion of jazz and popular styles such as R&B was a major obstacle for enjoyment and learning process. These interviewees indicated that they would like to learn about jazz history and other popular styles of music. Learners responded that the curriculum covered the content well, but new styles that teenagers like should be added to the curriculum. A voice learner also indicated that vocal training should receive more attention, because vocalists struggle to read music. He pleaded for the modernisation of vocal music at the school. A keyboard learner said that the manner in which the school was teaching music was not in line with how he would like to learn music and that he wanted jazz

to be included in the programme. All the learners were adamant that teachers should learn about other music styles such as R&B and jazz.

Learners enjoyed the performance aspect of music, for example the female voice learner said she had felt like a princess when she performed to an audience the first time at the school concert. Learners strongly expressed their views about issues of the music at school that hampered their performance ability. They responded in the following manner:

“Not everybody likes classical music”

“Broaden the styles”

“Too much emphasis on polished performance and perfection”

“Variety of styles will make learners more interested in music”

“Should not take anything away, but should add other styles to the programme”

“Like to perform in ensembles”.

#### **4.6.2 Music theory**

One learner responded that after he had done Music up to grade 12 he was able to explain to others what he was doing when he was performing, because his knowledge of the theory of music expanded to enable him to describe the chords that he was playing. He responded in the following manner:

At home no one could read music although they taught me how to make music. I just played anything at home without really knowing what I was doing. Music as a subject enabled me to go deeper into the subject, and name the chords. I enjoyed the theory part, because I learned about scales.

However, the results of the examinations written internally and externally and their readiness for tertiary music education did not give a good picture of the learners' progress in this aspect of the curriculum (see national examination results and comments by Lesch). Their music literacy level was below the requirements for university entrance. According to the subject adviser this aspect of the work is usually poorly answered resulting in unsatisfactory results in grade 10 to 12.

The workbooks of the learners and lessons observed, displayed the learners' inability to read and analyse musical texts with regard to the knowledge of the rudiments of music, scales,

intervals, triads, four-part harmonization and analysis. Teachers ascribed this to the lack of proper preparation in the GET phase.

### **4.6.3 General musical knowledge**

Learners rated the history of music as the least enjoyable component due to its irrelevancy to what they were doing in their everyday life. They said that it was senseless to learn about dead musicians and composers and they would be satisfied if the history of jazz was included in the programme. They indicated that they would like to learn about the development of music through textbooks and resourceful music teachers.

The interviews with teachers and observation sessions as well as the interrogation of learner workbooks revealed that the school was following the classical music stream, although schools do have the option to choose between classical music, jazz and African indigenous music according to the Curriculum and Assessment Policy Statement for FET Music (South Africa 2011).

### **4.6.4 Creative development**

Learners' workbooks displayed that they were not regularly involved in creative work such as composition, arrangement and improvisation. The level of the creative work of learners was at a basic standard, for example they could only complete an eight-bar melody. This, according to the teachers, is due to their low musical literacy skills.

One learner said that he liked to experiment with music and that he had created his own music on his computer at home. Learners clearly indicated that they would like to improvise more in their performances by doing their own thing.

## **4.7 Learner performance**

The throughput and success of learners are based on the National Senior Certificate results. The national examinations for Music comprise of three components, namely:

- Written papers for theory of music and general musical knowledge;
- Practical performance
- School-based practical assessment tasks.

The school's results comparable to that of the provincial results for Music in the Western Cape were as follows over the past five years (see table 4.5):

**Table 4.5: National Senior Certificate results**

Year	Number of candidates	School's pass rate	Candidates above 50%	Provincial average %	School's average %
2009	14	100.0%	23.0%	66.0%	48.7%
2010	11	90.0%	50.0%	63.8%	56.5%
2011	6	100.0%	20.0%	68.2%	56.4%
2012	12	100.0%	83.3%	67.9%	64.3%
2013	11	100.0%	54.6%	68.1%	64.5%

(Source: WCED: National Senior Certificate results)

The data with regard to the performance of the school revealed that the school achieved a 100% pass rate over the five years except in 2010. However, regarding the general score of learners, it was performing below the provincial average. In the last two years there was an improvement in the quality of the passes, for example 83.3% of the learners scored higher than 50% in 2012 and the school improved its average to 64% in the last two years.

The principal, music teachers and subject advisers ascribed the initial unsatisfactory results to the low music literacy level of the learners. This is due to the fact that the majority of learners entered the FET phase with insufficient knowledge of music theory. According to the subject advisers for FET Music the provincial support plan for the focus schools made provision for programmes to improve learner performance in especially the national examinations. Therefore, various intervention programmes were organised by either the school or the subject advisers in the form of learner camps, Saturday and vacation classes and extra-tuition by specialist teachers focusing specifically on the music theory component of the subject.

The subject advisers for FET Music indicated that several intervention programmes were initiated by the provincial department of education to improve the standard of learner performance through study camps for grade 12 Music learners during the September holidays. Similar camps were organised for grade 10 and 12 learners to improve their performance in the curriculum delivery. The activities were facilitated by subject advisers,

together with lead teachers and community musicians. The travelling, accommodation, meals and workshop materials of the learners and teachers were fully funded by the WCED. The following support programmes were organised for Music learners of the art focus schools for the arts (see table 4.7):

**Table 4.6: Schedule of learner support programmes**

Target group	Purpose	Period
Grade 9	Orientation to the subject to enable learners to make an informed subject choice in the FET phase	Four days in December 2008
Grade 10	To improve learner performance in the school based examinations	Four days during the September vacation 2009
Grade 12	Additional tuition to improve learner performance in the first National Senior Certificate examinations to be written by Music learners of the focus schools	Four days during the September vacation 2008
Grade 12	Additional tuition to improve learner performance in the National Senior Certificate examinations to be written by Music learners of the focus schools	Four days during the September vacation 2010

The principal had this to say about the improvement of the results:

Although the marks do not reflect it, I can see that there is growth. It is encouraging to observe that in recent years there has been a steady improvement in the results. Every year that I listen to the practical examinations I can see that there is growth in the projects that the learners have completed. If I listen to the ensembles I can see that we have moved forward and improved in terms of quality over the three years. I would like to see more distinctions, but in the community that we serve, factors such as gang related violence, teenage pregnancy, domestic violence and other factors have a negative influence on our learners' performance.

(Principal interview, 2014)

#### **4.8 Music and technology and new methodologies**

According to the former project manager for the WCED Khanya Project<sup>3</sup>, Chas Ahrends, the provision of music technology formed part of the focus schools project. The Khanya Project of the WCED was tasked to install the required hardware in all focus schools (Ahrends, 2014). The Khanya team did research on the use of technology in Music and Design. From

<sup>3</sup> The Khanya Project was the technology branch of the WCED. Its primary function was to provide all schools in the Western Cape with computer technology. Its function was extended to the newly established focus schools by equipping them with the required technology for the specialized subjects.

the research in the use of technology in the music industry it emanated that the Apple was the most effective computer used in music schools and universities internationally.

