INVESTIGATING THE MUSIC LITERACY CONUNDRUM IN SOUTH AFRICAN SECONDARY SCHOOLS

by

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Submitted in fulfilment of the requirements for the degree

PHILOSOPHIAE DOCTOR

in the
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Supervisor:
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"The mysteries of life include the external and the internal conundrums that each person encounters in a world composed of competing ideologies and agents of change. Conflicting ideas include political, social, legal, and ethical concepts. Agents of change include environmental factors, social pressure to conform, aging, and the forces inside us that made us into whom we are as well as the forces compelling us to be a different type of person."
— **Kilroy J. Oldster, <u>Dead Toad Scrolls</u>**

"Ever feel like an enigma, wrapped in a dilemma, surrounded by a conundrum?
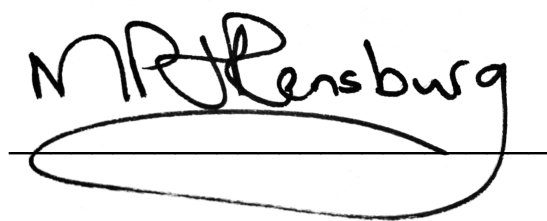Yeah, so do I"
— **Nanette Mathews**

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DEGREE AND PROJECT	PhD
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INVESTIGATOR	Ms Magdalena Petronella Jansen van Rensburg
DEPARTMENT	Humanities
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DEDICATION

To Jazmine, Danielle, Sue, Verna, Keith, Erick, Nic, and Chantal: You are unique human beings, passionate and driven, I am honoured to know you. You gave me rich stories and it was a privilege to retell your stories. My own story has been changed and enriched by your willingness to share. Thank you!

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- Gustav Brink, for enabling me to fulfil a dream.
- Last, but not the least, Elrie and Nicolaas Jansen van Rensburg, my reason for being.

ABSTRACT

This study follows a qualitative narrative inquiry research design, investigating the Music Literacy (MusLit) conundrum through the lived experiences of eight South African MusLit teachers. This conundrum exists amongst a number of variables regarding the effective teaching and learning of MusLit as prescribed in the South African Curriculum and Assessment Policy Statement (CAPS 2011) in South African secondary schools. The variables include available, but sometimes inadequate, resources in the school education system, the individual circumstances of teachers and learners, as well as ever-changing environments in schools – both government and privately owned. In addition, music teachers, managers and the community have different points of view regarding the place and value of MusLit education in the school context. Furthermore, these variables are interrelated and entangled, playing juxtaposed roles in the effective teaching and learning of MusLit. In the literature review of this study, the found variables were systemised, organised, and structured into a visual representation, the Ishikawa Cause-and-Effect Diagram (Ishikawa CED).

This Ishikawa CED displays the relationships between the interdependent variables, causing a single effect: the MusLit conundrum. In this investigative study, the Ishikawa CED served a dual purpose. Firstly, as graphic elicitation in the semi-structured interviews conducted with the MusLit teachers; and secondly, it was appropriated as theoretical framework, situating the findings of this study in a structure through which the data, systematic data analysis, the interpretation of findings, recommendations and conclusions could be done.

Bridging the gap between the qualitative visualisation of the MusLit conundrum in the Ishikawa CED and the gathered data (semi-structured interviews), was narrative inquiry, which collectively served as the conceptual framework for this study. Because of the deductive nature of this study, a theoretical as well as conceptual model was appropriated as essential components of the research design and methodology. ATLAS.ti^{TM} Version 9.3 (Atlas.ti 2021), which is purpose-built computer-assisted qualitative data analysis software, was used for the classifying, sorting, and arranging of categories, as well as the coding and sub-coding of themes, in both the found variables (literature review) and the narrative data.

In the investigation of the MusLit conundrum and the variables impacting on it, it became evident that MusLit teachers could deepen and augment the previously researched knowledge of the MusLit conundrum. Subsequently, three research questions are answered: "How will the MusLit conundrum in South African secondary schools be investigated?"; "Why are the personal stories of South African MusLit teachers of significance in the investigation of the MusLit conundrum?" and "How do these teachers effectively sustain the teaching and learning of MusLit in a constantly changing environment?" The researcher theorises that the Music teachers use their own personal teaching and learning experiences to teach MusLit effectively in their unique individual environments. The collected narrative data (semi-structured interviews with eight South African music teachers) consisted of their unique experiences regarding the teaching and learning of MusLit. Their stories are being retold to gain understanding of, and new insight into, the MusLit conundrum.

The Ishikawa CED evolved gradually through the course of the study, first from a basic root-cause-analysis of the variables, through the systemisation of the variables. Then the Ishikawa CED was deconstructed and recomposed into the NIshikawa CED (Narrative Ishikawa Cause-and-Effect Diagram). Bridging the gap between the initial qualitative visualisation of the MusLit conundrum in the Ishikawa CED, and the analysis of the gathered data (semi-structured interviews), was narrative inquiry as developed by Clandinin and Connelly. This consequential merge of cause-and-effect analysis theories by Ishikawa, and narrative inquiry theories by Dewey, Clandinin and Connelly, led to the newly developed NIshikawa CED. One of the main results of this study is the development of the NIshikawa CED, a merge between the Ishikawa CED and Clandinin and Connelly's three-dimensional narrative inquiry space. This study concluded that the MusLit conundrum is an enigma, an ever-present companion to the South African music teacher. Ultimately, music teachers use different coping strategies and mechanisms to teach MusLit effectively - even when the circumstances and environments are not ideal.

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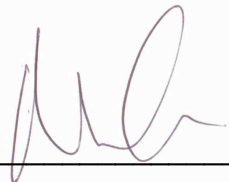
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ABBREVIATIONS AND ACRONYMS

ASQ	American Society for Quality
CA	Creative Arts
CAPS	Curriculum and Assessment Policy Statement
CED	Cause-and-Effect Diagram
CR	Critical Reflection
CRT	Current Reality Tree
DBE	Department of Basic Education
DoE	Department of Education
FET	Further Education and Training
GMKA	General Music Knowledge and Analysis
IAM	Indigenous African Music
ID	Interrelationship Diagram
ISME	International Society for Music Educators
LTSM	Learner Teacher Support Materials
MusLit	Music Literacy
MusEd	Music Education
NCS	National Curriculum Statement
OBE	Outcomes-Based Education
PASMAE	Pan African Society for Musical Arts Education
PI	Performance and Improvisation
RCA	Root Cause Analysis
RNCS	Revised National Curriculum Statements
SQIN	Single Question aimed at Inducing Narrative
QC	Quality Control
TCA	Thematic Content Analysis
TQM	Total Quality Management
WAM	Western Art Music

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EXPOSITION OF THE STUDY

In this study the complex MusLit teaching environment in South African secondary schools is depicted as two conundrums: *"NAOUIEDCT & RCSSEOUER"*. This is done to delineate the character of the complex, intricate and entangled Music Literacy (MusLit) education environment. In the MusLit conundrum an excessive number of interrelated variables are playing interdependent roles, creating both positive and adverse effects in the teaching and learning of MusLit. A 'classic' conundrum usually consists of 9 letters, of which a 9- or 8-letter word can be formed. It is with investigation that meaningful words can be formed through the unscrambling of the letters. These words can be interpreted with different meanings.

In the process of investigating the MusLit conundrum meaning was discovered, created and gradually developed from the complex environment in which MusLit teachers find themselves. Therefore, the jumbled and rearranged letters of the conundrums are used metaphorically to illustrate the development of the knowledge created by the researcher. Each chapter is associated with the meanings of words that can be created by the letters of the conundrum and synchronised with the parallel characteristics of each chapter. This study consists of the following chapters:

- Chapter One: Orientation and background as *"NAOUIEDCT & RCSSEOEUR"*, the depiction of the complex MusLit conundrum.
- Chapter Two: Context and conceptual framing of the MusLit conundrum – *"CAUTIONED COURSERS"*.
- Chapter Three: The Ishikawa Cause-and-Effect Diagram as metaphoric template in the MusLit conundrum – *"A[U]CTIONED RESCUERS"*.
- Chapter Four: Research methodology – *"EDUCATION RECOURSE"*.
- Chapter Five: Data presentation and analysis – *"RECOURSE EDUCATION"*.
- Chapter Six: Interpretation, conclusions and recommendations – *"EDUCATION RESOURCES"*.

Chapter One presents the reader with the research orientation and background. It is a 'synopsis' of the rationale driving the study, the problem statement and associated research questions, concept clarifications, a short literature review, and condensed information regarding the theoretical framework and the proposed research

methodology. "*NAOUIEDCT & RCSSEOEUR*" thus represent the cluttered, confused being of the MusLit conundrum. Initially the phenomenon of the MusLit conundrum is described and explained through the lenses of previous scholarly studies (Chapter Two), and the subheading for this chapter, "*CAUTIONED COURSERS*" (formed by the reshuffling of the conundrum letters) aptly describes this. In Chapter Three the found variables impacting on the MusLit conundrum is systematically unpacked, and organised into the Ishikawa Cause-and-Effect Diagram (CED). This Ishikawa CED is depicted through the reshuffled letters and new words: *"A[U]CTIONED RESCUERS".* The abovementioned visual representation of the MusLit conundrum is applied in Chapter Four as graphic elicitation in the semi-structured interviews, and as theoretical framework in the conceptual framework of this study. Chapter Four is titled "Research Methodology", with the subtitle: "*EDUCATION RECOURSE*". It illustrates that multiple meaningful words can be formed from the same letters, with diverse obvious and disguised meanings. This chapter comprises the discussion of the research questions, the research design (qualitative narrative inquiry), the methodology and methods.

Narrative inquiry, an in-depth investigative research method, utilised for the gathering of data, combined with the depiction of the MusLit conundrum in the Ishikawa Cause-and-Effect Diagram, culminated into one of the critical research findings of this study. This novel research finding is paramount and relevant in the field of music education, as it combines narrative inquiry as proposed and coined by Clandinin and Connelly (1990:2-14); based on the Deweyan theories of experience (Dewey 1938); with the Ishikawa Cause-and-Effect Diagram (Dr K. Ishikawa 1943). This is presented in Chapter Five, with the subheading: "*RECOURSE EDUCATION*", entailing the combination of the data presentation and analysis. The data presentation entails the personal stories of the eight music teachers restoried by the researcher, through which the past and the present are linked. Throughout this study, the third person point of view was employed to create a largely objective perspective. However, the researcher's narrative vignette, the combined story and analysis is written in the first person in order to enhance the immediacy, intimacy and characteristics of narrative inquiry. Chapter Six is subtitled: "*EDUCATION RESOURCES".* It depicts the investigative process, the journey from the original tangled MusLit conundrum, culminating in the research interpretation, findings and recommendations.

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1. CHAPTER ONE: ORIENTATION AND BACKGROUND
"*NAOUIEDCT & RCSSEOEUR*"

1.1 INTRODUCTION

A conundrum exists amongst a number of qualitative variables regarding the effective teaching and learning of Music Literacy (MusLit) as prescribed in the South African Curriculum and Assessment Policy Statement (CAPS 2011) in South African secondary schools. These variables include available, but sometimes inadequate, resources in the school education system, the individual circumstances of teachers and learners as well as the ever-changing environments in schools – both government and privately owned. In addition, music teachers have different points of view, as well as varying questions regarding the place and value of MusLit in the South African Music Education (MusEd) context. Despite the aforementioned variables, research (Swart 2020:63) shows that there are teachers claiming that the aims of the curriculum with regard to Music as Subject are reached and achieved and in practice. In this qualitative narrative inquiry study, data collected in the semi-structured interviews are critically analysed in order to determine the significance of the variables as well as how the aims of the subject Music are met. Humans translate their lives and structure their lived experiences into personal narrative. It is argued that it is necessary to hear the voices of MusLit teachers first-hand in order to understand the various variables having an impact on the MusLit conundrum and determine the significance of how MusLit teachers still manage to meet the aims set out in the CAPS (2011) document.

1.2 BACKGROUND AND CONTEXT

Oldster (2016:1) describes conundrums as "the mysteries of life encountered by individuals in a world composed of competing ideologies and agents of change." He claims that the competing ideologies "include political, social, legal, and ethical concepts", while "agents of change include environmental factors, social pressure to conform, aging, and the forces inside us". A conundrum in literary terms (Merriam-Webster.com 2019) is described "as a difficult problem, one that is impossible or almost impossible to solve. It is an extremely broad term that covers any number of different types of situations from moral dilemmas to riddles."

In this study, MusLit education in South African secondary schools is depicted as a complex and multifaceted conundrum that needs investigation. Various authors, amongst others Leqela (2012:63-69) and Herbst, De Wet and Rijksdijk (2005:273-275), describe the South African MusEd environment as intricate and problematic with an "immense amount of diversity" (Rodger 2014). Furthermore, consisting of recurrent interdependable variables, having an impact on the quality and delivery of MusEd.

In studies conducted by Leqela (2012), Vermeulen (2009), Herbst *et al.* (2005), Klopper (2004, 2005), and Khulisa (2002, 2003) these variables were identified and listed. The researcher depicted the multifaceted situation regarding MusLit education in South African secondary schools as a complex conundrum. In the conundrum the focus is on MusLit, as a subdivision of MusEd, and the juxtaposed roles of the interrelated variables.

A typical conundrum consists of nine letters that has been scrambled into an anagram. These nine letters have to be reshuffled and unscrambled to form a word/words. I have chosen the two anagrams: "*NAOUIEDCT & RCSSEOEUR*" to delineate the confusion in the MusLit conundrum to the exposition of the chapters in this study. In the reshuffling and unscrambling of these anagrams the following words can be formed:

- "NAOUIEDCT" deciphers to: CAUTIONED, AUCTIONED, ACTIONED OR EDUCATION.
- "RCSSEOEUR" deciphers to: RECOURSE, RESCUERS, RESOURCES.
- In combination, the solutions to the two conundrums are even filled with more hidden meaning, making it increasingly exciting and meaningful: "CAUTIONED RECOURSE"; "A[U]CTIONED RESCUERS" and "EDUCATION RESOURCES".

In this study the variables affecting the quality and delivery of MusLit education in South African secondary schools are investigated and showcased with the characteristics of a typical conundrum. The different possible meanings of scrambled letters being gradually unscrambled is evident in the planning of the different chapters of the study, gradually adding more and more meaning.

1.3   RATIONALE AND MOTIVATION

This study stems from my **personal** longstanding interest and passion for MusLit education in South African secondary schools, developing from an initial drive towards successful individual teaching of MusLit to an ultimate passion for MusLit education: a passion that it should be available, achievable and successfully implemented in South African secondary schools. I have taught MusLit for thirty years, and the variables, as researched and tabled by Yu and Lueng (2019:194) and Klopper (2004, 2005), have definitely been influencing my own teaching of MusLit. The variables, as mentioned in the previous paragraphs, are, and have been, an always-present dilemma, an indescribable enigma, and a complex conundrum for many years, as part of my own personal experience and interpretation. With this study, I wanted to investigate these variables impacting on the successful teaching of MusLit, gaining more knowledge about, and insight into the situation.

Academically the study broadened the relatively limited number research that has been done in the field of MusLit education. The findings of this study add to the research domain regarding MusLit education, Narrative Inquiry as a research methodology in MusEd and assist in bridging the gap that exists between the found variables impacting on effective MusLit education and possible improvements. Contrary, as well as adding to that, the **scholarly** motivation behind the study is on a more personal level. With this research I wish to enrich my teaching and learning patterns, pedagogical techniques and general knowledge of the subject. My experiences as a MusLit teacher lead me to this gnawing craving to gain knowledge on the subject, and to research the experiences of other MusLit teachers. Do they also consider the MusLit educational scene as problematic? And within that context, do they still feel passionate about their profession?

Consequently, my long-term goal is to be an experienced researcher in the Social Sciences and Humanities in general, and specifically in MusEd and MusLit. I want to excel in this study and contribute to the academic output of the University of Pretoria, South Africa. In my **professional** capacity I find the opportunity to be in an academic environment, and working on a research project most rewarding. Knowing that I am making a contribution to advance knowledge in and about MusLit and MusEd in the South African secondary school environment is exciting and encouraging. The

successful completion of this research creates more research opportunities, as well as post-doctoral research material.

1.4   FOCUS AND PURPOSE

This study focuses on the investigation of MusLit, and the teaching thereof in South African secondary schools. The investigation focuses on the personal stories of MusLit teachers, their experiences, understanding and coping strategies. In this process the main purpose is to determine the importance of these individual teachers' stories. The previously researched variables are listed and visually depicted in the Ishikawa Cause-and-Effect Diagram (Ishikawa CED) in order to stimulate dialogue during the conducted semi-structured interviews.

Stemming from that, it would be important to investigate the reasons why some teachers are thriving in this context, reaching the full potential of themselves and the learners, whilst it is more than often not the case, especially in rural and disadvantaged schools, as was the result in studies by Yu & Leung (2019:196) and Riley (2013:1). The findings of this study will be significant, crossing barriers between previous research and MusLit teachers' personal stories about their experiences in the MusLit education environment. The findings will contribute to the narrative inquiry research domain, as well as report on the lived experiences of eight MusLit teachers in the MusLit conundrum.

1.5   PROBLEM STATEMENT

In the past few decades numerous research studies have focused on the factors influencing the quality of music education in schools, both primary and secondary, in a South African as well as a world context (Concina 2015; Drummond 2015; Lierse 2006; Seares 2005; Klopper 2005, 2004; Herbst et al. 2005; Khulisa 2002). These studies included research over a spectrum of objectives, ranging from quality music education (Concina 2015; Drummond 2015; Seares 2005), research regarding specific variables or factors that influence quality education (Figueiredo 2019; Klopper 2005) and specifically which variables influence music education in a specific curriculum (Riley 2013; Leqela 2012; Khulisa). Some studies focused on the quality of school music teachers (Sun and Leung 2014), while others assessed the perception of the school teachers, and administrators regarding the effectiveness of music

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education (Mwila 2015). Parallel to that even more research focused on the positive effects of music education on learners' development in general. The need for music education was thus scientifically proven on many levels, but it remains a constant battle for music education in the national education system as it is still deemed as too expensive and elitist by many decision and policy makers.

It remains unclear why all these studies regarding the effectiveness and quality of music education in schools worldwide do not lead to further studies regarding the improvement of music education. Having said that, questions like "What is effective teaching and learning?"; "Is effective teaching and learning measurable?" are valid in the music education environment.

Various recommendations have been made, reiterating the recommendations of Mwila (2015: iii) that "regular and deliberate promotion of in-service teacher training courses for Music" and "a clear policy on music education" should and would "encourage the state of Music Education". Furthermore the "problem of teachers' reference and text books" should be addressed. It is clear from these previous research studies that the quality of music education should be improved. This indicates the gap that exists between the studies regarding the quality of music education and the actual improvement of it. That raises the question of this study as to how music teachers cope with this distonia between the researched problems and actually teaching effectively. How do we as music teachers measure the quality of our music teaching? Can we as teachers plan for and implement effective teaching and learning? (Forrest 2018:189). Leiper (2012:7) claims that in her experience as a vocal teacher she heard "fewer stories of effective teaching and learning than of uninspiring and ineffectual teaching" but it might be due to the fact that "negative experiences have a greater impact on memory than positive ones".

The problem statement informing the research questions of this study is therefore that a conundrum (difficult situation) exists concerning the quality and effectivity of the teaching and learning of MusLit in South African secondary schools. The magnitude of this problem is visible in the number of studies concerning MusEd in general and Music as Subject and Creative Arts specifically. The magnitude is discussed in more detail in Chapter Two and is visible in the length of the list of found variables in table

2.1. The evidence of the problem is provided in these aforementioned studies. However, the question whether it is solvable remains. The research questions therefore seek to clarify the construct MusLit conundrum through a thorough investigation as well as the MusLit teachers' experiences regarding this conundrum.

1.6   RESEARCH QUESTIONS

The phenomenon "Music Literacy Conundrum" (Jansen van Rensburg 2020:598) depicts a complex situation with regard to the teaching and learning of MusLit. That leads to the following research questions:

- **How** will the MusLit conundrum in South African secondary schools be investigated?
- **Why** are the personal stories of South African MusLit teachers of significance in the investigation of the MusLit conundrum?
- **How** do these teachers effectively sustain the teaching and learning of MusLit in a constantly changing environment?

1.7   CONCEPT CLARIFICATION

1.7.1 Conundrum

A conundrum in literary terms (Merriam-Webster.com 2019) is "a difficult problem, one that is impossible or almost impossible to solve. It is an extremely broad term that covers any number of different types of situations from moral dilemmas to riddles." Furthermore, it might be solved in multiple ways, thus making room to pick one possible answer and make an argument for it. On the thesaurus.com website (2021) synonyms for the word conundrum are: "enigma, mystery, riddle, brain-teaser, mystification, poser, problem, puzzlement, why, closed book". The Cambridge dictionary (2021) describes it as: "a problem that is difficult to deal with e.g. arranging childcare over the school holidays can be a real conundrum for working parents"; "a question that is a trick, often involving a humorous use of words that have two meanings". The *Your Dictionary* website (2021) describes it as: "a situation where there is no clear right answer or no good solution"; "a paradoxical, insoluble, or difficult problem; a dilemma"; "A riddle whose answer contains a pun" (e.g. "What's the difference between a jeweller and a jailer? One sells watches and the other watches

cells.") A synonym for it is perplexity. For the purposes of this study the "MusLit conundrum" (Jansen van Rensburg 2020:598), is researched.

1.7.2 Music Education (MusEd)

The following is the definition for MusEd as stated in de Villiers (2017:28): "it refers to the processes of teaching and learning music, by integrating music knowledge with practical competencies". The Ministry of Education, People's Republic of China, (2001:2) describes in the Curriculum Standard MusEd as: "MusEd fosters students' ability in sensibility, expression, appreciation, and creation; subsequently shapes characters, develops self-awareness, enlightens and enriches imagery and thinking, stimulates creativity, so [as] to fully elevate students' inner quality."

Music Education is, in its simplest form, the teaching of music. The question "What is music education for?" is answered by Pitts (2017) as: "the understanding and fostering of routes into lifelong musical engagement". Yorke-Trotter (1914:136) describes an education with music at heart as the transformation of society through the equipment of people to live fulfilling and creative lives. Many decades later Hallam (2014) reports research evidence of the benefits of music education to psychological well-being, language and literacy, positive mathematical correlation, spatial awareness and creativity. According to Barba (2017:1) "music education refers to the value of music, the value of teaching music, and how to practically utilize those values in the music classroom". For the purposes of this study, MusEd is seen as music informally passed on from generation to generation, as well as formally in a class situation where music is taught by a teacher, irrespective of it being instrumental or theoretical with the purpose of educating and not only a cultivation of taste.

1.7.3 Music Literacy (MusLit)

Jorgensen (1981:86) defines musical literacy as "that minimal level of musical skills which enables an individual to function with musical materials". She further specifies that the term refers more to the intellectual and cognitive elements of appreciation than to the emotional or affective elements. As part of the intellectual element she identifies two polarities namely aural skills or "inner hearing" and rational understanding skills. Shouldice's definition (2014:265) of MusLit is the following:

Music Literacy is the ability to identify, understand, interpret, create, communicate and compute musically, using printed and written music notation materials associated with varying musical context. Music Literacy involves a continuum of learning in enabling individuals to achieve their musical goals, to develop their musical knowledge and potential, and to participate fully in their musical community and wider society.

In the South African context, this concept of Shouldice is much broader than what is implied in the term MusLit, used in the South African Curriculum and Policy Statement Music (CAPS 2011). It is discussed in more detail in the Literature Review (section 2.2).

1.7.4 CAPS Curriculum (Curriculum and Assessment Policy Statements)

Stein (2017:268) posits that in 2012, the Department of Basic Education (DBE) introduced the CAPS curriculum (CAPS 2011:3). "It replaced the previous Revised National Curriculum Statements (RNCS)" (Veriava, Thom & Hodgson 2017:268). The CAPS (2011:3) was developed as a "single, comprehensive Curriculum and Assessment Policy document" for all subjects and all phases.

The different phases are (CAPS 2011:6-7): Foundation Phase (FP) for Grade R (which is a pre-school year) to Grade 3 (learners aged 9); Intermediate Phase (IP) stretching from Grade 4 (10 years old) to Grade 6 (12 years); Senior Phase (SP) covering Grade 7 (13 years) to Grade 9 (15 years) and the Further Education and Training Phase (FET) for Grade 10 (16 years) to Grade 12 (18 years). MusEd is included in the learning area (subject) known as Life Skills (LS) in the FP and IP, Creative Arts (CA) in the SP and Music as Subject (an elective subject) in the FET phase. See table 1.1 below, MusLit aspects are in bold, italics and underlined. MusEd aspects are bold and italic (including the MusLit aspects).

Foundation Phase	Intermediate Phase	Senior Phase	Further Education and Training
Grade R – 3	Grade 4 – 6	Grade 7 – 9	Grade 10 – 12
6 – 9 years	10 – 12 years	13 – 15 years	16 – 18 years
Four Subjects: Home Language First Additional Language Mathematics Life Skills	**Six Subjects:** Home Language First Additional Language Mathematics Natural Sciences and Technology Social Sciences Life Skills	**Nine Subjects:** Home Language First Additional Language Mathematics Natural Sciences Social Sciences Technology Economic Management Sciences Life Orientation Creative Arts	**Seven Subjects:** Home Language First Additional Language Mathematics Life Orientation A minimum of three subjects from the list of electives, of which Music is one.
Life Skills: Beginning Knowledge Physical Education Personal and Social Well-being Creative Arts	**Life Skills:** Physical Education Personal and Social Well-being Creative Arts		
Creative Arts: Visual Arts ***Performing Arts***	**Creative Arts:** Visual Arts ***Performing Arts***	**Creative Arts:** ***Music,*** Art***,*** Drama, and Dance	
Performing Arts: *1. Creative games and skills* *2. Improvise and interpret*	***Performing Arts:*** *1. Warm up and play* *2. Improvise and create* *3. Read, interpret and perform* *4. Appreciate and reflect*	***Music:*** *1. Music literacy* *2. Music listening* *3. Performing and creating music*	***Music as subject:*** *1. Music performance and improvisation* *2. Music literacy* *3. General music knowledge and analysis*

Table 1.1 Summary of Subjects Grade R - Grade 12 (Derived from CAPS 2011:6-7).

1.7.5 Music as Subject

In this study, Music as Subject, refers to the elective subject Music, in the Further Education and Training Phase (grades 10 – 12), FET, Phase in South African secondary schools. The following are the aims as set out in the CAPS Music as subject document (2011:8), and that are quoted by McConnachie (2016:57) in her PhD thesis:

"Grade 10-12 learners will develop:
- technical control over one or more music instrument(s) or the voice;
- performance skills by way of performing a wide variety of musical works, in solo and group (ensemble) context, ranging from Western Art Music (WAM) and Jazz to Indigenous African Music (IAM);
- ability to read music notation(s);
- creativity through improvisation and working with own music ideas;

- understanding of existing works of music with regard to compositional techniques used, application of musical elements in existing musical works and placing these in a specific historical and cultural context;

- awareness of various musical traditions; and

- appreciation for various styles of music" (as quoted by McConnachie 2016:57, from CAPS FET Music 2011:8).

1.7.6 MusLit Teachers

According to Wagoner (2012:13) the "definition of music teacher identity" is as follows:

> Music teacher identity is one's conception of himself or herself as a music teacher, as affected by five facets: (a) music teacher self-efficacy (i.e. one's sense of his or her ability to affect students in the classroom setting, influence parents, administration and community, and be resilient in the face of adversity); (b) music teacher commitment (i.e. one's willingness to expend personal time, money, and energy to teach; and to be involved in professional activities); (c) music teacher agency (i.e. one's power to take charge of a particular situation and produce change); (d) music teacher collectivity (i.e. one's belief in the ability of the team of teachers and administrators within the school to execute courses of action required to produce desired results); and (e) musician-teacher comprehensiveness (i.e. the broadness or narrowness with which one sees oneself as a musician and as a teacher) (Wagoner 2012:13).

In the Free Dictionary music teachers are described as: "someone who teaches music". On careers.stateuniversity.com (2021) the definition and nature of the work of a music teacher is described as:

> Music teachers instruct individuals or groups in vocal or instrumental music and foster music appreciation. They may work full time or part time at home, in a studio, or in an elementary or secondary school, college, university, or music conservatory. Secondary school music teachers often direct the school chorus, choir, orchestra, or marching band, as well as give group and private lessons. They instruct students in the technical aspects of music, conduct rehearsals, and evaluate student performance[s] (careers.stateuniversity.com 2021).

1.7.7 Variables impacting on effective MusLit education

In this strongly qualitative study, the construct: variables, "simply refers to a person, place, thing, or phenomenon that you are trying to measure in some way" (USC Libraries Research Guide 2021). In quantitative studies variables are measurable in, for example, height, weight etc. These values can be added, subtracted, divided etc. In qualitative research, the construct variables indicate a variable that is not numerical. It is sometimes referred to as "categorical" (Statology 2021) and describes data that fits into categories, for example in the category eye colour, the variables can include blue, green, brown or hazel. These are all qualitative variables as they have no natural order. In the theories of causality (part of the conceptual and theoretical framework for this study, discussed in Chapter Three) the "world consists of a collection of causal systems; in each causal system there is a set of observable causal variables" (Goodman, Ullman, & Tenenbaum 2010:2). These variables can be described in frequency tables (Statology 2021), counting the frequency of the occurrence of individual variables.

1.7.8 Cause-and-Effect Diagram

The first cause-and-effect diagram (CED) was developed in 1943 by Dr Karoru Ishikawa, a Japanese professor. Dr Ishikawa explains the reason for developing the diagram in his book, *Guide to Quality Control* (1968): "to help workers at the Kawasaki Steel Works to understand and analyse problems". The Ishikawa diagram visually resembles that of a fish skeleton, and is therefore also known as the Fishbone Diagram. It was developed to track the sources of problems that were caused by "materials, methods, machines (equipment) and/or measurements" (Karabatsos 2015:25).

"One of the seven essential quality control instruments is the cause-and-effect diagram or fishbone diagram" (Rodriguez 2020). Rodriguez further claims that "Professor Kaoru Ishikawa was a leading specialist in quality management" and that this Ishikawa CED "is used by project managers", mostly in the process of quality management. The name "fishbone" is descriptive of the general visual imprint of the diagram, as the main issue or problem is the head, and the causes looks like a fish skeleton. The Ishikawa CED is an analysis tool, assisting the researcher (in this case) to find the causes or sources of a problem (Rodriquez 2020). According to Rodriquez

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(2020) some of the advantages of the Ishikawa CED are the following: "It displays the potential triggers of a given issue in a quick, easy-to-read graphical manner, and captures and shows the relationships among possible triggers in the table. It is a perfect technique to tackle challenging problems where multiple variables need to be weighed."

1.7.9 Graphic Elicitation

Graphic Elicitation, as claimed by Crilly, Blackwell and Clarkson (2006:3) also known as visual elicitation, is the employment of "diagrammatic representations of a domain in interviews". In this study the diagram has been developed and adapted by the researcher, with the initial purpose to "elicit responses from research respondents" (Hay-Jew 2019:103). In semi-structured interviews these diagrams are used to stimulate dialogue, it is a reference point for discussion and allows for information to be elicited that would not have been obtained through questioning only (Crilly *et al.* 2006:22). They, as well as Umoquit, Dobrow, Lemieux-Charles, Ritvo, Urbach, and Wodchis (2008:11), claim that diagrams are employed effectively to represent research domains visually. The "process of graphic elicitation encourage interviewees" to contribute more, and in more detail (Crilly *et al.* 2006:22). Bravington and King (2019:506) describe graphic elicitation as "the use of diagrams to stimulate dialogue in research interviews", and they claim that the use of diagrams has "burgeoned since the year 2000". Crilly *et al.* (2006:1) further claim that diagrams are "effective instruments of thought and a valuable tool in conveying those thoughts to others".

1.7.10 Effective MusLit Teaching and Learning

Lumpkin (2020:32-40) summarises "effective teaching and learning" in a sequential "five-step process", based on the Aristotelian triptych: "tell them what you are going to tell them, tell them, and tell them what you told them". The five steps in the process are: "Teachers who care about the learning of students first preview how the course's disciplinary content is organised. Teachers then convince students how and why listening and learning will personally benefit them. Next, teachers lead interactive classes utilising a variety of instructional approaches interspersed with engaging learning activities. Through learning assessments, teachers reinforce and reward student learning. In enacting their action plans, students actively use new knowledge and skills learned."

According to a study by Schmidt (1998:19) the understanding of effective MusLit teaching and learning differs from individual to individual. The understanding appears "to be constructed individually from a variety of experiences with their parents, peers, teachers, cooperating teachers, and students – experiences that they explicitly and tacitly transformed into principles of good teaching". Definitions of "good" teaching, according to Schmidt (1998:19) "were influenced by the university music education courses, but that, because of the strength of prior beliefs, each one learned a different version of what was taught". It is, therefore, essential to illuminate the "issues involved and the processes by which individual music teachers develop their own good teaching practices".

1.7.11 Narrative Inquiry

In the narrative realm, various types of inquiry have been identified. It includes biographical studies, where an individual person's lived experiences are recorded, analysed and interpreted by a researcher (Creswell 2013:72). It can be life history studies, where various episodes or situations in someone's life are depicted (Gardner 2003:179). The numerous variables impacting on a "human life cannot be contained, and therefore narrative research aims to take into account – and interpretively account for – the multiple perspectives of both the researched and researcher" (Encyclopedia of Research Design 2020). Narrative inquiry concentrates on a phenomenon, for example the MusLit conundrum, through the storied experiences of the participants, in this case the MusLit teachers (Huber, Caine, Huber & Steeves 2013:216-217). Furthermore, it uses stories as data. Clandinin (2013:34) describes narrative inquiry as a "storied phenomenon".

1.7.12 Storytelling

This research used storytelling to report on the lived experiences of eight MusLit teachers. It does not attempt to answer any questions with reference to teacher identity, for example. It can only be viewed as a contribution to the investigation of the MusLit conundrum and to the method of using narrative inquiry in research purposes. Storytelling is universal and this study's findings could be communicated to researchers in other fields.

1.8 LITERATURE REVIEW

1.8.1 Introduction

The main aim of this study is to investigate the MusLit conundrum and thus focusing on the known and previously researched variables impacting on MusLit teaching. Furthermore, to organise these variables visually and to ascertain why it is important to document the individual teachers' stories. The visual organisation of the variables in the Ishikawa CED is explained in more detail later in this literature review. This is done to improve the understanding of the complex MusLit conundrum. The Ishikawa CED is applied and utilised in this study, firstly as graphic elicitation and secondly as theoretical framework to document the inquiry into the personal stories of the interviewed MusLit teachers.

The literature review consequently focuses on the different aspects contributing to the successful completion of this study, starting with the definition of MusLit, the description of the complex MusLit situation, depicted as a conundrum for the purposes of this study. After that, the researched variables are discussed, followed by the Ishikawa CED (theoretical framework), which is explained and discussed. In this study the variables are explored and presented systematically and visually in Dr Kaoru Ishikawa's CED (Kaoru 1968).

1.8.2 Music Literacy (MusLit)

Rampolla (2018) states that in the light of the South African historical context, the literacy that has been neglected most, namely MusLit, is "not because of its complex nature, but due to a lack of definition". He argues that MusLit "cannot be gained by only the people who want to make music, but also by those who enjoy listening to it". To be able to understand where MusLit fits into CAPS, Music as Subject needs to be discussed and explained. In Chapter Two (2.2) this is done in detail.

With the new curriculum (since 2011), the link that exists between the new curriculum and the South African constitution indicates policy preference for a strong alliance between MusEd and social transformation, according to Herbst *et al.* (2005:263). This aspect is reflected by the inclusion of WAM, IAM and Jazz, with the allowed diverse repertoire and alternative notation. These radical changes are exciting but require

teachers to incorporate diverse types of music into their lessons to reflect diversity as the central feature of a curriculum designed around democracy.

In the FET phase, which is the final phase in South African secondary schools, learners are prepared for vocational studies at tertiary level. Unfortunately, a few disparities apparently occur in the MusLit guidelines in the curriculum, especially concerning diversity, assessment, inclusivity and equity. Drummond (2015:70) holds that the Western tradition of MusLit has been "reproduced and applied to non-Western traditions", and McConnachie (2016:ii) agrees with Drummond in that, there is contradiction in the promises of change and diversity in the new dispensation in South Africa, and the actual curriculum, especially with regard to MusLit in the three different streams in Music as Subject. The late Prof Kwami (Herbst Ed. 2005:20,155) firmly believed that there should be a distinct difference in the way of teaching and learning African indigenous music as compared to Western Art Music. Onyeji (2005:20) agrees and states that there is, and should be, a difference in music notation between African and Western music. This should be a knowledge and skill acquired by all MusSub learners, as it is the vehicle through which different music "languages" can "communicate".

The CAPS "has attempted to organise the curriculum in a way that addresses what might be regarded globally as good quality" MusEd, according to Drummond (2015:74). The critique, however, is that in the analysis of the aspects promoted in the CAPS (2011:9), it is evident "that in some cases the three genres of WAM, IAM and especially Jazz are underspecified", especially in comparing the description of the three topics that are universal in the three streams (Drummond 2015:74).

Another contradiction is that, according to McConnachie (2016:ii), in specific assessments (in the WAM, IAM and Jazz streams in the CAPS) realistic opportunities to engage and assess IAM and Jazz do not exist. A fundamental flaw adding to the challenges that exist in the curriculum, is the "lack of assessment criteria and practical guidelines" (McConnachie 2016:ii) in the approach to the practical assessment tasks (as prescribed in the CAPS 2011:60) in the three different streams.

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Vermeulen (2009:1–2) and Drummond (2015:69) posit "that WAM is being treated as a separate and complete entity whilst IAM is being presented as an integrated entity within the overall strategy of organising the curriculum as a balance between developing generic and specific knowledge skills" (Vermeulen, 2009 citing RNCS, 2002:4). Drummond (2015:69) believes that "underlying this distinction is the continuing recognition by policy makers of discrete art forms such as WAM and integrated learning experiences such as IAM". Drummond (2015:69) proposes "that the posing of two such assessment strategies on teachers contributes to an impression of a lack of coherence in the music curriculum".

If change is going to be successful, the teachers need to be supported with continuous professional development and access to resources, including the purchasing of African instruments, songbooks, musical arrangements, compositions and other relevant material (Drummond 2015). This new dispensation creates an enormous burden on teachers, who are receiving limited structured professional assistance from the government. They are expected to be adaptable and innovative in the way that they respond to the ambitious curriculum demands.

In these scenarios it is clear that a number of variables are playing juxtaposed roles in the successful teaching and learning of MusLit, and that these variables are part and parcel of the MusLit Conundrum in South Africa. From these tangible variables, always reflecting negatively on MusEd and MusLit, the question arises whether an exact knowledge regarding the challenges interplaying in the MusLit conundrum exists? Consequently, the need to form a logical picture, table or diagram to depict all these existing variables systematically and purposefully becomes evident; as well as the question whether any solutions or improvements to this conundrum actually exist.

1.8.3   The Music Literacy Conundrum

Several variables are impacting the quality of teaching and learning of MusLit in South African secondary schools. As discussed in Chapter Two of this study, a conundrum (Merriam-Webster.com 2019) is described as "a difficult problem, one that is impossible or almost impossible to solve. It is described as an extremely broad term that covers any number of different types of situations from moral dilemmas to riddles." In the aforementioned scenarios it is evident that there are various variables impacting

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on the effective teaching and learning of MusLit in South African Schools. These variables, or challenges as it is described in a research project done by The Pan African Society for Musical Arts Education (PASMAE), is extensive and debilitating in some schools and institutions as documented by the annual PASMAE conference in 2002.

Driven by these documented challenges, PASMAE appointed a task force running an initiated research project enabling collaboration between Music Educators throughout Africa. In July 2003 this task force (Herbst 2005, Klopper 2003:140) documented challenges experienced with regard to music education. Four common problem areas were tabled by this task force:

- "Curriculum issues, changes and policy;
- Lack of facilities and resources;
- Skills, training and methodology in schools and teacher training institutions;
- Societal role of the Arts."

These problems are underpinned in research done by Oehrle, (Herbst 2005:219), who posits that some music teachers in South Africa are not interested in Western Music and some not in African Music, resulting in non- or poor attendance of teachers at Music Educator meetings. According to Shitandi (Herbst 2005:283) the fact that African indigenous music is mostly taught by rote, the absence of written material results in a lack of material guiding the learners. Furthermore, the absence of effective pedagogical approaches is detrimental to indigenous music education. "With the rapid disintegration of traditional music cultures there is a need for an interdisciplinary approach in teaching African music" (Shitandi 2005:291), for the preservation of music as well as the teaching methods", and for Western music teachers to be able to understand and teach indigenous music.

In the MusLit conundrum the "competing ideologies and agents of change" (Oldster 2016:i) are clearly visible when the current "political, social, legal and ethical concepts" in South African secondary schools are taken in consideration. Change is a constant factor in the lives of teachers, learners and the management teams, and includes the environmental factors like poverty, cultural background and social pressure. The four

common problems tabled by the task force (PASMAE 2003) encapsulates the deeper underlying factors impacting on effective teaching and learning of MusLit. In this study these factors are investigated and explored further, and are labelled as variables.

1.8.4 The variables impacting on MusLit Education

These aforementioned factors, challenges or variables impacting on music education, as described in recent research done by Yu and Leung (2019:16-19), De Villiers (2017), Rodger (2014), Drummond (2015), Chilisa (2011), Vermeulen (2009), Herbst *et al.* (2005), Klopper (2005/4), and Khulisa (2002/3) are as equally daunting, frustrating, exhausting as it is exhilarating and exciting as illustrated in the next few paragraphs. Yu and Leung (2019:190–191) found four variables salient to the implementation of a new MusEd curriculum in China. These four variables having a substantial impact on music education are: the teacher's teaching philosophy and ability, "followed [by the] school's facilities and equipment", the student's ability and quality as well as the "extent to which music was prioritised within the school" (Yu & Leung 2019:190-191). These previous scholarly studies and the variables found in them are discussed in more detail in 2.4 (Chapter Two).

1.8.5 The Ishikawa Cause-and-Effect Diagram

At this stage of the research, in the MusLit Conundrum, the "variables that are salient to the phenomenon under investigation" (Creswell & Plano Clark 2011:84) have been identified and listed. The next step is to analyse, organise and systematically structure these variables as graphic elicitation in the facilitation of semi-structured interviews regarding MusLit. The advantages of the Ishikawa CED are that it presents a compact and holistic visualisation and organisation of the variables, which deems useful in problem solving. According to Omachonu and Ross (2004:262) "this diagram can provide problem-solving by gathering and organizing the possible causes, reaching a common understanding of the problem, exposing gaps in existing knowledge, ranking the most probable causes, and studying each cause". In this study the Ishikawa CED is also developed as the theoretical framework, explained in more detail in section 1.9 below.

1.9 THEORETICAL FRAMEWORK: THE ISHIKAWA CAUSE-AND-EFFECT DIAGRAM

As explained earlier, Klopper (2004, 2005), Yu and Leung (2019:195-197), Leqela (2012), and Khulisa (2002) tabled numerous interrelated variables that have an impact on MusEd, including MusLit. In an effort to identify, explore, organise and analyse these variables logically and systematically, the Ishikawa CED (Ishikawa 1968) is used as a graphical technique (Neyestani 2017:5) and/or theoretical framework (Coccia 2017:291) to display several causes of a specific phenomenon as well as the relationships between potential causes.

The Ishikawa CED, also known as the Fishbone diagram (Whatissixsigma 2019), is an established quality control method applied mostly in business management in order to improve production. An Ishikawa CED (figure 1.1) was constructed to depict the previously researched variables. While constructing this preliminary diagram, the researcher needs to be cognizant of the fact that current evidence cannot be conclusive and that he/she should be willing to adapt according to the event of uncovering new data and insights (Dudovskiy 2018:1). The first step in constructing an Ishikawa CED, is to identify one effect at a time, which forms the 'spine' of the diagram. In this study the spine or effect is: The MusLit Conundrum. This phenomenon is then used to draw and identify the first and main line.

> The effective teaching and learning of MusLit in South African secondary schools

Figure 1.1: The spine of the MusLit Conundrum (Jansen van Rensburg 2022).

The second step in creating an Ishikawa Diagram is to team up "all the relevant members of staff who are knowledgeable in the problem that is studied" (Whatissixsigma.net 2019). In the context of this study the 'staff' are the eight MusLit teachers taking part in the semi-structured interviews, as well as previously documented research information. The third step is to identify main categories (Whatissixsigma.net 2019) for the interrelated variables impacting on the main problem. The researcher has organised the lists of researched variables into six preliminary main categories. These six main categories have been derived from a

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preliminary coding of themes found in previous research, public records including policy statements and governmental reports, student textbooks and the CAPS as described by Bowen (2009:27). The six main categories the researcher has selected for this stage of the research proposal is: Resources, Teachers, Curriculum, Learners, Management and Environment.

These main categories were then added to the 'spine' of the diagram. This is illustrated in figure 1.2 below. As the research progressed sub-causes were identified and added to the main branches of the diagram, asking 'why' questions (Romo, Vick, & Quilizapa 2019:11). 'Why' questions, as developed by Toyoda (1867 – 1930), were repeatedly asked in the semi-structured interviews to determine the sub-causes (Tanner 2019). Extrapolating from the aforementioned, this study is utilising the Ishikawa CED as conceptual framework of the inquired MusLit teacher stories, focusing on Resources and Teachers (refer to aforementioned figure 1.2, below).
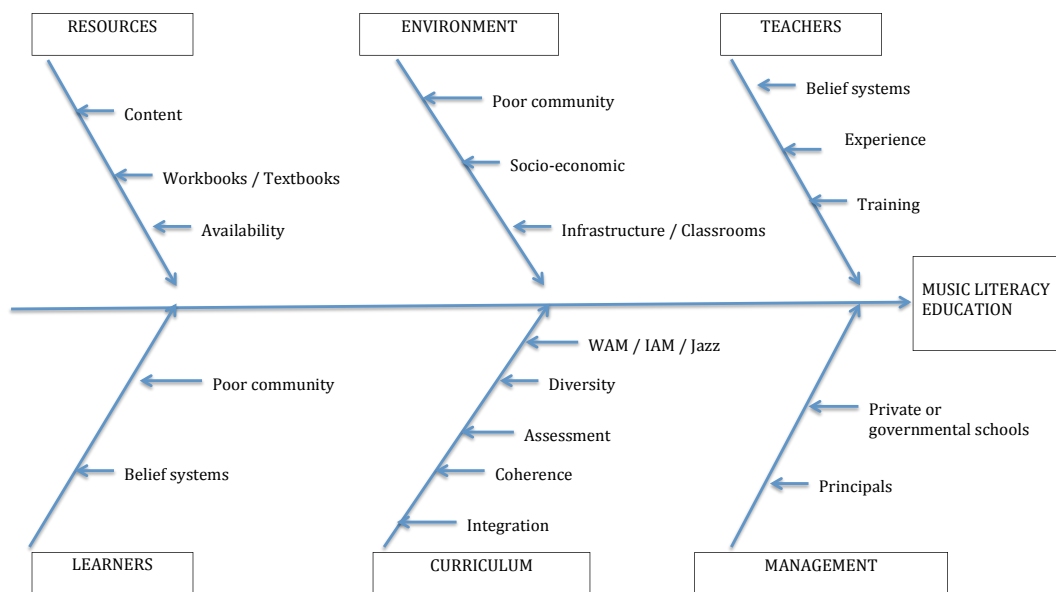
Figure 1.2: The Ishikawa Cause-and-Effect Diagram displaying the variables impacting on the MusLit conundrum in South Africa (Jansen van Rensburg 2020:606).

1.10 RESEARCH METHODOLOGY

1.10.1 Introduction

In the Cambridge English Dictionary (2019) research is described as "a detailed study of a subject, especially in order to discover (new) information or reach a (new) understanding" which can also prove a notion right or wrong. Shuttleworth and Wilson (2019) posit that research is the inclusion of "any formal gathering of information and facts for the advancement of knowledge".

Kettering (2019) claims that:

> Research is an organised method of trying to find out what you are going to do after you cannot do what you are doing now. It may also be said to be the method of keeping a customer reasonably dissatisfied with what he has. That means constant improvement and change so that the customer will be stimulated to desire the new product enough to buy it to replace the one he has.

In the process of designing research Creswell (2009:5) advises three questions that are central to the design of research. The first question being addressed is: "What knowledge claims (including a theoretical perspective) are made by the researcher?" Stating a knowledge claim means that the researchers have certain assumptions about the findings in their inquiry. These knowledge claims can include paradigms (Denzin & Lincoln 2018:97; Maxwell 2008:224; Lincoln & Guba 2000:19; Kuhn 1970); or philosophical assumptions, epistemologies, and ontologies (Denzin & Lincoln 2018:19); or research methodologies (Neuman 2000). According to Creswell (2013:20), in using paradigms, researchers thus make claims about "ontology (the nature of reality), epistemology (what counts as knowledge and how knowledge claims are justified), axiology (the role of values in research), and methodology (the process of research)".

The second question in the research design that needs to be asked (Creswell 2009:5) is: "What strategies of inquiry will inform the procedures?" These strategies of inquiry as posited by Mertens (1998:158) provide specific direction to articulated procedures in the social sciences. The researcher therefore chose to find possible answers to the research questions with a narrative inquiry research design, because of the knowledge

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claims she was making, the inquiry she was proposing to find answers to, as well as the method she was going to incorporate.

Utilising the narrative inquiry research design (Butina 2015:190), as well as general qualitative research protocols, the approaches and methods adapted to this research are the following:

(a)   Articulating qualitative variables salient to the phenomenon under investigation, in other words researching and investigating all possible variables impacting on MusLit education in the South African secondary school context;

(b)   Adapting and applying the Ishikawa CED as visual representation and graphic elicitation in the semi-structured interviews and as theoretical conceptual framework.

(c)   Investigation through narrative design, and constructivism, based on the idea that reality is a product of one's own creation and experiences.

Narrative researches, according to Lenfesty, Reichling and Schultz (2020), investigate an individual's experiences, focusing on the studying of an individual's stories. With qualitative, narrative thinking the researcher proposes to provide storytelling vocabulary, which could enable her to make sense and meaning of the MusLit conundrum. Furthermore, it provides a "voice for the individual who is seldom heard in research" (Lenfesty, *et al.* 2020).

1.10.2 The Research Design

The research design is guided by the research problem or question, as described by Creswell (2013:138), and focuses on the final result and the rationale of the research: What data is necessary to discuss the research question sufficiently? The research design further enables the researcher to answer the research questions within a planned framework.

This research design initiates a Qualitative Narrative Inquiry Research Design concentrating on the interrelated variables impacting on the teaching of MusLit to South African secondary school learners. In meticulously planning the research

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design, a solid foundation is built for the entire study, in which the approaches, sources and data can be managed in methodical and organised ways.

The following is the purpose statement for this study's qualitative narrative inquiry research design: This study investigates the interrelated variables impacting on the teaching of MusLit in South African secondary schools. The purpose of the research design is to document the perceived MusLit conundrum, apply findings and variables into the Ishikawa CED, and use this as visual representation of the MusLit conundrum. Furthermore, to use this applied knowledge as the theoretical framework for this study, and narrative inquiry as conceptual framework serving as the researcher's synthesis and explanation of the stories and experiences of the MusLit Teachers.

The qualitative narrative inquiry method was used, in other words qualitative research was done. Qualitative research is the method of using small samples, and any broader deductions drawn using these methods are treated as knowledgeable affirmations. Mason (2002:1) holds that qualitative research "engages us with things that matter". She believes that, with qualitative research, a multitude of domains in the social world can be explored and that the "texture and weave of everyday life, the understandings, experiences and imaginings of research participants are significant in the meanings they generate".

The third question Creswell (2009:5) suggests to ask when planning a research design is: "What methods of data collection and analysis will be used?" Data was collected through document analyses, including the current curricula, available MusLit resources, previous research and governmental notices. Furthermore, information with regard to the environment, belief systems of teachers, management and learners was gathered during the semi-structured interviews, to be analysed qualitatively.

Face-to-face semi-structured interviews (Bogdan & Biklen 1992:104) were conducted with eight MusLit teachers utilising the Zoom platform. The semi-structured interviews were utilised to gather contextual data. Balkissoon (2019) claims that it "offers a balance between the flexibility of an open-ended interview and the focus of a structured ethnographic survey", and can be used at the initial or later stages of the research. Balkissoon (2019) also posits that the semi-structured interviews are the

"middle ground between exploratory and representative interview formats". Good for gaining some depth of understanding of user and user's context while providing comparability between results.

These interviews were video-recorded as well as audiotaped with pre-authorisation of the interviewees as well as the consent letter of the UP ethics committee. The sound recordings were transcribed and sent back to the interviewees for their verification. After the verification it was analysed using coding with keywords derived from the current curricula, including the quality of teaching and learning difficulties with the provisioning of music, to formulate the different categorisations. These semi-structured interviews were highly relevant in terms of the narrative of how individual teachers implement MusLit making use of the school-based curriculum.

A semi-structured interview, as described by Denzin and Lincoln (2000:633), is a subtle 'art' involving careful listening to retrieve answers to the posed questions. The interviewer asked all participants the same pre-established single question, Addendum A to this study. In the semi-structured interviews, the qualitative research questions in investigative research have to begin with either "what", "why" or "how" (Creswell 2008), focusing on a "single phenomenon", using "exploratory verbs like: discover, understand, and explore, non-directional language, [and] a general question framework, allowing participants' perspectives to emerge".

Balkissoon (2019) claims that the semi-structured interviews can uncover rich descriptive data, moving the "innovation process from general domains to more specific factors and variables". Bowen (2009:27) described the process of document analysis in more detail, proposing that "document analysis is a form of qualitative research in which documents are interpreted by the researcher to give voice and meaning [to] a topic. [This] analysing of documents incorporates coding of content into themes similar to the way in which focus groups or interview transcripts are analysed". In this study, the processes of literature review, document analysis and semi-structured interviews were conducted concurrently at stages, which provided the researcher with a prominent and holistic point of view.

1.10.3 The Research Methods

The researcher's research methods entailed the scrutiny of various forms of previously researched data, including case studies and semi-structured interviews. The researcher gathered all the data from willing research participants. As it was an ongoing process the researcher engaged with the participants as well as the research supervisor frequently. The qualitative data was collected from the semi-structured interviews.

The access and entry to the research sites are important and sensitive issues as Kawulich posits (2012:73). Consequently, in this study, purposeful sampling in the assembling of the sampling population was made using the following procedure:

- The website of the SASMT (South African Society of Music Teachers 2019) indicates that 85 of their members teach Music as Subject. That includes government schools, private schools and other music institutions like the Hugo Lambrechts music centre in Cape Town. This is indicative of the very small population of South African Music as subject teachers.

- The researcher therefore pre-selected nine Music (as Subject) teachers whom she knows, and who has excellent reputations at national and international competition results. To be able to have an in-depth interview with these teachers it was important that there was an element of trust between the researcher and participants. Of these nine teachers, eight indicated that they were willing to contribute. The provinces where these participants are based are the Free State (1), Western Cape (4), Southern Cape (1), Gauteng (1) and KwaZulu-Natal (1). The Western Cape-based participants have wide, and previous experience in other provinces including the Free Sate, Gauteng, and KwaZulu Natal. Of these eight, five are female and three male teachers.

- The invitations to participate were sent via email, and consequently the consent forms for the Participant, Principal and SGB member (Addendums B – D).

- The final list of participants (MusLit teachers), representative of the different provinces in South Africa was compiled.

- The research site for all interviews was the Zoom online platform.

The data collection plan was, firstly, to draw up a biographic information sheet (contained in Addendum B) of all participants, which were sent out electronically and then collected and tabled. The initial qualitative data that was collected included previous research and departmental documents, focusing mainly on public records such as the current curricula, available textbooks, mission statements, strategic plans and annual governmental reports. Teachers were interviewed, utilising the semi-structured interview approach. This took place over a period of two months, between 28 May 2020 and 6 Jul 2020. These data collection techniques provided the researcher with the structure and foundation to collect information about the MusLit conundrum in the MusLit teachers' "natural settings" (Bowen 2009:27&34).

1.10.4 Data Analysis

The data regarding the MusLit conundrum was put on the table, explored, and deciphered into understandable information and logically organised content. The data collected was utilised to analyse the research domain and to answer the research questions (Balkissoon 2019). The approach of this qualitative study was inductive, as well as deductive, transforming gathered data into possible answers to the original research questions.

In analysing and interpreting the documents the researcher gave voice and meaning to the research topic, as suggested by Bowen (2009:34). In this study, data analysis was done twice, first in the literature review in the systemisation of the variables into the Ishikawa CED and again after the narrative inquiry data was acquired. Analysing the documents found, with regard to variables interplaying on the MusLit conundrum, incorporated coding of content into themes similar to the way in which the semi-structured interview transcripts were analysed. Personal storytelling data proved to be an invaluable way of investigating the experiences of eight MusLit teachers.

In this research the Ishikawa CED, a critical analysis tool used in root-cause studies, is adapted and applied as a theoretical framework for the systematic analysis of Music Literacy (MusLit) education in South African secondary schools. The effective teaching and learning of MusLit is influenced by interrelated variables playing juxtaposed roles. These variables have been investigated and identified by making extensive use of previous research in the form of scholarly documents, journals and articles. ATLAS.ti

(ATLAS.ti 2021), which is purpose-built qualitative research software, was used for the classifying, sorting and arranging of data, as well as the coding and sub-coding of themes, in this case, the previously known and identified variables.

Initially, the data was coded using a deductive approach in deriving the codes provisionally. In the development of categories, codes are often developed inductively or abductively. In this study, the coded and sub-coded variables were provisionally coded utilising the deductive approach, and as the study developed the approach changed back and forth between inductive (or abductive) as well as deductive. The provisional codes included (amongst others) available, but sometimes inadequate, resources in the school education system, the individual circumstances of teachers and learners as well as the ever-changing environments in schools – both government and privately owned.

The first step of this research, the literature review, therefore assisted in answering the question: "Which variables have an impact on the effective teaching and learning of MusLit in South African secondary schools?" It is potentially answered through the comprehensive content analysis of previous scholarly research. In examining these, it became evident, that the variables pertaining to the effective teaching of MusLit consist of many interrelated factors, which play juxtaposed roles, positive as well as negative.

The list of the found variables is extensive, scrambled and confusing. The subsequent question: "How can we systematically organise and visualise these variables in a logical and understandable diagram?" is answered by the development and utilisation of the adapted Ishikawa CED, also known as the Fishbone Diagram. The result of this study, incorporating many aspects discussed in the literature review, is the qualitative visualisation of the interdependent variables impacting effective MusLit education. This qualitative visualisation in a simple, understandable diagram, known as the Ishikawa CED, can serve either as a theoretical framework, or as graphic elicitation in future research projects.

1.11 ETHICAL CONSIDERATIONS / TRUSTWORTHINESS

The official, prescribed ethical considerations and principles of the University of Pretoria (2013) were adhered to at all times in this study. The ethics permission was obtained from the Faculty of Education before the data collection process was initiated. The ethical certicate is attached, page v, in the preface to this study.

"The ethical principles of the University of Pretoria entail the following:

- Voluntary participation, implying that the participants have the right to withdraw from the research at any time;

- Informed consent, meaning that research participants must at all times be fully informed about the research process and purpose, and must give consent to their participation in the research;

- Safety in participation, dictating that no participants or research subjects should ever be placed in positions of potential risk or harm of any kind;

- Privacy, meaning that the confidentiality and anonymity of participants should be protected at all times; and

- Trust, implying that participants were never subjected to any acts of deception or betrayal in the research processes or its published outcomes" (University of Pretoria 2013).

Pseudonyms or codes were "assigned to each research participant to ensure their anonymity and that their contributions will remain confidential in all subsequent research procedures" (University of Pretoria 2013). Privacy and confidentiality in data gathering, management and reporting were respected throughout the research process (Blanford 2013:18-19).

1.12 ANTICIPATED PROBLEMS / LIMITATIONS

Klopper (2005:3-14) identified "shortcomings and sources of error [that] can occur due to incorrect sampling procedures, questionnaire error, high non-response rate, interviewer effects, respondent effects, data-capturing errors and inappropriate selection of statistical techniques". Participating teachers might be trained in only one of the three streams, isolating the other two streams as options. Furthermore, the

teachers' expertise and training, as well as belief systems might impact on the research findings.

One of the disadvantages or limitations of using document analysis can be that these documents were not created with data research agendas. These documents "will not [necessarily] provide all the information required to answer research questions" (Bowen 2009:33). "Sometimes there are gaps, or sparseness of documents", leading the researcher to rely on additional documents that are available or accessible. Both O'Leary (2021:61) and Bowen (2009:38) state that "in order to preserve the credibility of the research project, it is important to thoroughly explore the subjectivity of documents" and the researcher's own understanding of the data contained in the documents. All these aforementioned sources of inaccuracies were known and the researcher attempted to ensure that it did not have a negative effect on this study.

1.13   OUTLINE OF THE STUDY

In this study the complex MusLit teaching environment in South African secondary schools is depicted as two conundrums: *"NAOUIEDCT & RCSSEOUEUR"*. This is done as a delineation of the character of the complex, intricate and entangled Music Literacy (MusLit) education environment. In the MusLit conundrum an excessive number of interrelated variables are playing interdependent roles, creating both positive and adverse effects in the teaching and learning of MusLit.

A 'classic' conundrum usually consists of 9 letters, of which a 9- or 8-letter word can be formed. With investigation, meaningful words can by formed through the unscrambling of the letters. These words can be interpreted with different meanings. Figures 1.3 and 1.4 below, are visual representations of the conundrums: *"NAOUIEDCT & RCSSEOEUR".*

Figure 1.3: A typical conundrum, unscrambled it can decipher to: EDUCATION; CAUTIONED; or A[U]CTIONED (Jansen van Rensburg 2022).
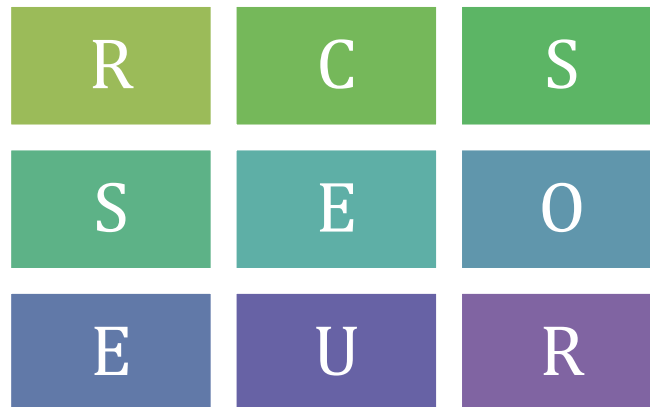
Figure 1.4: A typical conundrum, unscrambled it can decipher to: RESOURCES; COURSERS; RECOURSE; and RESCUERS (Jansen van Rensburg 2022).

Chapter One presents the reader with the research orientation and background. It is an abridgment of the motivation initiating this research, stating the problem as well as the related research questions. It clarifies relevant concepts, includes a short literature review, combined with concise information with regard to the theoretical framework and the intended research methodology. "*NAOUIEDCT & RCSSEOEUR*" thus represent the cluttered, confused essence of the MusLit conundrum.

Chapter Two, essentially and traditionally a literature review, pertains to MusLit, MusLit education, the variables impacting on effective MusLit education, the MusLit conundrum and the visual representation thereof in the Ishikawa CED. It is therefore

also seen as a conceptual framing and contextualisation of the concepts. MusLit is defined and discussed, and the position of MusLit in MusEd in the South African context is clarified. The MusLit conundrum is explained and variables salient to this conundrum are identified and listed. Lastly, the Ishikawa CED is investigated and developed as a visual representation for the MusLit conundrum and was used as graphic elicitation in the semi-structured interviews. The subheading for this chapter is: *"CAUTIONED COURSERS".* This is done to depict one of the possible word-combinations that can be formed by unscrambling the given letters, and to delineate the vastness of the perceived problem. Chapter Two, therefore, introduces information relevant to the interrelated variables impacting on MusLit education to the reader, with a visual representation thereof.

Chapter Three is the discussion of the Ishikawa CED as a theoretical framework, within a conceptual framework. The subheading *"A[U]CTIONED RESCUERS"* characterises this chapter. A research study usually has either a theoretical framework or a conceptual framework. In this study there are two distinct bodies of knowledge that need to be 'married' in the analysis and conclusion. The one body of knowledge is the scholarly knowledge, the Ishikawa CED as visual representation of the MusLit conundrum and theoretical framework. The other body of knowledge is the practical experiential knowledge of the MusLit teachers, the narrative data collected in the semi-structured interviews. The conceptual framework, incorporating narrative inquiry as part of the methodology, creates the bridge between these two distinct sides. That is the reasoning behind having a theoretical, as well as a conceptual, framework for this study.

Chapter Four is titled: The Research Methodology, with the subtitle being *"EDUCATION RECOURSE"*. It illustrates that more meaningful words can be formed with the same letters, with even more seen and unseen meanings. This chapter comprises of the discussion of the research questions, the research design (qualitative narrative inquiry), the methodology and methods.

Chapter Five entails Data Presentation and Analysis, with the subheading: *"RECOURSE EDUCATION"*. This relates and presents the lived experiences of the eight music teachers and links the past and the present through the restoried story as

a level of analysis. This chapter comprehensively describes the research activities and the procedures in the gathering of data. All information regarding the individual semi-structured interviews and the data analysis are detailed. The MusLit teachers' personal experiences with the interrelated variables are discussed and revealed through their personal stories. The Ishikawa CED served a dual purpose, as visual representation (graphic elicitation) in the semi-structured interviews, and as theoretical framework. The determining of variables as causes with sub-causes explained the more abstract concepts found in previous scholarly studies as well as in the semi-structured interviews. This diagram facilitated the systematic identification and explanation of the variables interplaying on the quality of MusLit education. It also serves as a theoretical framework for the data analysis and discussion.

Chapter Six entails the lived experiences of MusLit teachers through the lens of the Ishikawa CED. The Ishikawa CED is 'deconstructed' and 'recomposed' to discuss and visualise complex relationships between narrative inquiry, cause-and-effect and the actual analysis of gathered data. The result was meaningful and in-depth interpretations of the analysis. The subtitle, "*EDUCATION RESOURCES*" describes the unfolding process of interpretation. Narrative inquiry was used to gain an in-depth understanding with deep meanings. In this chapter the importance and conclusions of this research are systematically put into context. This chapter, therefore, is a synopsis of the entire research process and answers the research questions. It culminates in conclusions and recommendations, drawing this investigation of the MusLit conundrum to a completion.

2. CHAPTER TWO: THE MUSIC LITERACY CONUNDRUM

"CAUTIONED COURSERS"

2.1 INTRODUCTION

A number of variables play juxtaposed roles in the teaching and learning of MusLit, affecting it in a positive and/or negative way. These variables are difficult to pinpoint, but their presence is always tangible, as can be seen in research by various authors. Variables, as described in recent research, (Yu & Leung 2019; de Villiers 2017; Drummond 2015; Rodger 2014; Chilisa 2011; Vermeulen 2009; Herbst *et al.* 2005; Klopper 2005, 2004; Khulisa 2002, 2003) are daunting, frustrating, and exhausting, but at the same time promising and exciting.

The purpose of Chapter Two is to explore, identify and describe as many of the previously researched variables (factors) as possible, and to organise and structure it systematically. Fink (2019:3) holds that a literature review should be "systematic, explicit, comprehensive and reproducible". The one characteristic of an excellent literature review, according to Fink (2019:16), the McLaughlin Library (2020) and the Norwalk Community College Library (2020) is that the researcher shows the "ability to synthesise knowledge [results]". It is therefore extremely important to identify, evaluate and incorporate scholarly studies done by other researchers (Fink 2019:3-5).

This Ishikawa CED "is a prominent problem-solving tool" (Omachonu & Ross 2004:262), that is often used to "investigate and analyse complex situations in a systematic way". Project managers make use of the CED, as one of seven basic quality control tools (Neyestani 2017:1, Sokovic, Jovanovic, Krivokapic, & Vujovic 2009:337), to assist organisations in problem solving and process improvements.

Neyestani (2017:8) believes that it forms an essential part of basic quality control. Furthermore, it visually represents the perceived problem and the possible causal factors. The School Performance Institute (2020) serves "as both the improvement advisor and project manager for School-Based Improvement Teams working to improve student outcomes". They believe that the Ishikawa Diagram is a "living document that can be revised over time". According to them it serves as "the bridge

between understanding a problem and developing a theory for how to improve the problem" (School performance Institute 2020).

This diagram, also known as the Fishbone Diagram (Tague 2005:247), connects causal links in a complex situation, with an effect (American Society for Quality ASQ 2021). In this case, the effect is effective MusLit education. Therefore, it is essential to identify and understand these different variables, and consequently to structure it systematically. As a result, it creates a research instrument that can, for example, be used as graphic elicitation in the facilitation of semi-structured interviews regarding MusLit education.

To summarise this, this chapter aims to depict the MusLit conundrum visually into one concise and understandable diagram that was used as graphic elicitation in the semi-structured interviews and furthermore forms the theoretical framework (as explained in Chapter Three) underpinning this research. This diagram, as well as the stories of the eight MusLit teachers, is the niche in the existing research, as the variables have been researched by other scholars, but have not been organised in a usable and visible diagram to be utilised in research.

Literature pertaining to the MusLit conundrum as a construct is scarce, as the researcher could find only one article by Kluck (2020:55) which was written after the term MusLit conundrum was first coined by Jansen van Rensburg (2020:598). Previous scholarly studies regarding the use of the Ishikawa CED in Music and Music Education Research was limited to the study by Giol (2019), while studies on Narrative Inquiry in Music Education are numerous - there is even a conference (the eighth one is in 2022) in Norway (NIME8 2021). In this chapter, the literature was reviewed in four sections, namely: MusLit; the MusLit conundrum; variables salient to the MusLit conundrum; and the Ishikawa CED as graphic elicitation tool (instrument of investigation). The first step in this literature review is, therefore, to report on the investigated MusLit conundrum, starting with the construct: Music Literacy.

2.2 MUSIC LITERACY

MusLit is a very common term where MusEd (in the global as well as South African context) is concerned. According to Broomhead (2019:1) it "enjoys a place of prominence in music instruction, promoting diligence in addressing skills that create independence". The International Kodály society (2019) defines MusLit as: "the ability to read and write musical notation and to read notation at sight without the aid of an instrument. It also refers to a person's knowledge of, and appreciation of, a wide range of musical examples and styles." Zoltán Kodály (1882-1967) was one of the first advocates of MusLit teaching and learning, and he believed that MusEd should be available to everyone. Rampolla (2018) states, that in the light of the South African historical context, the literacy that has been neglected most, namely MusLit, is neglected "not because of its complex nature, but due to a lack of definition". He argues that MusLit "cannot be gained by only the people who want to make music, but also by those who enjoy listening to it".

In the opinion of Choksy (1981:6), MusLit is "the ability to read, write, and think music". Jorgensen (1981:86) defines MusLit as "that minimal level of musical skills which enables an individual to function with musical materials". She further specifies that the term refers more to the intellectual and cognitive elements of appreciation than to the emotional or affective elements. As part of the intellectual element she identifies two polarities, namely aural skills or "inner hearing" and rational understanding skills (Jorgensen 1981:86). Broomhead (2019:4) takes it a step further and believes that MusLit entails all the aspects encompassed in the terms: "performer, creator, listener, and thinker". Heather Shouldice's definition (2014:265) seems to summarise all of the aforementioned definitions:

> Music Literacy is the ability to identify, understand, interpret, create, communicate and compute musically, using printed and written music notation materials associated with varying musical context. Music literacy involves a continuum of learning in enabling individuals to achieve their musical goals, to develop their musical knowledge and potential, and to participate fully in their musical community and wider society.

The definition of MusLit in the context of this study, will be the definition as MusLit is described in the official national CAPS (2011:12). It is described as the "reading,

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writing and understanding of music notation" (CAPS 2011:12), and therefore, for the purposes of this study, that will be used as the definition and general understanding of this concept. To be able to understand where MusLit fits into the CAPS, Music as Subject is discussed in the next few paragraphs.

In South African secondary schools, in the "Further Education and Training (FET)" Phase (Gr. 10 – 12) (CAPS 2011:i), which is the final phase, learners take four Core subjects: "Home Language, First Additional Language, Mathematics and Life Orientation" (CAPS 2011:7). Then they are allowed to select three elective subjects, of which Music as Subject is one. In "Music as Subject", The South African National Department of Education (CAPS 2011:8) seeks to "provide learners with a subject that creates opportunities to explore musical knowledge".

The elective subject, Music, consists of three streams or options, known as "Western Art Music (WAM), Indigenous African Music (IAM) or Jazz" (CAPS 2011:9). Learners select one of these streams. In each of these aforementioned streams, three broad topics are included in the CAPS (2011:12): "Topic 1: Musical Performance and Improvisation (MPI); Topic 2: Music Literacy (MusLit); and Topic 3: General Music Knowledge and Analysis (GMKA)". See figure 2.1 below.
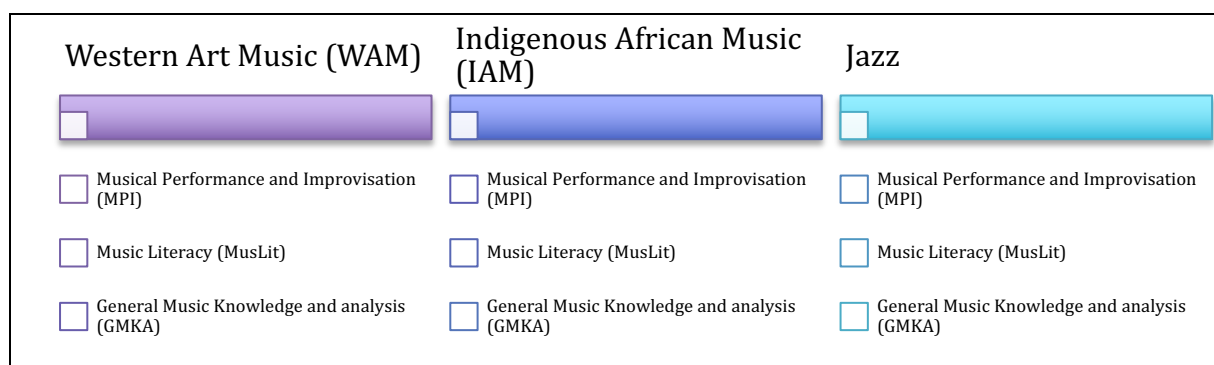
Figure 2.1: The three elective streams with the three topics in each (CAPS 2011:9-12).

The subdivisions in Topic 2 (MusLit) are described in the CAPS (2011:9) as: "Music theory and notation; Aural awareness of theory; Sight-Singing; Harmony; and, Knowledge of music terminology". For the purposes of this study MusLit will therefore be defined in the context of the CAPS, encompassing all of the above subdivisions. It is important to take cognisance of the fact that MusLit is a subdivision of the subject

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Music, and therefore it is included in the broader term MusEd for the purposes of this study.

Critique has been voiced with regards to the general planning of Music as Subject, as well as the explained positioning of MusLit in Music as Subject. Drummond (2015:74) argues that the CAPS (2011) has "attempted to organise the curriculum in a way that addresses what might be regarded globally as good quality MusEd". She states that the elements of the three streams of Music as Subject (being "Western Art Music, Indigenous African Music, and Jazz" in CAPS 2011:9) are "underspecified". She holds that the Western tradition of MusLit has been reproduced and applied to non-Western traditions in an effort to accommodate diversity in the curriculum. McConnachie (2016:ii) agrees with Drummond that there is a contradiction in the promises of change and the actual curriculum. She claims that in the assessments of the three streams, realistic opportunities to engage and assess IAM and Jazz, in comparison to WAM, do not exist. These are only a few examples of differences of opinion that lead to the researcher's description of MusLit Education in South African secondary schools as a complex conundrum.

2.3   THE MUSIC LITERACY CONUNDRUM

In this study, the teaching and learning of MusLit in South African secondary schools are depicted as two complex conundrums: NAOUIEDCT & RCSSEOEUR. A conundrum, as aptly described by Oldster (2016:i), is the "mysteries of life" encountered by individuals in a "world composed of competing ideologies and agents of change." He claims that the competing ideologies "include political, social, legal, and ethical concepts, [while] agents of change include environmental factors, social pressure to conform, aging, and the forces inside us". A conundrum in literary terms (Merriam-Webster.com 2019) is described as "a difficult problem, one that is impossible or almost impossible to solve". It is described as an all-embracing term in order to cover a vast array of situations, from the moral issues to something as simple as a riddle.

In the MusLit conundrum the "competing ideologies and agents of change" are clearly visible when the current "political, social, legal and ethical concepts" (Oldster 2016:i) in South African secondary schools are taken into consideration. Change is a constant

factor in the lives of teachers, learners and the management teams, and includes the environmental factors like poverty, cultural background and social pressure. Various authors, amongst others Leqela (2012:63) and Herbst *et al.* (2005:265), describe the South African MusEd environment as intricate and problematic with an "immense amount of diversity" (Rodger 2014). Furthermore, it is described as consisting of recurrent interdependent variables, having an impact on the quality and delivery of MusEd. In these aforementioned studies, as well as other scholarly studies conducted by Vermeulen (2009), Herbst *et al.* (2005), Klopper (2004, 2005), and Khulisa (2002, 2003), the found variables were identified and listed.

The documented list (Jansen van Rensburg 2020:602) of researched and identified variables is extensive and exhaustive, slightly subjective, and does not lead to any conclusions or solutions. It indicates that nearly identical variables are emerging from different studies worldwide, but these studies are not leading to any possible solutions. The gap in the literature is, therefore, to develop a structure or framework that can bridge the listed variables and find a possible solution. The challenge is, however, to organise these variables systematically into a logical structure.

In this study, two anagrams "*NAOUIEDCT & RCSSEOEUR*" have been used to delineate the confusion created by the entangled variables in the complex and multifaceted MusLit conundrum. A typical conundrum consists of nine variables (letters, numbers, or any kind of variable can be used) that have been scrambled into an anagram. These nine letters or variables have to be reshuffled and unscrambled to form meaning, e.g. a word or even more than one word. The reason why two have been chosen is that there is even more hidden meaning contained in the combination of these two than if there was only one anagram.

In the reshuffling and unscrambling of these anagrams the following words can be created: "NAOUIEDCT" deciphers to: CAUTIONED, AUCTIONED, ACTIONED OR EDUCATION. While "RCSSEOEUR" deciphers to: RECOURSE, RESCUERS, and RESOURCES. In combination, as explained earlier, these deciphered words offer even more possibilities in meaning as a combination. This evolves into a stimulating and creative construction and combination of terms and concepts, and awakens the imagination to even more possibilities in the unscrambling of the conundrums:

"CAUTIONED RECOURSE"; "A[U]CTIONED RESCUERS"; "EDUCATION RESOURCES"

Initially, these scrambled letters appear to be non-sensical words, which in the end somehow lead to meaningful combinations of possible concepts and arguments. Therefore, the depiction of MusLit education as a conundrum is a way of giving life to an otherwise paradoxical issue. It is exciting and creates positive energy in a situation where there are no straightforward solutions. Figures 1.3 and 1.4 in section 1.12 (Chapter One) are illustrations of the chosen letters in a typical conundrum format.

Van Rensburg (2020:598) claims that a MusLit conundrum "exists amongst a number of variables regarding the [effective] teaching [and learning] of MusLit as prescribed" in the CAPS (2011). Now that the coining of the term "MusLit conundrum", has been explained, the different concepts in this study need to be identified, evaluated and incorporated (Fink 2019:36). The next step is therefore to discuss the variables salient to the MusLit conundrum.

2.4   THE VARIABLES SALIENT TO THE MUSLIT CONUNDRUM

To recognise and understand MusLit education in South African secondary schools, as well as the variables influencing it, fully, a global account of the same phenomenon is necessary. Klopper (2005:1-2) claims that: "certain elements of education reform and transformation are not unique to South Africa but rather generic throughout the African continent". In several global studies, the quality of MusEd, and the factors or variables influencing this quality have been researched. In China, Yu and Leung (2019:190-191) tabled four main factors affecting the implementation of the new MusEd curriculum in China. These were first and foremost the student's ability and quality, then the school's facilities and equipment, followed by the extent to which music was prioritised within the school, and lastly the teacher's ability and teaching philosophy.

In a survey conducted by the Australian Council of State School Organisations (ACSSO), parents were asked to express their views on which variables have an effect on quality teaching and learning of music in schools. They highlighted (ACSSO 2005:8), amongst other things, that there are not adequate academic and

philosophical support of music; that some frameworks of the curriculum do not specifically prescribe music and musical experiences; and, teachers often lack in experience and proper qualifications. There is also insufficient evidence of cross-cultural links in music and the musical experiences of the learners in the schools and specific teacher-friendly resources are scarce. Furthermore, there is much more pressure on learners to meet the required literacy and numeracy standards.

A research project, with the vision to enable collaboration between music educators throughout Africa, was initiated by the Pan African Society for Musical Arts Education (PASMAE) in 2002. In July 2003, this task force (Herbst 2005; Klopper 2004:140) documented problems that were experienced by Music educators in Africa regarding the general teaching and learning of Music. Four common problem areas, "evident in all the countries' research" were tabled (Klopper 2003:3) and the four issues according to Klopper (2004:1-2) are:

- Issues with the curriculum, especially with regard to changes and policy;
- Scarcity of resources (human as well as physical) and facilities;
- Substandard skills and training of teachers, as well as knowledge of methodology; and,
- The role of arts in the society.

The four common problems tabled by the task force (PASMAE 2003) encapsulate the deeper underlying factors impacting on effective teaching and learning of MusLit. These problems and factors, found and discussed in aforementioned studies, are labelled as variables for the purposes of this study, and as for the Ishikawa CED the causes interplaying on the described effect are coined as 'variables'.

A considerable number of international research studies have been conducted to investigate the factors, problems and variables influencing the effective teaching and learning of music. Klopper (2005:1-3) states that the issues raised in South African schools are "by no means different from the concerns raised in Africa and internationally". According to Lebus (2017:25), international insights are needed to manage the complexity of a situation. The researcher, furthermore, assumes that in the absence of sufficient studies concerning Music as Subject in South African

secondary schools, the research studies concerning Arts and Culture and Life Skills should also be taken into consideration for the results of this study. Studies from other parts of the world have thus been included in the literature review, and studies covering MusEd and not purely MusLit have also been considered and included in this study.

The following collective variables were found in studies conducted by the Alberta Education research group (Canada 1988); Klopper (South Africa 2004:2-38); Khulisa (South Africa 2002) and in Australia (Lierse 2006, Seares 2005). These studies included research into the overall quality of music education (Lierse 2006, Seares 2005), which variables may have an impact on MusEd in South Africa (Klopper), and specifically which variables affected the quality of music teaching in the national curriculum (Khulisa). The found variables, of which most were common between studies in different countries, are:

- Multiple overload guidelines (Alberta Education 1988:46).
- School Governing Body and community support (Alberta Education 1988:46).
- Parental involvement (Macmillan 2004:295-311).
- Time and line monitoring (information systems) (Alberta Education 1988:46).
- Clarity and need for change (Alberta Education 1988:46).
- Quality (and lack of) and the availability of materials, resources and support (Klopper 2008:58; Vakalisa 2000:25; Alberta Education 1988:46).
- The role of the school's management, principal's support, as well as the school's general leadership and governance (Klopper 2005:2-38; Alberta Education 1988:46).
- The role and support of consultants (Klopper 2005:2-38).
- The quality of in-service support and facilitation for teachers (Klopper 2005:2-38).
- Inadequately trained (Klopper 2005:2-38).
- Inadequacy of orientation courses (Klopper 2005:2-38).
- Difficulty in understanding new concepts (Klopper 2005:2-38).
- Lacking in comprehensive musicianship and musical competencies (Klopper 2008:2-38).
- Teacher-teacher interaction (Alberta Education 1988:46).

- The accessibility of external resources (Klopper 2005:2-38; Alberta Education 1988:46).

- Teaching and learning (Concina 2015).

- Language issues (in South Africa especially) (Klopper 2005:2-38).

- Transforming syllabi (Klopper 2005:2-38).

- School environment (Klopper 2005:2-38).

- Change in management (Klopper 2005:2-38).

- School ethos (Klopper 2005:2-38).

- The ability of schools to finance music programmes (Klopper 2005:2-38).

- Disregard of and insensitivity towards the different culture groups in the South Africa population (Klopper 2005:2-38).

- Classes that are over-populated (Klopper 2005:2-38).

- Methods and approaches of MusEd (Klopper 2005:2-38).

- The development of the curriculum (Klopper 2005:2-38).

At this stage of the research, the "variables that are salient to the phenomenon under investigation" (Creswell & Plano Clark 2011:84) therefore, in the MusLit Conundrum, have been identified and listed. The next step is to organise and structure these qualitative variables systematically. In recent research projects variables were organised and structured in various diagrams and models, which will be discussed in the next section of this chapter.

2.5   VARIABLES, CAUSES AND EFFECTS IN CURRENT RESEARCH

For the purposes of this study and the literature review, a graphic visualisation of the MusLit conundrum will be utilised as it is instrumental in solving problematic situations. In the *SAGE Encyclopedia of Action Research* (Coghlan and Brydon-Miller 2014:353), the CED "assists stakeholders [researchers] in considering a single effect, problem, situation or event". They believe that it is a process that assists "stakeholders to think through all the possible causes and their relationships to the problem in order to generate an effective solution".

The end product is a visual graph or representation illustrating the relationships, as well as the order of events. It is beneficial for researchers who need to answer why

and/or how questions. Once the single issue or effect is identified, set categories, for example: "people, places, procedures and policies" (Cause-and-Effect Diagram 2019:6), or another predetermined set of categories can be used. Subcategories are then identified. As soon as the categories have been identified, the researcher should raise why and how questions to determine the contributing variables in each category. The process is continued until all potential causes are expended, determining the stage where analysis begins (Chapter Five). Analysis of the diagram begins with the visual investigation of the diagram.

Recently, the Ishikawa CED has been applied to several educational studies, especially because of the exceptional visual and organisational properties. Education is one of the areas that benefit exponentially from this diagram. Slameto (2016:59) did research on the "Application of Fishbone Diagram Analysis to Improve School Quality". In his research project he investigated whether the fishbone diagram (Ishikawa CED) is an effective and efficient model to use in a school improvement programme. The results of his study was that the fishbone diagram can be applied to improve a school's educational quality, and that the "diagram has proved to be simple, applicable, important, controllable, as well as adaptable" (Slameto 2016:59).

Pearson (2005:141) suggests that root-cause-analysis (RCA) is utilised progressively in health and social services to advance safety and quality. The advantage thereof is that negative incidents can be analysed retrospectively. Phillips (2016:18) believes that in order to improve patient care in hospitals, there is a need to use RCA to investigate problems and improve on that. She used the term "change management tool" to describe the implementation of a fishbone diagram in their patient care programme. The advantage according to Phillips (2016:18) is the fact that staff is allowed "to evaluate practice, risk and mistakes when they occur", and empower them to recognise the causes of a problem and consequently resolve problems as they occur (Esmail 2011:22-23).

The Ishikawa CED displayed in figure 2.2 below, was drawn for the identification of the "root causes of students-staff problems in technical education" in a study by Shinde, Ahirrao and Prasad (2018:657). It shows the RCA of the student problems.

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Through the use of the Ishikawa CED, it is easy to reach the root cause of a problem. Another advantage is that it also provides retrospective reviews of incidents or events.

Root cause analysis of students problems
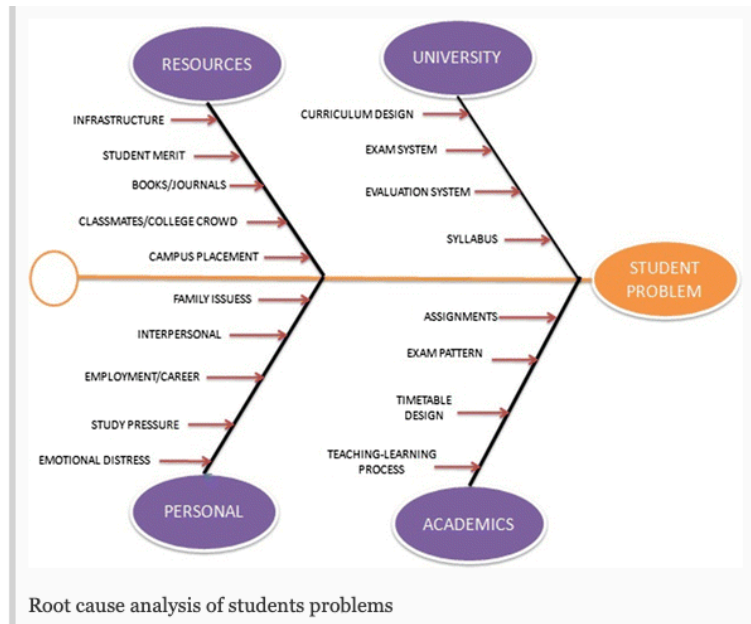
Figure 2.2: An example of the Ishikawa CED utilised in technical education (Shinde, Ahirrao and Prasad 2018:657).

Reid (2014:385) used the diagram for "categorising barriers of instructional technologies". He claims that it is helpful to know which barriers "we are likely to face and, further, identifying those we are able to influence or change, we can work within our institutions to identify best practices." Jih and Huang (2011) did an analysis of e-teaching, showing that stories are ideal for teaching science in Early Childhood Education classes, incorporating the Ishikawa Cause-and-Effect Diagram. Lu (2013:1) researched the use of the 5-Why technique for questioning technique, and Desai and Johnson (2013:51) focused on the use of the Ishikawa CED (fishbone diagram) to "develop change management strategies to achieve first-year student persistence".

The possibilities and advantages of utilising the Ishikawa CED in MusLit education research seem endless, if one takes the aforementioned examples into account. Because of the MusLit conundrum's complex, and multi-faceted characteristics, a visual approach to the theoretical framework is the ultimate structure to substantiate the research thereof.

2.6 THE ISHIKAWA CAUSE-AND-EFFECT DIAGRAM AND QUALITY CONTROL

The researcher believes that the Ishikawa CED is the most suited diagram to represent the MusLit conundrum visually. To discern the position of this diagram in business processes, compared to this research study fully, it is necessary to discuss the history of quality control. "There are three basic concepts in improving quality, namely: quality control, quality assurance and total quality" (Slameto 2016:64). Quality control and quality assurance are often used interchangeably, but although the two concepts seem similar, there are clear distinctions between the two (American Society for Quality ASQ 2021). Quality control and quality assurance are both concepts of quality management, with quality control being a subset of quality assurance (see figure 2.3 below).

Figure 2.3: Quality control and quality assurance as part of quality relationships (Slameto 2016:64).

Quality has been defined by the ASQ (2021) as "fitness for use, conformance to requirements, and the pursuit of excellence". Quality control (Whatis.com 2021) is a "set of procedures aimed to ensure that a manufactured product or performed service adheres to a defined set of quality criteria or meets the requirements of the client or customer". Slameto (2016:64) claims that "its activity involves detection and elimination of failing of out-of-standard products. Its aim is only to accept successful products and refuse failing ones. In the area of education quality control, it is implemented by executing summative testing and final examination". Rahayu (2015:357) holds that the results of the testing and examination can be used to account for the quality control. The process of quality assurance starts with the aspect of identifying achievement, and the priority to improve, in order to build "a culture of sustainable quality improvement" (Slameto 2016:64).

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2.6.1 The background of quality control and the Ishikawa cause-and-effect diagram

The RCA that fit the profile of the MusLit environment most appropriately, was the Ishikawa CED, originally posited by Dr Ishikawa. The first Ishikawa CED was developed by Dr Ishikawa in 1943, and was later published in his book *Guide to Quality Control* (Ishikawa 1968, Karabatsos 1989:20). He initially developed this diagram to assist employees at the Kawasaki Steel Works in the analysis of problems (Ishikawa 1968). This CED is seen as a "legacy that Dr Ishikawa left to people around the world" (Karabatsos 1989:20). Karabatsos (1989:24) further claims that "it was his wish that people at all levels and in all industries could use simple methods to work together on solving problems and removing barriers to improvement, cooperation, and education". In his benchmark book *What is Total Quality Control? The Japanese Way,* Dr Ishikawa (1985) commenced with the following words:

> As I look back on my life with Quality Control, the following becomes my hope and prayer: That Quality Control and Quality Control Circle activities be spread everywhere in the world, that quality all over the world be improved, that cost be lowered, that productivity be increased, that raw materials and energy be saved, that people all over the world be happy, and that the world prosper and be peaceful.

For the purposes of understanding the full meaning and reasoning behind the Ishikawa CED, a thorough literature review revealed the interweaved positioning of the diagram within Quality Control and Total Quality Management, which will be discussed in the following sections.

2.6.2 The Total Quality Management (TQM) Philosophy

The Ishikawa CED is an established quality control method or analysis tool, applied mostly in business management, in order to improve production. It assists organisations in problem solving and process improvements and presents a compact and holistic visualisation and organisation of the interrelated variables. Juran and Godfrey (1998:5), hold that the Ishikawa CED is a valuable tool that provides an organisation's management the means to explore the possible causes to a problem. Sokovic *et al.* (2009:337) developed an efficient layout for using the Ishikawa CED, in

order to apply this diagram for solving problems and improving quality. (Refer to 3.4.2 to understand the reasoning for specifically making use of this diagram for the purposes of this study.)

This Cause-and-Effect analysis tool is often used in quality control sequences, and is one of the seven RCA Tools as utilised by Sokovic *et al.* (2009:337). Quality control therefore needs to be discussed to understand where the Ishikawa CED fits into the sequence and system. The Ishikawa CED is one of the RCA Tools specifically developed to use in problematic and confusing situations and, in the case of this study, the previously described MusLit conundrum. Only the Ishikawa CED will be utilised for this study as the other six tools are usually used more quantitatively in the analysis of the effect or phenomenon under investigation.

The "Total Quality Management (TQM) philosophy was first introduced by quality 'gurus' (Neyestani 2018:1) of which Dr Ishikawa was one". The term 'guru' is widely accepted in Total Quality Management and implies terms like: authority, master, leader, teacher, mentor, and seminal author. (By extension, a 'guru' is a teacher who attracts disciples or followers – Dictionary.com 2021). This approach considers all the crucial factors for the manufacturing of quality products and services as an organisation-wide business strategy (Neyestani 2018:1). It is essential to understand where this (quality control) fits into this study, as the positioning of the Ishikawa CED in the quality management process plays an important role in the bigger concept thereof. For this study it is, however, not going to be utilised in the bigger concept, as that is a much longer process and can form the basis of a future research project.