An observation visit revealed that the school was equipped with the following music technology:

- Interactive whiteboard and projector in the theory room
- Sound amplification
- Mac server
- Five iMacs with Midi keyboards installed with Sibelius and Cubase
- One teacher's Macbook installed with Garageband, Sibelius and Cubase
- Internet connectivity and stable network.

However, the learners' creative work such as composition and arrangement did not show evidence that they were using the available music technology and notation music software adequately. The teacher utilised the computer and Internet access to play a You Tube recording of the Brahms' Symphony No. 4 during a history of music lesson for grade 12 learners. Learners were experimenting on their own with Garageband during the observation. The computers were located in the music theory room occupied by one teacher and other music teachers who did not use the room, and who did not have regular access to the computers to expose their learners to the technology.

According to Ahrends (2014) it was imperative to train teachers and subject advisers in the use of these hardware and software. The WCED Khanya team organized a training programme for music subject advisers and teachers focusing on

- Navigation of the network
- Use of the iMacs and Macbooks
- Use of the technology in the Music curriculum
- Use of the technology to assess the work of the learners
- Empowerment of the learners to use the technology for sustainability and end-user integration.

(Ahrends, 2014)

The subject adviser for Music indicated that the teachers at focus schools were trained to use appropriate music technology such as Garageband, Sibelius and Cubase. Workshops in the



use of Sibelius were given by a consultant in collaboration with the music technology department of the University of Stellenbosch over four Saturdays in 2010. Teachers received practical lessons and a teacher's manual for use in the music classroom. However, during interviews music teachers could not give sufficient feedback about the content of the courses or give an indication that they were applying the technological skills in their lessons. Their responses with regard to these courses were vague and it left the impression that it did not have the desired impact on their practices. The subject adviser was also not clear whether they monitored whether the acquired skills were actually implemented by teachers during lessons and whether they supported the teachers to use the technology optimally.

During the semi-structured focus group interview with grade 12 learners it emanated that there was limited use of music technology in the classroom. One learner responded that he enjoyed working with computers and would like to combine it with music through sound sequencing. He had bought his own laptop and experiments with it at home. Learners indicated that the school had an AppleMac laboratory, but the learners were not using it adequately. One grade 12 learner said that he used the AppleMacs to create melodies for his practical assessment tasks for composition. During observation it also emerged that the interactive whiteboard was not used to optimize its full purpose and potential.

The subject adviser ascribed the inadequate utilization of music technology to the insufficient training of teachers as well as their reluctance to learn about music technology. In his view the teachers were too fixed in old methodologies to be trained in music technology and that the focus school should have appointed a music technology specialist in order to achieve the desired results.

#### **4.9 Extra-curricular music programmes**

During observation I listened to the school choir consisting of thirty learners from grade 8 to 12. Its repertoire consisted of primarily four-part (SATB) or three-part (SAB) songs from the classical and folksong repertoire as well as musicals and light popular music. There was a shortage of male voices. According to the teacher choir practices took place during intervals due to the learners living too far from the school and that parents were unable to transport the learners to attend choir practices after school. The WCED had provided the school with a 25-seater bus to be used for the transportation of learners to concerts as well as after school arts activities.

The school had a jazz band consisting of nine learners from grade 8 to 12. Rehearsals took place after school on a Friday. The principal was excited about its existence and progress and according to him they were in high demand at community and government functions such as at the Artscape Theatre; the Arts Awards function of the Department of Arts and Culture and Sport; the 20<sup>th</sup> Year of Democracy Festival; functions arranged by the Education District Office; and the Cape Town International Jazz Festival. According to the principal one of the past members of the band was playing the guitar in a band in Spain for six months of the year and was earning sufficient money to sustain himself and his family when he returned to South Africa (Principal interview, 2104).

During the interviews the four grade 12 learners referred to the enjoyable element of the extra-curricular music activities and how invaluable it was, because according to them choral singing and playing and singing in the band enhanced your voice and served as extra tuition. In their view, participation in the school choir and ensembles also enhanced their listening abilities. In addition it provided opportunities for the sharing of musical ideas with the other learners. In their responses they showed great enthusiasm towards these music activities in general and it emerged that it reminded them of the music groups in which they were involved at their churches and communities. In these ensembles they were also much freer to “do their own thing” and to improvise on their musical ideas. Due to the free nature of the extra-curricular music activities, learners were also more relaxed and were able to display the talent more spontaneously through the selection of repertoire that they liked.

This convinced me that schools should create more opportunities for learners to perform after school by means of instrumental and choral ensembles. This will enhance learners’ musicality as well as their understanding of the art form. Informal music making also affords them the opportunity to explore music through experimenting and improvising with musical concepts that are often not occurring in the formal lessons in school due a too structured curriculum and time constraints.

#### **4.10 Artist-in-residence programme**

The school participated in an artist-in-residence programme for arts and culture focus schools in the Western Cape arranged by the WCED in 2007. Six local and national musicians were

placed in the school to expose the learners to various styles of music performance that included jazz and gospel music. The musicians assisted the teachers in the coaching of the school bands and vocalists. The purpose of the six-week programme was to enable the learners to perform alongside experienced musicians, to broaden their music knowledge, create their own lyrics and melodies and explore different genres. The programme culminated in a gala performance by the focus schools bands. According to Natasja Coleridge, coordinator of the programme, learners indicated that they had enjoyed the personal attention that they had received from the musicians and “would surely do it again”. (Coleridge interview, 2014).

The artist-in-residence programme has been terminated by the WCED due to a lack of funding. Learners have benefitted through the artist-in-residence programme, because they were able to acquire skills in especially jazz performance. This would not have been possible, because their own teachers at the school were unable to teach them these skills, because they were not trained jazz musicians and teachers. Adequate funding should be found to revive the programme and an itinerant group of appropriately trained musicians should be appointed to visit focus schools on a regular basis.

#### **4.11 Festivals for focus schools for the arts**

The WCED focus schools project team arranged an annual focus schools production to showcase the progress of the schools. The performances were integrated presentations of all the performing arts and visual arts. This afforded the arts departments as well as the ten focus schools to work together as a team to produce a performance with a common theme and a central venue. A team of arts specialists appointed by the WCED would prepare and rehearse with the different school groups over a period of time. This would normally include professional musicians, dancers and actors who would choreograph the dances and arrange appropriate music to complement the drama and movement.

Below is a picture of a production which was an integrated performance of music and drama performed by the school at the WCED arts festival for focus schools held at the Green Point Park in Cape Town in 2012.



#### **4.12 South African Schools Choral Eisteddfod**

The South African Schools' Choral Eisteddfod (SASCE) is an event organized by the Department of Basic Education and the nine provincial education departments. It comprises a choral competition organized for primary and secondary school choirs and soloists participating at education district, provincial and national levels.