According to Neyestani (2017:1), "Dr Kaoru Ishikawa was the first total quality management (TQM) guru, who has been associated with the development and advocacy of using the seven-quality control (QC) tools in organisations for problem solving and process improvements. The seven quality control tools are a set of tools that can be used for improving performance of the production processes, from the first step of producing a product or service to the last stage of production.

These seven tools are: Check sheets, Graphs (Trend Analysis), Histograms, Pareto Charts, CEDs, Scatter Diagrams and Control charts". Figure 2.4 below indicates the

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relationships among these seven tools as posited by Kerzner (2009:893-909). It further shows the utilisations of these seven tools in the process of identification and analysis of improvement of quality.

| Identification: Data Acquisitions | Data Analysis |

Data Tables

Cause and Effect Analysis

Histograms

Pareto Analysis

Trend Analysis

Scatter Diagrams

Check Sheets

Control Charts
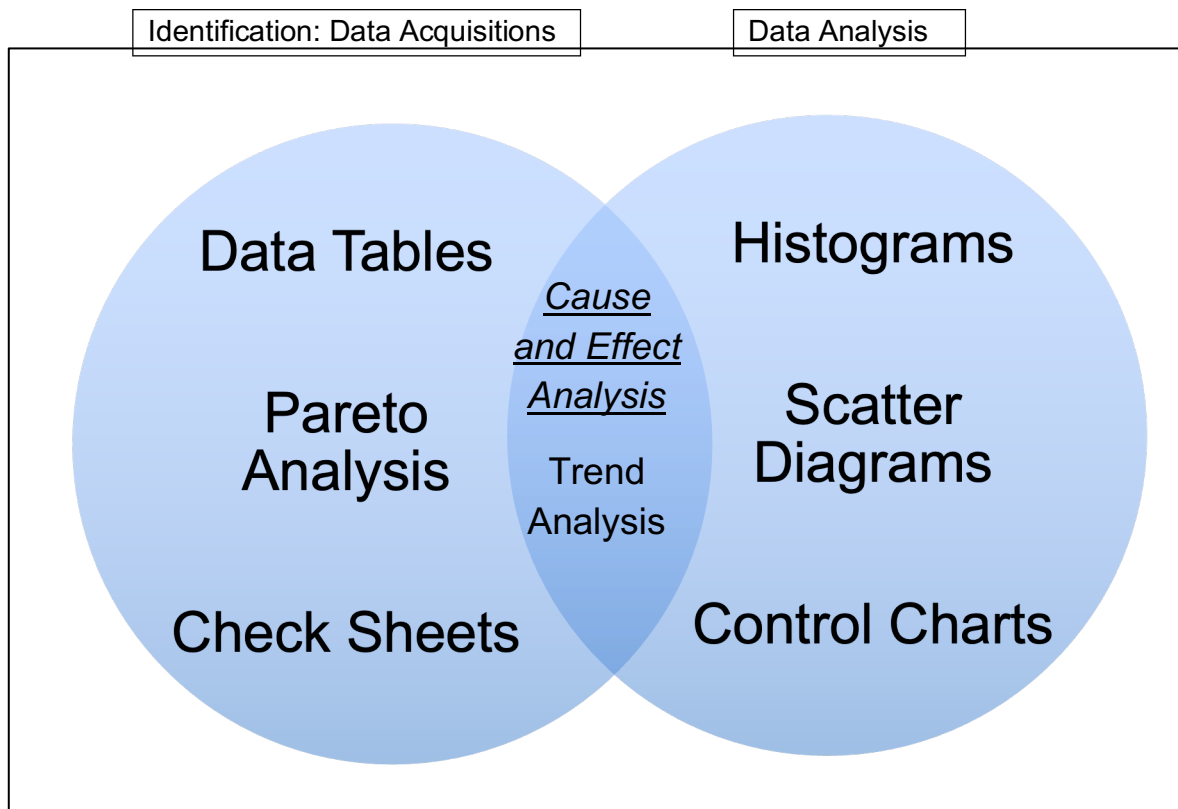
Figure 2.4: The seven quality control tools (Kerzner 2009:893-909).

In figure 2.4 above, the Ishikawa CED (Cause-and-Effect Analysis) is in the middle, overlapping identification and analysis. It fulfils the roles of both identification and analysis, and is, therefore, not only an analysis tool, but an identification tool as well. Neyestani (2017:5) describes the Ishikawa CED as "a problem-solving tool that systematically investigates and analyses all the potential or real causes that result in a single effect".

Neyestani (2017:5) further posits that "check sheets are simple forms with certain formats that can aid the user to record data in a firm systematically". The frequency of specific events is collected and tabulated, making use of a check sheet, to record the data during a collection period. The next quality control tool is a histogram. It is extremely useful to describe the distribution of frequency of an observed value, variable or event. "It is a type of bar chart (quantitative research) that visualises both

attribute and variable data of a product or process" (Neyestani 2017:6). "A Pareto chart is a special type of histogram that can easily be applied to find and prioritise quality problems, conditions, or their causes in the organisation" (Juran & Godfrey 1998:24). "The aim of the Pareto chart (Neyestani 2017:5) is to figure out the different kinds of nonconformity from data figures, maintenance data, repair data, parts scrap rates, or other sources.

A scatter diagram is a powerful tool to draw the distribution of information in two dimensions, which helps to detect and analyse a pattern/relationships between two quality and compliance variables (as an independent variable and a dependent variable), and understanding if there is a relationship between them, and what kind the relationship is (Weak or strong and positive or negative).

A flowchart presents a diagrammatic picture that indicates a series of symbols to describe the sequence of steps that exist in an operation or process. A flowchart visualises a picture including the inputs, activities, decision points, and outputs for using and understanding easily concerning the overall objective through process". A control chart is a "graph used to study how a process changes over time. Data are plotted in time order. It is a versatile data collection and analysis tool" (ASQ 2021). It is also important to know in which order these processes occur in order to have a more complete and improved understanding of the functioning of the Ishikawa CED.

2.6.3 Quality Control and the Ishikawa Cause-and-Effect Diagram

Neyestani (2017:8) holds that all "the aforementioned quality tools should be considered and used by management for the identification and solving of quality problems". Neyestani (2017:8) claims that Sokovic *et al.* (2009:337) "designed and developed an effective layout for using these QC in the organisations based on the performance of them, in order to apply appropriately these quality tools for solving quality problems and quality improvement". Figure 2.5 below shows the layout for the 7QC tools with the aim of improving quality performance (Sokovic *et al.* 2009:337).
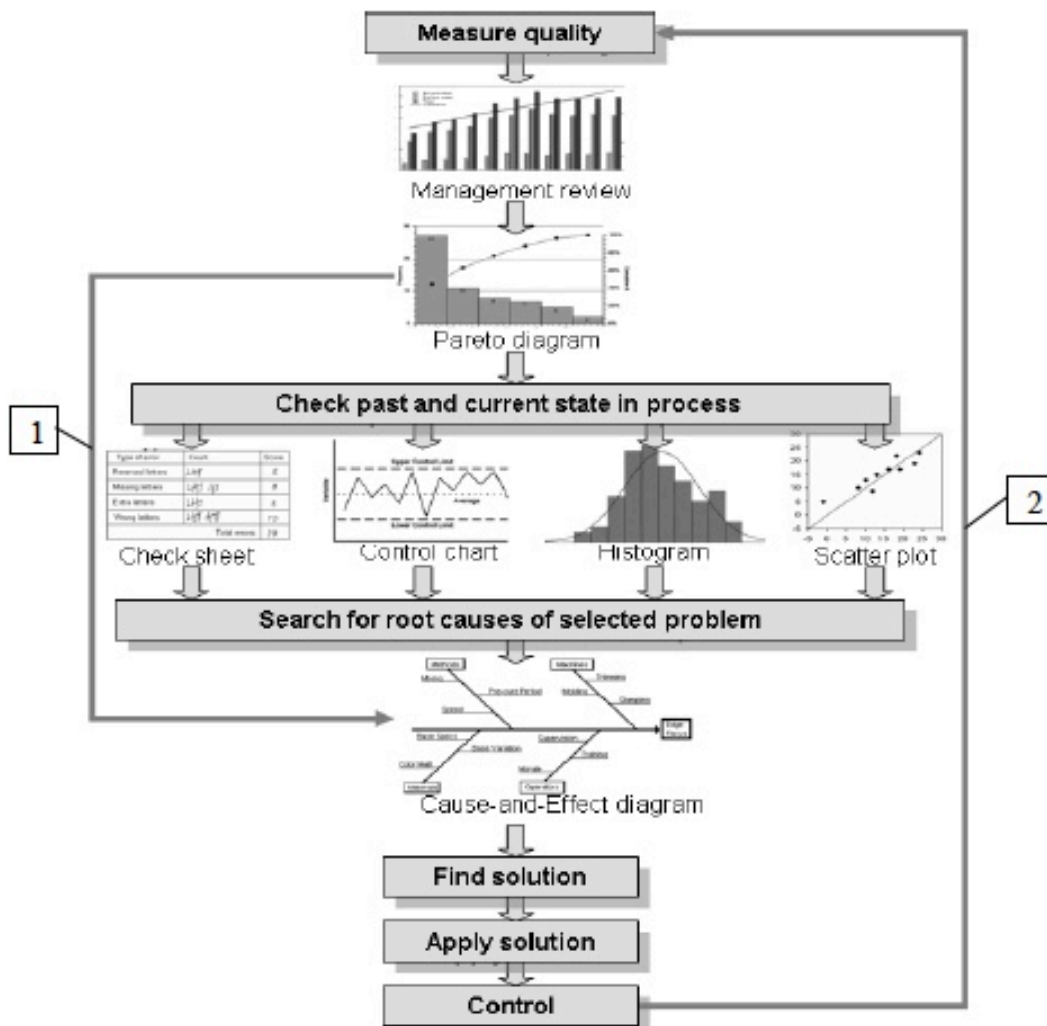
Figure 2.5: The layout of the 7QC tools in quality control and performance improvement (Sokovic *et al.* 2009:337).

This layout of the 7QC tools is only to display where the Ishikawa CED fits into a complete quality improvement process in big organisations. The steps before the Ishikawa CED is drawn up, are discussed in the literature review of this study. These studies by e.g. Klopper 2005 consist of qualitative and quantitative research methods, utilising analyses and identification methods similar to the Pareto diagram etc. The Ishikawa CED of this study is thus a representation of all the research done before, in order to lead researchers to possible solutions that can be applied, investigated and experimented within future MusEd research studies. That is also the reason why the researcher chose to utilise the Ishikawa CED.

2.7   ORGANISING THE VARIABLES INTO THE ISHIKAWA CAUSE-AND-EFFECT DIAGRAM

One of the advantages of the Ishikawa CED is that it presents a compact and holistic visualisation and organisation of the variables, which deems useful in problem solving. As a graphic presentation, a cause-and-effect analysis prompts thinking and generates consensus about the causes of an effect (USAID 2021). It is important to be cognizant of the fact that a CED is a structured way of conveying theories about the causes of a problem. That is one of the reasons why the personal stories of the teachers are of paramount importance: it is empirical research and testing as to the identified variables that definitely impact on MusLit education.

These are all relevant to this study as there are many variables in the South African school classrooms implicating different impacts, times and situations. It therefore needs a diagram that sorts all the variables in a clear and understandable visual manner. This will clarify some of the interactions between the variables affecting effective teaching and learning of MusLit.

Giol (2019:106) posits that a substantial number of advantages are eminent in the utilisation of the Ishikawa CED, of which the fact that it is easy to understand is one. According to her, the Ishikawa CED is in an orderly, concise and graphical form, which highlights the determinants of each given situation. It is an instrument for determining the root cause, or causes of one problem, and therefore indicates a number of possible causes. She claims that it facilitates finding realistic and objective solutions to improve any situation, and that it can be utilised in groups.

One of the aforementioned advantages of this study would be that a workable research instrument for current research projects is developed. In unscrambling and logically ordering the variables in the conundrum, the found variables can be systematically presented in Dr Kaoru Ishikawa's CED (1968), as adapted by Sokovic *et al.* (2009:337) and Neyestani (2017:5).

This CED "is a prominent problem-solving tool" (Omachonu & Ross 2004:262), that is often used to "investigate and analyse complex situations in a systematic way". Project managers usually make use of the CED, as one of seven basic quality control tools,

to assist organisations in problem solving and process improvements. Neyestani (2017:8) believes that it forms an essential part of basic quality control. Furthermore, it visually represents the perceived problem and the possible causal factors. The School Performance Institute (2020) believes that the Ishikawa Diagram is a "living document that can be revised over time". According to them it serves as "the bridge between understanding a problem and developing a theory for how to improve the problem".

This Ishikawa CED, also known as the Fishbone Diagram (Tague 2005:247), connects causal links in a complex situation, with an effect (American Society for Quality ASQ 2021). In this case, the effect is: effective MusLit education. Therefore, it is essential to identify and understand these different variables, and consequently to structure it systematically. As a result, it creates a research instrument that can, for example, be used as graphic elicitation in the facilitation of semi-structured interviews regarding MusLit education, and which is why it is the best tool to use for the purpose of this study. These are all relevant to this study as there are many variables in the South African school classrooms implicating different impacts, times and situations. It therefore needs a diagram that sorts all the variables in a clear and understandable visual manner. This will clarify some of the interactions between the variables affecting effective teaching and learning of MusLit.

The advantages of the Ishikawa CED are that it presents a compact and holistic visualisation and organisation of the variables, which deems useful in problem solving. According to Omachonu and Ross (2004:262) "this diagram can provide problem-solving by gathering and organizing the possible causes, reaching a common understanding of the problem, exposing gaps in existing knowledge, ranking the most probable causes, and studying each cause". When creating this diagram, the variables that contribute need to be categorised into the 6Ms as posited by Ishikawa. These 6Ms are: Manpower, Method, Machine, Material, Mother Nature and Measurement. The 6Ms influence the effect of the process in different ways and usually serve as the six main categories of the causes. Ishikawa describes these contributing factors as the main identified causes in the manufacturing world.

To determine the main factors for the MusLit education world, the study by Klopper (2005) was scrutinised, and making use of ATLAS.ti™ Version 9.3 (hereafter ATLAS.ti). ATLAS.ti is qualitative data analysis research software (Soratto, Pires, & Friese: 2020:11-25). Klopper (2005:2-38) claims that the three main categories in his research concerning the variables are: "human resources, physical resources and the societal role of the arts". A Thematic Content Analysis (TCA) was done making use of the phases posited by Soratto *et al.* (2020:11-25). A Word List was created, significant words were selected from this list and a Word Cloud was created to represent the most frequent relevant terms and words used in Klopper's study visually. In the investigation of the Word Cloud, figure 2.6 below, the six most prominent constructs were chosen to serve as categories in the Ishikawa CED.

Figure 2.6: Word Cloud: Variables impacting on music education (MusEd) (Jansen van Rensburg 2022).

With reference to the Word Cloud (figure 2.6) and for the purposes of this study, the 6 Manufacturing M's have been changed to different categories that are more suitable to the MusLit education environment. Manpower has been changed to Teachers. Method was changed to Management, Machine to Learners, Material to Resources, Mother Nature to Environment and Measurement to Curriculum. The researched variables have been sorted according to these six categories and are displayed in table 2.1 below. For this study, an Ishikawa CED was constructed to provide a

systematic and visual display of the variables in relationship to the current effect provided by the investigation of the scholarly studies displayed in table 2.1.

Table 2.1: List of the identified variables grouped according to the six main categories of the Ishikawa CED.

Resources	Inadequate	Kriger 2020:125; van Rensburg 2020:598; Munje & Maarman 2017:34; Lebus 2017:25; Goosen 2015:40; Nkosi 2014:19; Jacobs 2010:42; Vermeulen 2009:6-5; Pascoe *et al.* 2005:61; Rijsdijk 2003.
	Insufficient / Sufficient	Mailula 2018:90; Boal-Palheiros & Boia 2018:1, 6, 7; de Villiers 2017:207; Nkosi 2014:20; Segomotso 2011:56; Vermeulen 2009:6-5; Pascoe *et al.* 2005:72.
	Unavailable / Available	Gordon 2020:11; de Villiers 2017:207-208; Nota 2017:16; Lewis 2014:63; Jansen van Vuuren 2010:126; Klopper 2008; Klopper 2005:2-36; Lucia 2004:3; Department of Education 2001:18-19.
	Expensive	Drummond 2015:72; Leqela 2012:68; Jacobs 2010:113, 118, 133, 184, 213; Jansen van Vuuren 2010:40.
	Discrepancy in resources (between privileged schools and disadvantaged schools)	Kriger 2020:44; Veriava *et al.* 2017:10, 23, 223, 241; Jacobs 2010:65; Jansen van Vuuren 2010:25.
	Limited Lifespan	Stein 2017:264.
	Inconsistent standard	Vermeulen 2009:6-5.
	Lacks Audio Examples	Drummond 2015:72; Vermeulen 2009:5-24; Mangiagalli 2005:111.
	Incoherent progression	Vermeulen 2009:6-5.
	Vague descriptions	Malan 2015:27.
	Quantity	Munje & Maarman 2017:35; Strick 2017.
	Quality	Munje & Maarman 2017:35; Drummond 2015:60; Klopper 2008; Vakalisa 2000:25; Alberta Education 1988:46.
	Resource reallocation	Munje & Maarman 2017:35.
	Appropriate	Naicker 2010:7.
	Curriculum content	Vermeulen 2009:6-5.
	South African (unique) resources or Regional resources	Jacobs 2010:2; Akrofi, Smit & Thorsén 2007:228; Malan 2007:327.
	Availability and use of external resources	Klopper 2005:2-38; Alberta Education 1988:46.
	Narratives	Malan 2007:327.
	Facilities	Klopper 2003.
	Resources (general)	Tsiris & van Weelden 2018:48; Mwila 2015:62, 77, 78; Jansen van Vuuren 2010:54-57; Vermeulen 2009:6-5; Akrofi, Smit & Thorsén 2007:225, 227; Malan 2007:342; Klopper 2005:2-36.
	Human resources	Klopper 2005:ii.
	Physical resources	Klopper 2005:ii; Simon 1991:586.
Teachers	Training of prospective teachers	Mwila 2015:62; Russell-Bowie 2010:77; Klopper 2005; Klopper 2003.
	Training of current teachers	Malan 2007:343; Herbst *et al.* 2005:273; Klopper 2003.
	In-service training (vocational) / assistance	Hellberg 2014:244; Vermeulen 2009:6-5; Klopper 2005:2-38; Rijsdijk 2003.
	Quality of in-service assistance for teachers	Klopper 2005.
	Inadequacy of orientation courses	Klopper 2005.
	Content knowledge	Munje & Maarman 2017:35; Klopper 2005:1.
	Confidence	Russell-Bowie 2010:77.
	Competence	Munje & Maarman 2017:35; Russell-Bowie 2010:77.
	Creative ideas	Malan 2007:342.
	Communication	Vermeulen 2009:6-5.
	Generalists vs Specialists (Lack of Specialisation)	Vermeulen 2009:6-5; Klopper 2005:ii, 1.
	Qualified vs Unqualified (Inadequately trained)	Klopper 2005:2-38; Rijsdijk 2003; Simon 1991, 586.

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	Comprehensive Musicianship and Musical Competencies	Klopper 2008 and 2005:2-38.
	Difficulty in understanding new concepts	Klopper 2005.
	Knowledge of WAM / IAM / Jazz	Drummond 2015; Vermeulen 2009.
	Language	Klopper 2005:2-38.
	Continuous and relevant training	Klopper 2005.
	Teacher-teacher interaction	Alberta Education 1988:46.
	Skills	Klopper 2003.
	Teaching methods / Music educational approaches and Methodology	Klopper 2005 and 2003.
	Integration	Vermeulen 2009:6-5.
	Different beliefs with regard to MusEd and MusLit Ed	van Rensburg 2020:598; Xie & Leung 2011.
	Natural bias towards the stream in which they have received training	Xie and Lung 2011; Klopper 2005:ii.
	No training of indigenous African music	Mailula 2018:90; Malan 2007:343.
	Diverse background and experience	Yu and Lueng 2019:194; Drummond 2015:72-74.
	Database of community culture bearers	Malan 2007:343.
	Teachers' ability	Yu and Leung 2019:190-191.
	Teaching Philosophy	Yu and Leung 2019:190-191.
	Manuals for teachers	Malan 2007:343.
	Discrepancies between training and practice	Beukes 2016:135; Jacobs 2010:29; Vermeulen 2009:4-5; Potgieter & Klopper 2006:157.
	Employment differences (salary, Permanent / Governing Body)	Leqela 2012:49.
	Low self-esteem and morale	Russell-Bowie 2010:77; Akrofi, Smit & Thorsén 2007:227.
Curriculum	WAM / IAM / Jazz Differences	Hellberg 2014:172, 233, 234.
	Diversity / Integration (Indian, Coloured and Asian Music)	Hellberg 2014: 236.
	Integration vs Specialisation	Mwila 2015:iii; Hellberg 2014:236.
	Elements: Notation, form and aural skills	Hellberg 2014:233-4.
	Coherence: Vertical and Horizontal	Hellberg 2014:233-4.
	Alignment with tertiary institutions	Hellberg 2014:236.
	Curriculum and Policy changes / Curriculum Development	Drummond 2015; Vermeulen 2009:6-5; Klopper 2005:2-38; Klopper 2003.
	Multiple Guidelines / Overload	Klopper 2005:2-38; Alberta Education 1988:46.
	Teaching and learning	Concina 2015, Education Africa Forum 1997:5.
	Assessment Criteria	Mailula 2018:90; Malan 2007:342.
	Complex and Highly sophisticated	Vermeulen 2009:6-5.
	Claiming a lot of time for Assessment	Vermeulen 2009:6-5.
	Indescriptive / Unspecified	Hellberg 2014:233.
	Ambiguous	Hellberg 2014:233.
	Discrepancy between policy and practice	Leqela 2012:49; Adeogun 2006:1-7.
	OBE – CAPS	Drummond 2015.
	Transforming Syllabi	Klopper 2005:2-38.
	Music educational approaches and methods	Klopper 2005:2-38.
	Need for Change	Alberta Education 1988:46.
	Curriculum Development	Klopper 2005.
Learners	Socioeconomic status	Munje & Maarman 2017:35.
	Prior knowledge	Britz 2002:6-7.
	Perceptions	Britz 2002:6-7.
	Attitudes and Values	Britz 2002:6-7.
	Viewpoints / Vantage Points	Britz 2002:6-7.
	Abilities	Yu and Leung 2019:190-191; Britz 2002:6-7.
	Quality of the student	Yu and Leung 2019:190-191.
	Preferences	Britz 2002:6-7.
	Diverse Background	Drummond 2015:72.
	Parental involvement	Klopper 2005:2-36; Macmillan 2004:295-311.
	Language	Klopper 2005:2-38.
	Task value of music compared to other subjects	Xie and Lung 2011; Klopper 2005:1.

	Status of MusEd and MusLit education	van Rensburg 2020:602.
Management	Principal's role and support	Alberta Education 1988:46.
	Deficient principals	Munje & Maarman 2017:35.
	Time-allocation on timetables	Malan 2015:76; Russell-Bowie 2010:77; Vermeulen 2009:6-5; Klopper 2005:1; Victoria 1998:19.
	Principals not interested in learning area	Klopper 2005:1, 2-38.
	Communication between policy makers and school; management and teachers / Clarity	Vermeulen 2009:6-5; Alberta Education 1988:46.
	Support from department to improve the levels of MusEd	Vermeulen 2009:6-5.
	Administrative support	Vermeulen 2009:4-5; Klopper 2005:2-38.
	School governance and leadership	Klopper 2005:2-36, 38; Alberta Education 1988:46.
	School ethos	Klopper 2005:2-36,38.
	Parental involvement	Klopper 2005:2-38; Macmillan 2004:295-311.
	Time and line monitoring (information system)	Klopper 2005:2-38; Alberta Education 1988:46.
	Financing music programmes at schools	Klopper 2005:2-38.
	Extent to which music was prioritised within the school	Yu and Leung 2019:190-191.
	School Governing Body and Community Support	Klopper 2008; Vakalisa 2000:25; Alberta Education 1988:46.
	Departmental / Private / Governing Body	Klopper 2005.
Environment	Infrastructure	Stein 2017:265-8.
	Facilities and Equipment	Yu and Leung 2019:190-191; Vermeulen 2009:4-7, 4-12.
	School conditions / environment	Klopper 2005:2-36, 38.
	Change Management	Klopper 2005:2-36, 38.
	Teaching and Learning	Klopper 2005:2-38.
	Consultant role and support	Klopper 2005.
	Overcrowding / Large classes	Klopper 2005.
	Community (Socioeconomic status)	Munje and Maarman 2017:35; Vermeulen 2009:4-7.
	Socio-economic status	Klopper 2005:ii.
	Type of School	Malan 2015:27; Klopper 2005:ii.
	Large classes	Klopper 2005:2-38; Rijsdijk 2003.
	General ignorance of different population groups / of culture of other groups	Klopper 2005:2-38; Rijsdijk 2003.
	Regional resources	Jacobs 2010:2; Akrofi, Smit & Thorsén 2007:228; Malan 2007:327.
	Discrepancy between black and white schooling systems	Jacobs 2010:55; Fedderke,de Kadt Luiz 2000:267.
	Parents low level of education	Munje and Maarman 2017:35.
	Government	Munje and Maarman 2017:35.
	Regulations	van Rensburg 2020:602.
	Non-participation of parents	Munje and Maarman 2017:35.
	Societal Role of the Arts	Klopper 2005:ii, 6-15; Klopper 2003.

For this study an Ishikawa CED will now be constructed to provide a structured, pictorial display of the variables in relationship to the current effect provided by the document analysis of previous scholarly studies as displayed in table 2.1 (above). It is important to bear in mind, that each two variables could have an effect on each other, driven by a cause. In this case the multiple variables affect one another the whole time, and that is one of the main reasons to select the Ishikawa CED: it can work with multiple relationships. While constructing this preliminary diagram, we need to be cognizant of the fact that current evidence cannot be conclusive and that we should be willing to adapt according to the event of uncovering new data and insights (Dudovskiy 2018:1).

2.8   CONSTRUCTING THE ISHIKAWA CAUSE-AND-EFFECT DIAGRAM

The first step in constructing an Ishikawa CED (Coghlan & Brydon-Miller 2014) is to identify one effect at a time, which forms the 'spine' of the diagram. In this study the spine will represent the first research question, and will be: The effective teaching and learning of MusLit in South African secondary schools. This phenomenon is then used to draw and identify the first and main line or the 'spine' of the diagram.

Figure 2.7: The 'spine' of the Ishikawa CED, the visual representation of the MusLit conundrum (Jansen van Rensburg 2022).

The second step (Whatissixsigma.net 2019) in creating an Ishikawa Diagram is to accumulate "all the relevant members of staff who are knowledgeable in the problem that is studied". In the context of this study, factors or variables sourced from the results of previous scholarly studies will be used.

The third step in this process, as proposed by Coghlan and Brydon-Miller (2014), is to identify main categories for the interrelated variables impacting on the main problem. The researcher has organised the lists of researched variables into six preliminary main categories (table 2.1). These six main categories (thematic analysis) have been derived from a preliminary coding of themes found in previous research, public records including policy statements and governmental reports, student textbooks and the national CAPS as described by Bowen (2009:32).

As explained earlier, the six main branches / categories that will be used are the coded words derived from Klopper's Word Cloud (figure 2.6 aforementioned). And therefore the six main categories selected for this stage of the research are: Resources, Teachers, Curriculum, Learners, Management and Environment. These main categories are then added to the "spine" of the diagram. This is illustrated in figure 2.8 below.
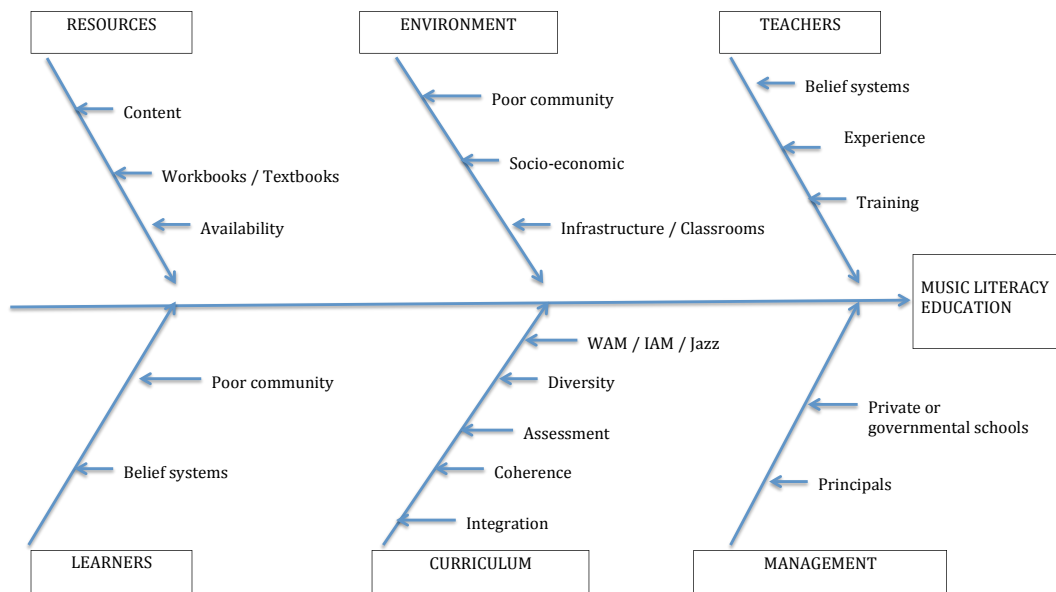
Figure 2.8: The Ishikawa Cause-and-Effect Diagram in progress (Jansen van Rensburg 2020:606).

As the research progresses, sub-causes are identified and added to the main branches of the diagram, asking why questions (Romo, Vick, & Quilizapa 2019). "Why" questions, as developed by Sakichi Toyoda (1867 – 1930) (from Serrat 2020) were repeatedly asked in order to determine the sub-causes (Tanner 2019). Layers of the different branches (in figure 2.9 below) show that thorough thinking was done about the causes of the MusLit conundrum.
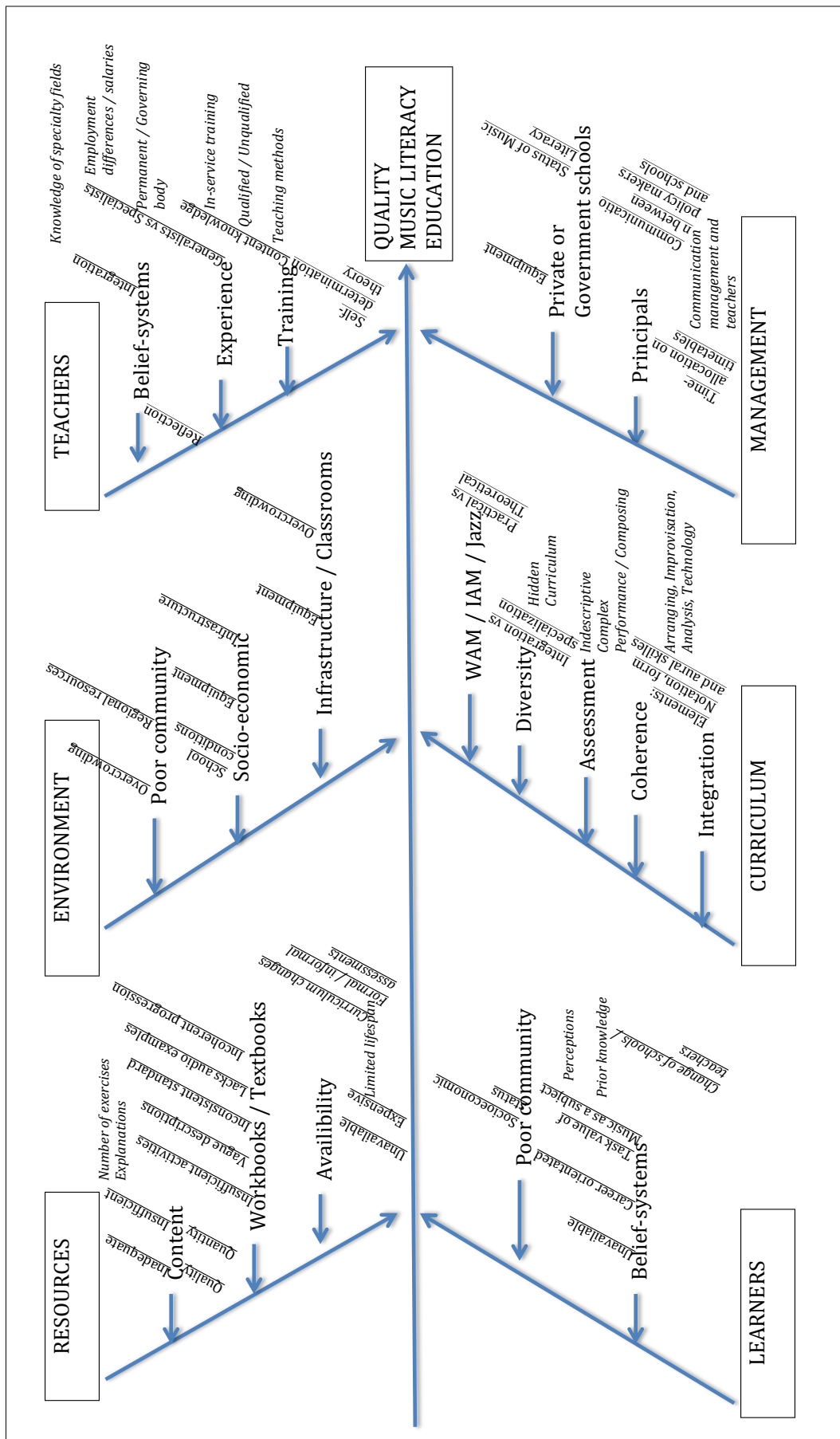
Figure 2.9: The Ishikawa Cause-and-Effect Diagram (Jansen van Rensburg 2022).

The process of the five Why-questions was, for example:

1.   Why do you think the effective teaching and learning of MusLit do not happen? Lack of resources, e.g. suitable workbooks.

2.   Why do you think the lack of resources have an impact? Content is not suitable.

3.   Why do you think the content is not suitable? Lack of content.

4.   Why do you think there is a lack of quality in resources? Inadequate content.

5.   Why do you think they are inadequate? Insufficient number of exercises and explanations.

In this way the researcher could get to the real root of the causes or variables impacting on effective teaching and learning of MusLit. Some ideas appear in more than one instance, for example 'inadequate' shows under resources and teachers. Firstly, as a factor in the analytical procedure, and also under 'teachers' as a cause in pre-service and in-service training. This is indicative of the fact that it might be a variable that plays a serious causal role on the effect.

The Ishikawa CED has been digitized by companies like ASQ (Excellence Through Quality 2021) to improve quality of service delivery in institutions. Using mind mapping can significantly improve this tool (ASQ 2021), especially for the purposes of research in MusLit education. In the application of the above utilisation of the Ishikawa CED, possible improvements in the MusLit education system in South African secondary schools could be investigated and implemented. The research process, making use of qualitative research methods like semi-structured interviews and document analysis, can be applied with different approaches and strategies as well as implementation of possible improvements. This diagram can therefore be used as either a graphic elicitation tool in semi-structured interviews, a theoretical framework, or as a combination of the aforementioned.

According to the ATLAS.ti website (ATLAS.ti 2021) "tools are available to visualise complex properties and relations between the entities accumulated during the process of eliciting meaning and structure from the analysed data." The process "is designed to keep the necessary operations close to the data to which they are applied. The visual approach of the interface keeps you focused on the data, and quite often the

functions you need are just a few mouse clicks away." That is the Visualisation of the VISE principle. Serendipity is "a seeming gift for making fortunate discoveries accidentally" (Merriam-Webster's Dictionary 2021). "Through an exploratory, yet systematic approach to your data, it is assumed that especially constructive activities like theory building will be of great benefit." ATLAS.ti's "emphasis is on qualitative, rather than quantitative, analysis, i.e. determining the elements that comprise the primary data material and interpreting their meaning. A related term would be knowledge management, which emphasizes the transformation of data into useful knowledge" (ATLAS.ti 2021).

The Ishikawa CED's advantage is the clear visualisation and organisation of variables and problems. When it comes to problem analysis and problem solving it is extremely useful. Ideas are reflected clearly and logically as soon as possible. "There is a complex, multidirectional relationship between being and agency", according to Watson (2006:525). He posits that "teachers' stories provide a means by which they can integrate knowledge, practice and context within prevailing educational discourses." This is expanded on by Clandinin (1985:382-383), proposing that "personal practical knowledge is intimately connected with the personal and professional narratives" of teachers. Their lived experiences become the landscape where their professional identity merge with their practice (Watson 2006:525). It takes place in a certain context and is nearly absorbed with the past experiences of the teachers, their future plans and their current unique situations. This landscape is shaped by the construction and reconstruction of their lived experiences (Craig 1999:398). It can be concluded that teachers bring their past experiences to create what and how they teach (Jansen 2008:71). They plan and shape their lessons bearing in mind the unique situations in which they find themselves and their learners (Geschier 2010:47).

Preuss (2013:6) posits that RCA can identify the deepest underlying causes of positive or negative effects within a process. The roots of the causes will not be the most immediate or obvious causes, there are often three or more layers of causes (Slameto 2016:61). In a complex social system like a school environment, it is nearly impossible to isolate a single cause of a problem – successes and failures have root causes that are both positive and negative.

At this stage of the chapter, it is essential to revisit the research questions, to remind the reader about the research problems: "How will the MusLit conundrum in South African secondary schools be investigated?"; "Why are the personal stories of South African MusLit teachers significant in the investigation of the MusLit conundrum?", and, "How do these MusLit teachers effectively sustain the teaching and learning of MusLit in a constantly changing environment?"

2.9   CONCLUSION

In this chapter an extensive list of variables impacting on quality MusLit education were compiled from previously researched scholarly documents. There are numerous studies on the variables impacting on the effective teaching and learning of MusLit, as well as curriculum implementation and improvement, but only a small number of studies on the link between these two fields of study. Furthermore, there are several studies emphasising the importance of MusEd, as well as the general decline of the teaching and learning of MusLit in MusEd, but again, not enough on the combination of these two phenomena. Klopper (2005:6-2) argues that the variables impacting on Music Education are universal and equally tangible in African countries.

In the comparison of the variables found in South Africa, Africa and other countries across the world, it seems like the variables are also universal and tangible in a world context. The found and listed variables are complex, extensive, daunting and entangled. In the investigation and exploration of these variables, it became evident that they are playing juxtaposed roles, influencing effective MusLit education both positively and negatively. Consequently, the list was systemised, analysed and logically ordered in a visual representation, the Ishikawa CED.

The purposes of Chapter Two was, firstly, to serve as a literature review, and secondly, to create a comprehensive content description of previous scholarly research with regard to variables impacting on effective MusLit education. Because of the length and extensiveness of the list of these variables, the term MusLit conundrum (van Rensburg 2020:598) was coined to illustrate this confusing phenomenon. In order to organise the variables interplaying in the MusLit conundrum systematically, and visualise the causes of effective or in-effective MusLit education, the Ishikawa CED was implemented. This diagram is thus a graphic illustration of the relationship between an

effect (the effective teaching and learning of MusLit) and the causes interplaying on creating this effect (the variables). The visualisation of data enables the researcher to determine more desirable, prominent and valuable patterns and trends. It is significant which visualisation is chosen by the researcher, as the correct visualisation tools will create outstanding and leading results. In this study, the initial choice of the Ishikawa CED, has proven to be germinal to the development of an adapted diagram (discussed in Chapter Six, section 6.2.1), combining Narrative Inquiry as research method with the Ishikawa CED. The choice of a correct and suitable visualisation tool thus leads to research results that can prove to be significant if applied in future research projects. This visualisation of the combination of narrative and cause-and-effect theories could provide researchers with prominent and valuable tools for investigative and explorative studies.

Before the new model can be discussed in detail, the journey of the evolution of the Ishikawa CED needs to be explained logically and systematically. Thus, reverting back to the results of this chapter, the literature review provided the researcher with the articulation of the "variables that are salient to the phenomenon under investigation" (Creswell & Plano Clark 2011:84). The phenomenon under investigation is the MusLit conundrum, which has now, at the end of Chapter Two, been presented visually in the Ihsikawa CED. This visual representation of the MusLit conundrum thus opens new avenues to MusEd researchers. It can be utilised as graphic elicitation in interviews as explained in this chapter, and can equally successfully be applied as theoretical framework, and part of the conceptual framework, as explained in Chapter Three.

3. CHAPTER THREE: THE ISHIKAWA CAUSE-AND-EFFECT DIAGRAM AS METAPHORIC TEMPLATE IN THE CONCEPTUAL FRAMEWORK

"A[U]CTIONED RESCUERS"

3.1 INTRODUCTION

In Chapter Two, the Ishikawa CED was discussed as being a visual representation of the variables impacting on effective teaching and learning of MusLit. In Chapter Three, building from knowledge gained in Chapter Two, the Ishikawa CED is applied as a conceptual framework in the appropriation of the research design. It was important for the researcher to "understand the purpose of a conceptual framework" before establishing a descriptive and informative conceptual framework for this study (Crawford 2020:35).

One of the most challenging aspects was to decide whether to use the Ishikawa CED and causal theories as a theoretical, conceptual or analytical framework. Due to the differences in the aforementioned frameworks, combined with the presence of inductive as well as deductive reasoning, both a theoretical and conceptual framework could be considered for this study. The deciding factor was the analytical properties of the Ishikawa CED, which led the researcher to apply a conceptual model in order to be able to incorporate the Ishikawa CED as both a theoretical model as well as a visual (graphic) representation of the MusLit conundrum.

This dual application of the Ishikawa CED as both a graphical technique as well as a theoretical model, is supported by Coccia (2017:291). He holds that the Ishikawa CED can be applied either as a "graphical technique" showcasing the several causes of a specific effect and/or "as a comprehensive theoretical framework" to research, investigate and analyse the sources of this effect (Rafidah & Dewi 2020:88). Adding to this, Kent (2016:197) believes that the Ishikawa CED is used to "generate and note ideas or theories" in research. Phillips (2016:20) states that the Ishikawa CED presents a template to sort possible causes of a problem by allowing researchers to focus on the matter of the problem, rather than the history.

In situating the Ishikawa CED either as a conceptual, theoretical or analytical framework in this study, the researcher found Dan Kaminsky's tweet (@dakami 28 Sep 2018), where he claims that he had connected the three frameworks to time. He claims the following: "Theoretical frameworks talk about how we got here. Conceptual frameworks discuss what we have. Analytical frameworks discuss where we can go with this" (Kaminsky 2018, Pacheco-Vega 2018).

For the purposes of this study, this tweet is an excellent summary of the dilemma. Pacheco-Vega (2018) defines the theoretical framework as different theoretical constructs, and theories, that in combination explains a certain phenomenon. The Sacred Heart University Library (2021) defines a theoretical framework as the structure that holds or supports the underlying theories of a research study. It serves as an introduction and description of the theory, and consequently explains the existence of the study's research problem.

The first assumption, therefore, was to apply the Ishikawa CED as theoretical framework, as it gives the researcher the opportunity to state the theoretical assumptions that guided the data analysis and interpretation clearly. The definitions for conceptual and theoretical frameworks left the researcher quite perplexed as, according to Crawford (2020:35), authors often do not differentiate between the two frameworks. An example of such an author is Maxwell (2012:214-252). To achieve the formulation of the theoretical framework for this study, the researcher had to make sense of the pre-existing relationships and theories and had to "become an active part of the theory generation" (Buckley & Waring 2013:152). Ravitch and Riggan (2017) hold that a theoretical framework can only be identified as one, if it is based on identifiable, known, and published theories. They hold that individual conceptualisations or theoretical constructions do not necessarily qualify a framework as a theoretical framework.

In this study however, multiple existing theories would have to be applied as a single theory would not be sufficient to provide plausible explanations to the contained meaning in the research data (Kivunja 2018:48). The theoretical framework is thus a combination of theories. The first theory being that of the Ishikawa CED, encapsulating causation and Root-Cause Analysis theories, combined with Deweyan theories (1938)

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on experience and education as developed by Clandinin and Connelly (2000). Swanson (2013:122) decidedly affirms the abovementioned notions that the structure supporting the theory is the theoretical framework of the research study. One of this study's contributions, as proven in Chapter 6.3, is the strong theoretical foundation underpinning the conceptual and theoretical frameworks of the answers to the research questions.

Utilising the Ishikawa CED as the theoretical framework for this study enabled the researcher to add meaning to the data analysis by supporting what is said with reference to the known and researched theories (Mensah, Agyemang, Acquah, Babah, & Dontoh 2020:61). The researcher aimed to report findings in an analytical, evaluative and creative way. According to Mensah *et al.* (2020:61) that adds to the richness and depth of meaning discovered in the data analysis (Chapter Five) as well as in the discussion of the findings. In applying the aforementioned to the Kaminsky summary, the Ishikawa is used as theoretical framework to "talk about how we got here" (Chapter Three), within a bigger conceptual framework to "discuss what we have" (Chapter Four) and as analytical framework to "discuss where we can go with this" (Chapter Five and Six) makes perfect sense (Kaminsky 2018).

For the purposes of this study the Ishikawa CED, therefore, literally serves as the backbone or cornerstone to revert to systematically organising and analysing complex issues and questions. The only framework to incorporate the theoretical and analytical properties of the Ishikawa CED would be a conceptual framework, which will be discussed in more detail in the next few paragraphs.

To summarise the purpose of this chapter the researcher aims to discuss and apply the Ishikawa CED as a theoretical model within a bigger conceptual model, to represent and analyse the causes and sources of the MusLit conundrum. In this chapter the previously introduced Ishikawa CED (Chapter Two), as graphic elicitation tool is, therefore, adapted and developed into a more extensive diagram, and fulfils another purpose, that of being a theoretical framework within a comprehensive conceptual framework to represent and analyse the teaching and learning of MusLit in South African secondary schools.

3.2   THE PURPOSE OF A CONCEPTUAL FRAMEWORK: SUBSTANTIATING THE ARGUMENTATION

Ravitch and Riggan (2017:5) hold that having a conceptual framework is reasoning or argumentation for the importance of the study, and that this reasoning consists of two parts. Firstly, it situates the intended audience as well as determining the value of the study for that specific audience. Secondly, it establishes the alignment of the research questions, the gathering of data, as well as the analysis of data. Weighing this study's research questions against this definition of Ravitch and Riggan (2017:5), the alignment between research questions, the gathered data and the analysis is clear. The intended audience is established and the value of the study is determined.

Revisiting the questions of this study: "How will the MusLit conundrum in South African secondary schools be investigated?"; "Why are the personal stories of South African MusLit teachers of significance in the investigation of the MusLit conundrum?" and "How do these teachers effectively sustain the teaching and learning of MusLit in a constantly changing environment?" immediately establishes the purpose of a conceptual framework.

The definition by Marshall and Rossman (2016:6) reiterates that:

> In examining a specific setting or set of individuals, the writer should show how she is studying instances of a larger phenomenon. By linking the specific research questions to larger theoretical constructs, to existing puzzles or contested positions in a field, or to important policy issues, the writer shows that the particulars of this study serve to illuminate larger issues and therefore hold potential significance for that field (Marshall & Rossman 2016:6).