The South African Schools' Choral Eisteddfod draws together learners, teachers, parents and the broader South African community from diverse backgrounds. In addition it displays the world of classical music through its operatic programme; the richness of the South African culture through its indigenous folkloric songs and dances; and it also reflects the social issues facing our nation through HIV/Aids jingles.

The school communities regard the event as an important item on the school calendar, because it has as its objectives the restoration of pride and honour of the school and strengthening of the moral fibre of the school community through choral music. SASCE has the ability to promote social cohesion through music, because learners from all cultures, races and beliefs meet through this eisteddfod. The Department of Basic Education regards the eisteddfod as one of its flagships. In his opening address at the National SASCE Championships in Randburg on 3 July 2012, the Deputy Minister of Basic Education, Mr Enver Surty, described the SASCE as “a gift to the nation”. He added that the Department of

Basic Education regards this project as an opportunity to “unleash talent, entertain, educate while building and nurturing a nation just as a loving mother would an innocent infant” ([www.education.gov.za/newsroom/speeches/tabid/298](http://www.education.gov.za/newsroom/speeches/tabid/298)).

The SASCE makes provision for primary and secondary school choirs including small ensembles and soloists. Schools have a choice of participation between 31 categories ranging from classical compositions to indigenous African folklore.

During an interview with a music teacher, the focus school of this case study had not participated in the SASCE or other national choral competitions. This is primarily due to the fact that the school has not established a satisfactory choral tradition since becoming a focus school for the arts.

#### **4.13 School concerts, musicals**

During interviews with the principal, teachers and learners, it transpired that school concerts were arranged regularly in order to expose learners to the performing arts world at a young age and to showcase the talents of the focus school. The school arranged a summer and winter music concert for the FET Music learners as well as a concert for grade 8 and 9 learners annually to showcase the subject and encourage parents to allow their children do music in grade 10.

Learners who were interviewed regarded their participation in school, local, national and international music festivals as highlights in their lives. They viewed these performances as important milestones in their musical lives and it gave them confidence to practise the art of music in front of a live audience. One learner responded as follows:

At first I did not have the confidence to sing out loudly. A highlight of my music lessons was when my teacher asked me to sing for our school’s concert, but did not know that she was actually testing us for our practical mark. She asked me to do a song and as I was singing I was really starting to enjoy it and when I was done the crowd stood up and everyone was clapping and that was for me the greatest achievement.

Another grade 12 responded by saying that her vocal solo performance during her first school concert in grade 10 gave her more confidence to sing in front of an audience. The applause of

the audience made her feel that she had achieved success in music. She also regarded the participation in an international choral festival in Sweden in 2012 as a highlight.

## **4.14 Non-governmental organisations**

### **4.14.1 Cape Town International Jazz Festival**

The Cape Town International Jazz Festival (CTIJF) – drawing more than forty international and local artists and more than 34 000 audience members to one of Africa’s most prestigious events – is closely linked to the development of the arts and culture focus schools. As part of its training and development programme it offered skills development workshops to learners from the focus schools to prepare them as performers and on stage management principles (Parks, interview 2013).

The subject adviser for Music responded in the following manner:

Music students from the focus schools perform regularly in public spaces. The WCED has initiated an annual Focus School Jazz Festival that runs in partnership with the Cape Town International Jazz Festival. Focus school bands have been incorporated into the main programme of the CTIJF and are also regularly featured in the pre-concert on Greenmarket Square the day before the actual festival starts.

Workshops were conducted by consummate professionals designed to train young and upcoming musicians in music production and performance, as well as event management. The workshops were designed to concentrate on the areas of discipline, etiquette, arrangements and general understanding of requirements for the real world of the music industry.

According to Parks the training programme exposed the learners to the theoretical and practical principles of event management, music production, marketing, stage lighting and sound technique. The CTIJF also prepared the school band for a music festival for focus schools that formed part of the international festival. An experienced musician was placed in the school to support the teachers and learners in the selection of repertoire and rehearsals culminating in a festival for a focus schools stage managed by the learners and supervised by professional music technicians. In addition selected learners have been working alongside professional sound and lighting technicians backstage at the main festival, providing them with an authentic experience of major music productions.

A grade 12 learner regarded his participation in the Cape Town International Jazz Festival as his greatest achievement in music, because he played the keyboard in his school band that performed at the jazz festival arranged for the focus schools for arts. He responded in the following manner:

Playing in the Cape Town International Jazz Festival was my greatest achievement in music, because I never thought I would get into there - and my school let me go in there and play. What the people like about us is that we did a fifteen minutes performance with different types of genres. I never thought I could play for fifteen minutes non-stop.

Below is a picture of a school band performing at the jazz festival for focus schools for the arts.



The director of education at the education district commented as follows after the schools jazz festival in 2012:

Permit me to convey my humblest joy and appreciation for the excellent work of our learners, teachers and principals at our arts and culture focus schools. I was privileged to be at the Arts Focus School Music Festival at the Fugard Theatre in Cape Town on Sunday, 25 March 2012. The ten schools that performed were magnificent and in particular the three focus schools from the Metropole South Education District stood out for me as beacons of excellence. I was both proud and moved to tears by the professionalism of our children. Truly there can be no argument about the value of these focus schools as a seedling bed for cultural ambassadors of our beautiful country. Please take the time to congratulate them and acknowledge these schools. Yesterday I witnessed

the musical geniuses of tomorrow on the stage and I am content and happy.  
(E-mail communication, Van Harte, G.: 26 March 2012)

#### **4.15 International exchange programmes**

Since 2009 the school had been linked with an arts focus school in Lulea, Sweden in order to share best practices in music teaching and learning. In 2005 I visited Sweden to set up the exchange programme between the two schools. The principal, teachers and learners visited the Swedish school in 2007 as part of the exchange programme. A Swedish delegation of teachers and learners had visited the school on several occasions to support the school in the development of the focus school concept and evaluate the progress of the exchange programme. The music learners of the school also participated in an international choral festival held in Lulea, Sweden in 2011 as part of the exchange programme.

#### **4.16 Higher education institutions and career opportunities**

The provincial project manager of the focus schools gave the following reasons for the establishment of these institutions:

To make those schools centres of excellence [...]. To provide access to tertiary education to those learners who were previously denied access to tertiary education in those focus areas.  
(Ndabeni interview, 2014)

One learner indicated that he wanted to make music his career and wanted his own recording studio. Another learner indicated that he wished to use his knowledge of music in his future career as journalist. During the focused interviews two grade 12 learners were planning to study music at university but indicated that they were not sure whether they would be accepted for tertiary studies after matric, because they were in doubt whether their level of performance and knowledge of music theory would give them access to university. Before completion of the research, one of them was informed that she had been accepted for the B.Mus degree in voice by the University of Cape Town. Another learner was also accepted for the diploma course in piano performance by the same university. According to the teacher they were the first learners from the school to be accepted for degree and diploma courses in music. She added that one grade 12 learner had been admitted for the bridging course in music at the University of Stellenbosch.