Pacheco-Vega (2018) describes the perfect conceptual framework as encompassing all the concepts needed to best describe and understand a specific phenomenon, in this case the MusLit conundrum. Crawford (2020:41) holds that a conceptual framework has three main purposes: generation, explanation and argumentation. Generation is the collective term for the research problem, the questions, the gathering of data, analysis of data, and interpretation. Explanation is the information as to the key factor relationships (who and what), and argumentation is the suitability of the

research design, the accuracy of the methods and the significance of the research topic. See figure 3.1 below.
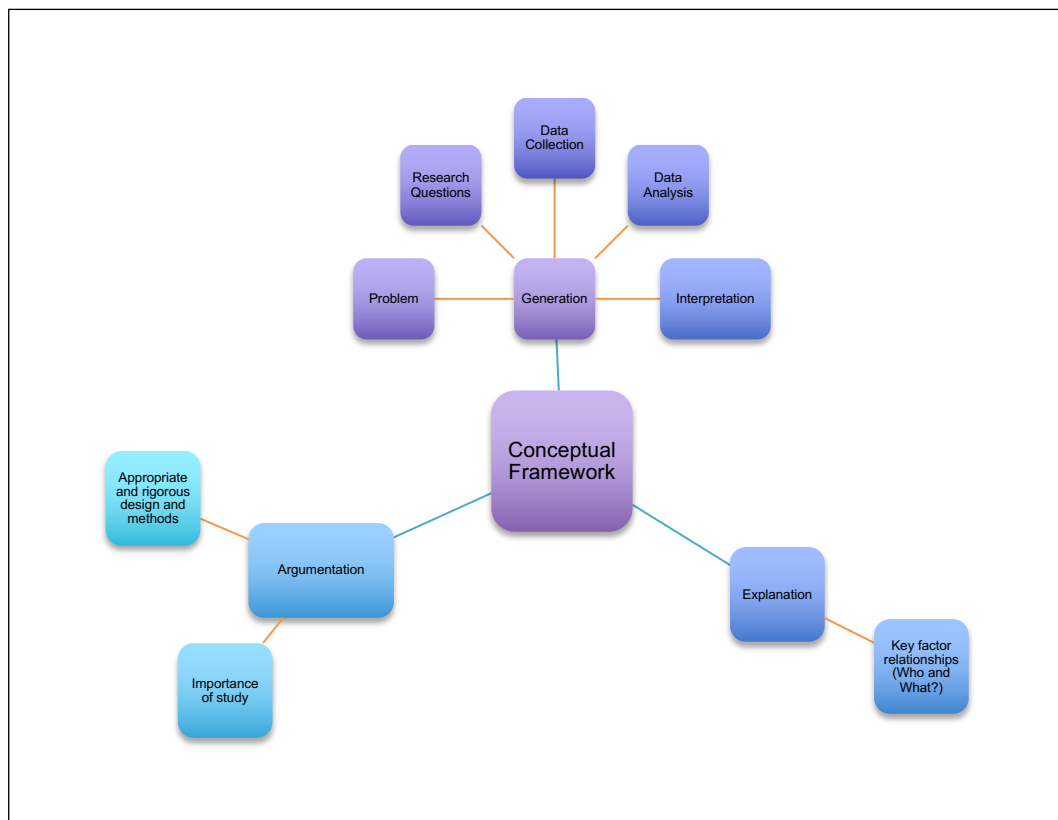
Figure 3.1: The Purposes of Conceptual Frameworks (Adapted by Jansen van Rensburg 2020, from Crawford 2020:41).

In this study, the generation is in the Research Design, Data Analysis and Interpretation, which will be discussed in Chapters Four to Six. The key relationships are the MusLit conundrum (the what) and the MusLit teachers (the who), and the argumentation takes place in Chapter Four, where the design and methods are discussed and Chapters Five and Six, where the importance and findings will be discussed. According to Ravitch and Riggan (2017) the development of a conceptual framework is based on, and dependent on, three sources: experience, literature, and theory (figure 3.2 below).

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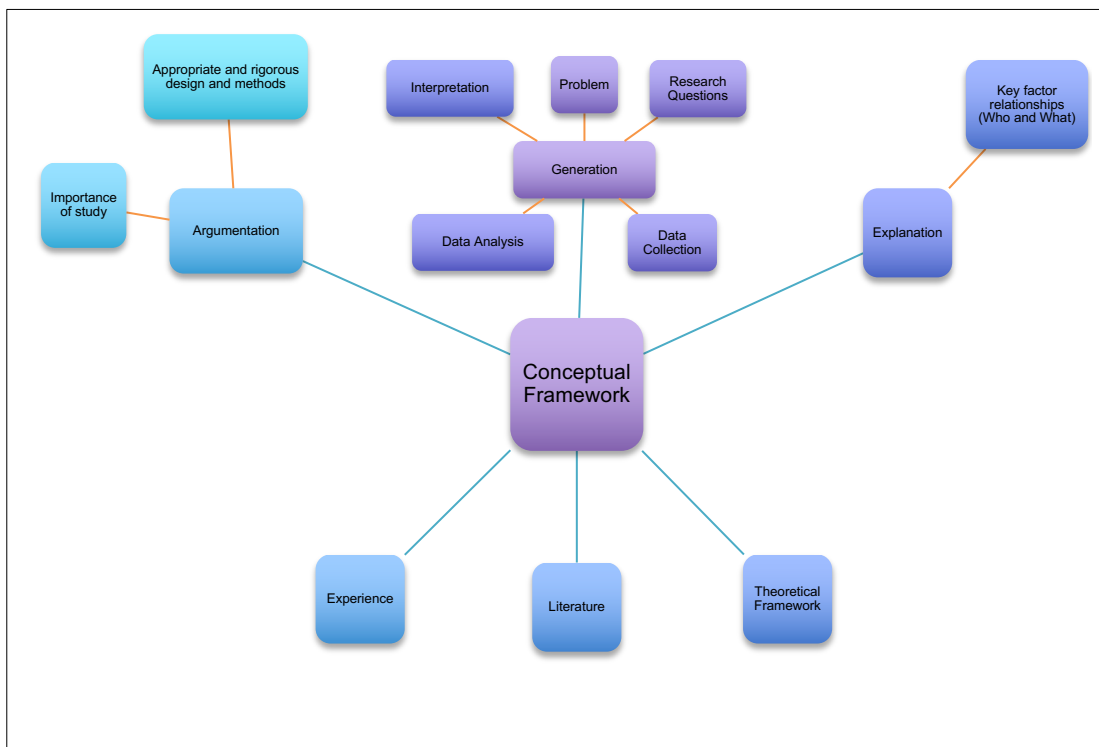
Figure 3.2: The purposes and sources of conceptual frameworks (Adapted by Jansen van Rensburg 2022, from Crawford 2020:41 and Ravich and Riggan 2017).

3.2.1 Experience and Narrative Inquiry

Personal experience is not a substantial enough impetus, with the literature review of a study there should be ample proof that there are other researchers in the field that are concerned about the same issues. The studies conducted by Leqela (2012), Vermeulen (2009), Herbst *et al.* (2005), Klopper (2004, 2005), and Khulisa (2002, 2003) are only a few examples of proof that other researchers are concerned with the variables influencing effective teaching and learning of music, a phenomenon that is inclusive of MusLit.

Furthermore, as posited by Crawford (2020:42), the direction of a research topic might be caused/inspired by personal issues, but it should still be of significance to the audience. That is where the narrative inquiry data collection of this study adds substance and depth to the data collection. Crawford (2020:42) continues and claims that addressing the concern (research problem) has to advance knowledge on the topic. This study advances knowledge on different levels, including the MusLit

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conundrum, cause-and-effect analysis, narrative inquiry and the coping strategies of individual MusLit teachers.

3.2.2 Literature

The published research literature and scholarly work related to the relevant topic is an essential source for the conceptual framework (Crawford, 2020:42). It is important to determine to what extent the related topics have been studied, what is not clear yet, and whether there is a lack of knowledge (Booth *et al.* 2016). The literature review presents the documentation and substantiation for the discussion involved in a conceptual framework (Crawford 2020:43).

3.2.3 Theoretical Framework

The theoretical framework provides the theoretical context of the conceptual framework (Crawford 2020:43). These theories serve as a lens (Kivunja 2018:48) through which the researcher is enabled to focus on the gathered data, understand, analyse and interpret the implication of the content in the data. This lens adds to the significance of the meaning within the data and might even reveal hidden links contained in the gathered data. This might consequently add even more meaning to the answers to the research questions, while concentrating on the research problem.

The Merriam-Webster online dictionary (2019) defines a "theoretical framework as the underlying structure or the scaffolding or frame of your study". Usually the theoretical framework is supposed to emerge from literature, and be representative of theoretical perspectives asserted by research doyennes (Scott & Usher 2010:17). The purpose of a theoretical framework, according to Akintoye (2015), is to organise the study logically. To test theories, make research findings meaningful and generable, and to establish orderly connections between observations and facts. It furthermore serves as a guide in the interpretations of the results, as well as the prediction and control of situation to stimulate research.

Neuman (1997:57) reiterates this view, by stating that the theoretical framework provides a scholarly foundation for all meaning and interconnections found in the research data. It provides a structure for the data analysis, the association of related concepts, and facilitates the interpretation and discussion of findings. It further assists

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in making connections between the abstract and concrete elements observed in the data.

Kivunja (2018:47-48) holds that the theoretical framework assists in raising questions regarding what leaders in the field theorise about the research questions. It assists in the determining of which existing theoretical ideas could be applied to the investigation of a research problem. Subsequently, according to the determined theories, the researcher knows what to look for in the data to answer the research questions. Therefore, the theoretical framework assists in substantiating the arguments in the discussion and interpretation sections of a study. It further assists the researcher to justify his/her findings and recommendations (Kivunja 2018:48).

To structure the different variables impacting on effective MusLit education logically, increases the knowledge of the process. In this study the fact that the Ishikawa CED is based on an extensive literature review of previous scholarly research, combined with researched theories with regard to cause-and-effect and causality theories. The fact that diagrammatic representations, for example graphic elicitation, can provide researchers with invaluable resources for "conceptualising and representing complex data" (Buckley & Waring 2013:150), means it can further be applied in studies as theoretical frameworks as posited by Coccia (2017:291), Anastasiadou and Zirinoglou (2020:1), as well as Buckley and Waring (2013:155).

The extensive, and extremely rich data pool, created by the narrative inquiry interviews combined with the Ishikawa CED as a theoretical framework, creates the ideal opportunity for in-depth research on the phenomenon. To understand the impact of this conceptual framework fully, it is crucial to discuss the theory of causality and cause-and-effect, as well as the background and history of the Ishikawa CED. Furthermore, the development and adaptation of the MusLit conundrum needs to be revisited, and finally discussed as a metaphoric template for further use in research.

3.3   THE THEORIES OF CAUSALITY

Cause-and-effect, as a body of knowledge, is driven by the theoretical and empirical applications concerning the questions surrounding the cause and the effect of a situation. Goodman *et al.* (2010:2) claims that causality "governs the relationship

between events" where the combination of action and reaction is researched. One event or phenomenon is the result of another phenomenon or phenomena. In other words, in the world a collection of causal systems exists, and in each causal system a subset of observable variables exists. Causation or cause-and-effect are also examples of causality. According to the website *Art and Popular Culture* (2021) the word cause is also used to mean "explanation" or "answer to a why question". For this study it is defined as the relation between variables and a phenomenon or effect, the MusLit conundrum. The researcher is, thus, explicating upon the analytical features of causation and how theories of causation interconnect in the insight into MusLit education.

The theory of causality, however, as explained by the Stanford Encyclopaedia of Philosophy (2021), was developed by Aristotle (300sBC), stating "that a firm grasp of what a cause is, and how many kinds of causes there are, is essential for a successful investigation of the world around us". Stein (2011:121-147) believes that Aristotle is committed to a form of causal pluralism, and that there are four distinct and irreducible kinds of causes, containing systematic interrelations among these four causes.

Aristotle identified four kinds of answers to various "Why" questions (Stanford Encyclopedia of Philosophy 2021). These four kinds of causes are known as the material cause, pertaining to the material from which an object is made e.g. bronze statue. This is also known as the substance theory. The second cause is formal cause, implying the form or shape of an object. Efficient cause is the movement, e.g. lifting the statue. And the final cause implies the completion or the end of an action or inanimate process. Another philosopher, David Hume, brought together elements of various thinkers of Aristotle's time (Stacey 2000:195) "in the theory of causality, also known as causation or cause and effect".

The regularity theory of Hume (1748), according to Gijsbers (2020:4): "c is a cause of e if and only if e happens just after and very close to c and events of Type C are always followed by events of type E". After the Middle Ages the word "cause" narrowed and philosophers like David Hume assumed this newly narrowed sense. In his book *Treatise of Human Nature* (1896), he listed eight ways to judge whether two things might be a cause and effect, of which the first three are:

- "The cause and effect must be contiguous in space and time.
- The cause must be prior to the effect.
- There must be a constant union betwixt the cause and effect" (Hume 1896).

Following on Hume's theory was that of Hegel (Good & Garrison 2010) who claims that cause and effect are only distinct from a particular point of view. A cause only becomes a cause when it has an effect, thus the two apparently opposing terms reverse their roles. The effect is the cause of the cause, and the cause is the effect of its own effect.

John Dewey, 1859 - 1952, (1916:279) emphasised in his writing over eighty years ago that the arts "are not luxuries of education but emphatic expressions of that which makes education worthwhile". He objected to the "purely metaphysical conception of causation...according to which the cause is somehow superior in rank and excellence to the effect. The effects are regarded as somehow all inside the womb of cause, only awaiting their proper time to be delivered. They are considered as derived and secondary, not simply in the order of time, but in the order of existence". Dewey holds that it is a "historical fallacy", because he believes that a cause is not more real, or more important, than an effect.

Deriving from Dewey's theory of causation, he was equally concerned that an effect cannot be more important than the cause. In this study it implies that the variables interacting on the MusLit conundrum are not more important or, for that matter, the MusLit conundrum is not more important than the variables. Dewey (2011) (pragmatically) holds that we only perceive a cause after we see its effects. In other words, to be able to identify a variable impacting on the MusLit conundrum, we first have to see the problem of ineffective teaching and learning of MusLit. Both Hegel and Dewey articulate the pragmatic principle that we only perceive a cause after we see its effect and, in the same way, we only perceive an effect after we discover its cause.

3.4   THE APPLICATION OF THE THEORY OF CAUSATION

The theory of causation is applied in many different fields, in the field of Science it is applied in physics; engineering; biology, medicine and epidemiology; psychology; as

well as statistics and economics. In the field of Humanities, it is applied in history and law. But it is in the field of Management and Engineering where it first leads to the Ishikawa CED. Before the Ishikawa CED is discussed in detail, it is necessary to understand RCA.

3.5   ROOT CAUSE ANALYSIS (RCA)

Following on the theory of causality, or Cause-and-Effect Analysis, is Root Cause Analysis (RCA). RCA "emerged from the literature as generic standards for identifying root causes" (Mahto & Kumar 2008:16). As was explained earlier (2.6.2), RCA can be traced back to the broader domain of TQM (Total Quality Management). Andersen and Fagerhaug (2006:12) claims that RCA forms a fundamental part of TQM, especially concerning the analysis of problematic situations. They define RCA as "a structured investigation that aims to identify the true cause of a problem and the actions necessary to eliminate it".

The goals of RCA according to the Institute for Safe Medication Practices Canada (2021) "are to determine: What happened? How and why it happened? What can be done to reduce the likelihood of recurrence and make care safer? What was learned?" According to Mahto and Kumar (2008:18) the five main RCA tools are the Ishikawa CED, The Interrelationship Diagram (ID), the Current Reality Tree (CRT), Why-Why Analysis, and Multi Vari Analysis. These RCA tools can be applied individually or in combination. In the following section each of these RCA tools will be discussed briefly to give a more complete background knowledge.

The first RCA tool, the Ishikawa CED (Fishbone Diagram), is used to identify various possible causes creating a single effect. This diagram is, therefore, a visual representation of identified causes to a specific effect. These causes are systematically organised into four to six major categories. Ishikawa developed the CED as an RCA tool for the organisation of potential causes into more detailed categories. These categories are prominent and instrumental in the process of identifying the root causes of an effect.

Mizuno (1979/1988, in Dogget 2006:37) supports the second RCA tool, the Interrelationship Diagram (ID). The ID is known as "a tool to quantify the relationships between factors and thereby classifying potential causal issues or drivers". The ID was designed to delineate the entangled relationships in complex problematic situations. A concern of the ID is that the integrity of the selected root causes cannot be evaluated, and therefore the validity of the choice of cause and strength of factor relationships cannot be measured (Dogget 2006:39). The strength of the ID lies in the fact that the structure is nonlinear, but the disadvantage of that is that the judgements about the factor relationships can be subjective. Furthermore, the diagram can become confused, complex and hard to read (Andersen & Fagerhaug 2006:106).

The CRT is another RCA tool where core causes are identified through the interconnected chains of relationships between adverse effects. The real status of a problem, under prevailing current conditions, is depicted with regard to causality, factor relationships, usability, and participation (Mahto & Kumar 2008:23). Goldratt (1994) in Dogget (2004:2) believes that the CRT is a "tool to find logical interdependent chains of relationships between undesirable effects leading to the identification of the core cause".

Why-Why analysis, according to Mahto and Kumar (2008:17), is a critical component of RCA as it leads to a comprehensive insight into "what happened" (Canadian Root Cause Analysis Framework 2012:7). They claim that Why-Why Analysis "is the most simplistic" RCA tool. In the research process of this study, the researcher will therefore begin by reviewing the initial understanding of the overall effect, in this case: effective MusLit education.

Concurrent with that, unanswered questions and gaps in information are identified with "Why" questions. The information-gathering process can include interviews with individuals who are directly and indirectly involved with the physical environment of MusLit education. The theory is that the researcher will reach the real root causes, after asking "why" five times. Sakichi Toyoda developed the Five-Whys technique in the 1930's. Often the root cause can be unexpected. He believed that "focussing on

the reality rather than the ideal allows the real problem to be analysed and it reveals appropriate countermeasures" (Robustelli 2019).

In a study by Dogget (2006:34) the first three RCA tools, namely the Ishikawa CED, ID and CRT were compared. He claims that these three tools are "viable mechanisms for solving problems and making decisions". In his comparison of the Ishikawa CED with the CRT the findings were that the CED were definitely better than the CRT in "identifying cause categories, facilitating productive problem-solving activity, being easier to use, and more readable" (Dogget 2006:34).

According to the research participants, the ID was uncomplicated, but sometimes disorganised and the cause categories were different. The results of the study verified that the CRT is a more complex method, and actually too complex compared with the CED. A basic requirement for RCA is that the root causes can be identified in an uncomplicated and straightforward manner. In comparing the variability of the RCA tools, it improved over time in the ID, while it deteriorated in the CRT. Another finding of the study (Dogget 2006:41) was that little formal training is needed for the CED and ID. Generally speaking, RCA tools are beneficial because of their capability to advance new approaches to, and of, thinking.

The RCA tool that would be the most appropriate for this study is the Ishikawa CED, in combination with Why-Why analysis, because there are multiple causes and one effect. In other scholarly research, including the field of Education, the Ishikawa CED is increasingly applied, as could be seen in the examples mentioned in section 3.5. It is a graphical method for root cause analysis (RCA) (Marquis 2021), continuously serving different purposes in this research project.

3.6 THE ISHIKAWA CAUSE-AND-EFFECT DIAGRAM: A METAPHORIC TEMPLATE IN THE CONCEPTUAL FRAMEWORK

Quite a number of well-known "thinkers" see and explain causality as a "domain-general intuitive theory" (Goodman *et al.* 2010:110), or "an image of insight". Thus, in this study, the Ishikawa CED is seen as a visual metaphor of these developed philosophies and theories, as "an image of insight" into the graphical representations

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of the cause-and-effect information organised meaningfully. In this adapted Ishikawa CED, the knowledge claims of various scholars were reconstructed into the researcher's knowledge. The main characteristic of this visual metaphor is that the reader can now relate the new knowledge (the researcher's insights) to his/her knowledge and understanding of the research domain.

What this implies, for the Ishikawa CED as a metaphoric template, is that the documented ideas of various scholars (the literature review of this study), can be related through this researcher's insights of the MusLit conundrum, and applied to the Ishikawa CED. This demonstrates the powerful template that the Ishikawa CED offers, providing visual metaphors for experts who need to communicate their complex insights and knowledge, for example their rationale, perspective and procedures regarding their research phenomena, to non-experts.

A metaphoric template is imported from another discipline into the field of music education, therefore, the researcher is examining a phenomenon through the metaphoric template of management. This metaphoric template, the Ishikawa CED, is then applied as graphic elicitation and theoretical framework in the investigation of the MusLit conundrum, making use of narrative inquiry. This visual metaphor presents a third knowledge domain (Worren, Moore and Elliott 2002:1212), apart from the traditional scientific representation of knowledge, and the narrative knowledge. The visual metaphor conveys complex insights into the MusLit conundrum (figure 2.9), displaying the causes and effects of this phenomenon.
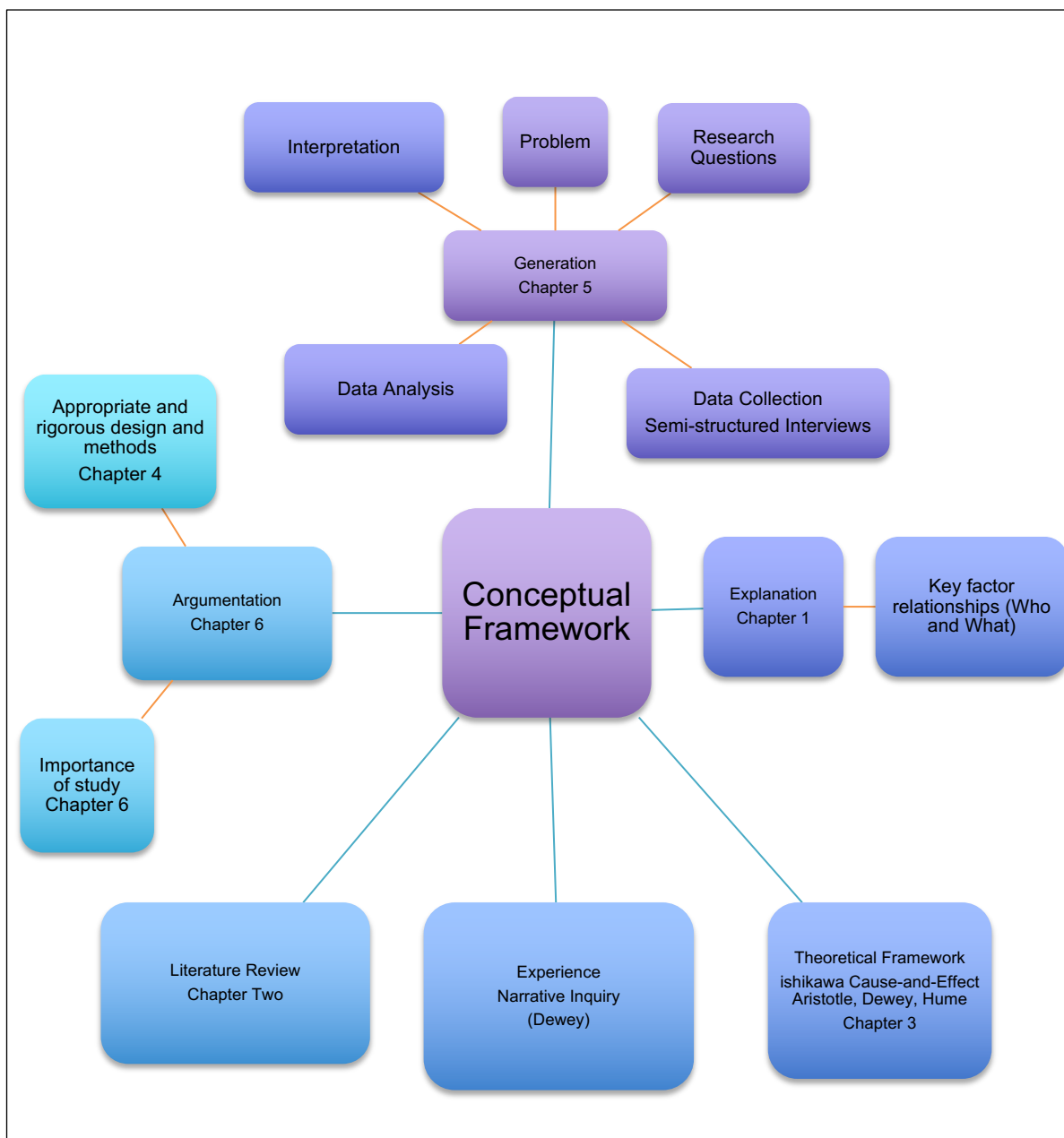
Figure 3.3: Summary of the conceptual framework and the positioning of the Ishikawa CED as theoretical framework within. (Adapted by Jansen van Rensburg 2022, from Crawford 2020:41; Ravich and Riggan 2017 and Worren *et al.* 2002:1212).

3.7   CONCLUDING REMARKS

As described earlier, Cause-and-Effect Analysis is often organised by designing CEDs, which systematise variables by the presentation of links between events and potential causes. It provides a means of creating ideas about why a problem is taking place and the possible effect of the causes. It allows researchers to have an increased reasoning and to achieve a more comprehensive depiction of the possible causes to a problem (USAID 2021). The discussion of the Ishikawa CED as theoretical framework for this study, presented an appropriate structure for the dismantling and

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investigation of the MusLit Conundrum. The investigation of the conundrum led to a better understanding of the variables influencing the effectiveness of MusLit education in South African secondary schools. This diagram thus serves as graphic elicitation as well as theoretical framework as a backdrop to be considered in the analysis of the lived experiences of the MusLit teachers.

To summarise: The theoretical framework, in this case the Ishikawa CED applied to MusLit education by the researcher, is a diagram that summarises the needed concepts and theories from previous scholarly studies, gathered in Chapter 2 in the literature review. In Chapter Three RCA has been explained and discussed, bringing the theories of Aristotle, Dewey, and Hegel into play. Different types of RCA have been discussed and the Ishikawa CED is most suitable in combining the variables (causes) and MusLit conundrum (effect). These concepts and theories have been synthesised into this applied diagram to provide a foundation for the analysis of the data gathered in the semi-structured interviews. In Chapter Six the interpretation of data is presented in a newly constructed Ishikawa CED where the Deweyan principles of causation is combined with narrative inquiry to reach an emergent understanding of the phenomenon, the MusLit conundrum.

The Ishikawa CED as a theoretical framework, therefore, is the "scholarly foundation" that demonstrates the researcher's deeper understanding (Kivunja 2018:47) of the meaning contained in the gathered data. It assists in the framing of the arguments of what can typically be expected and in the deliberation of accuracy. It expands the academic and scholastic essence of the altercation. To implore from Guba's (1981:89) principles for commendable research, a theoretical framework strengthens the credibility of the gathered qualitative data. It may also strengthen the transferability of the study's findings, increase the confirmability and improve the dependability of the gathered qualitative data. Therefore, in this study the Ishikawa CED is proposed as a comprehensive theoretical framework to investigate, as well as represent, the MusLit Conundrum in South African secondary schools. This novel application of the diagram as a visual representation of the MusLit conundrum (Chapter Two), is streamlined as the theoretical framework within the conceptual framework in this chapter. It is furthermore utilised in the data analysis in Chapter Five, and in Chapter Six it is applied to answer the research questions, draw conclusions and finalise recommendations.

4. CHAPTER FOUR: THE RESEARCH METHODOLOGY
"*EDUCATION RECOURSE*"

4.1 INTRODUCTION

As described in Chapter Two, the MusLit conundrum is complex, tangled, and consists of interdependent factors presented in previous scholarly research as lists of found variables. These variables were organised into the Ishikawa CED, with the MusLit Conundrum being the effect, and the variables the causes interplaying on the effect. The MusLit conundrum as experienced by the researcher in the MusLit education environment was, as explained in Chapter Three, and is still subjective, and aligned with these listed variables. This will be discussed in Chapter Six, in more detail.

In this chapter the conundrum letters "*NAOUIEDCT & RCSSEOEUR*", that are representative of the tangled variables, are rearranged to "*EDUCATION RECOURSE*" in an effort to organise the initial scrambled letters portrayed in Chapters One to Three. This combination of letters as well as order of words are accidental in a way, but aptly describes all the possible meanings that are hidden in the scrambled letters. It points to the new directions and hidden pathways that are being investigated and are ready to be untangled during the course of this study.

The discussion of the research methodology starts with the research questions, the conceptualisation of the research design, and the methods pertaining to this investigation. The research questions have to be revisited first in order to justify the utilisation of qualitative narrative inquiry as research design in the conceptual framework.

4.2 RESEARCH QUESTIONS

The questions, "How will the MusLit conundrum in South African secondary schools be investigated?"; "Why are the personal stories of South African MusLit teachers of significance in the investigation of the MusLit conundrum?"; and "How do these teachers effectively sustain the teaching and learning of MusLit in a constantly changing environment?" inspired the entire study and research design.

4.3   RESEARCH DESIGN

Extrapolating from the aforementioned research questions, the importance to clarify the presence of the two main bodies of knowledge (as described in the section 1.12, the outline of the study) needs to be reiterated. The first body of knowledge is the scholarly knowledge, the MusLit conundrum, visualised in the Ishikawa CED, serving both as graphic elicitation in the semi-structured interviews as well as a theoretical framework in the research design (Chapters Two and Three). The second body of knowledge is the restoried stories of the MusLit teachers, describing their lived experiences in the teaching and learning of MusLit in the South African secondary school context (Chapter Five). The research design therefore has to be meticulously planned in order to achieve the purpose of this study (Thomas 2011:26), and to bridge the different aspects of this research. Above all, this planned design needs to be constructed into a feasible and logical project (Leedy & Ormrod 2014:85).

In 2004(29) Durrheim described research design as "a strategic framework for action that serves as a bridge between research questions and the execution or implementation of the research". As research design, as a construct, consists of the words "research" and "design", the researcher decided to revert to the definitions thereof. The Cambridge Dictionary (2021) defines research as: "a detailed study of a subject, especially in order to discover new information or reach a new understanding". Whereas the Oxford Dictionary (2021) defines it as: "the systematic investigation into and study of materials and sources in order to establish facts and reach new conclusions". With reference to the definition of research, research design is therefore the design of a systematic investigation into, and study of, a phenomenon in order to reach a new understanding. In this case the systematic investigation of the MusLit conundrum in South African secondary schools.

Therefore, in the conceptualisation of this study's research design, it is essential to draw on the previously stated fact that there are two clearly distinguishable bodies of knowledge that need to be bridged in order to understand the research findings. To reiterate and clarify the two bodies of knowledge, the first, being the MusLit conundrum and the variables and data that had to be categorised enabling the researcher to develop the Ishikawa CED both as visual representation of the MusLit conundrum and preparing it as a theoretical framework within the conceptual framework. The second

body of language is the personal stories of the music teachers. The aim of this study is to investigate the MusLit conundrum. The design for the investigation of the MusLit conundrum is therefore situated in the interpretive pragmatic paradigm, because of the importance that the philosophies of Dewey play in this study. Qualitative Narrative Inquiry is the connective tissues between all these parts, bridging the lived experiences of the MusLit teachers and the MusLit conundrum.

With the abovesaid in mind and referring back to the definition of a study's research design (McCaig 2010:29), the design is known as the detailed outline or "overarching strategy of an investigation". Hennink, Hutter and Baily (2011:24) hold that research design is foremost a conceptualisation of a study. That notion is affirmed by Durrheim (2004:33), Silverman (2010:135), Denzin and Lincoln (2018:21) who are also known as doyennes of qualitative methods.

The research question, "How will the MusLit conundrum in South African secondary schools be investigated?" determined the investigation strategies; while "Why are the personal stories of South African MusLit teachers of significance in the investigation of the MusLit conundrum?" served as the link or the bridge between the theoretical and the practical experiential bodies of knowledge as described in section 1.12 (the outline of the study). The next research question "How do these teachers effectively sustain the teaching and learning of MusLit in a constantly changing environment?" inspired the entire study and research design.

Investigating the MusLit conundrum in South African secondary schools, as a title for this research, is firmly rooted in a qualitative epistemology, while the unique experiences of MusLit teachers is grounded in, and framed by, a narrative inquiry, depicting the unique experiences of MusLit teachers in South African secondary schools. The "overarching" research methodology, namely qualitative narrative inquiry, thus relates to the research questions, studies the stories and lived experiences of purposefully selected MusLit teachers, and embraces the structure of the root-cause analysis to analyse these narratives systematically. The strategy of the research methodology was to bring all the aforementioned aspects together in a coherent and structured way.
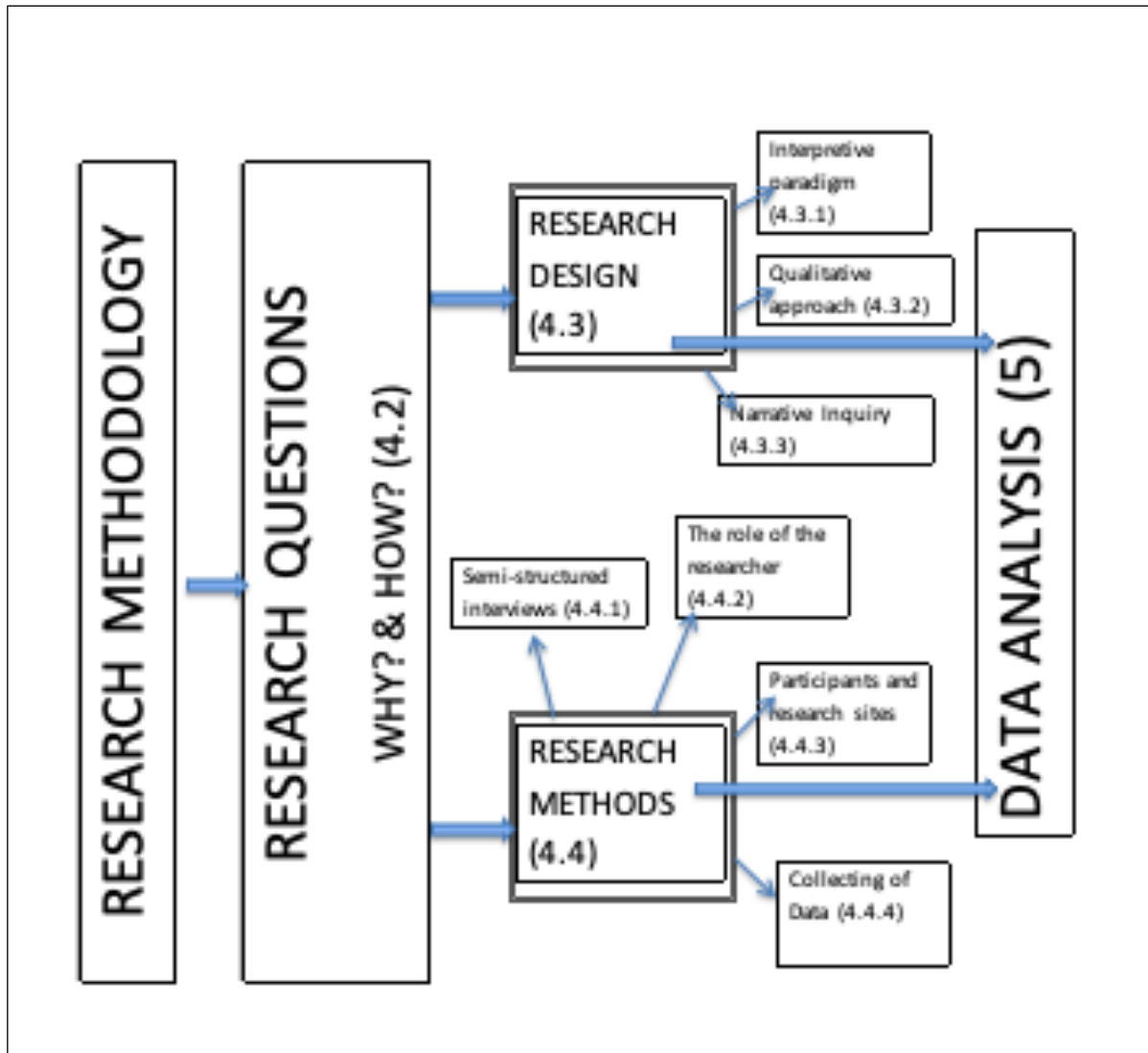
Figure 4.1: Research Methodology (Jansen van Rensburg 2022).

The research design, therefore, encompasses a description of the purpose and aim of qualitative narrative inquiry, the interpretive paradigm, as well as semi-structured interviews. The research method incorporates the role of the researcher, the research techniques, sampling of participants, research sites and the methods used in data collection and data analysis as discussed in Chapter Five. While using the interpretive, qualitative paradigm the narrative inquiry was set up, and the researcher made use of the five levels of representation, as proposed by Riessman (1993:8) for the gathering, analysis and interpretation of data. That is: "attending to the interviews, transcribing the interviews, telling participants' stories by restorying them, analysing the restoried stories by applying thematic analysis across the eight stories, and finally passing on the stories to be read by the audience" (Riessman 1993:8-16).

4.3.1   The Interpretive paradigm

Blanche and Durrheim (2004:6), as well as Guba (1990), maintain "that the research process has three major dimensions: ontology, epistemology and methodology". They posit that these three dimensions define the nature of inquiry in the research paradigm. The research paradigm, therefore, is an inclusive strategy of interconnecting processes amongst these dimensions. A research paradigm can, therefore, be understood as the belief system and premises of an individual's (the researcher's) view of the world (Denzin & Lincoln 2000:157; Nieuwenhuis 2011:4).

Consequently, the researcher's paradigm consists of individual views of the ontology, epistemology and methodology regarding the research study. The aim of the researcher is to have an in-depth understanding of the individual experiences and stories of MusLit teachers with regard to MusLit education, thus, the interpretive paradigm is the most suitable paradigm for the researcher's view of the world. The researcher's ontology, epistemology and methodology will be discussed in more detail in the following section.
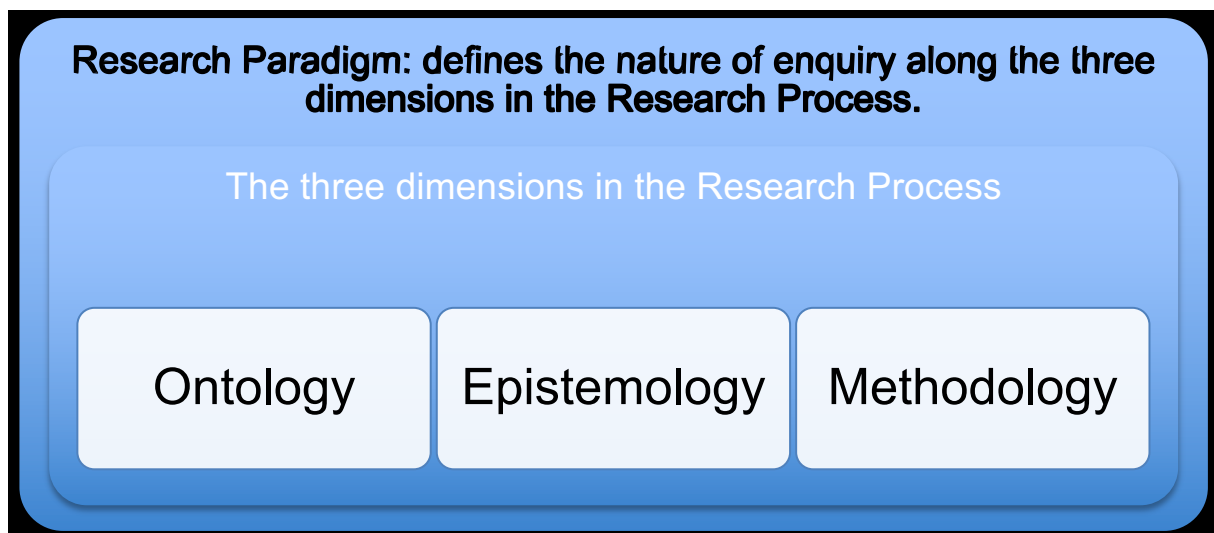
Figure 4.2: Illustration of the positioning of the research paradigm and research process (Blanche and Durrheim 2004:6, Guba 1990).

Ontology, as one of the derivatives of philosophy, is concerned with the juncture of the structure and nature of the world (Wand & Weber 1993:222). Crotty (1998:10; 2003:10) defines it as "the study of being". It is concerned with "what kind of world we are investigating, with the nature of existence, with the structure of reality as such". Guba and Lincoln (1989:83) believes that the questions "what is there that can be

known?" or "what is the nature of reality?" should be asked to determine ontology. The different beliefs are either Realism (there is only one reality) or Relativism (multiple realities exist). The researcher believes that with regard to MusLit teachers' life-experiences multiple realities definitely exist. There will be as many realities as there are MusLit teachers, if not more. Thus, the ontology of this study's research process is definitely Relativism. The philosophy of relativist ontology is basically that "reality is constructed within the human mind", and because of that, "no one 'true' reality exists" (Moon & Blackman 2017, 2014:1170).

Epistemology refers to how knowledge is created (Moon & Blackman 2017, 2014:1170), it is "a way of understanding and explaining how I know what I know" (Crotty 1998:3). Hirschheim, Klein, and Lyyiten (1995:20) argue that epistemology is "the nature of human knowledge and understanding that can possibly be acquired through different types of inquiry and alternative methods of investigation". Denzin and Lincoln (2005:183) describe epistemological inquiry as "the relationship between the knower and the knowledge", and ask, "how do I know the world?" Knowledge can be created by: Objectivism (Meaning exists within an object: an objective reality exists in an object independent of the subject) or Constructionism (Meaning created from interplay between the subject and the object: the subject constructs the reality of the object) or Subjectivism (Meaning exists within the subject: subject imposes meaning on an object).

Moon and Blackman (2017) believe that epistemology is "important because it influences how researchers frame their research in their attempts to discover knowledge". For the purposes of this study the epistemology is therefore subjectivism as the "value of subjectivist research is in revealing how an individual's experience shapes their perception of the world" (Moon & Blackman 2017:1172). The purpose of this study is enhanced by this subjective epistemology as the semi-structured interviews and Narrative Inquiry is specifically designed based on the individual MusLit teachers' unique perceptions of the world through the telling of their lived experience life stories. The researcher theorises that "How I, as a MusLit teacher know what I am doing, is through my own interpretations of what I know and experience daily in my unique circumstances". Nobody can tell my story better than I can. And the strength of this lies in the fact that there is no right or wrong answers, and the mere fact that

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what I am willing to share might empower the next teacher to believe in his, or her, own story.

Methodology is the encompassing domain, which refers to the methods in which the researcher would go about in practically acquiring knowledge, as illustrated in the figure 4.3 below.
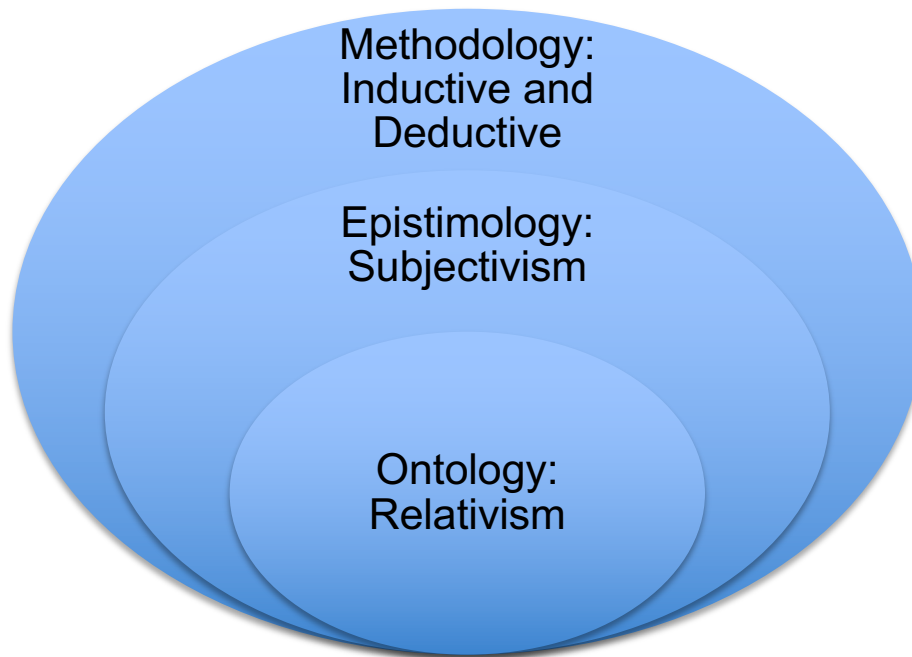
Figure 4.3: The Interpretive Research Paradigm - The Ontological, Epistemological and Methodological Assumptions for this study (Jansen van Rensburg 2022).

It should be noted that the combined inductive/deductive approaches are the ideal coding and data analysis methods according to McCaig 2010:21. It is usually inductive, value-laden, and contextually unique. In this study data was coded using inductively derived codes as in provisional coding; and codes were developed deductively (e.g. initial or open coding), as well as abductively, which is often the case when developing categories. The categories of the Ishikawa CED were derived deductively as the researcher had an idea of what was likely to be found. The semi-structured interviews were investigated inductively because it was contextually unique. It should be noted that the combined inductive/deductive approaches are the ideal models (McCaig 2010:21). He further claims that such modes are often "apparent at the starting point of any research project. In practice, there is often an interaction between observations

of reality and analysis of findings, on the one hand, and the development of theories, on the other."

For the researcher to interpret the outcomes of the study appropriately, and meaningfully, it is essential that he/she understands the philosophical foundations applicable to the study. Thus, in response to the research questions, the researcher's worldviews and beliefs, and the combination thereof (figures 4.2 and 4.3, above), this research follows an interpretive paradigm (Clandinin & Connelly 2000:124) and is grounded in a qualitative approach. Interpretivism holds that natural sciences' methods cannot apply to social sciences, and that interpretations of reality are culturally derived and historically situated.

Cherryholmes (1992) and Murphy (1990) believe that pragmatism is not committed to any one system of philosophy and reality and that individual researchers have a freedom of choice. They are 'free' to choose the methods, techniques, and procedures of research that best meet their needs and purposes. Pragmatist researchers look to the "what" and "how" of research based on its intended consequences, where they want to go with it and they agree that research always occurs in social, historical, political, and other contexts. Pragmatists believe (Cherryholmes 1992) that we need to stop asking questions about reality and the laws of nature. In practice, the individual using this worldview will use multiple methods of data collection to best answer the research question, will employ multiple sources of data collection, will focus on the practical implications of the research, and will emphasise the importance of conducting research that best addresses the research problem.

This study's paradigm, therefore, is:
- to understand (Interpretivism) pragmatically,
- encompassing the combined methodology (inductive and deductive approach to coding), epistemology (subjectivism - meaning is derived from own experience) and ontology (relativism - multiple realities).

In this study, therefore, the main aim is to understand how MusLit teachers endure/perservere within the realities of their unique situations and environments. The

only way to understand that is by building a body of knowledge concerning different realities, but finding common themes and categories. The interpretive paradigm is thus perfectly suited for this research study. The relativist ontology assumes that the knowledge we gain "is constructed intersubjectively through the meanings and understandings developed socially and experientially" (Fambaza 2012:61).