According to Felicia Lesch, coordinator of the Certificate in Music programme at the University of Stellenbosch, no learner from the arts and culture focus schools had been accepted for music degree studies at the University of Stellenbosch since 2009. Instead they were referred to the preparatory Certificate in Music course due to a lack of music literacy knowledge and performance skills (Lesch, 2010). In an interview with the same author during 2014, she stated that first year music students lacked the foundational skills in basic music theory. According to her a first year student from the focus school in this case study displayed that he had proper voice lessons, but his theoretical knowledge was “way below” the required standard for tertiary music studies. The university accepted him for the certificate programme due to his potential. However, he repeated the year due to adaptation problems and a lack of dedication.

Furthermore, she stated that even first year B.Mus students with the required performance skills showed a lack of knowledge of theory and harmony and had to do a bridging course in these modules in combination with other subjects on first year level. According to her music students who had taken private lessons were better prepared for university than students who had done music at secondary schools (Lesch, interview 2014).

As part of the annual Cape Town International Jazz Festival week music learners were invited to attend auditions hosted by the renowned Berkelee College of Music, Boston, USA for entry into their courses in jazz performance, composition and arrangement. In 2011 one of the school’s music learners qualified after auditioning to attend a short course in music performance at Berkelee College. Unfortunately, due to a lack of funding, the learner could not take up the offer (Parks, interview 2013).

#### **4.17 Conclusion**

In this chapter the data was presented and analysed. The data provided me with an in-depth insight of the phenomenon of the focus school by engaging closely with the participants in the focus schools project through semi-structured interviews at the selected school. Through the responses by interviewees I was able to deduct valuable information about their personal experiences of the school and the music programmes offered by the focus school. Secondly, through observation of activities I could collect data with regard to the music facilities and infrastructure that were established and the available teaching and learning resource material

to facilitate effective music teaching and learning. The data collection also concentrated on the preparedness of teachers and their willingness to adapt to the new environment of a secondary school dedicated for the arts. Lastly, the research was enriched by the documentation that was made available to me to enable me to describe the successes and challenges experienced by the focus schools project.

In the final chapter I will summarise the findings of the research and make recommendations that should provide guidance for the establishment of similar focus schools for the arts but also for the provision of music education in the secondary school.

## **CHAPTER 5**

### **FINDINGS, RECOMMENDATIONS AND CONCLUSION**

#### **5.1 Introduction**

The Western Cape Provincial Government had as its vision the development of the human capital of the province. With its focus on the youth, the provincial department of education was identified to drive the strategy. The strategy focused on the development of the youth in the province, especially young people living in poor communities. Ten focus schools for the arts were established in both urban and rural areas to provide facilities that would give secondary school learners access to quality arts education which was previously unavailable to them. These institutions were to offer all the arts subjects, namely Music, Dramatic Arts, Dance Studies, Visual Arts and Design in the FET phase which encompasses grade 10-12.

The required special government funding was made available for the development of appropriate physical infrastructure, human resources and teaching and learning support material. The funding would be utilized to ensure that these institutions would have the appropriate buildings, technological equipment, qualified teachers as well as teaching and learning support material that would contribute towards the implementation of the national curriculum. The focus schools would provide opportunities for disadvantaged learners to develop their talent in the arts and securing them access to higher education institutions or the world of work.

#### **5.2 Answers to research questions**

The research was based on the following primary research question:

How do focus schools for the arts in the Western Cape Province provide music education to secondary school learners in the FET phase?

Secondly, during the data collection for the case study at one focus school, I have concentrated on the following secondary research questions:

- What infrastructure, physical resources and teaching and learning support materials do focus schools have as required by the national curriculum for Music in the FET phase?

- What curricular and extra-curricular music programmes do focus schools for the arts offer?
- What programmes are offered at the focus schools to prepare learners for higher education and a career in music?
- How are teachers at focus schools prepared for new pedagogies for Music in the FET phase?

Through the research I discovered that the focus school for the arts could be described as a special kind of school that makes provision for music education in the secondary school which was not previously available to a large section of the school population of the Western Cape.

Some comments of learners provide an ‘insider’s view’ of the phenomenon, since they have daily lived experiences at the focus school. A grade 12 learner described the focus school for the arts as a unique school, because according to her not every school in the area where she lived had a music or art department. Another learner used body language and gave the school a *thumbs up* sign, stating that at her school you would find gifted learners in every class and everybody at the school could sing or dance. A female learner said that, although she could only sing and knew nothing about the theory of music when she enrolled for grade 10 Music, the school had taught her “a lot about music”.

A learner in grade 12 described the focus school as follows:

I see focus schools as very unique, because not every school has a music or drama department and focus schools have much more to offer to students, because many learners at this school are not academically strong but with the little that they learn in the arts subjects they can go away from the school and start a career in the arts.

However, the focus schools concept and music education at these schools also pose challenges for both the WCED and the schools. In the first instance, the WCED was unable to provide the focus schools for the arts with adequately trained music teachers who were able to teach other styles of music than classical music. The research discovered that a special music provisioning model based on the music curricular needs at a secondary school focusing on music was not in place. Therefore, specialisation in specific instruments as well as styles of music was impossible. The focus schools also had to appoint additional teachers who were

not remunerated by the WCED, but the school governing body had to find additional funds from parents to pay these teachers.

The music programmes at the focus schools were still concentrating on polished solo music performances instead of exposing music learners to group music making and creative improvisation as experienced in their daily lives. Although the focus school had been equipped with the required ICT, the technology was not optimally used due to a lack of teacher training.

The study also revealed that neither the school nor the WCED could give the assurance that the focus school could be sustained if the additional funding of the government would be terminated. There was no sustainability plan in place from both the school and the provincial education department side.

### **5.3 Research findings**

The analysis of the data collected led to the following findings regarding the effective provisioning of music education in the present education system. The categories included are not necessarily in order of priority, but provide an overview for the reader. After each section, some recommendations are made to inform the future provision of Music in the FET phase.

#### **5.3.1 Music teacher training**

The data revealed that the majority of learners as well as the principal and subject advisers regard the music teacher as vital for the success of the focus school. However, the data revealed that the music teachers were ill-equipped with regard to subject content and methodology to teach the subject effectively in the secondary school. The research showed that all the appointed music teachers were not suitably trained and experienced to teach music at secondary school level, for example two of the four teachers were unqualified teachers without a three years teachers' diploma.

Firstly, learners explicitly expressed their dissatisfaction with the subject knowledge base of music teachers who were unable to teach popular music, jazz and indigenous African music, because they were primarily trained to teach classical music. Secondly, music teachers at the

focus schools were not adequately trained and comfortable to use music technology although the necessary technological equipment is available at the school.

Although once off training was provided to teachers in 2010, the provincial education department should arrange well-structured and continued in-service training courses over weekends and school holidays to equip music teachers at focus schools with the necessary subject content and methodology in popular music, jazz and indigenous African music as well as music technology. This should be done in collaboration with subject specialists and tertiary institutions. The appointment of music teachers should be based on curricular needs, for example specialist teachers for popular music and jazz should be considered as a priority.

### **5.3.2 Music post provisioning**

The data revealed that the focus schools for the arts do not have a different post provisioning model than ordinary secondary schools. The provincial education department does not take into consideration that the subject Music in the FET phase requires individual instrumental tuition for at least one hour weekly. The present learner: teacher ratio at the focus school is more than 15:1. This results in FET Music learners receiving individual music lessons with a duration of less than one hour per week or alternatively, receiving lessons in a group.

The school governing body has to budget for additional funding to appoint music teachers. This is not provided for in the school's post allocation as approved by the provincial education department. The WCED should provide music posts over and above the normal post allocation for the school. The post allocation should allow for the appointment of music teachers at a maximum ratio of 10:1 to ensure effective music instruction. Additional part-time posts should be created to provide for the teaching of specialist instruments where only a small percentage of learners are playing the specific instrument.

### **5.3.3 Curriculum innovation**

All focus schools are located in areas where communities are predominantly exposed to popular music, jazz, indigenous African music and gospel music. The research points to the fact that the music programmes offered by focus schools are in stark contrast to what learners

experience in their communities. Although the national curriculum for FET music accommodates various styles, the music programme that is preferred by teachers is classically dominated. In order to attract more learners to the music class the curriculum implementation at the school needs to be adapted to encourage learners who are interested in other music styles to take the subject at school.

The research indicated that secondary school learners prefer ensemble performances above polished solo performances due to the social benefits of group music making, because this is how they are making music in their communities. Through this type of music they learn the skill of music performance from one another. Secondary schools will attract more learners if the music programmes are relevant to music experiences of their daily lives. The music lessons should concentrate less on solo mastery and focus on bands and choral ensembles.

Music learners' concern about the school's emphasis on purely polished performances should be alleviated by creating opportunities for creative music activities by allowing learners to improvise during performances and to arrange their own music. Learners should also be given greater freedom in the choice of repertoire to be performed.

The secondary school should offer a greater variety of music instruments other than its current offering of piano, digital keyboard, brass and woodwind. The introduction of indigenous music instruments such as marimba and other African instruments should be included in the music performance programme. Music learners should be encouraged to play instruments that are used in the community bands and churches, such as banjo, accordion, acoustic guitar, electric guitar, mandolin and digital organ.

History of music was identified as the least enjoyable aspect of the curriculum and learners felt strongly that the history of popular music and jazz should be introduced in the music programme. Focus schools for the arts should include the jazz stream as prescribed by the national curriculum for FET Music in order to make the subject more attractive.

#### **5.3.4 Extra-curricular music**

The research revealed that a large percentage of secondary school music learners are actively involved in community music making groups, such as community bands and church gospel

groups. Music learners also regard extra-curricular music activities, such as arts festivals, school concerts and musicals, as opportunities to build confidence and to work with others in a group. To them these activities provide a platform for show-casing their musical talent and provide exposure to the music performance industry.

Music learners' positive attitude towards extra-curricular music activities should serve as a stimulus for regular public performances that will promote the subject and the focus school among parents and the community. It is recommended that focus schools for the arts create sufficient opportunities for schools concerts, music productions and musicals that will enable learners to be exposed to the music industry at an early age. The ideal would be that these events are co-organized by both the music staff and the learners, thereby putting into practice the theoretical knowledge of event planning and music production that they have acquired at the Cape Town International Jazz Festival courses.

Permanent instrumental and vocal ensembles that are able to perform diverse styles of music ranging from popular music, jazz, indigenous African music, classical music and gospel should form an integral part of the school's music programme. These ensembles should have scheduled rehearsals and regular public performances in the form of festivals, concerts, music competitions and eisteddfods. In this respect the school should support initiatives such as the national SASCE choral competition since it reflects the promoting of active participation in music, thereby fostering social cohesion and nurturing pride and achievement. Community concerts should be held regularly to market the school among prospective learners and parents.

### **5.3.5 Music learner admission and retention**

There is a clear lack of criteria and policy regarding the admission for learners who wish to select Music as a subject in the FET phase. This leads to poor performance standards and drop out in the FET phase. Schools in consultation with the subject advisers should design admission policies based on the potential of learners as well as their musical skills. These skills should be basic music theoretical knowledge, aural ability, potential to start playing an instrument at a late stage as well as social skills.

FET Music learners should already be identified in the lower secondary grades (grade 8 and 9) as well as in primary school in order to commence with specialised music training before



entering the FET phase. Proper orientation and preparation for the subject should take place by means of focused and well-structured music classes in performance and theory in addition to the compulsory Creative Arts subject in the GET phase prior to selecting music in the FET phase. This could be done by offering group lessons in the form of recorder, guitar, marimba and steel pan tuition as well as music theory classes to primary school learners and grade 8 and 9 learners after school and over weekends.

### **5.3.6 Infrastructure development**

The arts block at focus schools should exemplify the characteristics of a centre of excellence by making provision for the following facilities:

- A theory and general music knowledge teaching room that can accommodate at least 20 learners, equipped with a stereo sound system and interactive white board
- 5 teaching studios for teachers
- 10 practicing studios for learners
- Store rooms for instruments
- Computer laboratory (Windows or AppleMac) with ten work stations for learners and one for the teacher with Internet access and an interactive white board
- A band/choir rehearsal room
- A music library.

Since the levels of sound emanating from music activities can be disturbing to other teachers and learners on the school premises, all the music rooms should be sound proof.

### **5.3.7 Music instruments and resources**

A variety of instruments will make the subject more attractive. The school should have an instrument bank which contains woodwind instruments, brass, strings, percussion (drum-kit, African and Western percussion), electric guitar, banjo, mandolin, steel pans, digital keyboard, organ and piano. Parents should be encouraged to rent such an instrument at a nominal fee from the school to cover the cost of the maintenance and reparation of the instrument.

A focus school for the arts should have a resource centre that contains sufficient musical scores for a variety of instruments including choral, band and orchestral arrangements. In addition this facility should accommodate reference material in hard copy and digital format about the history of music, theory of music as well as form of music. This should be available to both teachers and learners. Learners and teachers should also have access to quality digital recordings and DVDs of the prescribed works as stipulated in the Music curriculum as well as other suitable compositions. This resource centre should be supplied with the required equipment, hardware, software and Internet access to enable learners to work on-line on their own after school to improve their performance in different aspects of the music curriculum, including theory of music, aural as well as general musical knowledge.

### **5.3.8 Music technology**

Focus schools in the Western Cape have been provided with the required ICT with work stations for learners. This facility should be used more intensively and effectively in the creative work of the learners. The appropriate music software programmes should be loaded onto the computers, such as Garageband, Sibelius, Cubase and other appropriate music software. Regular and continued in-service training sessions for teachers should be arranged to build confidence among teachers to use ICT in the music class, and to assist them to employ technology when teaching creative work. Music technology should be used extensively for creative work such as composition and arrangement. Implementation of technological skills acquired through training workshops should be monitored continuously in order to inform further training initiatives.