As Nieuwenhuis (2011:59) states: "the uniqueness of a particular situation (context) is important to understand and interpret the meanings constructed". The ultimate focus of this study is for the researcher to find meaning in the MusLit teachers' specific experiences, sharing the reality of each MusLit teachers' own unique situation. Below, figure 4.4, is a graphic summary and illustration of the conceptual framework for this study, incorporating the research methodology.

Qualitative Narrative Inquiry: Investigating the MusLit Conundrum in South African secondary schools
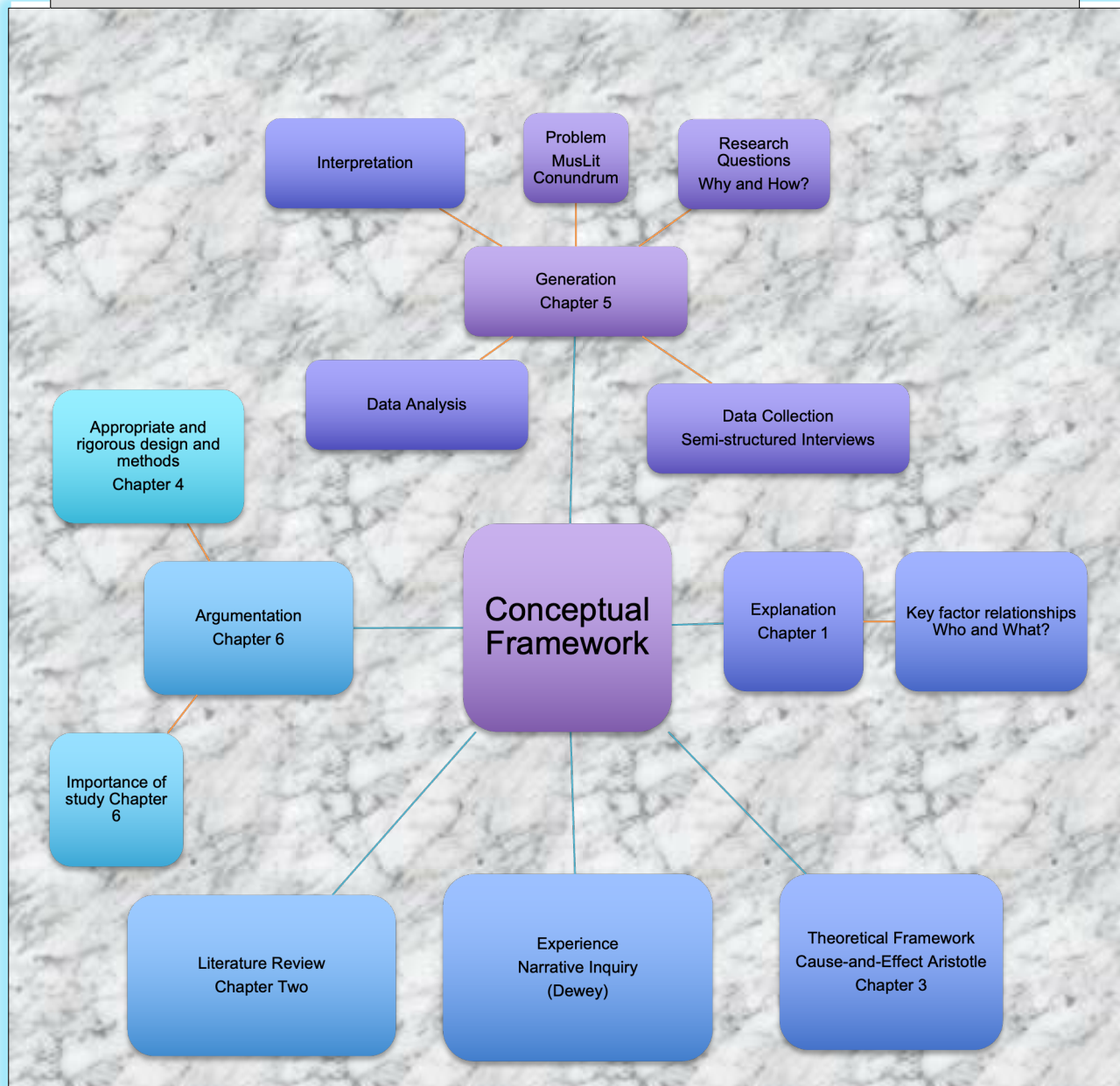
Figure 4.4: The Conceptual Framework for this study (Jansen van Rensburg 2022).

To summarise, this study is located in the interpretive research paradigm as it addresses the world as others experience it (Chilisa 2011:9). When the paradigm, ontology, epistemology and methodology of a study are determined, the next logical step is to discuss the relevance of either using qualitative or quantitative research methods in the overall design of the study.

4.3.2 Qualitative Research

Qualitative research is a method of inquiry utilised in diverse academic disciplines and domains, traditionally mostly in the social sciences. Qualitative researchers aim to advance the understanding of human behaviour, and the impetus behind the behaviour. Qualitative research questions usually investigate the why and the how of occurrences, events and decision-making, and not merely what, where or when.

Because an interpretive philosophy is underpinning this research, qualitative methods will be most suitable in conducting the research. Creswell (2013:2) outlines five different approaches to qualitative research strategies. These five groups are: Ethnography, Narrative, Phenomenological, Grounded Theory and Case Study. Each one of these approaches has a very distinct characteristic, which is easily distinguishable, if the researcher's methods are focused. These approaches can be used in combination or individually. Table 4.1 below summarises the differences between the five qualitative inquiry approaches.

Method	Focus	Sample Size	Data Collection	Origin
Ethnography	Context or Culture	-	Observation and interviews	Anthropology and sociology
Narrative	Individual experience and sequence	1 to 2	Stories from individuals and documents	Humanities and social sciences
Phenomenological	People who have experienced a phenomenon	5 to 25	Interviews	Psychology and philosophy
Grounded Theory	Develop a theory grounded in field data	20 to 60	Interviews, then open axial coding	Sociology
Case Study	Organisation, entity, individual, or event	-	Interviews, documents, reports, observations	Humanities and social sciences

Table 4.1: Summary of the differences between the five qualitative methods (Creswell 2013:2).

While there are quite a number of other approaches, these five types of qualitative research approaches are reflective of the most frequently used types Creswell (2013:11) came across. The data collection techniques are generally similar in all five approaches, with the differences lying in the purpose of the study. Another interesting factor is the fields the approaches developed from. For instance, the narrative approach originates from humanities and social sciences.

The discussion about qualitative research as applied in this study will commence with the definition by Denzin and Lincoln (2011:3). Their definition of qualitative research is the following:

> Qualitative research is a situated activity that locates the observer in the world. Qualitative research consists of a set of interpretive, material practices that make the world visible. These practices transform the world. They turn the world into a series of representations, including field notes, interviews, conversations, photographs, recording, and memos to the self. At this level, qualitative research involves an interpretive, naturalistic approach to the world. This means that qualitative researchers study things in their normal settings, attempting to make sense of, or interpret, phenomena in terms of the meanings people bring to them (Denzin & Lincoln 2011:3).

Creswell (2013:44) states that this definition draws on traditional approaches to qualitative research, but it also has a robust implication towards the fact that qualitative research might even be able to transform the world. Creswell's definition of qualitative research leans more to the research design rather than the "saving-the-world" view. The definition by Creswell (2013:44) is as follows:

> Qualitative research begins with assumptions and the use of interpretive/theoretical frameworks that inform the study of research problems addressing the meaning individuals or groups ascribe to a social or human problem. To study this problem, qualitative researchers use an emerging qualitative approach to inquiry, the collection of data in a natural setting sensitive to the people and places under study, and data analysis that is both inductive and deductive and establishes patterns or themes. The final written report or presentation includes the voices of participants, the reflexivity of the

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researcher, a complex description and interpretation of the problem, and its contribution to the literature or a call for change.

This is the definition and characteristics of qualitative research (Creswell 2013:44-47) this study is entirely driven by.

- Natural setting: The data was collected in semi-structured interviews, conducted on the Zoom platform, at a time suitable for the participants. They were situated at their school or home offices, in a one-on-one interview situation. This is the site where they normally experience the MusLit conundrum, the problem under study. The researcher gathered up-close information by talking directly to the participants, not sending surveys.

- Researcher as instrument in qualitative research: The researcher gathered data through the examining of documents, and semi-structured interviews with the participants. The researcher plays a significant role as instrument in the generation, gathering and presentation of data. The interview consisted of a single open-ended question. The biographical detail (sections 4.4.4.3 and 5.2) was given to the researcher at the beginning of the interview.

- Multiple methods: The researcher gathered multiple forms of data, previously researched studies and documents, as well as through the conducting of semi-structured interviews. She did not rely on only a single data source. She reviewed all the data, and systematically organised it according to themes and categories cutting across all the data sources (Creswell 2013:45).

- Complex reasoning through inductive and deductive logic (Creswell 2013:45): This study is moving laterally through both inductive and deductive logic the whole time. The Ishikawa CED was built from the bottom up, making use of patterns, categories and themes. It was gradually growing in size and increasingly abstract in order to accumulate all the loose ends. The inductive process involved the researcher working "back and forth between the themes and the database until a comprehensive set of themes was established" (Cypress 2015:358). In the course of the research, two of the participants collaborated extremely strongly, creating opportunity for the researcher to delve deeper and develop the themes and interpretations as they emerged from the discussions. In this study the researcher had to use deductive thinking (Creswell 2013:45) in that the themes that were being built were constantly

checked against the data. This "inductive-deductive logic" (Creswell 2013:45) thinking processes meant that the researcher had to use dexterous reasoning skills throughout this study process.

- Emergent and evolving design: The design of the study was not tightly prefigured before the time, and involved an emergent and continuously evolving design. The main focus was to learn about the teaching and learning of MusLit from the participants and to develop, adapt and engage in best practices to obtain the required in-depth data and other information.

- Participants' meanings: This study focused on the multiple subjective views of the participants, their perspectives and their personal meanings. The researcher kept the focus on the participants' meanings about the problem. It further suggested multiple perspectives on the MusLit conundrum and diverse views.

- Reflexivity: The researcher positioned herself in the study, she conveyed her own background, how it informed the interpretation of the information in the study and what she gained from it.

- Holistic account: The researcher developed a visual representation of the complex picture of the MusLit conundrum. She, in other words, reported multiple researched (previous scholarly articles, papers, documents, etc.) perspectives, and comprehensively listed the many variables involved in the MusLit Conundrum. She generally sketched the larger picture that emerged, mainly focusing on the complex interactions within the MusLit conundrum.

The investigative nature of this study is one of the reasons why qualitative research should be done. The investigation is needed because the silenced voices of MusLit teachers should be heard. The variables interacting on the MusLit conundrum need to be identified, as it cannot be measured. Another reason for conducting qualitative research is the fact that "a complex, detailed understanding of the issue" is needed (Creswell 2013:48). To achieve this detail, the researcher should allow the participants to tell their stories unencumbered. Furthermore, individuals should feel empowered when they tell their stories, to let their voices be heard. In order to de-emphasise a power relationship, it is fruitful to collaborate directly with the participants by having them involved in the data analysis and interpretation phases of the research.

4.3.3 Narrative research and Narrative Inquiry

Narrative inquiry is one of the "genres" of narrative research (Kim 2016:195) and therefore, narrative research and narrative inquiry should be discussed in tandem. As explained in 4.3.2 and displayed in 4.1, there are five traditional approaches (Butina 2015:190; Creswell 2013:2) in the qualitative research arena. These five approaches, are "case studies, ethnography, grounded theory, narrative, and phenomenology". The researcher chose the narrative research approach because of the characteristics thereof, creating rich pools of data in the descriptions of music teachers' experiences (Wang & Geale 2015:196). The choice of approach was also informed by this study's paradigm of "understanding" (interpretivism and pragmatism), the epistemology of subjectivism (meaning is derived from own experience), and the ontology of relativism (multiple realities). The acquired knowledge (data gathered in the semi-structured interviews) offered the researcher a deeper understanding into the lived experiences of the teachers and gave her access to rich meanings embedded in the gathered data. This enabled the researcher to apply the knowledge with extra insight into the stories of their own context and research questions.

Initially, the researcher had to understand the nominal differences between narrative research and narrative inquiry thoroughly in order to facilitate the final analysis and interpretation of this study's data properly. Narrative research was developed in the late 1980s, sometimes referred to as the "narrative revolution" (Lieblich, Tuval-Mashiach, & Zilber 1998:1). Clandinin, Cave and Berendonk (2017:89) claim that narrative research is a term inclusive of a range of methodologies, or genres (Kim 2016:205).

Narrative inquiry, this study's approach, is an in-depth investigative research method, utilised to depict the personal stories of teachers (Clandinin 2013:13). It was coined by Connelly and Clandinin (1990:2-14). They are of the opinion that narrative researchers seek to investigate real-life experiences of individual research participants. Firstly, in order to understand it, and secondly, to present these real-life experiences through stories (Clandinin & Connelly 2000; Creswell 2005). At this stage it is important to reiterate that in this study, narrative inquiry is viewed as a research method. In narrative inquiry, the shift is to thinking *with* stories instead of *about* stories (Clandinin, Cave & Berendonk 2017:89).

Narrative inquiry, therefore, implies that each teacher's personal story and experiences are understood and explained narratively. Narrative inquiry is a "profoundly relational form of inquiry" (Clandinin 2006:xv), which is "sensitive to subtle textures of thought and feeling" (Webster & Mertova 2007:7). Polkinghorne (1995:5) defines narrative inquiry as a methodology "in which stories are used to describe human action". According to Sharp, Bye and Cusick (2018) narrative inquiry has the "capacity to reveal the complexity of human experience and to understand how people make sense of their lives within social, cultural, and historical contexts". The purpose of narrative inquiry, as reiterated by Wang and Geale (2015), Clandinin (2006) and Bailey and Tilley (2002) is to "reveal the meanings of the individuals' experience as opposed to objective, decontextualized truths". This explains the reasoning behind the research questions that focuses on the importance of understanding the music teachers' personal stories and how they sustain quality MusLit education with all the interrelated variables in their own unique circumstances and environments.

That view is strengthened by a description of the meaning of narrative inquiry (Connelly & Clandinin 2006:479):

> People shape their daily lives by stories of who they and others are and as they interpret their past in terms of these stories. Story, in the current idiom, is a portal through which a person enters the world and by which their experience of the world is interpreted and made personally meaningful. Narrative inquiry, the study of experience as story, then, is first and foremost a way of thinking about experience. Narrative inquiry as a methodology entails a view of the phenomenon. To use narrative inquiry methodology is to adopt a particular view of experience as phenomenon under study (Connelly & Clandinin 2006:479).

Throughout the process of writing this research, the narrative is shaped - a narrative that tells the story of eight unique individuals, eight South African MusLit teachers in secondary schools. As we know, to study experience, is a central focus for narrative inquiry and, for the purposes of this study, it is linked to Deweyan philosophy as foundation for not only the theory of causation, but also on the theory of lived experience. Furthermore, the thinking is based on Dewey's educational theories of pragmatism (Clandinin 2006:46; 2007:44; Clandinin & Rosiek 2007:42). He postulated

that learners' education takes place through direct experiences, particularly when they struggle with an issue. He believed that the key to learning was in understanding experience. This notion is underlined by Clandinin and Connelly (2000:xiii). In this study the focus of the paradigm is "to understand" experience.

Dewey further affirms that people are seen as individuals, but that they always exist in relation to others in a social context. There is thus always a sense of continuity in their experiences (Caine, Estefan, & Clandinin 2013:576; Clandinin 2006:46). According to Clandinin and Connelly (2000:50), extrapolating from Dewey, there is a three-dimensional continuity in narrative inquiry, a three-dimensional space. These three spaces are: "the personal and social (interaction) along one dimension; past, present and future (continuity) along a second dimension; place (situation) along a third dimension" (Clandinin 2006:47). Dewey noted, "Sound educational experience involves, above all, continuity and interaction between the learner and what is learned" (Dewey 1938:10).

To summarise (Gouws 2017:59), "continuity is the influence that our past experiences have on our future experiences", and "interaction the way in which the teacher influences students' lived experiences". These concepts are the axels around which Clandinin and Connelly built their three-dimensional narrative inquiry space (Clandinin & Connelly 2000:50). From the aforementioned it is clear Dewey's theories of experience and learning influenced the development of Clandinin and Connelley's narrative inquiry research methodology. Dewey (1938) built his principles on interaction and continuity, both as a philosopher and educational theorist. According to Wang and Geale (2015:196), he believed that the "personal, social, temporal and situation" domains play significant roles in the description of experience. For Dewey, as stated by Wang and Geale (2015:196), education and experience could not be separated, "to study life and education is to study experience: that is, education, life, and experience are one and the same".

In this study, therefore, the purpose of qualitative narrative inquiry is an in-depth exploration (Watson 2014:v) of the perceptions and experiences of music teachers in the complex context of the teaching and learning of MusLit in South African secondary

schools in order to understand how different teachers perservere in different circumstances. Polkinghorne (1988:107) describes the importance of stories as:

> …people conceive of themselves in terms of stories. Their personal stories are always some version of the general cultural stock of stories about how life proceeds. As narrative forms, these stories draw together and configure the events of one's life into a coherent and basic theme. One's future is projected as a continuation of the story, as yet unfinished.

The researcher spent a significant amount of time with each participant to listen to individual MusLit teachers' experiences within the larger contexts of their lives and was privileged that participants trusted her enough to also share their inner feelings with her. Davidson (2017) describes transcribing of conversations as a tedious and time-consuming process but mentions that it provides the best catalogue for analysis of such data because transcribing also includes active reflection on the conversation. This put the researcher in a position where she was able to start interpreting these conversations with a solid belief in the narrative approach that was chosen.

4.4   RESEARCH METHODS

In the initial phase of this research previous scholarly studies and documents were the main source of research data. The researcher's methods entailed primarily that various forms of documents, departmental and governmental documentation, were scrutinised. In the next phase of the research, the variables of the MusLit conundrum were listed, and coded and categorised. The Ishikawa CED gradually evolved and expanded as the researcher's knowledge about the subject increased. The Ishikawa CED was developed as visual representation of the MusLit conundrum, and after the initial phase it was also utilised as theoretical framework. As it was an ongoing process the researcher engaged frequently with the participants as well as the research supervisor.

The data collection plan was, firstly, to draw up a biographic information sheet (Addendum B) of all participants, which was sent out electronically with the letter of consent and then collected and tabled. The initial qualitative data that was collected included previous research and departmental documents, focusing mainly on public

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records such as the current curricula, available textbooks, mission statements, strategic plans and annual governmental reports. Then teachers were interviewed in semi-structured interviews, over a period of six months, between July 2020 and December 2020. This enabled the researcher systematically to gather data about the objects of this study (the eight MusLit teachers) and the natural settings in which the phenomenon, MusLit, is found (Bowen 2009:27,34).

4.4.1 Semi-structured interviews

The researcher chose to utilise semi-structured interviews as one of the tools for the gathering of data, because it equipped the MusLit teachers with the opportunity to portray their lived experiences fully. It allowed the MusLit teachers to share their own experiences in their own words, rather than being coerced into a predetermined way of thinking by prefixed questions developed by the researcher. According to Munhall 2001:156 (as well as Streubert & Carpenter 1999:59) interviews are regarded as suitable for the gathering of experiential narrative material. This gathered data may then serve as a resource for the development of a valuable and increased understanding of the MusLit conundrum.

Furthermore, semi-structured interviews were accepted as a valid method for exploring the beliefs, perceptions and experiences of MusLit teachers, as it is a prominent method in qualitative studies in education. The semi-structured interviews provided the researcher with rich data, as the MusLit teachers were able to motivate their views without being influenced by the researcher. The Ishikawa CED, as a visual representation of the MusLit conundrum was utilised as graphic elicitation in order to affirm rich and thick data, and served as triangulation.

The aforementioned are the reasons why the researcher chose to have these stories told in narrative semi-structured interviews, where the teachers gave an account of their lived experiences without directions from the researcher. The teachers were interviewed once, making use of semi-structured interviews, with two requesting follow-up interviews, and one collaborating throughout the research process. These interviews were conducted by the researcher between 28 May and 6 July 2020. It was conducted via Zoom meeting platforms and recorded as on-screen videos.

As stated earlier, semi-structured interviews were used for collecting data in this research study. The interviews were videotaped in individual Zoom meetings with each participant, with authorisation of the interviewees. The video recordings were transcribed verbatim, and the Afrikaans interviews were translated, and attached as addendums. The study's supervisor continuously reviewed and validated the gathered data, transcriptions and translations with the main aim to sustain high credibility in the premise of investigator triangulation, using multiple methods in studying the research questions (Cohen, Manion, & Morrison 2018:11).

When gathering the qualitative interview data, the main instrument in gathering this data is the researcher herself, as stated by the ATLAS.ti website (ATLAS.ti 2021) and Friese (2019:3). In this study the researcher conducted interviews, had discussions with the collaborators, took notes and gathered documents and other relevant data. All these aforementioned skills had to be learned and practised (ATLAS.ti 2021).

In this study, Zoom meetings were used to facilitate face-to-face semi-structured interviews (Bogdan & Biklen 1992:104) with eight MusLit teachers. The purpose of the semi-structured interviews was mainly to gather focused contextual data. This method (Balkissoon 2019) "offers a balance between the flexibility of an open-ended interview and the focus of a structured ethnographic survey", and can be used at early or late stages of the research. These interviews were audiotaped as well as Zoom-recorded with pre-authorisation of the interviewees as well as the consent letter of the UP ethics committee. The sound recordings were transcribed and sent back to the interviewees for their verification, and were then analysed using meaning coding. These semi-structured interviews were highly relevant in terms of how teachers implement MusLit in their teaching and learning strategies, making use of the school-based curriculum.

A semi-structured interview, according to Denzin and Lincoln (2000:633), is the skilled art of asking questions and listening with the purpose to retrieve answers to be used as rich data. The interviewer asked all participants the same pre-established question, Addendum A to this study. The qualitative research questions in investigative research in the semi-structured interviews usually start with either "what", "why" or "how", focusing on a single phenomenon. Exploratory verbs like "discover", "understand", or "explore" are utilised with non-directional language, and a general question

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framework, in order to allow the perspectives of participants to emerge. According to Balkissoon (2019), the semi-structured interviews can uncover rich descriptive data, moving the investigative process from general domains to more specific contexts. In this study semi-structured interviews were conducted with simultaneous and continuous document analysis, concurrent with the semi-structured interviews.

4.4.1.1   Preparation for the interview

Different MusLit teachers were interviewed with completely different and unique environments and situations. The contexts of each situation was carefully studied. The semi-structured interviews' schedule was perfectly suitable to adapt to each participant according to the social context of the study as well as their own circumstances. After being invited to participate, and upon agreeing to participate, MusLit teachers were contacted via emails with the individual Zoom meeting links. Any questions or queries form the participants were answered and communicated with either via email communication or WhatsApp messages. The purpose of this contact was to ensure that all their questions etc. were answered.

Data about the eight teachers' experiences pertaining to the teaching and learning of MusLit were gathered on the Zoom platform in the format of face-to-face semi-structured interviews. The interviews were conducted with each participant at a time and place convenient for and to them. The access and entry to the research sites are important (Kawulich 2011:73) and therefore the setting was as natural as it could be, given the circumstances during the Covid-19 Lockdown period. The challenges regarding the influence of factors or variables impacting on effective teaching and learning of MusLit in their specific workplace settings were discussed and documented.

4.4.1.2   Interview process

All participants were asked the following single comprehensive, open-ended question:

"I am interested in learning and documenting the personal stories of Music Literacy teachers in South African secondary schools. I'd like to hear yours. Please tell me the story of your experience of Music Literacy teaching in Music as Subject (Gr 10 – 12) and / or Creative Arts (Gr 8 – 9). Please relate to your experience specifically

in the secondary school environment. I am giving you a figure of variables, which you can use as an instrument to visualise the Music Literacy scene. You are welcome to adapt the figure in any way that you think might improve my understanding of your experience and story. Please take all the time you need. I'll listen and won't interrupt you, but will make some notes in case I have further questions. All further questions will be in order to enhance my understanding of your story. To begin I am giving you figure 1 as a starting point. Please tell me your story of how you became a Music Literacy teacher and what Music Literacy education means to you in a South African and personal context. You may relate all the experiences and events contributing to your story."

For the purposes of the researcher/interviewer, in this case MP Jansen van Rensburg (Ronella van Rensburg), the following was added to her document: The teacher's narrative will be followed-up by as many "why" questions as possible, with five "why" questions being the aim. "The Five-Whys" technique of interviewing was developed by Sakichi Toyoda (1867 – 1930) and is still used as a "detailed questioning process designed to uncover the causes and sub-causes" inherent to a CED (Romo, Vick & Quilizapa 2019:11).

If the respondent says something such as: "I think the curriculum is not descriptive enough", the researcher can ask:

- Why do you think the curriculum is not descriptive enough? – Not enough information with regard to assessment.
- Why is assessment a problem? – Not consequently reconstructed and suitable for the WAM, IAM and Jazz streams.
- Why would you say it is not consequent? – The assessment tasks are often the same for all three streams, and not equally suitable for these different genres.
- Why, in your opinion are the assessment tasks not equally suitable? – Music Literacy requirements to playing an African instrument vary completely from Western instruments or even between e.g. singers and drum kit players.
- Why are the requirements different? – Notation, learning and teaching, as well as audiation are completely different.

It may take less or more than five "Why-questions" to reach a more descriptive narration of the teacher's story.

Probes that were used if and when necessary were included (Balkissoon 2019):

- Detail-oriented Probes: "When did that happen?"; "Who else was involved?"
- Elaboration Probes: "Could you tell me more about it?"
- Clarification Probes: "You said the programme is a 'success', what do you mean by that?"
- Silent Probes: "Remaining silent and waiting for the participant to continue, perhaps with a simple nod".
- Uh-huh Probe: Encouraging a participant to continue by making affirmative but neutral comments, like "uh-huh" or "Yes, I see."
- Echo Probe: Simply repeating the last thing the participant said and asking them to continue. Especially good when a process or event is being described. "I see. So first you pick up your mail. Then what do you do?"

The researcher used communication skills such as frequent nodding and maintaining eye contact to encourage the MusLit teachers to elaborate on the stories of their lived experience. When there was a moment of hesitation, the researcher would ask a question reflecting on what was previously said to facilitate more reflection and clarification. This was done until there were no new themes or issues emerging from the discussion. The researcher made field notes during the interviews, on the shared screen visible to both the researcher and interviewee. The interviews were Zoom-recorded, whereafter the researcher made verbatim transcriptions. Two participants requested follow-up interviews after they had seen the transcribed notes of the first interview. They wanted to elaborate on a few issues discussed in the first interviews. This was done to allow the research participants to verify facts and expand on what they felt were inadequate descriptions. They consequently added descriptions to the phenomenon.

Nine MusLit teachers were contacted purposefully (Section 4.4.1.6 contains more detail with regard to the sampling method for this study), and only one declined. Semi-structured interviews were conducted in their natural work settings (classroom or office at school, or office at home, depending on their preference) to provide insights into their lived experiences as MusLit teachers in their individual social and material environments. The researcher made personal observations of the variety of

environments in which each MusLit teacher found themselves. They each had their own academic training, prior knowledge, previous lived experiences and teaching and learning methodologies. The data collected in the eight interviews (more biographical detail is discussed in sections 4.4.4.3 and 5.2) was used to explore different perspectives on MusLit teaching and learning at secondary schools. To investigate these perspectives, data was gathered from MusLit teachers ("individuals") teaching at secondary schools ("units of analysis") (Creswell 2008:13).

4.4.1.3 Graphic elicitation

Graphic elicitation is defined as the use of research diagrams, or other visual representations, as interview stimuli. Crilly *et al.* (2006:22) claim that "diagrams are effective instruments of thought and a valuable tool in conveying those thoughts to others". Copeland and Agosto (2012:513) are of the opinion that the use of graphic elicitation in combination with other qualitative data collection techniques, facilitates triangulation. This in turn adds to the internal consistency of data. Consequently, the trustworthiness of the interpretation of data is increased, while simultaneously increasing the study's validity and reliability claims.

In this study the Ishikawa CED was firstly applied as a "graphical technique", as proposed by Coccia (2017:291), to organise the researched and found variables in the MusLit conundrum systematically. This graphical technique, when utilising diagrams as visual stimuli in semi-structured interviews, is also known academically as graphic elicitation (Crilly *et al.* 2006:1), which is used in this study. It has a specific purpose in the semi-structured interviews. Furthermore, it has been utilised in the data analysis. The Ishikawa CED, therefore, served as visual representation of what was discovered in Chapter Two, as well as graphic elicitation in the semi-structured interviews. It furthermore served as a visual representation (Buckley & Waring 2012:149) of what was discovered in the data analysis (Chapter Five), and was a visual representation of the interpretation of the data collected in the semi-structured interviews (Chapter Six). The Ishikawa CED also served as a generative and analytical technique, a communicative tool, and catalyst for discussion. This is strengthened by the opinion of Crilly *et al.* (2006:341) that diagrams can act "as representations of a research domain and provide for stimulus materials in interviews". The Ishikawa CED incorporated in this study assisted in determining and discussing the causes of the

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problematic MusLit education environment, as one of the main purposes or characteristics of a CED (UKEssays 2018).

Umoquit, Tso, Burchett, and Dobrow (2011:7) recommend the following when researchers utilise graphic elicitation in their projects:

> Firstly, the diagrammatic approach should be chosen based on the type of data needed to answer the research questions. Secondly, based on the diagrammatic approach chosen, it is important to select the appropriate instructions needed. Finally, presentation of final results should include examples of the original or recreated diagrams.

To summarise: The Ishikawa CED has firstly been applied as the theoretical framework with which to view the discussion on storytelling as a means of empowering teachers from a sociological perspective (Akrofi, Smit and Thorsen 2007:329). Secondly, it has been applied as an elicitation technique in the semi-structured interviews. Elicitation techniques can incorporate verbal, visual, or written stimuli to elicit research participants to elaborate more on their ideas.

These techniques are particularly useful for exploring sensitive topics or issues. These are all relevant for the purposes of this study as there are many variables that have different impacts at different times and situations. Therefore, it needs a diagram that sorts all the variables in a clear and understandable visual design. It will help to systemise, organise and relate some of the interactions among the factors affecting the process or effect. Furthermore, it analyses existing problems so that corrective action can be taken.

Copeland and Agosto (2012:514) support the notion that "graphic elicitation techniques are highly useful in qualitative research studies at the data collection, the data analysis, and the data reporting stages". In this study the Ishikawa CED is applied in all three stages as well as the data analysis stage following in Chapter Five, and the data reporting stage to follow in Chapter Six. Below is the visual representation (figure 4.5) of the Ishikawa CED that was on the shared screen during the interviews.

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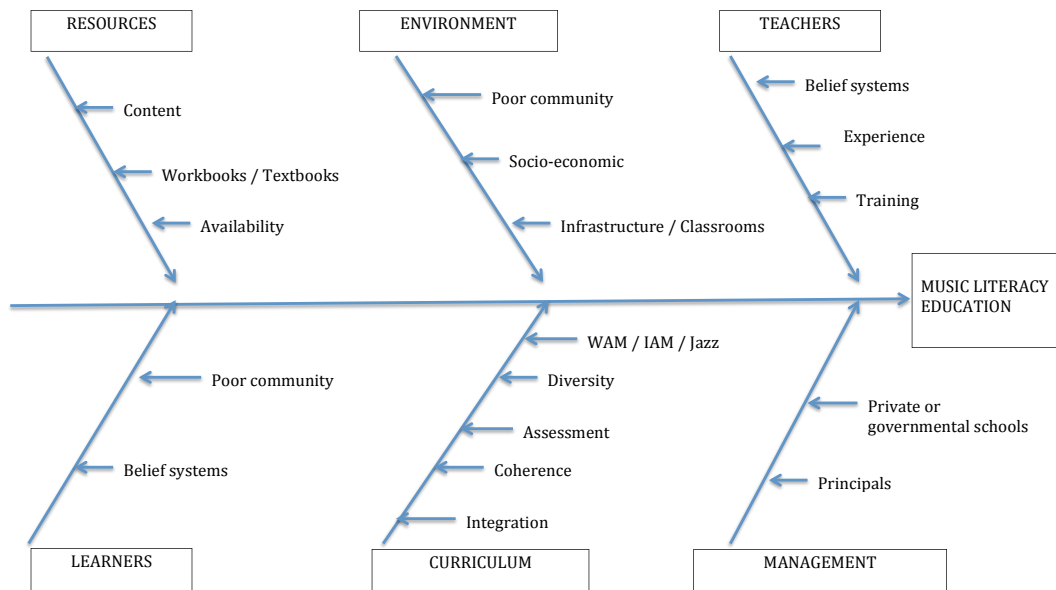
Figure 4.5: The visual representation of the Ishikawa CED that was on the shared screen during the Zoom-platform interviews (Jansen van Rensburg 2020:606).

4.4.1.4 Interview schedule

Various scholars (Maree 2007; Saunders, Lewis & Thornhill 2003; and Creswell & Miller 2000) hold that narrative semi-structured interviews are used to gather rich data and furthermore to learn about participants' lived experiences, which include their perspectives, personal ideas, philosophies and beliefs. Maree (2010:87) adds that qualitative interviews are aimed to "see the world through the eyes of the participants […] and to obtain rich descriptive data that will help [the researcher] to understand the participant's construction of knowledge and social reality".

To obtain meaningful and rich data, the researcher designed a single question semi-structured interview protocol that would encourage the participants to partake in open-ended two-way communication and conversation. The researcher provided the participants with a visual representation of the Ishkawa CED to serve as graphic elicitation. That suited the purposes of this investigation extremely well, as the researcher wanted to make sure that the participants think of all the categories when the interview is conducted. Adding to that, the participants should feel free to share anything beyond that, as that is exactly the actual aim of the single-question semi-structured interviews. The Ishikawa CED, as visual representation of the MusLit conundrum, served as graphic elicitation technique in these interviews, to stimulate the MusLit teachers to recollect their lived experiences and knowledge regarding the

MusLit phenomenon (Copeland & Agosto 2012:514). They claim that this strategy "can complement and extend data collected through the interviewing process".

The researcher used the Ishikawa CED as graphic elicitation, because words could not describe or capture the MusLit conundrum as effectively and completely as the diagram. The MusLit conundrum is complex and confusing if not presented as a diagram. The Ishikawa CED allowed the MusLit teachers and researcher to make connections and knowledge linkages within the MusLit domain that would not be possible without the diagram. It was effectively used conceptually to represent the information regarding the MusLit conundrum.

The single question in the interview was general and extensive to allow the MusLit teachers to construct a meaning that is personal and accurate regarding their lived experiences in the teaching and learning of MusLit in their unique situations and environment. The questioning was open-ended, as described by Creswell (2008:8), to allow the MusLit teachers to share their unique perspectives, beliefs and views. The researcher listened attentively to each MusLit teacher and reflected positively on any comments made about individual experiences in their life settings. This could be achieved because of the flexible character of the semi-structured interview protocol (Kunkwenzu & Reddy 2008). Four participants (Jazmine, Keith, Danielle and Chantal) had follow-up interviews to discuss their experiences in further detail (discussed in Chapter Five). And Keith continually collaborated in sharing documents and experiences throughout the research process.

As explained earlier (4.4.1), the semi-structured interviews were conducted on the Zoom platform on a face-to-face or one-on-one foundation. Audio sound recordings, using the researcher's iPhone was made, as well as Zoom video screen recording on the researcher's laptop. The Ishikawa CED was screen-shared via the iPad onto the Zoom platform. Follow-up interviews were done via Zoom meetings, WhatsApp and video calls and were used to gather invaluable additional data. This additional data added to the validation process regarding the accuracy of data collected. The video-recorded interviews were transcribed and, where necessary translated from Afrikaans to English. Consequently, the data was presented, decoded and analysed in Chapter Five.

The collected data was rich and meaningful and encompassed an extensive range of information regarding the MusLit teachers' lived experiences, as well as the contents of the CAPS, the nature of the teachers' attitudes, colleagues and management, and the different kinds of challenges they have to face in teaching situations. These combined interview elements provided the researcher with valuable insights into the teachers' true perspectives and perceptions. The applied interview schedule is attached to this study, at the end, as Addendum A.

4.4.1.5   Data transcription

It is significant that the collected interview-data needs to be available in textual form in order for subsequent coding and analysis to occur. There are different approaches to transcribing data and the researcher had to be cognizant of this fact and make the appropriate choice. The researcher can decide to transcribe verbatim, in other words, transcribe word by word as it was spoken. The verbatim transcription has to include all repetitions and half sentences, every "erm", "mmm", etc.

The researcher decided to do the transcriptions herself, as it was an excellent and appropriate way of familiarising herself with the data. When the researcher started to transcribe the data, she found that people do not talk in the same way as printed language. At first it was distressing to the researcher to think it was her talking like that. However, it proved to the researcher that a verbatim transcript has the advantage of capturing the original interview situation in the best way possible. Often when an individual speaks, he/she thinks about what to say next while talking. While talking the interviewee or the researcher would often talk in unfinished sentences, or sentences would flow into each other, or overlap. That often happens when a person reflects on questions in his/her mind while talking, or when there is no clear-cut answer and the individual needs to clarify thoughts. This data is significant in the fact that it helped the researcher to interpret the exact meaning of the interview contents.

If the researcher was only interested in facts and information, transferring spoken language into grammatically correct sentences may have been an appropriate option. This decision needs to be made in the context of the research question. Whether all the "mmms" and "aahs" need to be transcribed also depends on the intent of the specific qualitative research project. What is important is that the data is not merely

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transcribed, but that decisions have been made about what level of detail is necessary for the type of analysis being performed. In this study the transcriptions were done verbatim, the text grammar-corrected in such a way that it can be utilised in Chapter Five as full grammatically correct sentences and paragraphs. Once transcribed, each transcription, transcribed verbatim exactly as it is going to be utilised in the research, was sent to the relevant participant to be approved as correct. These transcriptions were also sent to the study supervisor. The researcher explained that she wanted to use these interpretations in the final document and all participants gave their consent for this.

4.4.1.6   Purposeful sampling

The decision to sample purposefully was made, bearing in mind the rest of the research design. It considered the relationships between the researcher and her study participants, the feasibility of the data collection and analysis techniques, as well as concerns regarding trustworthiness. Furthermore, the research goals and overall conceptual and theoretical framework also informs the decision on the type of sampling as well as population. In this section the integrity of qualitative work should be conveyed and retained. In deciding on the type of sampling, considerable knowledge of the setting to be studied is also required.

Purposeful sampling is when (Maxwell 2008:235) the researcher wants to achieve "representativeness or typicality of the settings, individuals, or activities selected", and not generalizability. Stories are unique and the researcher wants to capture that and does not intend on "averaging" the stories. It is specifically significant with the deeper qualitative methods and designs. Secondly, purposeful sampling can be used to capture the heterogeneity in the population adequately. It is important to adhere to the fact that conclusions should adequately represent the entire range of variation, and not that of only a subset, fragment, or a few "classical" members. In the third instance, a researcher might sample purposefully, a selected few, to allow for the examination of cases that are critical for the theories that the study began with or that have subsequently been developed. Finally, another reason for purposeful sampling could be to establish comparisons in order to illuminate the reasons for differences between settings or individuals. This is a common strategy in multi-case qualitative narrative inquiry studies.

Creswell (2009) explained that in qualitative research "the inquirer selects individuals and sites for study because they can purposefully inform an understanding of the research problem and central phenomenon in the study". In agreement with that, Thorne (2008:90) stated that the meaning gained by selecting specific participants in purposeful sampling is that through that person's individual account of his lived experience some angle of his/her experience might help the researcher to understand the contents of the collected data better. It is thus, in the researcher's understanding, that selecting participants from a known sample will create a richer and more useful data pool.

The target population of this study is formed and created by the focus of the scientific inquiry, or the research topic, in this case the MusLit teachers in South African secondary schools. A sample is a smaller group of the target population that is selected for inclusion in a study. In South Africa, the target population of MusLit teachers in secondary schools is extremely small and most teachers know the other. For the purposes of confidentiality and the study's integrity, it is not possible to give too much information about each individual participant, as it would be very easy to identify the specific teacher immediately. Most of the small number of schools in South Africa, offering Music as Subject, have very small music departments. The sample was therefore drawn purposively, and no disclosure about schools, instruments taught, and gender was made.

Another reason for the appropriateness of purposeful sampling for this study, is the fact that it assisted the researcher in selecting specific participants who could detail their experiences of teaching MusLit in South African secondary schools. The researcher could bear age, experience, specialisation instruments, location etc. in mind to do purposeful maximal sampling. Purposeful maximal sampling (Creswell 2005) is choosing participants that show different perspectives on the problem, process, or event being portrayed. Consequently, purposive sampling in the assembly of the sampling population was made. The purposeful sampling procedure as applied to this study is summarised as follows:

- The website of the South African Society of Music Teachers (SASMT 2019) indicates that 85 of their members teach Music as Subject. That includes

government schools, private schools and other music institutions like the Hugo Lambrechts music centre in Cape Town. This is indicative of the very small population of South African Music as Subject teachers.

- The researcher therefore pre-selected nine Music as Subject-teachers whom she knows, and who have excellent reputations and national and international competition results. To be able to have an in-depth interview with these teachers it was important that there was an element of trust between the researcher and participants. Of these nine teachers, eight indicated that they were willing to contribute. The provinces where these participants are based are the Free State (1), Western Cape (4), Southern Cape (1), Gauteng (1) and KwaZulu-Natal (1). The Western Cape-based participants have wide experience in other provinces and previous experience in other provinces including the Free Sate, Gauteng, and KwaZulu Natal. Of these eight five are female and three are male teachers.

- The invitations to participate were sent via email, and consequently the consent forms for the Participant, Principal and SGB member (Addendums B – D).

- The final list of participants was compiled, representative of the main provinces in South Africa.

MusLit teachers specialising in MusLit teaching in secondary schools were approached with the aim of listening to their lived experiences regarding the effective teaching and learning of MusLit. This was done with a further aim of understanding their personal perspectives and perceptions in their unique environments. Kawulich (2011:73) feels that purposeful sampling is necessary for researchers to get the information they need. "No one likes to feel that he or she has been used, or, that someone has taken something from him or her without proper recompense". "A long-term relationship with people often assists with honest interaction, respect for individuals and a willingness to share oneself, and willingness to listen" (Kawulich 2011:73).

4.4.2 The role of the researcher

The qualitative approach was selected for this study (Creswell 2009:175-6) as it incorporates natural settings, and the researcher is a key instrument in the obtaining and generation of the data. The researcher collected data through the scrutinising of previous scholarly documents, as well as the semi-structured interviews with the MusLit teachers. The instrument that was used was the visual representation of the MusLit conundrum in the form of the Ishikawa CED, which was drawn up by the researcher. The interview was a single open-ended question. The biographical details (sections 4.4.4.3 and 5.2) were given to the researcher at the beginning of the interview. In this study the story of the researcher interplays and communicates with the stories of the teachers and the Ishikawa CED as the experiences of the researcher in the teaching and learning of MusLit has had an effect on the initial CED.

4.4.3 Research participants and research sites

A purposeful sampling process was used to identify specific MusLit teachers in South African secondary schools. The MusLit teachers were all contacted to participate as voluntary research participants. Eight of the nine teachers who were contacted were willing to participate. These teachers were emailed the letters of consent along with the research information (see Addendums B – D).

During the semi-structured interview, the research participants first completed a biographical questionnaire, and then shared their stories on the Zoom platform. The interview schedule consisted of a single question (open-ended question) and the researcher shared the visual representation of the Ishikawa CED online. In this study, the contributing participants could not be visited as the interviews took place during the lockdown period of the Covid-19 pandemic. The research site was therefore the participants' studies at home, or classrooms at school.

The fact that the semi-structured interviews were conducted online during the Level 4-restrictions was a challenging feat and, according to Greeff (2020:3), a number of guidelines specific to the lockdown and social distancing in 2020 had to be taken into account:

> ➢ The qualitative researcher should normally consider linking up with the participants through personal appointments and face-to-face contact. This is

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done to build "rapport and trust" (Greeff 2020:3) with the individuals. This process is fortunately still possible through alternative strategies. The researcher made initial contact via email and, for the actual semi-structured interviews, she made use of the online platform Zoom, which is an audio-visual option.

- ➢ Written informed consent should always be obtained, and that was done via email for this research project.

- ➢ The researcher is responsible to ensure that the research participant is well informed, and in this case all the relevant and required information were mailed to the participants after their positive reaction to the invitation.

- ➢ The process of obtaining informed consent is complicated and time-consuming and the travel restrictions placed on both researcher and participants also made email communication essential in this regard.

- ➢ Internet access for both the researcher and the participants was essential, otherwise the interviews would not have been possible.

- ➢ The Zoom platform enabled the researcher and participants to have visual contact, and because the Zoom platform enabled the meeting initiator to share screens - the visual representation of the Ishikawa CED could be shared.

- ➢ In this situation the graphic elicitation technique in semi-structured interviews proved to be ideal, the interviews were in detail and in-depth and detailed experiences were shared by the participants.

- ➢ Greeff (2020:3) posits that online platform interviews are "synchronous in nature and consist of computer-mediated interactions. It is preferable to have video contact, as the participant is visible and some non-verbal cues could be determined, to facilitate the interaction. That brings depth to the interview."

- ➢ It was easy to record the interviews, as that is a direct advantage of the Zoom platform.

- ➢ The participants' consent that the interviews were video-recorded was obtained beforehand, and at the beginning of the interview. Back-up audio recordings were made for possible malfunctioning of Zoom systems, which fortunately did not happen.

- ➢ These videos were immediately saved to one of the researcher's secure external hard drives to ensure that data-loss did not occur, confidentiality issues were not breached, and/or identity theft did not happen.

- ➢ In the ethical approval of the research project, it has been stated that: "Interaction will take place on a date and time suitable for the participants via Skype or Zoom in the participant's own environment. Participants will be recorded on the mobile device."
- ➢ The interviews were planned to take place over a period of four months, between April 2020 and July 2020 the actual interviews took place between 28 May and 6 Jul 2020.

The research environment from the initial stages of this research was the "individual, personal environment of each participant" (UP Ethic Application EDU032/20).

4.4.4 The data collection plan

Qualitative data collection topics should include various aspects. This study's data collection plan involved a biographical information sheet (section 4.4.4.3 and 5.2), qualitative semi-structured interviews with the eight MusLit teachers and a document analysis to investigate the MusLit conundrum. Qualitative data collection topics should include the qualitative design/approach (Section 4.3.2 of this study), purposeful sampling strategy and sample size considerations (4.4.1.6), participant recruitment (4.4.3), as well as types of data (4.4.4.1), data sources (4.4.1), data collection protocols (4.4.1 and 4.4.2), how data will be recorded (4.4.3), procedures, and relevant ethical issues (4.6 and 4.7). Qualitative data analysis topics should include data preparation procedures such as transcription (4.4.1.5), coding and theme development strategies (Chapter Five), and qualitative data analysis software tools (4.5). In addition, detailed specific strategies that relate to the rigor of the qualitative approach to ensure a high level of trustworthiness (4.6), credibility (4.6.1), transferability (4.6.4) and accuracy of the qualitative findings and conclusions (Chapters Five and Six).