### **5.3.9 Sustainability programme**

The provincial project manager of the focus schools showed concern about the future of focus schools if there was not sufficient funding for the maintenance of equipment and curricular programmes on a continued basis. The offering of the focus subjects have budgetary implications for the school governing body. Unless the focus school receives additional funding over and above the monetary allocation based on the national norms and standards (South Africa, 1998), it will not be able to sustain itself. The focus school concept could serve as a good model for South Africa. However, this type of school will only sustain itself if it were effectively managed from all levels, namely the school, education district and provincial education department.

Each school should have a sustainability plan that will include its own marketing, fund raising through public private sponsorship, and community involvement.

According to a subject adviser for music, the focus school should work towards self-sustainability by means of

- creating a strong presence in the community with concerts and showcasing events
- outreach programmes to primary schools in the area
- performances at charity events, old-age homes, orphanages, hospitals to develop their sense of social responsibility
- generating funds through concerts, recordings and productions
- inculcating a sense of fiscal responsibility in the learners and their parents.

(Tabisher, interview 2013)

## **5.4 Recommendations for future research**

The following topics, related to the current research, should be investigated to enrich the knowledge base regarding the provision of specialised music in South African secondary schools:

- Investigating the focus school concept as a means to provide Music in the FET phase in all provinces of South Africa
- Exploring strategies to provide continued in-service training to music teachers delivering Music in the FET phase
- Music technology as an integral part of teaching improvisation and creativity in FET music programmes
- Investigating the preparation of music students for tertiary education: private music tuition versus Music as secondary school subject.

## **5.5 Conclusion**

The focus schools for the arts could serve as a model for music provisioning in South African schools. More of these types of schools should be established across the country. The Western Cape Education has succeeded to establish these institutions in both rural and urban

contexts. Some of the benefits that previously disadvantaged school communities are gaining could be listed as

- Providing access to quality music education in secondary schools
- Redress of past imbalances in education
- Recognition and development of musical talent among young people
- Building of human capacity through music education
- Providing access to tertiary music education previously denied to learners in poor communities
- Preparing young people for the music industry.

The Western Cape Education Department is succeeding to be the lead agent in the country regarding the provision of music in the FET phase. Furthermore, it is fulfilling its objective to develop human capital and restore the pride of communities through the establishment of focus schools for the arts in previously disadvantaged communities in the post-Apartheid era despite the present and future challenges facing arts education.

## **PERSONAL COMMUNICATION AND INTERVIEWS**

Alexander, W. 2014, February. Personal interview.

Bruce, I. 2014, May. Telephonic interview.

Coleridge, N. 2013, October. Personal interview.

Focus group interviews. 2013, September. Interviews with music learners.

Focus group interviews. 2013, October. 2014, May. Interviews with music teachers.

Lesch, F. 2014, May. Telephonic interview.

Lombard, R. 2014, May. Personal interview.

Lundie, A. 2014, January. Personal interview.

Moses, J. 2013, August, 2014, April. Personal interview.

Ndabeni, R.T. 2014, March. Personal interview.

Parks, C. 2013, October. Personal interview.

Pretorius, B.P. 2013, August. Telephonic and e-mail communication.

Principal. D. 2013, September. 2014, May. Personal interview.

Tabisher, K.T. 2013, October. E-mail communication.

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## APPENDICES

### Appendix A: Permission to conduct research at focus schools



Directorate: Research

[Audrey.wyngaard2@pgwc.gov.za](mailto:Audrey.wyngaard2@pgwc.gov.za)  
tel: +27 021 467 9272  
Fax: 0865902282  
Private Bag x9114, Cape Town, 8000  
[wced.wcape.gov.za](http://wced.wcape.gov.za)

**REFERENCE:** 20130411-9286

**ENQUIRIES:** Dr A T Wyngaard

Mr Franklin Lewis  
36 Rosary Street  
Paarl  
7646

Dear Mr Franklin Lewis

**RESEARCH PROPOSAL: PROVISION OF MUSIC EDUCATION IN THE WESTERN CAPE THROUGH FOCUS SCHOOLS FOR THE ARTS**

Your application to conduct the above-mentioned research in schools in the Western Cape has been approved subject to the following conditions:

1. Principals, educators and learners are under no obligation to assist you in your investigation.
2. Principals, educators, learners and schools should not be identifiable in any way from the results of the investigation.
3. You make all the arrangements concerning your investigation.
4. Approval for projects should be conveyed to the District Director of the schools where the project will be conducted.
5. Educators' programmes are not to be interrupted.
6. The Study is to be conducted from **01 May 2013 till 30 September 2013**
7. No research can be conducted during the fourth term as schools are preparing and finalizing syllabi for examinations (October to December).
8. Should you wish to extend the period of your survey, please contact Dr A.T Wyngaard at the contact numbers above quoting the reference number?
9. A photocopy of this letter is submitted to the principal where the intended research is to be conducted.
10. Your research will be limited to the list of schools as forwarded to the Western Cape Education Department.
11. A brief summary of the content, findings and recommendations is provided to the Director: Research Services.
12. The Department receives a copy of the completed report/dissertation/thesis addressed to:  
**The Director: Research Services  
Western Cape Education Department  
Private Bag X9114  
CAPE TOWN  
8000**

We wish you success in your research.

Kind regards.

Signed: Dr Audrey T Wyngaard

Directorate: Research

**DATE: 11 April 2013**

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Lower Parliament Street, Cape Town, 8001  
tel: +27 21 467 9272 fax: 0865902282  
Safe Schools: 0800 45 46 47

Private Bag X9114, Cape Town, 8000  
Employment and salary enquiries: 0861 92 33 22  
[www.westerncape.gov.za](http://www.westerncape.gov.za)



Directorate: Research

[Audrey.wyngaard2@pgwc.gov.za](mailto:Audrey.wyngaard2@pgwc.gov.za)  
tel: +27 021 467 9272  
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36 Rosary Street  
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Dear Mr Franklin Lewis

**RESEARCH PROPOSAL: PROVISION OF MUSIC EDUCATION IN THE WESTERN CAPE THROUGH FOCUS SCHOOLS FOR THE ARTS**

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1. Principals, educators and learners are under no obligation to assist you in your investigation.
2. Principals, educators, learners and schools should not be identifiable in any way from the results of the investigation.
3. You make all the arrangements concerning your investigation.
4. Educators' programmes are not to be interrupted.
5. The Study is to be conducted from **20 January 2014 till 30 April 2014**
6. No research can be conducted during the fourth term as schools are preparing and finalizing syllabi for examinations (October to December).
7. Should you wish to extend the period of your survey, please contact Dr A.T Wyngaard at the contact numbers above quoting the reference number?
8. A photocopy of this letter is submitted to the principal where the intended research is to be conducted.
9. Your research will be limited to the list of schools as forwarded to the Western Cape Education Department.
10. A brief summary of the content, findings and recommendations is provided to the Director: Research Services.
11. The Department receives a copy of the completed report/dissertation/thesis addressed to:  
**The Director: Research Services  
Western Cape Education Department  
Private Bag X9114  
CAPE TOWN  
8000**

We wish you success in your research.