Examples of strategies include:
- Triangulating multiple data sources or investigators when applicable, ensures that an account is rich, robust, comprehensive and well developed. Triangulation involves using multiple data sources in an investigation to produce greater understanding (Merriam 1998). Triangulation is, according to Denzin (1978:35), the assumption that if two or more sources of data,

theoretical frameworks, types of data collected, or researchers converge on the same conclusion, then the conclusion is more credible as cited in Tracy 2010:848). In this study the use of graphic elicitation (Copeland & Agosto 2012:513) in combination with the semi-structured interviews, and the in-depth document analysis helped to establish the internal consistency of the data. Copeland and Agosto (2012:513) feel that, consequently, the trustworthiness of the interpretation of data is increased, while simultaneously increasing the study's validity and reliability claims.

- Member checking results when participants are available to provide feedback: one of the participants constantly gave feedback, collaborated and authenticated information.

- Inter-coder agreement checks were done between the data, the coding of data and the initial literature review, and therefore the reliability of codes was checked.

- With the transcription of the data, re-listening to interviews when coding, prolonged the researcher's engagement with the data collected in the field.

One way to organise the data collection process is to develop a table consisting of important columns that spell out the data-collection plan. Why is the data gathered? What are the sources of the data? Who will gather the data? What will be the time frame and sample? To organise and structure the data collection process, the systematic research procedure of Vithal and Jansen (2010:22) served as a basic framework for the data collection plan (table 4.2 below).

Questions proposed by Vithal and Jansen (2010:22)	Data collection plan
Why was the data collected?	• To investigate the variables impacting on the delivery of MusLit in the subject: Music in South African secondary schools. • The researcher needed to ascertain that most of the documented researched variables regarding MusLit education were found and listed. • To utilise the found variables to represent the MusLit conundrum visually in the Ishikawa CED. • The central research questions the researcher wanted to investigate were: "**How** will the MusLit conundrum in South African secondary schools be investigated?"; "**Why** are the personal stories of South African MusLit teachers of significance in the investigation of the MusLit conundrum?" And thirdly: "**How** do these MusLit teachers effectively sustain the teaching and learning of MusLit in a constantly changing environment?" • The analysed data presented the researcher with a clear view as to what the answers to the above questions are.
What was the research strategy?	• Semi-structured interviews: the researcher obtained informed consent from the participants who were selected through purposeful sampling. • The single, open-ended question strategy was employed. • Video and audio recordings were made of the interviews, as well as the follow-up interviews. • The researcher transcribed all the interviews herself, as it helped to familiarise her with the content. • Documents: Government policies and literature pertaining to curriculum delivery • Documents: Sources relevant to qualitative research in social science with particular interest in cause-and-effect analysis, the Ishikawa Cause-and-Effect Diagram, Graphic elicitation, and Narrative inquiry.
Who / what were the sources of the data?	• The narratives of the eight MusLit teachers collected during the semi-structured interviews.

How many of the data sources were accessed?	• Semi-structured interviews with eight MusLit teachers
	  ➢ three from disadvantaged schools, five from ex-model C schools, advantaged environment.
	  ➢ one from the Free State, four from the Western Cape, one from Southern Cape, Gauteng, and KwaZulu-Natal respectively.
	  ➢ three male, five female.
	  ➢ one retired, two aged 50-60, two aged 40-50, two aged 30-40 and one aged 20-30.
	  ➢ average of 21,8 years of experience per participant.
	  ➢ one semi-structured interview per participant, with one follow-up on WhatsApp communication, one follow-up interview, and several collaborations with one of the participants.

Where was the data collected?	• Biographical data was collected at first instance on the Zoom online platform, before the semi-structured interviews commenced, • while invitations and required documentation and information were sent via email, • One of the participants collaborated througout the research study
How often was the data collected?	• The eight MusLit teachers were interviewed once • with one follow-up on WhatsApp communication, • one follow-up interview, and • several collaboration instances with one of the participants.
How was the data collected?	• Interview data was collected through the semi-structured interviews • A folder was created to store each participant's recorded interview, email correspondence and signed consent forms • The data, including the recorded videos, transcripts and signed consent forms will be kept in safe storage at the Department of Humanities, Education, till 2036.
Justification for this data collection plan. (Why was this the best way to collect data for this critical question?)	• Biographical background questionnaires provided a practical way of collecting background information on the research participants. • The semi-structured interviews were open-ended, and therefore there was an atmosphere that was conducive to in-depth conversations. • The interviews provided the most current and in-depth information on how MusLit teachers perceive the teaching and learning of MusLit in South African secondary schools.

Table 4.2: The data collection plan (Jansen van Rensburg 2022 from Vithal and Jansen 2010).

The objective of this study therefore is to achieve credibility, trustworthiness, transferability, plausibility, rigour, transparency and verisimilitude (Bell 2002:210; Clandinin & Huber 2010:436-441; Cohen *et al.* 2018:148; Connelly & Clandinin 1990:7; Connelly & Clandinin 1999:139; Nieuwenhuis 2007:80; Welsh 2002:6). Different methods were utilised as strategies for reducing or dealing with possible threats to inference quality in the qualitative part, such as:

- prolonged engagement through the transcription and analysis of the collected data, persistent observation of the interviews,

- use of triangulation techniques between the different research methods,

- member checks with the participants,

- thick description through the in-depth interviews,

- dependability and conformability audit by the researcher's supervisor, and

- reflective journal kept by the researcher.

4.4.4.1 Types of Data

The broadest categories used to classify data are quantitative and qualitative. Quantitative data is anything numeric, whether measured or counted, and qualitative data is likely to be something heard (for example, text or other sounds) or observed (for example, behaviours). Qualitative data is sometimes quantified by looking at the frequency or some other magnitude of occurrence (for example, a word, phrase, or activity) in the raw data. All the data collected for this study was Qualitative data, and in the Analysis phase it was sometimes quantified when doing the coding, sub-coding and categories. Word clouds were created based on the numeric value of code occurrences for example.

Some of the data collected was already available in the form of scholarly studies, peer-reviewed and published articles, governmental documents etc. As the study evolved and more data was required, the researcher searched online on Google Scholar as well as the database of University of Pretoria and contacted the librarian of the University of Pretoria if specific data could not be found by the researcher herself. It was an ongoing process.

Furthermore, data was collected through document analyses, including the current curricula (CAPS), the preceding curriculum (OBE), various resources on MusLit education, as well as several previous research and governmental notices. The initial qualitative data collected included previous scholarly research and departmental documents, focusing mainly on public records such as the current curricula, available textbooks, mission statements, strategic plans and annual governmental reports. Information and data regarding the environment, belief systems of teachers, management and learners was gathered and researched for analytical purposes through the qualitative approach, including the conducted semi-structured interviews.

4.4.4.2 Pseudonyms

In deciding and choosing the pseudonyms for the eight teachers' names, Juliet's question "What is in a name?" in Shakespeare's Romeo and Juliet, seems to be quite important. Would the mere change of a name, or numbering the participants not change the meaning of that person's story? Is a story being retold with different names

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not detrimental to the technical procedure and psychological meaning to the participants and the content and process of the research?

In a study by Allen and Wiles (2015) it was found that "the meanings and links associated with those names [chosen pseudonyms], illuminated the importance of the process of naming. There was evidence of rules and customs around naming that further confirmed its importance both within their sociocultural worlds, and as an act of research, affected by issues of power and voice, methodology and research outputs." They posit that researchers should consider a more nuanced engagement with participants regarding choosing pseudonyms in research. In choosing a pseudonym, the researchers need to be careful not to reveal too much of the participant's identity especially in research where the sample is relatively small. Using baby names according to the first letter of the original name combined with the year in which the person is born, can be too revealing as well. A name suggesting gender and race can raise several questions about whether it is not revealing too much about the person. Gerrard (2020) claims that using a pseudonym helps researchers to portray their story effectively and keep the human element, which is extremely important in qualitative research.

With creation of anonymity researchers need to balance two competing priorities: maximising protection of participants' identities and maintaining the value and integrity of the data. In this study, short anagrams of the name and surname of the person, combined, were formed only revealing whether participants were female or male. A research pseudonym website, named "Pseudonyms/Nicknames Generator" (2020) was used to create the pseudonyms for this study. The sample population has thus been given pseudonyms, consisting of some of the letters of their full names, generated by pseudonym-generating research software. This was done to ensure the participant's anonymity and the retainment of confidentiality in all the subsequent research procedures.

4.4.4.3 Biographical information sheet

The purpose of the biographical information sheet was to gather information regarding the participants' gender, age, highest degrees in MusEd, and language of teaching. The biographic information sheet was designed to gather personal information and a

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summary of their teaching experience regarding MusLit (section 4.4.4.3 and 5.2). The participants' biographical backgrounds, perspectives and experiences were relevant to this research.

4.4.4.4 Document Analysis

McCaig (2010:124) posits that documentary analysis is the "systematic scrutinising of the content of documents to identify patterns of change or development on specific issues". According to Bowen (2009:27) document analysis provides supplementary research data, as specific insights derived from documents can be valuable additions to a knowledge base (Bowen 2009:30).

The document analysis process entails the finding, selecting, appraising and synthesising of data to construct codes and categories to reveal the themes to a phenomenon (Bowen 2009:32). As patterns are recognised within the data, themes and categories emerge (Fereday & Muir-Cochrane 2006). In this study document analysis were needed from the initial stages facilitating the construction of the Ishikawa CED featuring the MusLit conundrum.

All the documents and scholarly documents regarding the MusLit conundrum was put on the table, explored, and deciphered into understandable information and logically organised content. The data was used to clarify the research domain and to answer the research questions in Chapter Six (Balkissoon 2019). The approach was inductive, in other words leaning more to the qualitative research methods, and transformed data into possible answers to the original research questions. But deductive approaches were used in between, bridging the different concepts and bodies of knowledge of this study.

In analysing and interpreting the documents the researcher gives voice and meaning to the research topic, as suggested by Bowen (2009:27). Analysing the documents incorporates coding of content into themes similar to the way in which interview transcripts are analysed. The researcher reviewed semi-structured interviews for insights and patterns.

4.5 QUALITATIVE RESEARCH SOFTWARE: ATLAS.ti™ Version 9.3

The increasing acceptance and popularity of qualitative research finally lead to a desire for technical support when working on extensive data material. Professional analysis software such as ATLAS.ti (2021) nowadays gives researchers several tools and functions to work with all forms of unsorted data such as interviews, audio or even video data easily. The ATLAS.ti website (2021) claims that qualitative research software like ATLAS.ti helps people to manage, shape and make sense of unstructured information. It will not do the thinking for the user but provides a sophisticated workspace that enables him/her to work through their information. With purpose-built research tools for classifying, sorting and arranging information, qualitative research software gives researchers more time for data analysis of their materials, to identify themes, glean insight and develop meaningful conclusions.

Smit (2002:1) posits that there are advantages and disadvantages of using computer-aided qualitative data analysis software (CAQDAS). Rambaree (2013:1) discussed the possibilities, limitations and challenges of qualitative data analysis using ATLAS.ti. He believes that ATLAS.ti presents "numerous possibilities for researchers to carry out different methods of qualitative data analysis". As stated, there are limitations and challenges for example, St John and Johnson (2000:393) voiced the concern that these are "increasingly deterministic and rigid processes, privileging of coding, and retrieval methods...and distraction from the real work of analysis". Friese (2012:92) proposes that three principles, namely Noticing, Collecting, and Thinking (NCT) should be applied as a method for computer-assisted qualitative data analysis. Seidel (1998) believes that these three aspects present a simple and logical way of proceeding with any type of qualitative data analysis.

Furthermore, there are technical aspects involved in the use of CAQDAS, such as the VISE principles: visualisation, integration, serendipity, and exploration. These are the main strategic modes of operation that may enhance the quality of the data analysis. In this study both the NCT method and VISE principles have been applied in the Data analysis chapter, Chapter Five.

4.6 TRUSTWORTHINESS

Trustworthiness is a global concept introduced by Lincoln and Guba (1985), referring to the establishment of reliability of qualitative research. Lincoln and Guba (1985), as reiterated by Bloomberg and Volpe (2008) and Loh (2013), introduced four general criteria of trustworthiness in qualitative research: credibility, dependability, confirmability, and transferability [also cited in Krefting (1991:24), Mouton (2001:227), and Leedy and Ormord (2014)].

Qualitative research is trustworthy when it accurately represents the experience of the study participant (Streubert & Carpenter 1999:333). Paying attention to trustworthiness criteria when planning, conducting, and documenting research is vital to convince readers and examiners that the research is of a high quality (Oates 2006). It is therefore imperative to adhere to these criteria as a researcher.

4.6.1 Credibility

Credibility, as one of the criteria of trustworthiness, is essential in securing the accuracy of the data and the meaningfulness of the study (Leedy & Ormrod 2014:97). According to Bloomberg and Volpe (2008), credibility also refers to "how well the researcher's portrayal of participants matches the participants' perceptions". Gouws (2017:107) reiterates that truth in narrative inquiry should be replaced by trustworthiness (Earthy & Cronin 2008:16) or verisimilitude, which is "the appearance or likelihood that something is or 'could be' true or real." This is regarded as a more appropriate criterion for narrative knowing (Kramp 2004:108).

Credibility relates to the trustworthiness of findings in qualitative research studies. Credibility is demonstrated when participants recognise the reported research findings as their own experiences (Struebert & Carpenter 1999:330). To ensure credibility, the researcher employed the following measures.

All participants were taken through the same main question, which was a single, open-ended question:

> "I am interested in learning and documenting the personal stories of Music Literacy teachers in South African secondary schools. I'd like to hear yours. Please tell me

the story of your experience of Music Literacy teaching in Music as Subject (Gr 10 – 12) and/or Creative Arts (Gr 8 – 9). Please relate to your experience specifically in the secondary school environment. I am giving you a figure of variables, which you can use as an instrument to visualise the Music Literacy scene. You are welcome to adapt the figure in any way that you think might improve my understanding of your experience and story. Please take all the time you need. I'll listen and won't interrupt you but will make some notes in case I have further questions. All further questions will be to enhance my understanding of your story. To begin I am giving you figure 1 as a starting point. Please tell me your story of how you became a Music Literacy teacher and what Music Literacy education means to you in a South African and personal context. You may relate all the experiences and events contributing to your story."

The researcher had conducted debriefings with the participants, and any additional information was taken into consideration when analysing (member checks). This was done when the transcribed interviews were sent to the participants. They approved it and added anything that they still wanted to add. The researcher had interviewed the participants to the point at which there was data saturation (prolonged engagement), in other words, when the participants felt they had explained their experiences in full. No new information was raised by seven of the participants, two participants asked for a follow-up interview and one of these participants collaborated throughout the process. One participant sent a few WhatsApps to clarify some information that was shared.

The interviews were audio- and Zoom-recorded and transcriptions were made of each interview (referral adequacy). The interviews were planned to take place over a period of four months, between April 2020 and July 2020, but the actual interviews took place from 28 May - 6 Jul 2020. The researcher went back to all the participants, to ascertain whether the transcribed data was a truthful version of their experiences. They had to approve the transcription via email.

Biographical information about each participant provided an overview of each participant's personal views on work interactions, programme content and methodology procedures (sections 4.4.4.3 and 5.2). The researcher became

acquainted with participants' principles and implemented measures to ensure honesty from the research participants (Shenton 2004:64).

The supervisor reviewed the comprehensive data set – before the final analysis of data was conducted – to ensure the study's credibility, objectivity and its definitive conclusions and recommendations (Hammond & Wellington 2013:146-148). That is also known as member checking (Loh 2013:6).

Triangulation was achieved through the utilisation of graphic elicitation (Copeland & Agosto 2012:513) in combination with the semi-structured interviews and the in-depth document analysis. This helped to establish internal consistency of the data. It ensures that the data is rich, robust, comprehensive, and well developed. Triangulation involves using multiple data sources in an investigation to produce greater understanding (Merriam 1995). The study's conclusion is more credible if two or more sources of data, theoretical frameworks, types of data collected, or researchers converge on the same conclusion, as cited in Tracy (2010:848). Copeland and Agosto (2012:513) feel that, consequently, the trustworthiness of the interpretation of data is increased, while simultaneously increasing the study's validity and reliability claims.

Another aspect adding to the credibility of a study is prolonged field work. The actual interviews, as well as the transcription time, added up to about 45 hours of field work. Adding to that, the repeated listening to, coding, reading, thinking, was extensive and tiring but at the same time extremely exciting.

Researcher reflexivity is particularly important in qualitative research, as the researcher is an active participant, rather than detached, in the process of knowledge reproduction. Reflexivity means that the researcher not only focuses energy on the participants and their experiences but also ensures a constant process of re-evaluation of his or her own stance, values, and perceptions, during the research process. Applying reflexivity in a study offers a researcher the opportunity to evaluate his or her own ideas or thought processes, which in turn can contribute to him/her becoming a better researcher (Watt 2007:82). In this study the researcher employed various methods of data collection to ensure the trustworthiness of the study, while interpreting the data was viewed as a reflexive activity (Mauthner, Parry & Backett-

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Milburn, 1998 in Mauthner and Doucet 2003:414). The researcher kept a reflexive journal. "Qualitative researchers are much more self-disclosing about their qualitative writings than a few years ago" (Creswell 2013:214). They "acknowledge that the writing of a qualitative text cannot be separated from the author, how it is received by readers, and how it impacts the participants and sites under study" (Creswell 2013:215).

Qualitative researchers need to position themselves in their writings. This is the concept of reflexivity: the researcher is conscious of the biases, values, and experiences that she brings to this qualitative study. The researcher wishes to make her position explicit (Hammersley & Atkinson 1995). The researcher first talks about his or her experiences with the phenomenon being explored. This involves relaying past experiences through work, schooling, family dynamics and so forth. The second part is to discuss how these past experiences shape the researcher's interpretation of the phenomenon. This is the heart of being reflexive in a study (Creswell 2013:216), because "it is important that the researcher not only details his/her experiences with the phenomenon, but also be self-conscious about how these experiences may potentially have shaped the findings, the conclusions, and the interpretations drawn in a study". The placement of reflexive comments in a study also needs some consideration. In this study it will be placed in section 5.3 (Chapter Five) as a researcher's narrative vignette. A vignette is a short pause in literature that is used to describe a moment in time. It is descriptive and creates an atmosphere around a character, an incident, an emotion, or a place (writerswrite.co.za/how-to-write-a-vignette 2021). After the vignette the researcher will add some reflexive comments throughout the analysis, conclusion and recommendations as her position in the MusLit conundrum will then be clear.

Crystallisation is the term given to the analysis process of temporarily suspending the process of examining or reading the data (immersion) in order to reflect on the analysis experience and attempting to identify and articulate patterns or themes noticed during the immersion process. These dual processes took place in this study's analysis process and patterns and claims therefore emerged that are exciting and energising the researcher to start with another analysis claim. The claims that emerged were meaningful and substantiated.

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From the above practical applications of the credibility side of trustworthiness, the researcher illustrates that truthful, accurate and precise data from the phenomenon under investigation is represented (Shenton 2004:63). Furthermore, with the above mentioned in place, the researcher can promote confidence in the research processes by authoritatively managing the study's structural coherence" (Anney 2014:276).

4.6.2 Dependability

Dependability rests on the quality of the data collection and analysis (Lincoln & Guba 1985) and is shown by explaining that the research systematically studied what it claimed to study (Miles & Hubermann 1994). Thus, it relates to the consistency of findings. According to Lincoln and Guba (1985:316), there can be no validity without reliability (and thus no credibility without dependability). Therefore, a demonstration of the former is sufficient to establish the existence of the latter. The same principle also applies in this research.

A dense description of the methodology used to conduct the study, and a dense description of the data, was done. The dependability is subject to the stability and consistency throughout the processes of collecting data.

Data was also organised in categories and themes. All interview materials, transcriptions, documents, findings, interpretations, and recommendations were kept, and any other material relevant to the study made available and accessible to the supervisor and any other researcher, for the purpose of conducting an audit trail. As per the ethical application for this study, all the research data and documents will be stored at the Department of Humanities Education, Faculty of Education, University of Pretoria, Pretoria until 2036-04-01. It will be stored in a password-protected file and will remain the intellectual property of the University of Pretoria. If the research work is repeated in a similar context using the same methods and participants, and similar results are obtained, the test of dependability is passed (Shenton 2004:71). Morrow (2004:252) agrees by stating that the "process through which findings are derived should be explicit and repeatable as much as possible". According to Shenton (2004:73), the issuing of clear descriptions of research methods and strategies should make the study repeatable.

4.6.3 Confirmability

Confirmability refers to the objectivity or neutrality of the data, such that there will be agreement between two or more independent people about the data's relevance or meaning (Krefting 1991:221; Polit & Hungler 1999:255; Patton 1990). Various research techniques, such as the use of multiple data sources and data validation procedures, are designed with the purpose of promoting confirmability of the research findings. Hammond and Wellington (2013:163) agree that a high degree of confirmability can be achieved, on the condition that the findings are unambiguously supported by the collected data. The researcher did data analysis, and the supervisor did an audit trail of the verbatim descriptions, categories and themes.

A technique (among others) to confirm the objectivity of the data collection procedures is to invite an external researcher, who has been uninvolved in the study, to inspect the methods and general processes applied to the study, and verify that all descriptions are clear and detailed, thereby confirming that the integrity of the data is upheld (Athanasou 2012:141). Additionally, external examiners will further contribute towards confirmability of the study through a thorough process of evaluation.

4.6.4 Transferability

Transferability is a contentious subject regarding narrative inquiry studies. Gouws (2017) posits, that "each researcher has an individual point of view and understanding of a story depending on who tells it and in what context, truth or what is real cannot be defined as a single entity." Narrative inquirers seek transferability (Connelly & Clandinin 1990:7) whereby they can embrace many truths or narratives rather than seeking a single generalizable truth (Hunter 2010:44; Wang 2017:45). According to Bloomberg and Volpe (2008), and Lincoln and Guba (1985), transferability is about the degree to which the study has made it possible for the reader to apply the findings in the situations investigated to such other similar situations. Or as Mouton (2001:277) and Polit and Hungler (1995:255) state, to other participants.

This study involved only a small number of participants in South African secondary schools, but the possibility still exists that especially the MusLit conundrum version of the Ishikawa CED, can be applied to other national or international secondary schools. The findings and conclusions will definitely add to the body of knowledge with regard

to MusLit education. A thick description of the subjects, research procedures, and research instruments was provided thoroughly.

The objective of this study therefore is to achieve credibility, trustworthiness, transferability, plausibility, rigour, transparency and verisimilitude (Bell 2002:210; Clandinin & Huber 2010:436-441; Cohen *et al.* 2018:148; Connelly & Clandinin 1990:7; Connelly & Clandinin 1999:139; Nieuwenhuis 2007:80; Welsh 2002:6). Different methods (as explained earlier in this chapter) such as prolonged engagement, use of triangulation techniques, member checks, thick description, dependability audit, conformability audit and reflective journal for determining the trustworthiness are strategies for reducing and/or dealing with possible threats to inference quality in qualitative part.

4.7   ETHICAL CONSIDERATIONS

The importance and credibility of any study are directly dependent on strict adherence to ethical standards. Researchers have to be aware of the obligations that they have towards their colleagues, participants and the profession. In this study the ethical issues were fully considered before and after the implementation of the study. During the study the researcher made sure that all ethical standards were adhered to. Flick (2009:36) mentions that the researcher can encounter ethical dilemmas at every stage of the research process, making it imperative to apply ethical measures to avoid harming or offending participants or anyone else at a research site.

The ethical considerations as prescribed by the University of Pretoria (2013) were always adhered to, and the required ethics permission procedures were followed as explained in the following ethical principles.

- "Voluntary participation, implying that the participants have the right to withdraw from the research at any time.
- Informed consent, meaning that research participants must always be fully informed about the research process and purpose, and must consent to their participation in the research.
- Safety in participation, dictating that no participants or research subjects should ever be placed in positions of potential risk or harm of any kind.

- Privacy, meaning that the confidentiality and anonymity of participants should always be protected.

- Trust, implying that participants were never subjected to any acts of deception or betrayal in the research processes or its published outcomes." (University of Pretoria 2013).

Each participant signed a letter of consent before any interview processes started. Privacy and confidentiality in data collection, management and reporting were respected throughout the research process (Blanford 2013).

4.7.1 Informed consent and voluntary participation

Prior to data collection, emails were sent to invite potential research participants (MusLit teachers). After their initial agreement another email was sent to request consent for them to be participants in the study. The targeted MusLit teachers were informed about the research aims and processes (Postholm & Madsen 2006:50), and in time a total of eight teachers indicated their willingness to participate. The possible effects of the study were explained to each participant, and they were assured that the semi-structured interviews would always be safe and done in the comfort of their own familiar environment. Each research participant signed the letter of consent to participate in the study before the semi-structured interview could be done. A letter of consent signed by each participant's principal as well as head of the governing body was obtained before the interviews as well. The participants were informed about the study's purpose as well as progression. No incentives or rewards were offered for any of the research proceedings. The research participants, furthermore, were aware that their participation was voluntary, and that they could leave the study at any time they wished. They are also free to withdraw their contributed information from the investigative process. Ethics approval was obtained (page v) from the Ethics Committee at the University of Pretoria, which involved a rigorous process of ethical scrutiny.

4.7.2 Safety, confidentiality, and anonymity

The research participants were mostly known to the researcher and are trusted, esteemed and proficient colleagues in the MusLit education environment. Each participant was informed that no risk or harm was attached to the interview and data

recording sessions, and total anonymity was assured. The collected data was regularly updated and shown to the supervisor to ensure integrity in the professional relationships, and confirmability of the data. The gathered data will be saved in a password-protected file for fifteen years, and a copy will be given to the supervisor on the same day and date as the hard copy of this study.

4.7.3 Honesty and privacy

Research is only valuable when the research ethics have been adhered to. One of the most important aspects of research ethics is honesty. Data, results, and methods inherently mean nothing if it was fabricated or misrepresented. Walliman (2011:42-44) posits that research is only valuable when carried out honestly. This study involved human beings and therefore the four basic ethical issues are of paramount importance: "protection from harm, informed consent, the right to privacy, and honesty with professional colleagues".

Honesty should characterise the relationship between researchers and participants and appropriate institutional representatives. An honest approach in narrative inquiry is extremely important as the participants should trust the interviewer, and trust that "truth be told". If the researcher adheres strictly to all the ethical guidelines the honesty and trustworthiness of the data collected, and the data analysis would by valued.

This is determined by the way a researcher communicates with participants before, during and after the research. The researcher ensured that the privacy, confidentiality, and anonymity of the participants would be maintained through the removal of any identifying characteristics before dissemination of information. The identity of the participants would not be traceable with the information shared. Anonymity occurs when even the researcher cannot link a participant with the data of that person (Burns & Grove 2001:201). But in the case of this study (and most other qualitative studies) complete anonymity cannot be assured (Streubert & Carpenter 1999:38) as the researcher is also the interviewer. Every attempt has been made by the researcher to ensure that there is no unauthorised access to the data. Revealing materials, such as the names of participants, were withdrawn during the process of data collection, to ensure that there was no unnecessary disclosure of the identity of the participant. In this study, the honesty and privacy of all participants have been always honoured.

4.8 CONCLUDING REMARKS

Chapter Four, as the research design, is a description of the data collection procedures, and therefore, serves as a bridge between the research questions and the actual analysis of data collected, which is Chapter Five. It provides a structured plan for the research analysis that will happen in the next chapter.

To summarise: the research design and method, population and sampling, ethical considerations, data collection approach and instrument, data analysis and demonstration of trustworthiness of the research data, were described in Chapter Four. The entire research design of this investigation of the MusLit conundrum was inspired by narrative inquiry. The interpretive paradigm was employed in a qualitative narrative approach to explore the coping strategies of South African MusLit teachers. This method resulted in an in-depth pool of data and knowledge as well as a deeper understanding into each teacher's own setting. The data collection process of semi-structured interviews resulted in credible findings. In Chapter Five the results of the data analysis and interpretation are presented and discussed, and, themes and categories are identified from within the gathered data.

In this study the qualitative narrative inquiry method was utilised to draw on the personal stories and experiences of MusLit teachers. As mentioned above, qualitative research is the method of using case studies and small, focused samples. In this study, purposeful sampling was used, and very focused samples were used because of the richness of data and the purposive expert experience that can only be acquired through narrative inquiry. Mason (2002:1) holds that qualitative research "engages us with things that matter". She believes that a wide array of dimensions of the social world can be explored through qualitative research and that the "texture and weave of everyday life, the understandings, experiences and imaginings of research participants are significant in the meanings they generate" (Mason 2018:1).

5. CHAPTER FIVE: DATA PRESENTATION AND ANALYSIS
"*RECOURSE EDUCATION*"

5.1 INTRODUCTION

This chapter comprises of the restoried stories (Riessman 2008:21), of eight MusLit teachers. Qualitative data presents itself in the form of words, and is often subjective, rich, and consists of in-depth information. The personal stories of the eight music teachers are therefore seen as words consisting of subjectivity, richness and in-depth information. The creation of a relatable and reliable narrative "means digging deep, asking hard questions and potentially airing some uncomfortable truths" (Badillo, Donovan & Trevarthen 2016). In the book *Untangling the Web,* (2013) the social psychologist Aleks Krotoski claims that "stories are memory aids, instruction manuals and moral compasses".

These personal stories are based on the transcriptions of the narrative interviews and are a product of the methodology discussed in Chapter Four. They are written as the second level of analysis, the first being the transcription of the narrative interviews, and available in the appendix (Supplementary Addendums A – H, section 8.2). These stories are preceded by the introduction of the eight MusLit teachers, including visual representations of the semi-structured interviews as individual Word Clouds (generated making use of the qualitative software ATLAS.ti). That is followed by a combined Word Cloud, and the analysis of the stories. In the analysis, the Ishikawa CED is utilised, again, but this time to combine the theories of Dewey, Ishikawa and Clandinin and Connelly.

The documents and previous scholarly studies acquired regarding the MusLit conundrum were investigated, explored and systematically organised into an understandable visual representation of the MusLit conundrum (The Ishikawa CED in Chapter Two, section 2.8, figure 2.8, & figure 2.9). In this chapter the data collected through the semi-structured interviews is used to clarify the research domain and to answer the research questions (Balkissoon 2019). The approach of this study was therefore mainly inductive, yet also included deductive reasoning. The inductive approach was applied first, in which themes and categories found in previous scholarly

documents were organised, systemised and categorised into the initial Ishikawa Diagram as represented in Chapter Two (section 2.7). (Maree 2007:101). Secondly, utilising the deductive analytical approach (Creswell 2013:44-48) in Chapters Five and Six, the researcher examined whether the data was consistent with prior assumptions, and constructed themes, sub-categories and codes (Thomas 2006:237) accordingly.

It is important to keep in mind that something can never be proved to be true (Popper 1963:206), since all possible data are almost never available. However, theories can be proved incorrect with a single, accurate piece of data, coined "the black swan (disambiguation) theory" by Taleb (2007:xvii). Data analysis is about trying to make sense of the data in a way that explains the context, the MusLit conundrum in Chapter Two (figure 2.9), and the cause-and-effect relationship (The Ishikawa CED) being investigated.

Data analysis in qualitative research is defined "as the process of systematically searching and arranging the interview transcripts, observation notes, or other non-textual materials that the researcher accumulates to increase the understanding of the phenomenon" (Wong 2008:14). Streubert and Carpenter (1999:60) claim that data analysis begins with listening to participants' verbal descriptions and is followed by reading and re-reading of the verbatim transcriptions or written responses. In the analysis of this study's qualitative data, all the transcripts were read a number of times and scrutinised, concurrently and repeatedly listened to, searching for similarities and/or differences. The researcher became absorbed with the gathered data and acquainted herself with every minute bit of detail comprised in the research material.

Jackson and Verberg (2007:30) suggest that researchers should acquaint themselves with the data, with a perspective to establish narrative and meaning. In this way, the researcher reaches an in-depth understanding of the meanings contained in the data. This transfers control, structure and meaning to the magnitude of gathered data (De Vos, Strydom, Fouché & Delport 2011:397). After the initial acquainting process, the researcher progressed to an identification process of encoding and decoding data, and consequently arranging data into themes and sub-themes (Creswell *et al.* 2010:296), which Maree (2007:101) described as "thematic analysis".

The researcher's "logic, artistry, imagination, clarity and knowledge of the field under study" (Barrett 2007:418) was the driving force in the discovery of findings in the process of analysis. A holistic picture of the MusLit conundrum was achieved after having analysed and reflected on the meaning of the data elements and other descriptions of the studied phenomenon (Ritchie, Lewis, Nicholls & Ormson 2013:4). The choice of what to report and how to report it is a subjective and evolving decision, according to Bresler and Stake (1992:123), and emphasises that which contributes to the understanding of the observed details. The researcher found "categories of meaning" from the stories of the eight MusLit teachers (Morrow & Smith 2000), as well as a variety of perspectives on the MusLit conundrum (Barrett 2007:417).

In this investigation, the methodology of narrative inquiry provided an elegant way to discover implications regarding the MusLit teachers' previous experiences. This chapter answers the research questions (in the textbox below) through the analysis of the restoried stories.

- **How** will the MusLit conundrum in South African secondary schools be investigated?
- **Why** are the personal stories of South African MusLit teachers of significance in the investigation of the MusLit conundrum?
- **How** do these teachers effectively sustain the teaching and learning of MusLit in a constantly changing environment?

To generate the interviews that formed the backbone of the stories, the researcher began by asking a single question (sections 4.4.1 and 4.6.1) about their lives as music teachers and then used their responses as a starting point from which to probe their individual memories (Creswell 2013:72; Gardner 2003:179) The researcher did this through attentive listening to the participants, observing their body language, writing notes and interpreting texts (Clandinin 2006:46).

At the conclusion of the semi-structured interviews, the researcher examined the individual stories and combined them into one dialogue to identify the similarities, differences and possible gaps that might exist accross the collection (Saldaña

2016:14). In this way, the researcher began to understand the MusLit conundrum and music education through the experiences of the MusLit teachers.

The core theoretical underpinnings grounding the study are: Dewey's philosophy of causation (3.3.4) and experience (4.3.3); Connelly and Clandinin's three-dimensional space (4.3.3) and the Ishikawa's CED (2.7, 2.8, and Chapter Three). The personal practical knowledge of the eight MusLit teachers are consequently reconstructed into a three-dimensional narrative: The semi-structured interviewing, data triangulation, investigation of the interview transcripts, and finally member checking established the authenticity of this research. The themes: "teachers", "learners", "resources", "management", "environment" and "curriculum" (section 2.7, table 2.1, figure 2.8 and 2.9) were established in Chapter Two for the Ishikawa CED and, after careful examination of the interview transcripts, proven to be relevant.

The eight teachers willing to share their lived experiences were Jazmine, Keith, Danielle, Sue, Verna, Erick, Nic, and Chantal (pseudonyms were given to the participants, as explained in 4.4.4.2). The researcher chose to select pseudonyms for these participants as it would make the readers' perceptions of their lived experiences more personal, as opposed to participant 1 and 2. This is done to adhere to the ethical requirements that no participant should be identifiable through any information given.

The participants shared their stories about their lived experiences as MusLit teachers in South African secondary schools. They allowed the researcher into their unique and personal perspectives with regard to teaching and learning Music as Subject. In the following section the reader is introduced to the eight participants, and their stories are retold in a combined story. Consequently, the analysis process is discussed and the actual analysis is done through the lens of the novel Narrative Ishikawa CED (the NIshikawa CED), developed for the purposes of this study's qualitative analysis process.

5.2   EIGHT MUSIC TEACHERS' PERSONAL STORIES AND THEIR LIVED EXPERIENCES IN MUSIC LITERACY EDUCATION THROUGH THE LENS OF THE ISHIKAWA CAUSE-AND-EFFECT DIAGRAM

Qualitative narrative inquiry "follows a recursive, reflexive process" (Clandinin & Huber 2010:436) which starts in the field (the teachers telling their stories in the semi-structured interviews), to field texts (the transcribed semi-structured interviews) and progresses to interim texts (the teachers' stories retold) and final research texts (data analysis of the restoried stories). The field texts, containing the data as exact transcriptions of the semi-structured interviews, as well as the retold stories (interim texts), were then coded and sub-coded making use of ATLAS.ti™ Version 9.3, which is qualitative data analysis research software (Soratto *et al.* 2020).

In this study, the initial field texts, in the process of recursive and reflexive qualitative analysis, evolved to interim texts and then to final research texts. The verbatim transcriptions of the semi-structured interviews are available in the supplementary Appendices (section 8.2, Addendums A – H).

The process started with an information sheet which was used to collect biographical data of each MusLit teacher and was completed before the interviews commenced. This sheet required participants to submit personal information regarding age, race, qualification, teaching experience, student population and programme content for their specific situation. The various characteristics of each participant's biographical data allowed the researcher to understand and analyse their views of effective teaching and learning of MusLit.

Herewith, first the demographic information regarding the teachers, followed by their biographical detail. Table 5.1 below shows the distribution of participants regarding age, number of years' experience (MusLit teaching) and location. The names are not given in this case, as it would be too easy to identify the participants, as they were drawn from a small population.

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Participant	Age	Years' experience	Province
Participant 1	50 – 60	34	KwaZulu Natal
Participant 2	30 – 40	12	Western Cape
Participant 3	30 – 40	20	Western Cape
Participant 4	60 – 70	45	Southern Cape
Participant 5	20 – 30	5	Western Cape
Participant 6	20 – 30	8	Gauteng
Participant 7	50 – 60	36	Free State
Participant 8	40 – 50	15	Western Cape
		21,8 (average)	

Table 5.1: Distribution of participants (derived from biographical data sheets) (Jansen van Rensburg 2022).

The table shows the number of years' experience of each participant as well as the average number of years teaching, which is 21,8. The maximum number of years in service observed was 45 and all participants had been in the teaching profession for five years or more. Between the eight MusLit teachers, their cumulative level of experience is obvious through the average number of years spent teaching.

The following is a summary of information gathered on the biographical sheets:
- three participants (MusLit teachers) are from disadvantaged schools, five from ex-model C schools, a more advantaged environment, but not as advantaged as private schools;
- apart from MusLit, each of the participants is involved in instrumental teaching, the distribution being violin, viola, guitar, marimba, flute, brass, piano, and singing.
- one participant is from the Free State, four from the Western Cape, and one from Southern Cape, Gauteng and KwaZulu-Natal respectively;
- three males, five females;
- one retired, two aged 50-60, two aged 40-50, two aged 30-40 and one aged 20-30;
- average of 21,8 years of experience per participant;

- one semi-structured interview per participant, with one follow-up via WhatsApp communication, one follow-up interview, and several collaborations with one of the participants.

The biographical information shows a range in instruments taught, different provinces that are represented, different age groups and different environments depicting different socio-economic statuses. To introduce the different participants, a short description of each is given, followed by the Word Cloud that has been generated on ATLAS.ti, as explained in section 2.7. The main aim of a Word Cloud is to function as an output for frequency, and as a visual representation of this frequency of words. The transcribed interviews of the semi-structured interviews were used, and a broad theme of each participant has been created by the keywords in the individual Word Cloud. These keywords then automatically describe and characterise the individual MusLit teacher and their story regarding his or her lived experience in teaching MusLit.

To summarise the process of analysis, in the first level of analysis (figure 5.1 below), the researcher decided to do all the transcriptions and translations of the stories herself, as it was part of the process of familiarising herself with the data. The transcription of the stories was a first step in which the researcher assimilated and familiarised herself with the data. All names of colleagues, friends and other people that were mentioned by the participants were removed to assure anonymity. All eight stories were re-read to acquire an overall impression of each story. Afterwards, these transcriptions were sent to the participants via mail for member checking.

The second level was restorying the MusLit teachers' personal stories (section 5.4 below); and the third level is the thematic cross-story analysis (section 5.5), in which the researcher peeled back the layers of the music teachers' experiences, their memories and thoughts and identified commonalities, differences, synergies and discord across the eight restoried stories. See the levels of analysis in figure 5.1 below.
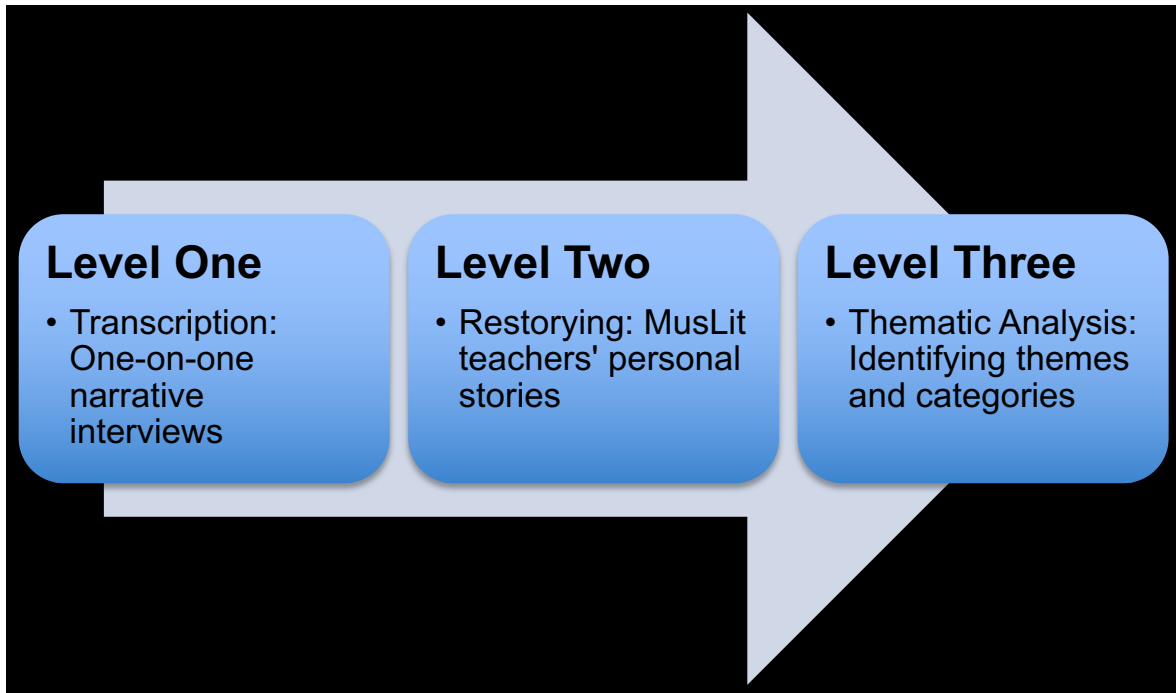
Figure 5.1: Levels of Analysis (Jansen van Rensburg 2022 as derived from Riessman 2008:35).

Generating Word Clouds and word lists is a suitable starting point when dealing with substantial amounts of data (Friese, Soratto & Pires 2018:25), and therefore, this was the beginning of the first stage of coding to create a story character for each participant. It is also the first phase of TCA as posited by Friese *et al.* (2018:26). According to Gibbs (2018), a broad theme can be applied to each story to enable the researcher to interpret the data from another perspective. The larger themes that he posited do not serve the exact purposes of this study, and therefore the researcher decided to make use of Word Clouds, generated by ATLAS.ti to represent each participant's lived experience visually in a broad theme.

The researcher took the Word Cloud of each participant and developed a broad theme through the use of five of the more significant words and utilised that as the keywords of each participant. The Word Clouds were generated by the researcher on ATLAS.ti. These keywords were used to characterise each teacher and introduce the teacher to the reader from the perspective of the researcher. Eight broad themes were consequently created, that will be used in the data analysis section. This introduction of the participants is followed by a combined Word Cloud, to describe the data corpus of the interviews.

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The first participant was Chantal. Her home language is Afrikaans, and therefore her interview is available in Afrikaans, as well as English, as supplementary Addendum A in section 8.2.

5.2.1 Chantal

Chantal's broad theme (Saldaña 2009:12) consists of the keywords, *Learners jazz teachers music theory* and is the exhibition of her understanding of MusLit teaching and learning. It communicates the fact that despite her lived experiences as MusLit teacher and the difficulties that she might experience, her main concerns are the learners, and whether they understand their work, referring mostly to the teaching and learning of MusLit in Music as Subject (section 2.2 and 2.4). That is descriptive of her interview, as in essence the learners and their perception of the subject and MusLit are very important to Chantal. She has ten years of experience teaching MusLit at [school]. At first the importance of external exams played a substantial role in the aims of teaching MusLit, but as she grew within the system at the school, they moved away from too much emphasis on external exams, for example: UNISA, Trinity College London etc. Below, in figure 5.2 is the Word Cloud that has been created from the transcribed semi-structured interview with Chantal.

Figure 5.2: Chantal's Word Cloud and Keywords: *Learners jazz teacher music theory*
(Generated on ATLAS.ti by Jansen van Rensburg 2022).

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5.2.2 Danielle

Danielle teaches at an affluent boys' school and has been teaching MusLit for several years. After Danielle's interview she sent a message via WhatsApp reiterating the fact that she loves her work, even though she complained about a number of qualitative variables interplaying on the quality of MusEd in [school]. Their music activities include choir, orchestra, drumline, external music theory and practical exams, as well as Music as Subject. In Danielle's Word Cloud (figure 5.3 below) the following words were most frequently used: *Children music theory work fun*. That is therefore employed as her broad theme (Saldaña 2009:12):

Figure 5.3: Danielle's Word Cloud as Broad Theme

(Generated on ATLAS.ti by Jansen van Rensburg 2022).

Deriving from the interview, available as a supplementary addendum (Addendum B, section 8.2), an important aspect of her teaching is that the children should have fun while learning. They should enjoy the classes and the content of the subject. She emphasises the fact that children learn better if they are having fun while learning (sections 2.2 and 2.4). At the end of her interview she reiterated that she loves her job, and even though it is sometimes *tough,* she would definitely continue with music education for as long as she can.

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5.2.3 Erick

Erick teaches at a less affluent, mixed-gender school, and therefore he emphasises the aspect of different perspectives in teaching quite regularly in his interview. He has been teaching MusLit for approximately one year, and summarises his feelings regarding MusLit education in his school as *…I think that if we look at the gaps…, the gaps will still be difficult to overcome, but I'm positive about what's coming. We just need the foundation for it.* In Erick's semi-structured interview, the following words were used (in Word Cloud, figure 5.4 below) and the broad theme: *children share music challenge teachers* was derived from the keywords. His transcribed interview is available as supplementary addendum in section 8.2, Addendum C.

Figure 5.4: Erick's Word Cloud as Broad Theme (Generated on ATLAS.ti by Jansen van Rensburg 2022).

He feels that the perspectives of learners, teachers and management should regularly be checked and thought about. Time and time management (sections 2.2 and 2.4) in [school] is a major drawback especially concerning timeslots on the timetable, even though the headmaster is positive regarding music education.

5.2.4 Jazmine

Jazmine is a retired, highly experienced music teacher. She taught at different institutions, in different provinces, and at different levels. She mostly taught instrumental music, but her instrumental teaching encapsulates and integrates the MusLit. She believes it is an essential part of practical teaching. Jazmine has much

experiences of teaching music in outreach programmes in very poor communities. She defines MusLit as: *Can you play it, can you read it, and can you write it?* She feels that *most of the* [music] *literacy, which would be important: is how* [she] *taught kids who knew nothing about music to play together.*

Jazmine's broad theme (figure 5.5 below) is the keywords: *kids play music pattern resources*. Jazmine found that resources and the scarcity thereof compelled her to find resources online. Even though she often taught in outreach programmes and rural schools and even though resources had always been a problem, especially in the rural schools, Jazmine found suitable resources for the learners to work on and play with. She works on *junk percussion* (which is percussion instrument made from junk or recycled materials) and taught learners rhythm patterns through making use of words like *armadillo* which is a group of four sixteenth notes. Her interview is available in the supplementary addendum, section 8.2, Addendum D.

Figure 5.5: Jazmine's Word Cloud as Broad Theme (Generated on ATLAS.ti by Jansen van Rensburg 2022).

5.2.5 Keith

Keith teaches MusLit at a music specialisation school serving both rural areas as well as affluent areas. He boasts excellent results in practical, theoretical as well as in the Music as Subject learning areas. He has been awarded the "Excellence in Music Theory Award" (UNISA) numerous times. His learners often appear on the UNISA Roll of Honours for various grades. His broad theme (figure 5.6 below) is: *music theory subject students think*. Keith's interview (available in section 8.2, Addendum E)

provided the researcher with extremely rich data, as can be seen in the restoried story in section 5.4, as well as extra help and close collaboration throughout this research journey. He was an important role player in especially member checking of results and data findings. His MusLit results are excellent in both internal school assessments as well as external examinations e.g. UNISA, ABRSM and TCL.

He claims that it is a result of his motivational skills. He feels that: *I'm a firm believer in morale. If you can have a music student with a high level of morale, you can do all kinds of things with that kid. For me motivation is very important. End of last term. I gave each of the learners a piece of paper on which they had to write their goal for the exams. I gave a demonstration about having a goal, so I took a black board eraser and I threw it at the wall of my class. And I said: OK, did that hit the centre of the wall? And they were, like, no… And then I aimed more at the ceiling and then the black board eraser hit the target. I said, you know, basically, if you aim at the target from a long distance you'll miss it. Yes, gravity pulls the projectile. Aim higher than your target, then you achieve the goal. So they all had to write down their goal and aim slightly higher than the goal.*

Figure 5.6: Keith's Word Cloud as broad theme with the keywords: "music theory subject students grade" (Generated on ATLAS.ti by Jansen van Rensburg 2022).

The learners think of music theory as *the ugly stepsister*, according to Keith. He proposes quite a number of changes to the curriculum, time-management etc. (sections 2.2 and 2.4), which will be discussed in more detail in Chapter Six.

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5.2.6 Nic

Nic started with music at a very young age and had lessons and played in the church band. He started teaching fairly early, and taught mostly people older than him. His experiences in church bands moulded his career and left a lasting impact on his teaching and learning of MusLit. He is adamant that learners should be able to read and not only play by ear. His transcribed interview is attached to this study in section 8.2, Addendum F.

Figure 5.7: Nic's Word Cloud as Broad Theme (Generated on ATLAS.ti by Jansen van Rensburg 2022).

Nic serves on the school's management team as well, and that adds putting extra pressure timewise. He says *because you love what you're doing and enjoy it, you don't really work a day in your life, you know, if you do what you love. I mean, I get to practise every single day. No, that's a very true thing. Why do I do it? Yeah, simply because of the joy. I enjoy every single day, doing what you enjoy doing, you love it! So, you don't really feel it.*

Nic's broad theme (figure 5.7) consists of the keywords: *teaching learners read music school*. The ability to read notes is important in his general teaching, and from his keywords can be derived that teaching music [reading/literacy] to learners in a school is his significant contribution to the gathered data.

5.2.7 Sue

Sue teaches MusLit in a rural school, with 90% of the learners being Zulu speaking. She loves every minute of it, despite spending too much time at school. She is an experienced MusLit teacher, having taught it for many years. The [school] boasts large numbers of music pupils, despite the numerous challenges at the school, especially concerning resources and time constraints (section 2.2 and 2.4). But they have an *excellent support system*, and a headmaster that can read solfa-notation and sings in a choir. They regularly take part in the annual SASCE choir festival and are often announced winners in different categories. She is a *passionate teacher, living with one purpose, and that is to teach music*. Her broad theme (figure 5.8) is *children music theory sing solfa*, derived from her semi-structured interview attached as Addendum G, section 8.2. Her keywords are characteristic and captures her teaching methods, personality and skills perfectly.

Figure 5.8: Sue's Word Cloud keywords as broad theme: *children music theory sing solfa* **(Generated on ATLAS.ti by Jansen van Rensburg 2022).**

She understands that in some schools Music as Subject is seen as only for the selected few learners (section 2.2 and 2.4), but *with us it is different. It's as if music here is highly regarded; almost as if the elite children take music. We have the entire spectrum: poor academic learners and strong ones. Because you almost, I don't know, it's almost special. And the culture is very strong in my school.* She says that their headmaster is **mwah* fantastic! He is also a choir coach and he absolutely supports the music. He brags with us often. He brings his friends to come and see the music.* It

was evident from Sue's interview that she experiences the MusLit conundrum (section 2.4) in many ways, especially with regard to time issues, and the fact that they have three languages in the school system, but *you do it for the love of it.*

5.2.8 Verna

Verna is a young, less-experienced MusLit teacher doing free-lance work at schools in the Western Cape, teaching different combinations of subjects, practical as well as theoretical. MusLit forms an important part of her teaching, even though she incorporates it more *intuitively*. She often finds that periods are too short to incorporate all the different aspects of the lessons fruitfully. Verna's broad theme (figure 5.9) derived from the semi-structured interview (available as Addendum H in section 8.2) is the keywords: *teaching theory classes play time.*

Figure 5.9: Verna's Word Cloud as Broad Theme: *teaching theory classes play time* (Generated on ATLAS.ti by Jansen van Rensburg 2022).

MusLit's meaning as Verna explains it, is *the structure underlying things, or the building blocks that you need to express what you need creatively.* She summarises her experiences as follows: *Working at a lot of different places, never full-time. Maybe that is why I haven't really managed to develop a method, a fool proof method. I kind of just play it by ear and go with the kids. I do find that being at a place for longer, that my teaching is becoming more successful, because I'm developing it kind of.* She is thus not as experienced as Jazmine and Sue, but is an intuitive teacher, working and growing with the learners.

The above introductions to the research participants gave insight to their personalities, yet before the level-two analysis (restorying the stories), can take place, the researcher feels obligated to add a short narrative researcher's vignette, as a subjectivity statement (Given 2008, Preissle 2008). As narrative inquiry is "a collaborative conjoining of lifeworld experience, and researchers and their participants live in each other's storied accounts" (Cleaver 2009:35-36), the acknowledgment of the researcher's subjectivity can only assist in the generation of opportunities for dialogue and reflections. Adding to this stance, Clandinin and Huber (2010:436) believe that "narrative inquirers cannot subtract themselves from the inquiry relationship". Given (2008) defines the subjectivity statement as "a summary of who researchers are in relation to what and whom they are studying".

In this study a subjectivity statement is essential, as the subjectivity of the researcher led to the research being more passionate and personal (Glesne 2011). Given (2008) explains a vignette as the selective portrayal of different aspects of reality. In this qualitative study the analysis of the eight stories has to be planned and executed with the subjective points of view of the researcher in mind.

The researcher's own MusLit teaching and learning experiences are told in the following section as a narrative researcher's vignette as it is inseparable from this research project, solely because of the intersection and interweaving characteristic of narrative inquiry. The lifeworld connections were made through the semi-structured interviews, the self-stories and own teaching experiences as well as the Ishikawa CED. This reflective piece is rooted in the personal research journey of the researcher.

5.3   NARRATIVE RESEARCHER'S VIGNETTE

Peshkin (1988:17) claimed that "one's subjectivity is like a garment that cannot be removed". To position myself, the researcher, I have decided to write my study in a third-person perspective for the first four chapters of the write-up. In the literature review (Chapter Two), Conceptual Framework (Chapter Three) and Methodology (Chapter Four) writing in the third person served the purpose of systematic investigative research.

However, because of the qualitative nature of this research, I positioned myself in the first-person perspective. Third-person narration offered me a sense of omniscience and objectivity, while first-person writing offered the immediacy and more intimate quality of narrative inquiry needed for the analysis, interpretation, and discussion later in this chapter. Henceforth, my subjectivities informing this study stated in the form of a narrative researcher's vignette, offers a glimpse into the researcher's lived experiences regarding the teaching and learning of MusLit teaching.

"My journey with music started when I was 11. Generally, in comparison with others more fortunate than I, a bit late. The piano, in the sitting room of a beautiful 1906 farmhouse, was my escape. It was the coldest, most unused, and secluded room, which made it ideal for me to practise in. It offered a hiding place and teaching space, from and for my little sister. Being a late starter, and schooling in a relatively small school, I only realised that I could be studying music in my final year in school. That's when I started practising more seriously. I studied BMus (Ed) for four years at the University of the Free State and, being from a small town in the Karoo, it felt as if everybody knew so much more about music than I did. But I loved the solitude of my practice room in the Odeion and spent many happy hours there.

When I started teaching music in Riebeeck-West in the Western Cape, I loved the energy that was involved in the teaching and learning of music, the constant practices for concerts, eisteddfods, and exams. Music was never boring, always something exciting in the pipeline. But it was a small school, and I was the only music teacher, and consequently I moved to Voortrekker High School in Claremont, Cape Town. There we were a small team of three music teachers, with two choirs, a marching band, Music as Subject and extra-curricular music. The Music as Subject group of learners were small, close-knit, and like a little family in the school.

I was offered a post at the Musicon in Bloemfontein, where teaching and learning was more individual, both practical and theoretical lessons. Completely different, but a large family of Music teachers, ranging from Guitar, Violin, Double Bass, Trumpet, Flute, nearly all the instruments in the orchestra were taught there. I taught piano, flute and music theory, individually, and it has been some of the best years of my life. In

1995 things changed completely, a new principal was appointed, and a few delegates started a new Music Academy at Sentraal High School.

I was appointed as the Head of the Sentraal Music Academy, and it flourished. What an exciting time it was! The facilities were upgraded gradually – we had enough room for about six teachers, there was a choir, an orchestra, and Music as Subject expanded year after year. Then Paul Roos Gymnasium (Stellenbosch, Western Cape) contacted me and asked whether I would be willing to help with a similar project. I moved to Stellenbosch in 2011.

After seven years teaching there, we had a new music block, a substantial number of music learners, orchestra, choir, a big Arts and Culture department and ample resources. But, the team of teachers had different belief systems, and different approaches which made it quite uncomfortable. Some of the teachers believed that music should be taught exactly, 'to-the-T', according to the CAPS and couldn't see the value of work done or explained outside the syllabus. There was constant friction even though the circumstances were ideal. That lead to numerous 'how-do-we-solve-this' moments. We had to do extremely detailed planning to keep everybody on the same page.

That made me realise what curriculum planners and music facilitators must deal with every day. I experienced that the MusLit curriculum and syllabus were not aligned horizontally and/or vertically, and because of the beliefs of one music teacher, we had to remain within the curriculum barriers. Not thinking globally and logically was not to the advantage of the learners, especially those who wanted to study music and have an actual career in music. This constant working against my own drive, and vision of what a music department could be where an enthusiastic team would work together, lead me to resigning from my dream job.

Then I opened a private music studio in Stellenbosch which enabled me to still teach Music as Subject, but privately and individually. The learners and I could reach the minimum requirements of the CAPS, while constantly adapting to the learners' abilities and career visions. I had time to start researching the topic that I struggled with and

loved: MusLit. Somehow the teaching and learning of MusLit is intertwined and cyclic within my experiences, first as a MusLit learner, and later as teacher."

This story of my lived experiences regarding MusLit was therefore the instigator of the topic of this study and narrative inquiry as a method inspired it. In this narrative inquiry study the central focus is on lived, shared and told experiences. In the next section the musical lifeworld of eight MusLit teachers will be illuminated by the combination of their stories through the lens of qualitative narrative inquiry. The stories are restoried, thus, progressing to level two of the proposed levels of analysis by Riessman 2008:35 (figure 5.1, section 5.2). The restoried story is presented interwoven, according to the themes and sub-categories of the Ishikawa CED in Chapter Two, section 2.7.

I tried to rebuild the stories capturing the voices of MusLit teachers in an honest way, representing their knowledge, pedagogy, and methodology. At the same time these stories adhere to the research design and methods, remaining within the three-dimensional narrative inquiry space (Clandinin and Connelly 2000:50). The original, exact transcriptions are available in the supplementary Appendix, section 8.2, Addendums A – H.

The narrative inquiry approach offered a way to delve more deeply into the MusLit teachers' stories to make sense of their experiences, and attend more closely, to MusLit education in South African secondary schools (Kitchen, Parker & Pushor 2011). Using the narrative, I was able to recognise the power of subjectivity in allowing open dialogue and co-construction of meaning (Garvis 2015).

With level one of the Riessman levels of analysis completed (figure 5.1), it is time to move on to level two, which is the restorying of the MusLit teachers' stories. The following section is the restoried story of the eight MusLit teachers in South African secondary schools.

5.4   RESTORYING THE EIGHT STORIES

"The most powerful words in English are 'Tell me a story'" (Conroy, 2010:301). He claims that "words that are intimately related to the complexity of history, the origins of language, the continuity of the species, the taproot of our humanity, our singularity,

and art itself". The most powerful words in this narrative inquiry study are also "Tell me a story". In narrative inquiry, these powerful words also inspired eight MusLit teachers to tell their stories. Stories that are inspiring, showing that passionate teachers will always find a way through the tangles of the MusLit conundrum. Stories about being distinguished music teachers, facing all the variables in the MusLit conundrum, but staying ever passionate and driven.

I chose to restory the landscape of the eight South-African MusLit teachers, by making use of the dialogue created during the semi-structured interviews written as one "story" or dialogue (the prompting single open-ended question the researcher asked is given and discussed in section 4.4.1.2). The reasoning behind that was to illuminate the connections, differences, and similarities within the individual stories. It was structured by making use of the categories of the Ishikawa CED, created in Chapter Two section 2.4. That organisation of the stories helped me to organise my train of thoughts. Any dialogue by me, either as the interviewer, insider and/or researcher, is written in normal font, while the dialogue of the participants is written in italics. Words and phrases that were developed into codes, sub-categories or themes were marked in bold font.

The story's landscape was the school or home office of each of the participants, where they felt comfortable enough to share their lived experiences regarding MusLit education. They started their stories at different stages of their teaching careers, either as a young learner or as a student after music studies at university. I have attempted to have the dialogue flow from one participant to another without too much connecting text and have added text only where necessary to connect different sections.

Polkinghorne (2007:471) claims that "The study of stories and the 'storying' process is undertaken by various academic disciplines including literary criticism, history, philosophy, organizational theory and social sciences" [such as education]. James (2017:3104) claims that narrative analysis concerns "how the stories are produced". Riessman (2008:35) describes the restorying of stories as the level two of the analysis process. Thus, the restoried story of the eight MusLit teachers is in the format of a narrative between eight people, and a narrator, the researcher. According to Polkinghorne (2007:470), narrative inquiry is a self-reflexive research methodology,

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where the researcher has to seek understanding and meaning subjectively in the gathered stories of the lived experiences of the participants.

Therefore, in this study, the eight participants were introduced to the reader, through the short summaries, Word Clouds and broad themes developed for each participant (section 5.2). I, as the subjective researcher, synthesised the transcribed and translated field texts into a coherent story drawing on the three-dimensional space – interaction domain, continuity domain, and situation domain – as posited by Clandinin and Connelly (2000).

This next section presents level two of Riessman's levels of analysis (figure 5.1), which is the restorying to the individual participants stories. The pseudonyms were used for the characters. The first time that a character speaks, I have added his/her full pseudonym, thereafter only the initials. I bold fonted some of the identified codes in bold text to illustrate the analysis process. These codes were used after the stories were restoried, to create sub-categories and themes, which is described in more detail in section 5.5 concerning the TCA.

This is the restoried story of the eight MusLit teachers, framed as a discussion between eight participants and a narrator:

Ronella (R): I am interested in learning and documenting the personal stories of Music Literacy teachers in South African secondary schools. I'd like to hear yours. Please tell me the story of your experience of Music Literacy teaching in Music as Subject (Gr 10 – 12) and / or Creative Arts (Gr 8 – 9). Please relate to your experience specifically in the secondary school environment. I am giving you a figure of variables, which you can use as an instrument to visualise the Music Literacy scene. You are welcome to adapt the figure in any way that you think might improve my understanding of your experience and story. Please take all the time you need. I'll listen and won't interrupt you but will make some notes in case I have further questions. All further questions will be to enhance my understanding of your story. To begin I am giving you figure 1 as a starting point. Please tell me your story of how you became a Music Literacy teacher and what Music Literacy education means to you in a South African and

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personal context. You may relate all the experiences and events contributing to your story.

*Nic (N): My **musical journey started in my church**. I was actually very young, started teaching and coaching when I was about 11/12 years old already. That was very interesting because I started playing my instrument at 8/9 years old. So why I am bringing that up, because even though **I was so young, that was where my teaching experience started**, you know that **added to all the experience that I have today**, because really it was such a long time ago that I started. So, it wasn't a case of having music at school, you know.*

*Keith (K): Right OK, how did I become a Music Literacy teacher? Well, I finished my first master's and then I decided to go through teacher training. And then I decided to take a bit of a gap year after my teacher training in terms of my academic work so I took a **part-time instrumental post** at [School] and then also started applying for my PhD at South African Universities, British Universities and Asian universities. At the end of my first year the post came up at [School], a full-time post for Subject Music, theory and piano. When I arrived here [Zoom-interview from office] I had a classroom that had an old piano, a couple of old teachers' desks, and a computer that half worked. Cupboards, that the doors still don't close, and a chalkboard with no stave lines on it. So basically pretty much a **bare classroom**. I was told, 'Right, you're teaching Subject Music grade 10, subject grade 11, and you're teaching almost all theory grades up to Grade 6 UNISA. I was landed in this scenario where the **classroom had practically nothing,** but there were **very high expectations** as to what I had to teach. So, like for Subject Music, for example, **I had no textbooks**, I was just given an **old surge copy** of the syllabus and told, 'Right here's your **syllabus;** you're now fully equipped to do your job'. I'm like 'okay'…*

R: Could you expand on your experiences regarding the CAPS curriculum?

*K: I'm in a **government school** so you have all the advantages and disadvantages that you normally experience in a government school set-up. For starters, I **can't choose** the curriculum. If I was in a private school, then there might be some more flexibility as to whether you do Cambridge or IEB or the international baccalaureate, because often some schools have dual streaming where you might have Cambridge classes and you might have IEB classes. But when you're in a government school,*

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*you are stuck with the **government curriculum** [CAPS] - there's no sort of choice involved.*

*Erick (E): …see, I must be honest, **I really don't like CAPS**. I understand why it's there, CAPS is there to **give everyone the same foundation**. CAPS has wonderful ideas, but **the practicality of it's not always feasible**.*

*Chantal (C): I think, **content-wise, t**he theory section has gotten somewhat **easier** for the learners over the last 10 years if I think up to grade 12. The syllabus became easier since they don't write two-part works anymore. **The department doesn't have such high expectations,** and they only have four questions in which all the components are intertwined. But the harmony isn't difficult at all. The melody-writing is easy. **I really don't think the syllabus is difficult.***

*Danielle (D): I do think it has become a bit **easier than in my time** when I was at school.*

*E: I honestly think the **curriculum is too full** – it doesn't give us a chance to really do something creative.*

R: I do not understand the fact that on the one hand, Chantal and Danielle, you are saying the curriculum has become easier, but on the other hand, Erick, you are complaining that the curriculum is too full/overloaded? Could you elaborate?

*E: **I think the problem is that they can just start in grade 10.** The jump from **grade 10 to 12 is massive** because in grade 12 they must be able to do an entire exercise in four-part while the only have to start with music in grade 10. Then it's also debatable whether **four-part is really important** in grade 12.*

*C: I personally think it's an **injustice for a learner** to start with music in grade 10 and to expect that he/she must pass subject music and pass it well in grade 12. The education department can have that expectation, but I don't think it's realistic or feasible. **The background knowledge of the learners is too little**. The time is too little to catch up all the background – they can't do it. It doesn't make sense to me. Actually, it makes me despondent that the department allows this and expects this of teachers. It isn't worth it to me.*

*D: I can't really complain about the **content,** but I worry about the fact that a child can start in grade 10 with Subject Music and at the end of grade 12 must be able to do [approximately] Grade 5 [UNISA] theory.*

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*K: Because I'm a theory teacher, what was happening was, I would, let's say for my grade 10 class, I would teach them at **approximately Grade 3 level** in terms of the theory. Obviously after bringing them up to speed and then I'd be teaching the same class to other Grade 3 classes. So I'll be teaching the same Grade 3 material to several different classes. So what I've started to do over the last six months is to **integrate the subject music** with my theory classes so if they're registered for grade 10 subject music then they'll also register for a Grade 3 minimum theory class. So part of the Music Literacy syllabus is handled by the theory department and then the idea being that if anything isn't covered by the UNISA syllabus then that is covered separately with the Subject Music students during their allotted time. So that allows me to, I think, focus better, and divide my time less and it's been working quite well. But again these students who **don't have a strong theory background** coming into Subject Music. So to get them up to speed and then integrate them with other theory students who are much stronger, is quite… **it's been quite a challenge.***

*N: At our school for instance, we don't have a feeder school. **So, it is sort of a unique situation** and I know many high schools don't do this: **we start teaching music to grade 8's** when they start. So, they have **no musical background whatsoever** - we are lucky if we have one or two and most of the time, if they do come in, they already have an instrument as well. And then we're lucky, but 95% of our girls **don't have any musical background** so we ultimately must treat them as a little grade 1/grade 2 pupils, you know. But the challenge is when we must get that grade 8 to be on a level Grade 5 (UNISA/TCL etc.) to get through matric. So now, you know, we **push very, very hard** and that is from grade 8 all the way through to matric, you know. So, what we do is we have normal syllabus and aside from the syllabus there's… that's where I encourage the team of teachers, you know, we… **you need to also bring new information to the table.***

*D: Now, I know in other schools they have a very good **foundation in creative arts**, but here it's really just not possible because all our kids take music in grade 8 and 9 and then we get kids who didn't have music in grade 7, so now we have to start at point 1.1.1. And now we have three boys who play rugby… They don't know much about music and it's not a priority for them. So we can't really begin, and start and say, 'OK, learn notes. Here are scales. Here are chords etc'. So, we try to make it much more user-friendly in grade 8 and 9. We focus a lot on music appreciation while still*

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*trying to pay some attention to notes etc., but it's not a **good enough foundation** for the children to start in grade 10.*

*S: At the beginning of grade 8, all the grade 8s write a **music aptitude test** that doesn't work 100%. It's not very reliable, but it's the only thing we have. Then everyone feels they have been tested for music and then we pick the kids who did the best and sometimes we look at their maths marks as well. Sometimes, if they sing in the choir, or they sang in the choir in primary school (beautiful voices) then we just accept them. We begin with, oh, about four grade 8 classes and then we group them together and there's about 20 in a class. So we have many grade 8 and 9 learners. And, so they **now have to choose music or art. The art only does art; and music only does music.** That's where we get our learners. We have suffered in numbers a bit lately because we had a colleague, who has now resigned, who did a lot of damage to the juniors. Not many juniors continued with music, but now it's much better again, much better…**busy recovering**. So that is, the grade 8s and 9s. And, yes, they do Grade 1 and 2 theory in grade 9, but there are learners, because we have such fantastic singers, and then they only come in grade 10 and want to take Music as Subject, but they didn't take it in grade 8 and 9. And we only do it in exceptional circumstances, but sometimes we allow it if we know their practical's really good. We have a matric learner now who is an incredible singer – he can sing anything: classical and light music and everything and Zulu music. And last year for example I taught a trumpet player. O my word, same problem, but our subject advisor adjusted his marks to 92%. We thought he was worth just below an 80, and he was so impressed with this guy, so fantastic, and he passed his music. I think he probably got about 1% for theory, because he couldn't do it.*

*C: I sometimes wonder if it isn't somewhat detrimental to the **university students,** a drawback, to put it another way. Because they don't even have the supertonic seventh that they have to use any more. They don't have solfa at all that they have to consider, which I think is very important. The solfa is not done at all and I just wonder, if the content is enough for learners who really want to progress, to take them further. While the other is only aimed at learners that want to pass the subject.*

E: What if the learner wants to study music, for argument's sake, what do they really need to be able to study music?

*C: The **different streams of music as subject, the WAM, IAM and the Jazz**, I personally think you can overwhelm yourself as teacher. We are mostly all trained as WAM, the Western Art Music, we find it easy, or at least, I do. I can only speak for myself, but I find it easy. IAM I don't think I'll be able to get the hang of it, because it's a different culture. It's something I think I'm supposed to be able to do – the African music, but I don't think I'll actually teach it, because **I'll have no self-confidence**.*

*S: I would probably consider doing **African music**. But then on the other hand, my kids are middle class and very poor – we have a mixed financial set-up. But if you give them African music, I think half of them will say, 'Eish, we don't know this.' I think in **their hearts they want to do western music, but it's bloody difficult.***

C: Jazz, I think you can teach better, I don't want to do it, I'm not attuned to it, but I think in knowledge you can get the hang of it if you had to as a teacher. OK, I'm quickly going to say something about Western Art Music and Jazz. It's difficult to offer in one class, because time-wise, there isn't time to do all this work in one period. I don't think it's possible. I don't know, maybe there are schools that do it that way and manage it?

R: Some schools are **mixing the streams**, say for instance they do Jazz in the MusLit section, IAM in the practical and WAM in the history. Do you have any experience with / opinion about this?

*C: It's valuable that you mentioned that. I don't think you can mix the two – it's totally different and totally wrong. You must surely have some concept of a sort of music. You can't…I don't think it's sensible…My colleague now started with Jazz, but I told him he had to tell me, because, I mean, it doesn't help that the kids do jazz background and they don't do theory? But practically, it's the kids who do rock guitar etc. who are more interested in jazz than actually learning about what Bach did. So, it makes sense to offer it to certain learners and I think it can benefit them, but I'm a bit nervous about it myself, you know. So I, at this stage, I think if I was younger I might have considered it, but not at this stage. **I don't have the energy for it.***

R: I also find **Jazz more difficult**. The jazz syllabus if more difficult. I don't think it's as easy as the Western Art Music, that's the one thing, and the other thing is, I think many people confuse Jazz, they think it's light music. There must actually be another stream for light music.

*D: Here I can say that I have a problem that kids are **forced to do Western Art Music and to write four-part if**, you know, they do Jazz in their practical and there aren't enough substantiated sources and materials for the IAM and Jazz. We have to stick to WAM just so we know we have covered everything and that's really difficult. I mean, I have kids, they have the opportunity which is great, because you may offer **drum kit** as an instrument, which is fantastic! But then that same drum kit-child must all of a sudden be able to analyse a Bach choral – and often they can't. Because even an electrical guitar learner, knows a lot **more about modes etc**. and there isn't a **light music option** for them. There is only Jazz, but they don't really want to do Jazz. They don't really want to do African music and they don't want to do Western music. But there isn't an option/stream for them, so, yes, it's kind of a big problem.*

*S: And then, of course, you get the Zulu-speaking learners that just want to do jazz – **they just want to jazz**. This improvisation, as far as practicals are concerned. **Music history has no relevance for them.** Look, I do WAM because we are a mixed school, hmm, then I get excited and positive about Beethoven's sixth symphony…then their mouths drop. **What is form? What is sonata form?** All my colleagues in the [metro] townships teach **jazz,** sorry, I mean, **IAM** and their learners find it more accessible. Not that they do well, but they **find it more interesting**. I have wondered, but then I have to change, and I don't know, I think I should just stick out the last five years with what I have and then the next one can change it. I think it would be **really difficult to do two streams in one school**. E.g. Jazz and IAM. But my subject advisor has asked that we please stay with WAM because the school is, I don't want to say too good, **but we have stabilised in WAM**. But the kids don't like it; they find it painful. But, anyways, Hebrides, Mendelsohn, you can show photos of the Caves and videos – I make them sing the themes…they don't get it. They don't hear those waves and the spray; **it's not in their frame of reference.** And the **theory is difficult, but somehow they love it**. They really like harmony, funny enough, but, I have to add, we take them from grade 10 for proper classes. My kids won't be able to do **solfa,** even if they are as Zulu as they come, even if they are traditional, they won't be able to do it. But if you have **rural schools**, then maybe. I think most of them can read notes by now, it's not necessarily about the tonic solfa, it's about the **concepts. They all sing,** those schools that have so many kids in a class, they all sing. **They all do the same song and the teacher does it in a group;** she's never heard them individually. It's only during an exam or moderation that they sing on their own – and then they're false.*

*E: At the end of the day, teachers are teaching lessons in the afternoon because there isn't **enough time** during the school day, and that's why you can't get everything done. …you have the practical part, then you have the theoretical part and the history part, in other words, three concepts.*

*D: The thing is, for me, music is really **three subjects in one**. You have the practical, your theory and your music history. There are very few kids who can really do well in all three. You do get children who are brilliant in the practical but who struggle with the academics. You get children who are fairly good at practical, can write four-part wonderfully, but then they can't learn the massive volumes of work in the music history.*

*K: I have a lot of **timetable pressure** because I'm expected to teach a lot of practical students as well. And Subject Music on my timetable normally takes up about three hours per grade because I teach the music literacy, music history, improvisation and also the aural training. So it's very difficult to fit in enough practice.*

*D: The **amount of work is too much** if, for example, you're a child in grade 10 who only now learns to read notes. But you can't really lower the difficulty of the subject. But, once again, it goes back to the fact that the children must start earlier. I don't know how, and I don't know what the department can do about it or if music can become an **elective from grade 8** again. In grade 9 we do a lot more active listening and, for example, creating of music instruments. **It must be fun for the kids.** I don't want a grade 9 learner to walk away and think music is stupid.*

*E: The time is too little: six periods in which I see the child, where I do practical, where I do theory, where the history needs to be added. Children must add at least for hours a week to practice. Where do they get the time? I think it's a major issue **– the load is too heavy**. The idea of CAPS is really actually quite a wonderful idea. It makes sense why they do it, but the implementing of it is the problem…as well as how **much time** it takes.*

*Sue (S): For my learners, **the content of the syllabus is OK**. It is, interestingly enough**, applicable to my Zulu-speaking learners**. They want to do classical, especially for practicals. They love to play Vivaldi/Bach and, oh, they don't get it right, because they want to do, to play those difficult pieces. **It's funny, but somehow it makes sense to them**.*

*K: In terms of the Subject Music theory curriculum, I really feel that it **moves too quickly** particularly in grade 11. I feel that you should be selecting your Subject Music*

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*students in primary school and they need to go through some kind of dedicated theory music history like, basically, if you have subject music for grade 10, you should have subject music for primary school or something very similar to that. Dedicated class every week. By understanding with the creative arts syllabus in grade 8 and 9, sure, **some schools have flexibility** but the way it's laid out is you only have music for a term or two in grade eight and a term in grade 9. I think there are schools that do it differently for sure, but that's how the syllabus is laid out. So some schools, they will teach music all through grade 8 and 9 which I think is the best way to do it. But what you end up having with Subject Music, is that they arrive and they don't have **any foundation** and that's quite challenging to work with.*

*S: We do this: **one of the permanent staff takes a grade.** I take the grade 12s – for the last couple of years now, but we'll have to start changing because I'm also getting older. Someone will have to start taking over. It works for us and **we also teach grade 8 and 9** and we also give music but not as part of their subject package**. It's a bit illegal,** but we get away with it because somewhere in the curriculum it says that if you are a specialist teacher, then you can focus on that thing. That was years ago, but they've never come to check up on us, so we get away with it.*

*D: One of the biggest problems, I think, is that **children can't connect the theory to the practical,** and in anything it's probably the music history. It's fun, if we should do, for example the Hebrides in history and the music knowledge section to then analyse his sheet music and to see what the chord building is etc. I always go for **integration** because otherwise they* [the learners] *learn in boxes and they can't really apply it. I always try to show them how it will help them one day. That's one of the big questions* [from the children]: *'Why must we do this stuff? We're not Mozart or Beethoven.' And I try to relay the whole time that, you know, you'll be able to this or that one day. It's very important.*

*E: **The kids don't get a chance to really consider what they learn in class and internalise it.***

*C: Learners with instruments like flutes, and singing, often find the theory more difficult (for orchestra instruments) because they don't know piano or keyboard. It is important **to integrate that music literacy;** to let them sit in front of the keyboard and discover for themselves what a common chord is and what it looks like and sounds like and to be able to play it themselves and therefore the learners need a keyboard. So, to really*

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*be able to integrate, a kid must have a **bit of skill on the keyboard** as well. So, I don't think you can get there with your instrument,* [if it is and orchestral instrument]. *I don't think it possible, or if it's too advanced, because then they understand it even less.*

*Jazmine (J): I think with them, you know, that was a quick way and it's, it's because you can see the notes in front of you, it's easy. Now let's say you would be learning the violin. Now **music literacy** with that is **difficult,** because you can say to them: 'Let's say it's open D and the first finger is an E', that they don't see it, they don't see the keyboard. So for a child, I think, that does the violin, should do piano as well, because they can **visually learn.** They are looking at whatever is in front of it where on the violin you don't easily see it. You know the F up and the F#, it is very hard for them to understand this is a white note and that's a black note. Those are the things, I think the things that you have to work on that I would like to finish teaching now. But with most kids, that the, putting the, the notation with the way you find the notes on the violin is quite difficult.*

*K: What I also try to do is, initially in the past, **only grade 10 learners would go into the orchestra, the jazz ensemble.** So, I really try to push them in now already from grade 9 so that they could do one year of music before they go. And I just see it is more rewarding, the learner learns a lot quicker. Suddenly it is a bit more pressure, so they are forced to learn faster.*

*E: And I try in that sense, I try to do theory first and then try to cover the other and to **create a link.** That's how I try to be creative and specifically to try and keep the children's attention.*

*Verna (V): So I was finding that it was sort of necessary to just kind of incorporate the theory. I suppose the dream is to be able to have every child who's been playing a practical instrument also having theory classes, but also then having that so **holistically integrated** that it is not this separate different entities.*

*J: I taught the guitar kids, you know within a term, and also there was an outreach programme in the townships. **Maybe most of the literacy, would be important: is how I taught kids who knew nothing about music to play together.***

*N: As far as the theoretical side: This is always the challenge because this is my… **music is another language**, you know, and this is how I best explain it to the learners: If you're starting to learn a language, **you need to speak it, you need to hear it, you need to be practising it.** So once a week or twice a week is not enough; it needs to be daily. And that is why we also have this WhatsApp groups, so we will be meeting*

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on a weekly basis moving forward. Things that you can read, things that are short, 'cause kids don't like to read. But at least at the end of the day, if they just read something of the things that we send them… it would be an exercise, an article or something. It just helps with the process and also learning the note names. We put huge emphasis on that because we still want to, and it is the same common problem that you have in your primary schools. Kids play only bass or treble clef instruments, they only focus on the clef, you know. **We put huge emphasis on that, we make sure that we really drill note names.**

V: If you give them a theory worksheet it would take a while to **kind of integrate that** *with what they've learned on the violin. I find when I'm teaching why scales, why D major has an F sharp and a C sharp, I have to take them to the piano and show them. I really struggle to teach without a piano.* **Maybe that's how I learned to teach theory?** *I like that they can see everything.*

C: Yes, that's true. I often think it can be much easier for kids to enjoy music and take light music because lots of kids, I have experienced, don't want to study music, they want to do **sound technology** *or those kinds of things. But there isn't really a foundation for them to take that further; or to start with it at school. They just take music to get background and then after school they'll go in a different direction which I don't think is supported in the CAPS.*

C: I want to talk about **assessment** *– how you assess. I think learners must be assessed regularly, but it's not necessary to do it formally. You can do it by giving homework – that's also assessment. So, I feel, sometimes you don't have to overwhelm them with everything…and such dates. It makes me fed-up with* **the school structure,** *the fact that something must be in at a specific date and so on, so, you as teacher must realise that some kids know more and then you need to help others catch up and not always with tests and things like that. That's just my opinion. I think it ruins music for them, it ruins theory. And just something in general about music literacy: if a kid doesn't understand something, it's very upsetting for them and then you lose them. It's not that they don't enjoy the subject.*

D: What doesn't work well is also due **to classes that are unbalanced**. *How do you set a test, again, for someone who just learnt A,B,C with someone in the class who has Grade 5 theory behind his name? Otherwise you have to set two tests, which is also* **not really fair**. *Or you set one test and you advantage the one but disadvantage*

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*the other. So, yes, it really is only there to get a **standard,** but it's about the **foundation,** so you have to let the kids start earlier and train them sooner. I think then it won't be such a big issue when learners start with four-part, because in my time, we had, for example, all the grade 8s start with four-part and we do it to matric and now it's in grade 11 and they have to do it till matric. And except for secondary dominant, there hasn't really been a **big difference from our time till now**.*

*E: …and I have to say this: CAPS especially, expects us to assess our learners on something for which they don't have **a proper foundation.***

*K: In terms of assessment, they've recently changed the syllabus so we used to have these **performance assessment tasks** called PATs. I think they're calling them something else now and what's frustrating is last year they accounted for marks and they contributed to the student's report. Now they don't contribute to the marks at all. They're just tasks that you do and that percentage, or whatever mark they get, means absolutely nothing. Whereas last year **I could motivate the students say**: 'Right, you need to work on your essay, because that's how you're to get a six or a seven in your end of year report.' They'll be like, 'Yeah, sure, we're on board with that.' Now I tell them: 'Well, here's an essay you have to do several pages long, It means nothing whatever mark you get it doesn't matter.' And then I have to try and say: 'Look, when you go to university to study music (bearing in mind that doesn't happen to a lot of Subject Music students) then this will be useful in terms of writing music essays.' But for school kids, that's a bit too abstract; they don't know what university is like. They don't realise when they do music history having a music history essay sort of background is going to help them a lot. It's difficult for them to think like that. It's much easier to think like, 'Ah, it's for marks, therefore I work on it.' **So, the curriculum changes.** At least that part of the curriculum-change, for me, is quite frustrating because again I have limited time so what will end up happening is those tasks, because they don't count for marks, they won't receive the same kind of attention or resources as they did the previous year. Instead the components of the syllabus that are for marks, those will receive the attention and the resources. So I feel those assignments are going to fall by the wayside. In terms of that, because there's no there's no way of measuring and recording them anymore.*

*N: **So every exam that we set-up we don't follow the CAPS system of exams.** So, what we will do… every single term there would be a written exam where CAPS advises us to only have two for the year. So, I do prefer let's rather do it every single*

*term and that helps us because obviously the learner learns a lot quicker. The same thing where CAPS only advises us to have two practical exams, we also have four. And I don't know if you want me to break down the practical exam? The first term we would have a little technical exam, the second term they play a full exam, third term technical and end of the year a full exam again. So obviously Covid had its challenges this year. Yeah, so no assessments really went as the normal. We changed because our mark sheets changed. So, the allocation of the marks obviously had to be changed and the difference in the quality exam that we assess, you know, because normally in the third term it would be technical and now suddenly you have a full exam for 150 marks. That changed a lot. And June's exam fell away, so luckily, our learners were having the **online teaching**. We never had many problems as far as that is concerned. There was about one or two, especially the piano kids and the online teaching was a problem with them and some of the girls never had instruments at home - **obviously they could not be taught practical, you know.** We made some changes as far as that was concerned for them to catch up before we done the assessments. Continuous assessment. But the learners who could be done properly. Surprisingly, it was so nice to see that the learners **practised** their work well. We never had a problem with kids who couldn't do scales. The ensemble works all fell away. Some of them only played two pieces and studies, as well as there was about 20 or something, only studies and no accompanied pieces so they managed and didn't do too bad.*

C: At first, when I started teaching at [school] [our] *subject music was more focused on the **external exams,** the theory section. You talk about Music as Subject, but if I can take it further and talk about kids who have to do **external exams…**I think it's a challenge, but you shouldn't make it compulsory for the learners. They must still like the theory, that 'I want to do it and do it for myself'. Not for the teacher, not for my mother. It must be about what **the learner wants for him/herself**. Why they want to do it. And in that way, music literacy seems to be something that learners don't always **understand why they have** to do it. So for the smaller, the primary school kids, I think it must sort of be compulsory, so in the end they can understand why they do it. They are not going to choose to do it.*

*E: I think that's what CAPS…what I don't like about CAPS. It tries to put you into a box so that you may only do this and you can't do anything **creative.***

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*D: Obviously, the fact that there isn't an **official textbook** is not a problem for all of us.*

*K: In terms of **textbooks,** working out what textbooks to use is very difficult. I have yet to find a Subject Music textbook for the music history component that I can rely on a hundred percent. What I tend to do is, I have several textbooks and I also have the internet. So I put together my own notes, my own photocopies my own handout so I take the syllabus that the WCED has provided and **I make my own content** based on the syllabus because I can't find a textbook that covers the music history the way it is laid out in the curriculum. So I tend to make up my own music history syllabus. With the Music Literacy I'm just comparing the UNISA and the Subject Music and then, where there are holes, I fill them in. Thankfully the grade 10 syllabus is very similar to the Grade 3 UNISA. It's in grade 11 where there starts to be a lot of differences like, for example, the melody writing in grade 11 is a lot more advanced by the end of the year than melody writing in Grade 4 UNISA as an example. So what I'm hoping to do with that is that, at the moment, I'm trying to make sure students are at the right level - the minimum level when they arrive in the Subject Music class. Over the next couple of years, I'm going to try and make it so they are a year ahead. So my grade 10 subject music students must be doing Grade 4 UNISA and my grade 11 subject music must be doing Grade 5 UNISA and then that way, there will be less holes that need filling in.*

*S: We buy the books; we can do that. But not one of those books, as you'll know, is 100%. I find the music history very frustrating and I also find, let's say I'm working from Alkema, (the first books I could find, we bought) then in the memo discussion when you go marking they quote Feenstra and the info is mostly based on Feenstra. Then I buy Feenstra and **make my own notes and** then that's the book we use. You have to understand, you really need a **combination of a lot of resources** and still you won't be able to answer the papers. So it's really difficult. I created my own theory book because not one of the theory books was as I really wanted it, so I made my own. We have to teach the kids to think. It's a combination. There are no clear answers, but I don't think, if I'm right, that the department wants us to use only one book.*

*E: Especially since, we can do what we want, but music is unfortunately a very big, **very expensive subject** as far as resources are concerned. There is a demand for guitar at our school, even to do drum kit, but now the idea is there. We can't give it to*

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them because, one, we don't have the instruments and two, we don't have…well, we sort of have the facilities, but we don't necessarily have the manpower to do it. And, let's say we could get the instruments and offer it, but then it comes down to finances again. **Finances,** *I think, plays a massive influence on the whole basis to make MusLit and education successful.*

*D: …***our infrastructure is relatively good.**

S: So, we used to be in a really small space and about three years ago we moved to the boys' hostel – the whole bottom floor of the boys' hostel. The hostel numbers had dwindled, **so we have a massive space to work in***. We are five teachers now of which one is a student teacher.*

K: And, I mean, in terms of infrastructure **I need a projector,** *but I haven't been given one so I brought one from home. So a lot of the infrastructure I've put in here, I've had to finance myself or through sponsors. Because it's quite challenging to get materials at my school - we have resource constraints in terms of that. The amount of effort it takes just to order a box of chalk for example. Like, a teacher has limited time during the day. It takes five minutes to order a box of chalk off Takealot or it takes a week to order it through the school. I would rather order it through Takealot because my teaching time is valuable and I'd rather get the box of chalk quickly than spend several weeks in meetings and documents and all kinds of things and processes to get the box of chalk.*

N: **Difficult… is the trouble that comes with each learner***, you know, we are faced with… just to give you some background at our school, it is a school that is in a beautiful area but there is not one learner that is from* [area/suburb]*. Our learners are from* [area/suburb]*, our learners are from* [area/suburb]*, it's all over the* [city]*, you know,* [area/suburb]*,* [area/suburb]*. Obviously, these learners don't come with a great* **support system***. Many of the parents don't have their own vehicles so when we have a concert for example, the timing of that concert is so important, because otherwise you will not have an audience. If you start at six or seven o'clock, you are going to have half or less than half of the audience. You actually have to start the concert at 15:00 so that it can finish in time so that your parents can still catch a bus home. So that is the sort of barriers that we are facing with. We also face the fact that you can't really do early morning rehearsals because learners travel with public transport. So*

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there are certain things that we are struggling to do. We are in talk of possibly having a period within the week to allow for the rehearsals that they take place during school time. Because in a two-week cycle we have the two assembly periods; maybe we can take the one assembly period away and use the one period and those that are not in music, they can use that as a reading period. So both parties will benefit at the end of the day, both sides will benefit so we are discussing that. **Yes, and then the nitty gritties of the kids actually understanding the importance of music - that is the biggest challenge for us.** *That is a huge challenge because the learner doesn't understand why we do this or why we... Ok, someday I still don't understand history. I see, when we are teaching the Mozarts and the Bach and all of that, the learners are bored. So I have been keeping that out especially this year for the grade 9's. The focus was more on the national anthem.*

S: Our school is a category A because we have won so much, so our choirs are so trained that they don't find it difficult any more. The get this moget-stuff right! So that's why all these children want to sing choir. They want to sing choir; they want to take Music as Subject and they're very dejected when we tell them it's full, we can't take more learners. At one stage, those grade 8s had 5 minutes per learners and I had four grade 10s with whom I shared the time for their practicals. It definitely wasn't quality teaching. But what also helps, we have a big orchestra that I coached for years. I stopped doing that three year ago and one of my ex-pupils took over. The can play their instruments. They train every morning before school, so their lips are well-trained. They play trumpet every day, so it's nothing for them to play a single line, because the practise every day. But again, it the SGB, the headmaster, the teachers…everyone plays a role. Some of the teachers have asked that I speak to the other headmasters, but you can't speak to those headmasters – they don't know; they don't understand the concept. And the PPN of teacher to child is 6:1 in music and that doesn't even count any more. My headmaster said it doesn't count any more. It used to in the past, but not anymore; they cheat it to make it work.

We have a bass who can sing beautifully, with vibrato, but, he could go and sing on any international stage, but he doesn't have money to enter an external exam. Oh, and you could pay form him, but where do you draw the line, you know. It's just work, you can't raise funds for everyone – there isn't time.