Kind regards.  
Signed: Dr Audrey T Wyngaard  
Directorate: Research  
DATE: 10 January 2014

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Lower Parliament Street, Cape Town, 8001  
tel: +27 21 467 9272 fax: 0865902282  
Safe Schools: 0800 45 46 47

Private Bag X9114, Cape Town, 8000  
Employment and salary enquiries: 0861 92 33 22  
[www.westerncape.gov.za](http://www.westerncape.gov.za)

## Appendix B: Letter of informed consent for principals and teachers



Music Department  
Faculty of Humanities  
University of Pretoria  
1 August 2013

### Contact details of study leader

Dr. Dorette Vermeulen

Tel: (012) 420-5889

E-mail: dorette.vermeulen@up.ac.za

Researcher: Franklin Lewis  
Department: Music  
Student no: 12381609  
Student address: 36 Rosary Street, Paarl, 7646  
Tel no of student: 0823312174

Title of the study: Provision of music education in the Western Cape through focus schools for the arts

Dear Colleague

You are invited to participate in a research project aimed at finding out how music education is provided to Western Cape learners in secondary schools with specific reference to the focus schools for the arts. I hereby ask your kind permission for an interview in which your responses to questions relevant to the topic of the study can be audio recorded. I would also like to observe and audio record some of the music lessons presented at the school. Lastly, I would also like to observe and video record some of the extra-curricular activities at your institution.

I have obtained the required permission to conduct the research at your school from the Directorate: Research of the Western Cape Education Department. I undertake to do this without disrupting your academic programme. The results of the research will not disclose your identity in any way. The data collected will be safely kept at the University of Pretoria for a period of 15 years.

I would be most willing to share the outcomes of the research via e-mail after completion of the study, if required by participants. I do not regard the information that you will disclose during the interview, or which I will discern during my observations, as being sensitive. However, should you wish to remain anonymous, your anonymity will be respected. You may decide to withdraw from the research at any stage should you wish not to continue without providing reasons for your withdrawal.

If you are willing to participate in this study, please sign this letter as a declaration of your consent.

I, \_\_\_\_\_, give permission that my responses to the interview may be used for the purpose of research and education. I am fully aware of the nature of the research and acknowledge that I may withdraw at any time and that my participation in this research is voluntary. The information that I will disclose during the interview is not regarded as being sensitive. However, should I wish to remain anonymous, my anonymity and confidentiality will be respected. I understand that this research is for the development of music in South Africa.

I wish to remain anonymous:

(Please tick the appropriate box)

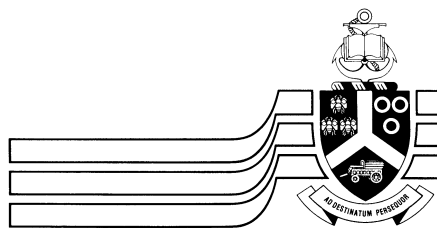
Ye	<input type="checkbox"/>	No	<input type="checkbox"/>
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Participant: \_\_\_\_\_ Date: \_\_\_\_\_

M.Mus. student: Franklin Lewis \_\_\_\_\_ Date: \_\_\_\_\_



## Appendix C: Letter of informed consent for learners



Music Department  
Faculty of Humanities  
University of Pretoria  
1 August 2013

Contact details of study leader

Dr. Dorette Vermeulen

Tel: (012) 420-5889

E-mail: dorette.vermeulen@up.ac.za

Researcher: Franklin Lewis  
Department: Music  
Student no: 12381609  
Student address: 36 Rosary Street, Paarl, 7646  
Tel no of student: 0823312174

Title of the study: Provision of music education in the Western Cape through focus schools for the arts

Dear Learner

You have been selected to participate in a research project aimed at finding out how music education is provided at the focus schools for the arts. I hereby invite to participate in an interview related to music at your school. Your identity will be not be revealed and your responses will be kept confidential.

You may decide to withdraw from the research at any stage should you wish not to continue without providing reasons for your withdrawal.

If you are willing to participate in this study, please sign the letter below as a declaration of your consent.

I, \_\_\_\_\_(name) am willing to participate in an interview for the purpose of research and music education. The information that I will disclose during the interview is not regarded as being sensitive. I wish to remain anonymous. I also wish responses during the interview be treated as confidential. I aware that I may withdraw at any time and that my participation in the interview is voluntary.

### Parental consent

If you are younger than 18 years of age then your parent/guardian must give permission for your participation in the interview

I, \_\_\_\_\_ give permission that my son/daughter .....(name of child) may participate in an interview related to music at the focus school for the arts. The information that he/she will disclose during the interview will not regarded as sensitive. My son's/daughter's responses will be treated as confidential and his/her identity will not be revealed. I understand that this research is for the development of music in South Africa. My son/daughter may withdraw at any time and his/her participation in the interview is voluntary.

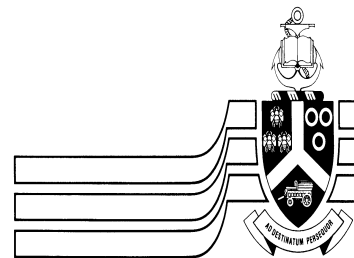
Signature of parent/guardian: \_\_\_\_\_

Date:

M.Mus. student: Franklin Lewis \_\_\_\_\_

Date:

## **Appendix D: Letter of informed consent for subject advisers and project managers of focus schools**



Music Department  
Faculty of Humanities  
University of Pretoria  
1 August 2013

Contact details of study leader

Dr. Dorette Vermeulen

Tel: (012) 420-5889

E-mail: dorette.vermeulen@up.ac.za

Researcher: Franklin Lewis  
Department: Music  
Student no: 12381609  
Student address: 36 Rosary Street, Paarl, 7646  
Tel no of student: 0823312174

Title of the study: Provision of music education in the Western Cape through focus schools for the arts

Dear Colleague

You are invited to participate in a research project aimed at finding out how music education is provided to Western Cape learners in secondary schools with specific reference to the focus schools for the arts. I hereby ask your kind permission for an interview in which your responses to questions relevant to the topic of the study can be audio recorded.

I have obtained the required permission to conduct the research at the focus schools from the Directorate: Research of the Western Cape Education Department. The results of the research will not disclose your identity in any way. The data collected will be safely kept at the University of Pretoria for a period of 15 years.

I would be most willing to share the outcomes of the research via e-mail after completion of the study, if required by you. I do not regard the information that you will disclose during the interview, or which I will discern during my observations, as being sensitive. However, should you wish to remain anonymous, your anonymity will be respected. You may decide to withdraw from the research at any stage should you wish not to continue without providing reasons for your withdrawal.

If you are willing to participate in this study, please sign this letter as a declaration of your consent.

I, \_\_\_\_\_, give permission that my responses to the interview or questionnaire may be used for the purpose of research and education. I am fully aware of the nature of the research and acknowledge that I may withdraw at any time and that my participation in this research is voluntary. The information that I will disclose during the interview is not regarded as being sensitive. However, should I wish to remain anonymous, my anonymity and confidentiality will be respected. I understand that this research is for the development of music in South Africa.

I wish to remain anonymous:

(Please tick the appropriate box)

Yes	<input type="checkbox"/>	No	<input type="checkbox"/>
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Participant: \_\_\_\_\_ Date: \_\_\_\_\_

M.Mus. student: Franklin Lewis \_\_\_\_\_ Date: \_\_\_\_\_

## Appendix E: Observation schedule

Activity	Purpose
Instrumental lesson	Level of achievement and progression in performance and repertoire selection. Learners' response and dedication.
Ensemble	Level of performance and repertoire selection. Group dynamics. Learners' response and dedication.
Music theory lesson	Methodology and learners' response to curriculum content. Progression across grades.
General musical knowledge	Methodology and learners' response to curriculum content. Use of learning and teaching support material. Progression across grades.
Music creativity	The use of technology Progression across grades.
Choir and band rehearsal	Nature of extra- curricular activities and group dynamics. Repertoire selection. Level of performance.

## **Appendix F:       Semi-structured interview schedule with the principal of the focus school**

1.     How was the school selected to become a focus school for the arts?
2.     Why did the school opt to become a focus school for the arts?
3.     How did you convince your school governing body (SGB) and teachers to introduce the arts in your school?
4.     How does the SGB view the focus school concept presently?
5.     What type of support has the school received from the provincial department of education and district to establish the focus school?
6.     What type of support does the school receive from the private sector?
7.     What type of support does the school receive from the parents and the community?
8.     What percentage of your school budget goes towards the arts subjects?
9.     On which items does the school spend funding received from the WCED
10.    How would you sustain the focus school if government should withdraw funding for the project?
11.    What plans are in place to generate funding from parents and the community to sustain the focus school?
12.    What programmes are being presented to promote and market the school in the community and draw talented learners to the school?
13.    What special support programmes are being offered to allow learners to further their music studies at tertiary institutions or follow a career in music?
14.    What do you regard as the most important qualities that a teacher needs to be appointed as a music teacher at this school?
15.    Describe some of the successes in music at the focus school over the past five years.
16.    Describe some of the challenges for the focus school?
17.    What in your view is a good description of a successful focus school for the arts?

## Appendix G: Semi-structured interview schedule with music teachers

1. How long have you been teaching music?
2. How long have you been teaching music in the FET phase?
3. How long have you been teaching at this school?
4. Describe your qualifications and your specialisation in Music.
5. What do you regard as the most important attributes of a music teacher?
6. What type of in-service training did you undergo in the last five years to equip yourself for your task at this school?
7. What other support and in-service training do you think is needed to equip you to achieve better learner results?
8. What do regard as the most important characteristics of a focus school for the arts that contribute to the effective implementation of the Music curriculum?
9. Explain how you go about selecting learners for Music in the FET phase.
10. Music is not offered as a discreet discipline in grades 8 and 9. What programmes do you offer to learners in these grades to prepare them for specialisation in grade 10?
11. Provide examples of support programmes that are offered at the school to improve learner performance for example, extra classes, field trips, and artist-in-residence. Explain how these programmes contribute towards learner performance.
12. What do you regard as major challenges for the effective implementation of the Music curriculum at this school?
13. What programmes are offered at the school to equip the learners for tertiary music education or a career in music?
14. How many learners from your school have been admitted for music study at a university?
15. Do you know of any of your learners who have been successful in the music industry after they had left the school?

## **Appendix H:       Semi-structured interview schedule with music learners**

1.       Which instrument do you play?
2.       When and where did you have your first music lesson?
3.       How would you rate your level of playing – beginner/intermediate/advanced?
4.       What made you decide to come to this specific school?
5.       What made you decide to take Music as a subject?
6.       If you would have to make a choice of subject today would you choose Music as one of your subjects again? Why?
7.       What aspects of the subject Music do you enjoy most? Why?
8.       What aspects of music do you like least? Why?
9.       What would you like to do in music at school in addition to what you are already doing?
10.      Tell me about your involvement in extra-curricular activities, for example choir, band, etc.
11.      What made you to continue with music after grade 9/grade 10/grade 11?
12.      Would you like to study music after you have passed matric?
13.      What in your opinion is needed to be accepted for further studies in music at university?
14.      If you are not going to study music after matric, how do you intend to continue making music?
15.      Tell me about your involvement in music activities outside of school, for example church, community choir, etc.
16.      If you do make music outside of school, how would you describe the differences between making music at school and making music outside of school?
17.      How are your parents involved in your music?
18.      Do you have somebody outside of school that supports you with your music studies?
19.      What would you describe as your greatest achievement in music?
20.      What is the ideal type of music teacher that you would like to be appointed at this school?



## **Appendix I:       Semi-structured interview with subject advisers**

1.     How would you describe your role at the focus school for the arts?
2.     Describe your role in the professional development of the music teachers at the focus school.
3.     Describe the type of professional development programmes that the provincial education department has offered to music teachers at the focus school.
4.     What type of programmes have you initiated to improve learner performance at the focus school?
5.     In your opinion what other support needs to be given to the focus school?
6.     What public performance opportunities are provided to showcase the focus school music learners?
7.     Describe what is being done to promote the focus school concept in the community.
8.     In your opinion what should be done to ensure that the focus school is sustainable?
9.     How do the music programmes at the focus school equip learners for higher education and a career in the music industry?
10.    Name some major achievements in music at the focus schools.
11.    What type of monitoring role do you play to assess the progress of the focus school concept?
12.    How would you describe the progress of the focus school concept?
13.    How would you describe the difference between a focus school for the arts offering Music and an ordinary public school offering the subject?

## **Appendix J:       Semi-structured interview schedule with the provincial project managers of the focus schools**

1.     What were the reasons for the establishment of the focus schools?
2.     How were the focus schools selected?
3.     How did you prepare the management of the focus school for the focus school concept?
4.     How did you prepare the teachers for the task set before them?
5.     How did you support the school to convert the existing buildings for music teaching?
6.     What additional facilities did you provide?
7.     What type of monitoring takes place to assess the progress of the focus school?
8.     List some of the successes of the focus schools.
9.     List some of the challenges of the focus schools.
10.    What type of support does the provincial education department provide to make the focus school sustainable?
11.    What do you regard as important factors for self-sustainability by the school itself?
12.    Describe some of the marketing programmes that you have in place to promote the focus school concept in the province.
13.    How would you describe the difference between a focus school for the arts offering Music and an ordinary secondary school offering the subject?