*K: When I arrived, and in terms of teaching Subject Music, we seem to take in students that are **not ready** to do Subject Music. They don't have a strong theory background or music history background, they **haven't done the creative arts syllabus in grade 8 and 9** properly. So you often **spend grade 10 playing catch-up**, trying to get all their theory back into place. Often, if they arrive with a very poor theory background, you end up focusing most of your time on getting their theory up and running and many of the other components don't receive the same kind of resources in terms of time that they're supposed to. Because if you equally divided your time between all the components, but they don't know how to do music theory, then you end up with a student that can't do anything. So you kind of have to focus on weak areas and bring them up to speed before you can start dividing your time properly.*

*C: Therefore, work books are readily available, **but I think learners are sometimes afraid.** I experience learners are very, very afraid of looking stupid. They don't want to ask questions, because they don't want to admit to their classmates that they're like, **'I don't understand this concept'**. And that's something that a **teacher must observe** in class. He must be able to see: that child isn't really getting what he is supposed to get or know. So, it's kind of something that you must observe as a teacher.*

*D: [The learners] must already be able to play an instrument if they want to start with Music as Subject [in grade 10], but at this stage we allow anyone. Although we try to expose them to theory in grade 8 and 9, it's not always possible. And then you have the guy who already has Grade 5 theory in grade 10 and you sit with another one who's just learning note names. So, **the classes are unbalanced** and you have to work really quickly. Grade 10 work in general is quite easy, because it's note reading and basic stuff and then all of a sudden 'wham' now do four-part, please.*

*E: I'm trying to make them think, like, 'OK, no. Put yourself in someone else's shoes and see their **perspective.**' I think it contributes greatly to the perspective that we as teachers and even learners have. We need to expose them as much as possible to other perspectives so they can understand concepts better.*

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*K: I think it is a driving force. I think the reason why I'm still here and I teach hard is because **I care about my learners** I've… I've taken in a lot of students where I can see the damage that has been done a) by the teachers who came before me and b) by the system we are working in. I get very sad and very angry about that, and I want to do something about that. I don't feel like just saying, 'Okay, well it's fine. Everything's messed up, I'm going.' I'm more like, no, they deserve a better music education and I'm in the position to try and provide that and try and rectify stuff that has gone wrong. I mean, I had a theory student last year. I was told by her practical teacher she must do a Grade 3 UNISA because she is playing a Grade 4 violin exam. And the previous year she had sat in a group class where there were mixed grades and a mixed curriculum and not really lessons being taught. I was sort of like semi-supervising them and she just sat there and pretended to do nothing basically. She ghosted along and so, in the second year, when she joined the Grade 3 class, she did like a diagnostic assessment later in the year and she failed it, and I mean, before I had arrived, she'd been in theory classes also again doing nothing. She was semi-supervised. She wasn't doing work in the book, she was drawing pictures. No one was teaching her anything. No one was following her up; no one was making sure she did homework. So I had a choice: either I could write her off because she was going to fail that Grade 3 exam or I fix the problem. So once I did the diagnostic and I realised what is that she was in doubt. Well, she was going to fail. I spent my Saturdays, my Sundays, my weekly holidays, parts of my long weekends and whenever I had like cancellations in the week giving her extra lessons. I made sure that she came to her theory class early so I could prepare the topic for her to do before the class was taught so she was already familiar with the material. I made sure there was an hour on my timetable where she sat in that class and I supervised her as she did her homework because she was very bad at motivating herself to do homework. But she's improved a lot and then all the free time I could find, we did this lessons, lessons, lessons, lessons, lessons. So all the time she should have gotten the last few years of her sort of music education in theory classes she hadn't got. She received that in the space of two or three terms and as a result she got on the honours role for her Grade 3 exam. So she could have failed that, but she worked hard; I worked hard. So I find I end up being motivated and inspired by my learners. The vast majority are really good kids. They want to learn; they want to do well; they want to do work; they want to be taught properly; they want to have good lessons. They want to be good music students.*

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*S: So the **majority of my music students are Zulu-speaking and I love it.** I won't really even try to go to another school. Music is a **really popular subject, don't** ask me why, I don't understand it. It wasn't always that way. When I got here almost 28 years ago, we had very few music learners. The whole music centre was probably about 19 learners – from grade 8 to 12. It changed over the years. I think maybe kids realise that we accommodate them and that it's a special subject. They love it; we have to chase them out of the music centre – they just want to be there all the time. It's wonderful! My poor Zulu-colleagues, they have an upwards battle, because sometimes they have to teach music to 40 kids in a class and then it's only one teacher. The one lady that I'm helping has 50 matrics. And it becomes a dumping site for all the children who can't get helped elsewhere. I really feel for her.*

*V: And when that penny drops, it's quite amazing, but I think that only happened for me sort of late high school. And I mean I had a **quite a privileged background**, I had really good music education. I had great teachers and all of that. I think that I had sort of **a mental block against theory because I thought of it like maths, and I didn't like maths.** I think a lot of the kids have a similar think where they're thinking… Maybe again that thing of separating it from the playing. Where you want to play, I think that's if you can convince a kid that understanding the theory will help play the instrument better than… like improvising which is where it becomes fun and composing. That works, but it's not so easy to do that.*

*S: Orraait, I don't have my glasses with me, so I can't really see these things but what I can say is that **our music teachers work incredibly hard**, after hours, you know. It's also because our choir does such wonderful things and the orchestra has won nationally. We have a marimba orchestra. We do musicals. So, we might not have many learners at a time, you always walk away with…the timetable doesn't work out and then we have to teach extra classes in the afternoon. At night, you practise choir or orchestra. On Fridays we practise choir the whole afternoon until 21:00. Every second year we do a musical; every second year Eisteddfod, an, oh, all kinds of nonsense. I'm not complaining; I'm not bragging. It's just the reality.*

*V: It is so difficult to remember because I think I started piano when I was eight or nine and it's like remembering how you learn to walk, you don't really. That's a struggle for teachers… **is trying to remember how they learned a thing in order to teach it** and I have to think, I actually don't know why I know this or how I know this. It feels*

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*like **it's intuitive which it obviously isn't**. I do remember that the moment the circle of fifths made sense to me and it was like this amazing moment and I always also love showing kids the fifths forwards is puts backwards for the flats and half ties together.*

*D: I must say, our **teachers are really well-trained** – that's one thing our school is really serious about: everyone has…is really an expert in his field, especially on the practical side. I'm the one with the least training – my colleagues both have Masters' degrees. I'm on my way to getting one, but it's not finished yet.*

*D: All the teachers are really **good** in what they do. You can see it with the **online classes** now where everyone has to upload videos etc. You can really see who does what. You can now see what happens in the classes, but it's great if you have a good team.*

*D: I mean, you work so closely together, you have to **get along**; you have to **trust** the other person.*

*D: And then all their [teachers in the team] **theory is really good.** So, I know in other school they have it that one person, for example, teaches theory and the other one music history; we don't do it like that at all. Everyone is responsible for a grade and **he does it completely integrated**. I can't complain about that at all.*

*C: They [teachers] must have the **skills to explain** it in different ways so the learner can eventually get to the concept. Because if they understand then music literacy is very easy. **Kids who have a mathematic aptitude,** obviously find music literacy easier, there is a link. I just think it's easier for them.*

*S: For example, there's a young guy who teaches in Umhlazi, Music as Subject, he doesn't **have a clue about melody; how to complete a 12-bar melody.** I've told him, give them a recipe, because they don't know anything about pianos and things, you know. Then he says, what do you do with a recipe? And I say structure it according to the recipe, do this, do that, a sequence of that. But he doesn't understand. It's frightening. He doesn't even know what a sequence is, and then he has to teach it to someone else! So often they just leave those questions out, I tell you. Complete the melody – they leave it out. They leave out harmony – some of them try to do a bit of analysis. When I did music at school, all of us had to be grade 7 or 8 practical and Grade 5 UNISA theory. Those times are long gone.*

*D: I think the music **teachers of the district must just move closer** to each other, because it feels to me that we're each on our own island and if we could just start to share resources, for example, you know, if I could arrange a masterclass for four-part. **But we don't do it, everyone's just on their own.***

*S: And I know, I have marked in Pretoria and **everyone is derogatory about the matric papers:** 'Look how poor these kids are doing'; 'How can a school be allowed to teach Music as Subject if they can't do a theory paper or answer a music history question?'* **[Belief systems]**

*E: And, teachers are put into a subject who has no clue what it's about. If I think back to my own experiences…my mother's as well…they are now kind of expecting them to teach music. My mother has no knowledge of music and now all of a sudden she has to teach a subject in which she has no experience. And it's exactly that part of **teachers, experience and training**. There are teachers who firstly have no experience, doesn't matter what subject they teach, but they don't have the experience to teach the subject; and they don't have the training either.*

*S: We have one clarinet and one vocal specialist. Where I used to teach singing, but didn't know much, I just used to stay one step ahead of the learners. We give everything – everything. We scold, we give encouragement, whatever the child wants, we give. But I have to tell you, I know nothing about clarinet, but I've had all the grade 8 clarinet learners. How that happened, I don't know. The kids are just amazing. All my colleagues are enthusiastic. It must be in the water or something! Everyone is just so passionate. As I've said, I don't really know much about singing, but I've also coached Grade 8 singing. I've made a grade 8 play the French Horn…I just haven't done the strings yet. There's another woman that comes in, but that's just for the junior classes if they don't want to do strings. So she teaches them, but they don't have to pay extra. **My headmaster is just fantastic.** So that's the background. O, and we have one student teacher who took Music as Subject with us, and who was the head boy, who is with us now. He is so motivated. He wants to become a music teacher. So he helps with the woodwinds and with grade 8 theory as well. He's fourth year now. And that's roughly the background against which we operate.*

*S: I work with my black colleagues, some of them are in the Durban townships and they are amazing and they really know how. **They wrote UNISA exam, theory. Some***

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of them are fantastic. I have a really good relationship with them but there are some of them, who really try to teach music in the rural schools. The thing in Natal is that there's a big choir culture, the SASCE. I don't know if you're familiar with the SASCE competition? The South African School Choral Eisteddfod of the department? They are SASCE-mad! Everyone does SASCE. And they develop these amazing tenors and basses and sopranos and altos that can sing fantastically as well. And yes, with this amazing timbre. And then those kids want to take music but even the teachers don't have the knowledge. They're the ones who usually put so many kids in a class.

S: **In reality it's different**. Sorry, my sympathies lie with the children and the teachers. You can't just have a practical subject, I understand that, you must have some substance, but, I mean, if for those…I have one school where I helped the teacher. If she asked her learners, in paper 2, which instrument is playing, they'll all tell her 'uhm, ê-ê' They have never heard a flute playing in their lives. You can show them a picture of a flute; it doesn't make sense to them. It's not in their frame of reference. Give them a saxophone, that they know, because it's jazz. Or a keyboard, or a marimba or something like that. **But they definitely don't have a western background.** Paper 2 is really mostly based on general knowledge. Now you could argue that a child who wants to take music must surely know a little bit about what a clarinet is. But the reality is that they are in the middle of nowhere…the internet is poor, but they want to keep music alive because they have this fantastic choir. The all sing tonic solfa that would knock your socks off – I can't tonic solfa as well as them, I can't.

D: Our community is middle to upper class. The kids who take music, in the end, there are always parents who can **afford to, to pay**, you know, the extra lessons or buy the instruments or whatever. Those, the ones who can buy instruments, are the ones who take Music as Subject. As I've said, there are many other children that we teach, who are not in the same boat.

K: **Socio-economic context** is an issue. Here you've got students who have families that can afford cars to come to class and students who can't afford to come to class. Some have to rely on public transport. So I have a Subject Music student who has to come on a bus, which means she has to be taught between a certain time and a certain time, because the bus can only pick her up at a certain time in the afternoon but by 5 o'clock she has to go. So I'm very limited. I'm **constrained by the logistics** in terms

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of where I can place her on my timetable for her Subject Music class. It can be quite frustrating. **And what you often find is the Subject Music students are usually of a more disadvantaged socio-economic background than my mainstream theory students on average.** *So I find it very frustrating where I have a class of really well-trained theory students, yet the Subject Music classes are not necessarily of the same calibre. It's not so much a socio-economic thing, it's just they weren't exposed to theory lessons or to sound practical teaching. You have that disparity and when you try and integrate a theory class with Subject Music learners, often, if you pitch a lesson at the correct level for the theory class, the Subject Music learner who's still playing catch-up is like: 'I have no clue what you just said there; I don't understand what's going on.' Because the class method I'm using for the subject learner theory class is not necessarily the class method I would use for the Subject Music class, because with my Subject Music students I have to take their socio-economic background into consideration. Often, they prefer very direct teaching. They don't like abstract; they don't like information being elicited from them. They want to know exactly what's going on and then how to repeat it in another scenario. So* **integrating** *the subject music and the theory has issues in terms of* **teaching and learning styles.***

E: Every community has a different **belief system** *in the sense of what they and specifically their culture experiences.*

C: I think support systems in a school set-up aren't always ideal. The schools, most schools, I'm talking in general, the most schools are **focused on sport***. And that's why the music part is just another part and doesn't enjoy enough importance that the* **kids feel it's important in** *the school set-up.*

K: Any success I'm having here, is by getting my hands dirty and putting a lot of myself into the work here. You know, normally in a school environment you're supposed to be supported by the support staff and the admin staff and the structures and your colleagues. But it's a bit inverted here so, for example, you do a lot of your admin yourself and then admin that's supposed to be done by your admin clerks, they end up sending it to you - you do it and then they file it. So if, you know what I mean, and then you're, you're supposed to be guided by people in leadership positions but you're not, so you end up guiding yourself. So that kind of support structure doesn't really exist very well and then even in terms of cleaning your class and things like that. You know, I change my own bin; I put in my own bin, my own bin bags. Every now and then I do a spring clean and I get a bunch of students and we clean the class properly.

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I mean, I empty my own bucket from the heater or the aircon. So I do a lot of what would normally be done by cleaning staff. I do a good chunk of that myself because they don't seem particularly keen on doing that. So it's a success if I have any success in this classroom, it's through wading through mud the whole time which can be hell of frustrating.

C: You have to be quite strict to get your timeslots where you can really teach and to really do it well. Sometimes it's frustrating and it's interesting, during these Covid-times, it sometimes easier to teach at home because I have a specific time-slot. Because at **school things are so rushed***; in a normal year everything is rushed. That bell rings, the kids rush to the next thing and then the periods move around and such things. While now, it's much more enjoyable and* **the kids enjoy it much***, much more. It takes* **away the enjoyment of music if** *there isn't enough time to explain the concepts properly or if you are always rushed to just finish everything.*

J: Do you know the **time** *was the problem, you didn't have enough time to do both. I found, time is always a problem.*

S: Being busy. I have an HDE for languages as well and I'm a language teacher as well. In a school such as ours where you have Zulu main language, Zulu first additional, Afrikaans main, Afrikaans first additional and English main…it's a nightmare to manage those kids. It's busy, but my personality is also…all us music teachers have the same personality. You do it for the love of it.

C: And learners who had exposure to music sooner, who had music as primary school learners, who has had theory, usually come **from privileged homes***. And it's easier for them, while learners who never had music?*

D: **We're not really a 'poor community';**

E: The environment is a very big challenge, not only in terms of school, but also the **environment of the kids themselves***. In the South African context, I think, to some extent we have three communities: we have the* **privileged community, then your average community and then your under-privileged community***. It definitely has a major influence on music, and* [music] *literacy, because not everyone is on the same level and that makes it very difficult. Especially if we have to get all the children on the same level, then you have to find that happy medium to get everyone there. Especially this year, when I came into this system that I had no prior knowledge of and now I had to determine what the kids knew. So I basically turned to them and said 'OK, let's start at the basics. Do you know this? Orraait, cool, let's go to, for example, our scales that*

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*they were supposed to know. Then it comes out, oh, they know nothing about that. So I decided, OK, cool, let's start from the beginning; let's rather go back to basics because it help my perspective – and I believe it works that way with everything: If your **foundation's** not solid, it doesn't matter what your dreams and ideals are. If you don't have it, this effect is going to be very difficult. That, yes, that makes it difficult.*

J: And then that is what I think I could I could say to you. I think socio-economic is when I would say kids that came from a background where they didn't hear western music. Where maybe they only have the pentatonic scale, they're not used to our harmonies, it's very different. So I think a kid will interpret what they've grown up with, as far as wanting to play songs. That's why I think when [experienced violin teacher] *and them did those outreach kids, they played a lot of music that was, you know, repetition, easier, then they find it works.*

N: We are also lucky because the school supports the music within the arts and culture, so they all obviously do the drama then the choice becomes music or art. What we'll do, we actually have a testing session. Grade 8 and 9… 30 pupils in a class. Moving into grade 10, we normally have about 10. We are lucky if we have 14 in a class. Roughly about 10-12. Bearing in mind that our school is small, in the entire school we have about 410 learners.

S: I don't know, there are too many in a class? There are definitely too many in a class and they should have been trained from a younger age, especially with the practical, you know.

R: Can you tell me more about your principal/school's headmaster?

S: He read those solfa-notes! …My own headmaster, who had rural training and who is headmaster of a school with 1400 learners, he sings tonic solfa, but he can't read notes at all. But his tonic solfa is masterful. The SASCE stuff, those Handel oratorios that the SASCE kids must sing…very difficult.

K: And then in terms of management, when I have arrived in 2018 fulltime I was a new teacher. I'd never taught Subject Music before, and I had never done Subject Music at high school. When I was at high school I did music theory and I did my music instruments. I didn't… obviously, I knew a bit of music history but I never studied Music as a Subject. So with very little guidance from management or from my subject head, I've had to learn how to do my job. And it's been quite frustrating because normally when you take over classes in a department there's pre-existing resources; there are

pre-existing exam papers; there are pre-existing files. It's supposed to be all the stuff that's been going on for the last 25 years - supposed to be in filing cabinets somewhere. So I haven't had any of that. So I arrived as a new teacher and there was nothing and I haven't been advised or told or guided at anything by… uhm… anyone in management above me. So, I basically had to learn to do Subject Music the hard way which is trial and error and figure out what works.

D: My headmaster is really, really supportive. He is also a musician. He also played a Trinity exam in electrical guitar. He, I actually wrote in my thesis, something to the effect of: ***'there is a difference in supporting something and actively promoting something'*** *and he's really someone who promotes it. So it helps a lot, because I think when your leadership team doesn't support, then music in schools will die out quickly.*

*K: So it's quite frustrating where I often hear I get given students that are not ready for the classes that I'm offering. But I'm expected to make **them ready at any cost,** which can be quite frustrating.*

S: With us it's different. It's as if music here is highly regarded; almost as if the elite children take music. We have the entire spectrum: poor academic learners and strong ones. Because you almost, I don't know, it's almost special. And the culture is very strong in my school. We have always had principals who have supported us. I know have a Zulu-headmaster who *mwah* is fantastic. He is also a choir coach and he absolutely supports the music. He brags with us often. He brings his friends to come and see the music.

*J: I have a little grandchild, and I feel she is pretty good with music literacy, because the other day I asked her: "Can you hear the song that we did in your head? Can you sing it?" Now she can sing it, and she can hear it, cause I think it's very important that you must be able to hear the music before you can sing it. I find her extremely musical in that she knows exactly what the rhythm is, and the pitch. And she gets frustrated as she can't get the right thing, right. So, I think **music literacy** is: "can you play it, can you read it, and can you write it?"*

V: Summary of story: Working at a lot of different places, never full-time and maybe that is that I haven't really managed to develop a method, a fool proof method, I kind of just play by ear and go with the kids and I do find that being at a place for longer

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like School E, I've been in since 2012 - That's a long time and I'm finding that that is becoming in practical teaching, becoming more successful because I'm developing it, kind of. And you kind of grow with some of the smaller ones. Well, it's crazy how long it takes to kind of figure out what works, but in terms of MusLit, I think all that I can say is that I find it difficult to find a way to integrate it on the instrument but I know that that is the most successful way of doing it. I think I would define MusLit and say that it's the structure underlying things or the building blocks that you need in order to express what you need creatively.

K: So a lot of stuff that goes on here can be very demotivating but when a student walks into my class it doesn't matter. I don't feel any of the strains or the frustrations or the exhaustion or the anger or the whatever you want to call it. The moment I have a student in my class, I get on with my job and I do it properly. Like with the Covid-19 lockdown, I haven't seen my students properly the last eight weeks or so, and I have found that extremely demotivating. It's been very difficult to do work when I'm not seeing them every week. I mean we are now sort of reintegrating online and classes again, so it's improved a lot, but the past eight weeks have been very difficult, because what normally motivates me has been very quiet. So, yeah.

R: One question remains, why do you teach music?

N: I've been asked to help set up a syllabus for a project and they asked me, what are they going to pay me, what is my rates? So, I said, "they won't be able to afford me" because of the amount of work. I can't really put a price to it. There is a lot of work going into it! And they are not going to be able to pay me. And that's exactly that, you **know. Just because you love what you're doing and enjoy it, you don't really work a day in your life, you know, if you do what you love. I mean, I get to practise every single day. No that's a very true thing, why do I do it, yeah, simply because of the joy. I enjoy every single day, doing what you enjoy doing, you love it. So, you don't really feel it. I'm in a different situation on the other hand.** *I am also involved in the management of the staff, so that it is why it is difficult to get hold of me. I'm busy with… I'm also grade head and so, you know, for the responsibilities you need to be doing a lot of stuff in the school vs the classroom, so but it is enjoyable, so. At least in the day, I am not only busy with music, but I am also busy with the administration side. Which is a lot, it is a lot. It keeps you busy.*

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S: It's so nice to see children start to live their music…and it becomes part of their lives. If you can see how they develop: the shy guy who never said a word and then he stands on the stage. But you get a lot of joy from that, if you love children and you want them to develop, they mustn't stagnate. Music is not an individual thing; you must live it.

To reiterate, this section presented level two of Riessman's levels of analysis (figure 5.1), which was the restorying of the individual MusLit teachers' stories. The process of analysing the qualitative data for this study predominantly involved the coding and categorising of the data, which can be seen in the bold fonts presented in section 5.4. It involved making sense of the huge amounts of data by reducing the volume of the raw information, followed by identifying significant codes and sub-categories. Gradually patterns, meaning, is starting to form in the gathered data. Subsequently, a logical chain of evidence was built gradually.

The coding and categorising were done on the qualitative software ATLAS.ti as explained in section 4.5. To summarise: I organised, as a first step, all the gathered data (transcriptions and translations) in document groups in ATLAS.ti. From there, I started organising the data according to coding, quotations, memos, and networks. Then I restored the stories in section 5.4, and utilised bold font for the reader to be able to recognise it. Then the data was then ready for the third level of data analysis (Riessman 2008:35), the TCA which is discussed in more detail in the next section.

5.5 THEMATIC CONTENT ANALYSIS (TCA)

Level three of the organising of data, as shown in figure 5.1, is the TCA. This third level of analysis is divided into seven phases as proposed by Friese *et al.* (2018:25). The first phase is the pre-analysis of the data, where the researcher familiarises him/herself with the data. In ATLAS.ti that entailed the creation of a project, the adding of documents, grouping of documents, and writing of first memos on the overall project aim, including the research questions. The project was named: Investigating the MusLit conundrum in South African secondary schools, and the documents that were imported were the recorded videos of the semi-structured interviews, the transcribed interviews, the translated interviews, further communications with participants, as well as previous relevant scholarly studies.

This first phase, or descriptive phase of the TCA (which is the third level of Riessman figure 5.1), consisted of data exploration, putting the data on the table, reading, and looking through it and noticing pertinent issues to the study. To connect these comprehensively, I created a combined Word Cloud on ATLAS.ti which serves as a summary of the frequency of words used by all the participants. This is presented in the next section.

5.5.1   The pre-analysis of the combined data

Below (figure 5.10) is the combined Word Cloud created from all the individual stories, visually representing all the interviews and work frequencies. I utilised the Word Clouds to assist in the overall understanding of the MusLit teachers' lived experiences. The researcher's analysis of the collated words showed that the top five of the MusLit teachers words were 'music', 'theory', 'time', 'teaching' and 'subject'. The word 'learner' is disguised as different teachers used different terms, for example: children, students, learners and therefore I have decided to add 'learners' as a sixth term. In the restoried story the curriculum, teachers, learners, management, resources and environment were identified as themes again, with different sub-categories underneath that.

Figure 5.10: Combined Word Cloud: "music theory time teaching subject"
(Generated on ATLAS.ti by Jansen van Rensburg 2022).

Thus, I used the combined Word Cloud and broad themes (derived from the keywords in the Word Clouds) in the discussion of the analysis, in the following sections in this chapter. I combined that with the following table that summarises the broad themes, as it will be utilised in the discussion of the data analysis and interpretation.

Participants	Broad themes: Keywords derived from Word Clouds
Chantal	Learners jazz teachers music theory
Danielle	Children music theory work fun
Erick	Children share music challenge teachers
Jazmine	Kids play music pattern resources
Keith	Music theory subject students grade
Nic	Teaching learners read music school
Sue	Children music theory sing solfa
Verna	Teaching theory classes play time

Table 5.2: Summary of broad themes and keywords (Generated on ATLAS.ti by Jansen van Rensburg 2022).

5.5.2 Generating initial codes and building a structured code system

Phase two of the TCA as proposed by Friese *et al.* (2018:26) is to generate or import a list of codes. To explain this, I must take a few steps back. After transcription (as described in Chapter Four) the transcripts were sent to the participants for their verification. After receiving their permission to proceed, the transcriptions were analysed utilising the Word Cloud function in ATLAS.ti. In this section, the initial codes (bold font in section 5.4) were generated, which is the second phase in the TCA as proposed by Friese *et al.* (2018:26). The coding and categorising of the data are the most important stages in the qualitative data analysis process.

Coding and data analysis are not synonymous though coding is a crucial aspect of the qualitative data analysis process. Coding merely involves subdividing the huge amount of raw information or data, and subsequently assigning them into categories. "Coding means that we attach labels to segments of data that depict what each segment is about. Through coding, we raise analytic questions about our data. Coding distils data, sorts them, and gives us an analytic handle for making comparisons with other segments of data". (Charmaz 2014:4). "Coding is the strategy that moves data

from diffuse and messy text to organised ideas about what is going on." (Richards & Morse 2013:167)

Qualitative data analysis entails much more than just coding. Researchers still must create the categories, code, decide what to collate, identify the patterns and draw meaning from the data. This is illustrated in tables 5.3, 5.4 and 5.5 below. These extracts are examples of line-by-line coding, phrase-by-phrase coding, and paragraph-by-paragraph coding.

Participant's original narrative followed by English translation if applicable	Coding
Keith - Line 279: *I think it is a driving force. I think the reason I am still here...*	driving force
Chantal - Line 57: *I would like to discuss assessment in the MusLit section.*	assessment
Verna - Line 19: *It feels like it's intuitive.*	intuitive
Nic - Line 43: *They have no musical background whatsoever*	background

Table 5.3: Examples of line-by-line coding (Jansen van Rensburg 2022).

The aim of the first phase of coding is thus to develop a code list that describes the issues, aspects, phenomena, themes or in this case the variables that are found in the data, naming it and trying to make sense of them in terms of similarities and differences. This results in a structured code list, which you can apply to the rest of the data during second-stage coding.

This code list is attached in the supplementary addendums to this study. In the process of this study the code list was gradually refined, and there were quite a number of cycles of noticing and collecting which happened concurrently with the analysis of the data. Open coding is a process in which a label is attached to a data item that describes or categorises the item. Data items were lines, phrases or paragraphs that appeared relevant to the identity of the participants. This adheres to the suggestions of Braun and Clarke (2006) that this phase is driven by data, that there are no pre-set codes and that the researcher codes as many potential themes as possible.

Participant's original narrative followed by English translation if applicable	Coding
Nic - Line 60: *This 'thing' is so entangled to me*	entangled
Danielle - Line 9: *about MusLit, it became easier over time*	easier
Sue - Line 26: *I have a Zulu principal who is *mwah* fantastic!*	principal fantastic principal

Table 5.4: Examples of phrase-by-phrase coding (Jansen van Rensburg 2022).

As is shown in these examples, some lines, sentences, phrase, or paragraphs were given more than one code. The guidelines of Clandinin and Connelly (2000) were followed in that I examined the interactions between personal and social experiences to find continuity between past and present experiences and future expectations. These were related to the social context of the participant as a MusLit teacher in a South African secondary school. I attempted to identify the inner experiences of the participants and to explore these experiences in the existential world of the MusLit teachers.

Participant's original narrative followed by English translation	Coding
Sue - Paragraph 31: *All my colleagues are enthusiastic. It must be the water or something! All of them are so passionate.*	Colleagues Passionate teachers Enthusiastic teachers
Nic - Paragraph 152: *Just because you love what you're doing and enjoy it, you don't really work a day in your life, you know? If you do what you love, I mean I get to practise every single day.*	Enjoy teaching Love my job Practise every day
Danielle - Paragraph 26: *I must add, our teachers' training is at a very high level of tertiary education, each one is an expert in his field, practical or theoretical. Each one is responsible for a grade, and he/she does the sections in an integrated manner.*	Specialist teachers Excellent training Integrated teaching

Table 5.5: Examples of paragraph-by-paragraph coding (Jansen van Rensburg 2022).

This marked the end of phase two and three of the TCA as proposed by Friese *et al.* (2018:26). Full disclosure of the full code list is given, as it is attached as a supplementary appendix (Addendum I). After the material had been explored, and the initial codes generated (phase two), the structured code system was built in Atlas.ti. The lists of codes have been analysed and codes have been grouped together

according to the categories of the initial Ishikawa CED. Some codes have been renamed more appropriately and other codes have been replaced. An additional feature that has been added is the quotation comments that were written; quotations were named and linked with relevant other quotations. Networks were created, but as expected the networks were too big (ATLAS.ti 2021) to be used as visual representations in this study, and therefore the Ishikawa CED served its initial purpose once again.

5.5.3 Searching for themes

During this fourth phase of the TCA (Friese *et al.* 2018:26), both analytical and axial coding, as described by Cohen *et al.* (2018:305), were utilised. This is a more descriptive and interpretive phase of the process. Analytical coding is an interpretive coding process and axial coding is labelling codes to describe a group of codes that are similar in meaning with reference to the phenomenon. During this phase of the study, the codes were revisited and compared to the individual data items; in doing this, the triangulation was actively applied. According to Braun and Clarke (2006) researchers should analyse the codes themselves because this process adds to the interpretive nature of the analysis. By the end of this phase, it was possible to have a sense of the significance of themes in relation to the research questions (Braun & Clarke, 2006). An example of this process as followed is presented below (figure 5.11). First, the codes were identified, then the sub-categories, followed by the themes. Afterwards, I compared what was found in the interviews with what was presented in the initial Ishikawa CED.
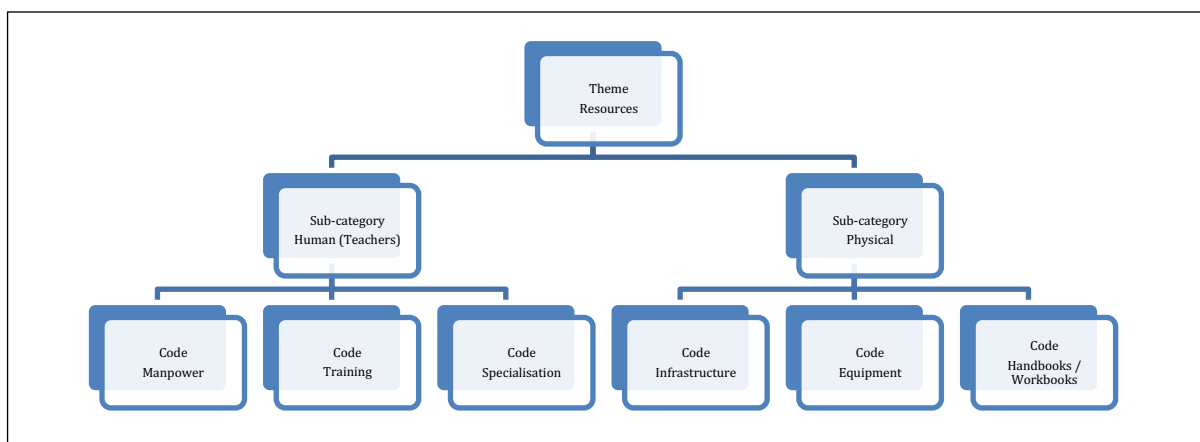
Figure 5.11: Example of the generating and creating themes (Adapted from Friese *et al.* 2018:26 and Braun and Clarke 2006).

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In reaching the last step of the analysis, several networks were drawn, redrawn, deleted and created anew. Findings were integrated and a coherent understanding of the MusLit conundrum, and the music teachers' coping mechanisms were formed. The theoretical model, the adapted Ishikawa CED was built, visualised, and presented. Networks can also be used as a means of talking with others about a finding or about an idea to be developed.

5.5.4 Reviewing themes

During this phase, phase five (Friese *et al.* 2018:26), which is the essence of a paradigm of interpretivism, concern for the individual was shown when the researcher tried to understand the lived experiences as storied by each of the eight MusLit teachers. Table 5.2 below, which is a summary of the broad themes of each individual participant.

Participants	Broad themes: Keywords derived from Word Clouds
Chantal	Learners jazz teachers music theory
Danielle	Children music theory work fun
Erick	Children share music challenge teachers
Jazmine	Kids play music pattern resources
Keith	Music theory subject students grade
Nic	Teaching learners read music school
Sue	Children music theory sing solfa
Verna	Teaching theory classes play time

Table 5.2: Summary of broad themes and keywords (Jansen van Rensburg 2022).

Maguire and Delahunt (2017) suggest that the researcher should determine whether the themes make sense in terms of the study. Therefore, I took each of the individual broad themes and determined whether it made sense in the study, starting with the word 'learners' that was used by Chantal, Danielle, Erick, Jazmine (kids), Keith (students), Nic, Sue (children) and Verna (classes). All the participants used the word 'learners' as one of their top five, most frequented words. In the Ishikawa CED (section 2.8, figures 2.8 and 2.9), 'learners' were one of the themes as suggested by the literature review, and therefore makes sense in the study. Some teachers mentioned

the streams, and Chantal spoke about Jazz quite frequently, which places this code in the 'curriculum' theme. 'Teachers' and 'teaching' were used quite frequently, and the theme 'teachers' should make that acceptable in the analysis.

The words 'music', 'theory' and 'subject' fall under the 'curriculum' theme of the Ishikawa CED in sections 2.8 and figures 2.8 and 2.9. Danielle used the word *fun* quite often, and that was sorted under the theme of 'learners' and/or 'teachers'. I double checked all the keywords in the broad themes in this way, and they all made sense as either a code, sub-category or a theme. The broad themes therefore are applicable in this CTA. As explained above, each of the other broad themes, or keywords refers to the categories of the Ishikawa, which are Teachers, Learners, Management, Resources, Environment and Curriculum. Table 5.6 below, shows the keywords and links to the categories in the Ishikawa CED.

Participants	Keywords derived from Word Clouds	Connected Categories
Chantal	Learners jazz teachers music theory	Learners, Teachers, Curriculum.
Danielle	Children music theory work fun	Learners, Curriculum, Environment.
Erick	Children share music challenge teachers	Learners, Teachers, Curriculum, Environment.
Jazmine	Kids play music pattern resources	Learners, Resources, Curriculum.
Keith	Music theory subject students grade	Curriculum, Learners, Environment.
Nic	Teaching learners read music school	Curriculum, Environment, Teachers, Learners.
Sue	Children music theory sing solfa	Learners, Curriculum, Resources.
Verna	Teaching theory classes play time	Teachers, Curriculum, Management, Environment.

Table 5.6: Summary of keywords combined with links to categories of the Ishikawa CED (Generated on ATLAS.ti by Jansen van Rensburg 2022).

Maguire and Delahunt (2017) further suggest that the themes should be supported by the data corpus, which means the question should be asked whether the broad themes are supported by all the data that the researcher collected for the project. Another aspect that should be considered by the researcher, according to Maguire and Delahunt (2017) is whether the themes overlap and whether they need to be

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separated. In ATLAS.ti was used to write memos and relate themes to each other in the networks. The defining and naming of themes are an important next phase in the analysis of data, and that will be discussed in the next section.

5.5.5 Defining and naming themes

The broad themes and keywords of the individual teachers listed above, were derived from the Word Clouds, and are supported by this study's data corpus, as well as the categories of the Ishikawa CED in section 2.8. It is important to remember that the broad themes have been created to characterise the individual participants and is a pre-analysis technique to introduce the participants to the reader. The six main themes in the analysis will be the identified six categories identified in the developed MusLit Ishikawa CED, which are: Teachers, Learners, Resources, Management, Environment and Curriculum.

5.5.6 Writing down and producing the report

Memos were exported to Word in combination with the quotations to create and construct a result report, which was utilised in the sections answering the research questions in Chapter Six (191-200). Networks were exported and inserted into the report where suitable, and where it was not too big. Tables were exported and inserted into the report. The final report is available as a supplementary addendum, Addendum I, in the Appendices.

5.5.7 The Thematic Content Analysis through the lens of the Ishikawa CED

In 5.5.5 the six main themes for the TCA were listed, and are: Teachers, Learners, Resources, Management, Environment and Curriculum. The analysis of this study was therefore conducted making use of the initial six categories as listed in Chapter Two (sections 2.7 and 2.8). Because it was a single question semi-structured interview, there were no definite guidance as to what type of answers could be expected. The lines, therefore, were initially slightly blurred and when I finished writing the restoried story it was more evident. The category of Teachers will be analysed first as all the information regarding teachers were attained first. It is also, as claimed in the introduction of Chapter Two (section 2.1), the niche area in the existing research, coinciding with the Ishikawa CED and variables impacting on effective teaching and learning.

5.5.7.1   Teachers

In Chapter One, as part of the background for this study, I named some of the variables that had been identified in previous studies. Amongst these were the individual circumstances of teachers and learners in the ever-changing environment in schools. Music teachers have different points of view, and varying questions and beliefs regarding the place and value of MusLit in the South African MusEd context. In section 1.6.6 the "definition of music teacher identity" (Wagoner 2012:13) aptly describes the music teacher profession.

My experiences as a MusLit teacher led me to investigating the MusLit conundrum, and this research would be an addition to current knowledge regarding MusLit education, through which I hope to enlarge the body of knowledge of this study. I experienced the MusLit educational scene as problematic but am still in the profession. Could there be other teachers with the same experiences?

Effective music teaching and learning are described in section 1.6.10, reiterating the fact that it appears to be "constructed individually from a variety of experiences with parents, peers, teachers, and students – experiences that they explicitly and tacitly transformed into principles of good teaching" (Schmidt 1998:19). The first-hand lived experiences of the MusLit teachers were told in the semi-structured interviews and even though it is a small group of teachers whose opinions were voiced it is representative of at least some MusLit teachers in South African secondary schools. On the South African Society of Music Teachers website, 85 teachers indicated that they teach Music as Subject (2019), as stated in section 1.9.3. Eight teachers constitute roughly 9% of this population. However, not all teachers teaching Music as Subject are members of the South African Music Teachers Association, therefore it is a rough estimate.

The codes and themes found in previous scholarly studies are indicative of the MusLit teachers' personal stories that are intertwined not only with their personal pasts, but also with their collective socio-political pasts. Current South African music teachers are affected by, amongst other things, two strong influences from the past, apartheid and the associated Christian National Education (CNE). Large numbers of the current music teachers are, in some way or another, products of apartheid (Tibbitss 2006:296;

Weldon 2005:6; 2008:8). Many are the first generation of music teachers to experience a non-racial, democratic education system (Freedman 2010:2) but even second and third generation music teachers are not immune to its effects, which are felt via the experiences of their parents, grandparents, and other extended family members, as well as the impact these phenomena had on their economic and socio-political standing.

Closely associated with the historical background and past is knowledge. Knowledge is a prerequisite for effective teaching (Guerriero 2014:4). Traditionally, teachers have been thought of as having a knowledge base that is comprised of content knowledge, general pedagogical knowledge, pedagogical content knowledge, curriculum knowledge, knowledge of learners and their characteristics, knowledge of educational contexts, knowledge of educational ends, purposes, and values (Ben-Peretz, Kleeman, Reichenberg, & Shimoni 2010:4; Shulman 1986:8). But the classification of teachers' knowledge as experts is not found simply in their knowledge about the curriculum or teaching strategies, but rather in how they organise, integrate, and use that content knowledge (Hattie 2003:5). A teacher's professional knowledge is built from the theoretical and practical knowledge combined (Clandinin & Connelly 1996:24) and is "the sum total of the teacher's experiences" that represents teachers' personal professional knowledge (Connelly, Clandinin, & Ming Fang 1997:666).

The participants' qualifications were exceptionally high and four of them had master's degrees in music, and the other four either Honours in Music or a Baccalaureate. Jazmine has a BAMus with English qualifications that she has used *quite a lot* during her career. This is one aspect that hasn't been covered in this research, as all the teachers who were interviewed are specialists in their field. They, therefore, do not have the experience of untrained/underqualified teachers that were predominantly mentioned in the studies by Klopper (2005:1), Vermeulen (2009:6-5) and ACSSO (2005:8) as discussed in Chapter Two, section 2.7.

Moving to different perspective of teachers, Keith, from an educational perspective, does not see the value of all the *trims and all the trimmings* e.g. the school uniform and school ceremonies, as he was not in a South African secondary school himself. Verna claims that from her perspective MusLit education is dependent on each

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individual learner, as to how well they do in terms of learning theory. Erick feels strongly about the perspective of learners, teachers, and himself as an individual. If the foundation isn't there, *it doesn't matter what your dreams and ideals are*. It is important as a teacher to be able to *put yourself in someone else's shoes* and be able to view things from their perspective. The participants allowed the researcher into their unique and personal perspectives about teaching and learning Music as Subject. Perspective, therefore, can change a person's thought patterns about a certain topic, which also makes the next aspect to be addressed critical.

In this study, time plays an extremely important role. It is one of the words that was used most frequently and appears on nearly all the Word Clouds. Jazmine felt that she never had enough time to teach her pupils Music theory, she taught them MusLit, but not Music theory (e.g. UNISA, TCL), in order to write external exams. There simply wasn't enough time to do both instrumental as well as theoretical teaching in one lesson. Jazmine *did what she could for a diverse number of music students.* She would have liked to have more time to spend on rhythmic patterns during the lessons. Chantal enjoys teaching more now, during the Covid pandemic, as she has more time to teach exactly the way she wants to, with no interruptions. Other factors interplaying on time is time allocation on timetables (table 2.1), and assessments that take too much time (table 2.1). Erick holds that time and time management, also discussed in Chapter Two, sections 2.2 and 2.4, is a major drawback especially concerning timeslots on the timetable, despite the fact that [the headmaster] is positive about music education. Sue feels that she spends too much time at school. Sue claimed that *our music teachers work incredibly hard, after hours… It is also because our choir does wonderful things, and the orchestra has won nationally. Often the timetable doesn't work out and then we must teach extra classes in the afternoon.*

Another aspect of time is, *time is too little to catch up all the background,* meaning some learners start to take Music as Subject in grade 10, and then the teachers must catch up all the work that they should have done before grade 10. A way to improve the problem of time, according to Keith, is to plan better, and to integrate more. Some schools offering more than one streams, e.g. WAM and Jazz, have time issues on hand, as that will be too much work to do in the same number of periods. Teachers are therefore forced by the time constraints to select one of the streams and stick to

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it. Erick claims that because there is not enough time during school hours, the practical lessons must take place in the afternoons. He has six periods per cycle, in which he must teach theory, history and practical. Keith feels that he is *constrained by the logistics*. Time issues logically leads into issues regarding place, as in different schools and environments time and place would play different roles in the teaching and learning of MusLit.

Jazmine felt that in the string outreach programme in which she was involved, she had the freedom to test different methods with the children. She would use the Suzuki method at the same time as the Paul Rolland exercises, and she could decide which of the two methods worked best with the orchestra. She had the time and the resources to try out different ways of teaching. Verna believes that it is important to try to remember the way you've been taught, as it should help in the teaching process. She teaches *intuitively* and does not follow a specific method. Verna is never appointed full-time at a single place, and maybe that is why she teaches so intuitively, as *I haven't really managed to develop a method, a fool proof method, I kind of just play by ear and go with the kids.*

Erick claims that there are different points of view and belief systems in communities. Different teachers' belief systems regarding the ability of the learner entails that in some schools only learners with strong aptitudes towards music take music whereas in other schools any learner who is interested in music, is allowed to take Music as Subject.

It can therefore be concluded that diverse personal elements shaped the way the MusLit teachers teach. This included what and how they chose to teach. Each MusLit teacher has his or her own agenda when teaching MusLit, driven by their applicable temporal, situational, social, and personal spheres. It can therefore be concluded that their personal stories and structural backgrounds determined how and why they teach MusLit as they did and that even those parts of their stories over which they had little or no control, were nonetheless powerful influencers in how they explained MusLit to the learners. Educators experienced challenges in terms of the content, planning and preparation, assessment and dealing with contextual factors in the classroom. It was

also found that educators experienced a lack of training and support in the context of MusLit teaching and learning.

Where there are problems, the MusLit teachers will find a way to solve it. Chantal believes that *a teacher must observe in class. He*[she] *must be able to see: that child isn't really getting what he is supposed to get or know.*

One of the pre-empted limitations regarding experience in the three streams, WAM, IAM and Jazz, proved to be as expected. Most of the teachers are teaching WAM, the stream in which they have received their training. Some are willing to try the other streams, but mostly they are more comfortable in the area where they know they are strongly trained.

Watson (2006:525) proposes that "teachers' stories provide a means by which they can integrate knowledge, practice and context within prevailing educational discourses". The value of the stories and retelling thereof, thus integrates their knowledge, methods, and environment, in order for other music educators to learn from these experiences (Chapter Two, section 2.8).

5.5.7.2   Learners

Difficult… is the trouble that comes with each learner. Our school is in a beautiful area, but the learners are from all over the [city]. Nic muses about the learners in his school, which makes it clear that they are extremely important to him: *These learners don't come with a great support system. Many of the parents don't have their own vehicles so when we have a concert, for example, the timing of that concert is so important because otherwise you will not have an audience. You must start the concert at 15:00 so that it can finish in time so that the parents can still catch a bus home.* Keith claims that *it is a driving force. I think the reason why I'm still here and I teach hard is because I care about my learners.* He believes that he is in the position to *try and provide it* [a better music education] and *rectify stuff that has gone wrong.* He claims that *the vast majority are good kids. They want to learn; they want to do well; they want to work; they want to be taught properly; they want to have good lessons. They want to be good music students.*

In South Africa, the inequality in society led to differences in the way the MusLit teachers teach based on their own learning. People come from diverse backgrounds and cultures, and this is also true of school communities. The local narrative dictates that teachers who teach in so-called good schools have a certain biography. Following this narrative, as learners themselves, the MusLit teachers who attended these so-called good schools acquired cultural capital, experienced good education, knew how to negotiate social situations, and often their lives followed one kind of personal narrative. Once they obtained their school-leaving certificates, they moved on to university, established stable careers and started building nuclear families. These privileged individuals are also inclined to behave in a certain way, view society in a certain way, enact their professionalism in a certain way and teach MusLit in a certain way. They are also most likely to end up teaching in good schools with superior resources, reputations and even buildings.

Jazmine taught at a community project, and she said: *That was a wonderful time. I would never have progressed so far if I hadn't had the ability to go to different schools and have the resources that I did. I had to work on my own, I had nobody to really ask. But it was a happy time in my life*.

Stories can serve as a primary means for understanding the pattern of an individual life. A story "makes the implicit explicit, the hidden seen, the unformed formed, and the confusing clear" (Atkinson 1998:7). According to Reeve (2009), "internal factors such as previous experiences and beliefs may affect the strategies that teachers adopt to motivate their students". A teacher's own experiences as a student will impact on teaching practices; therefore, instrumental music teachers tend to reproduce pedagogical strategies inherited from their own teachers (Mills & Smith 2003). Inevitably, teaching MusLit means teaching a Eurocentric paradigm, far removed from some teachers' personal experiences. It is only when experience is reflected upon and reconstructed that it has the potential to reveal the construction of identity, knowledge, and the humanness of teaching. Congruent with the expectation that teachers are reflective practitioners and knowledge-makers, narrative inquiry provides a means to enhance, not only quality of teaching, but quality of experience of those we teach.

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The other problematic issue Nic and his colleagues struggle with is *the nitty gritties of the kids understanding the importance of music – that is the biggest challenge for us.* For Sue *most music students are Zulu-speaking and I love it. Music is a popular subject, don't ask me why. They love it; we must chase them out of the music centre – they just want to be there all the time.*

With the interviews, I could clearly discern that the learners are an extremely important variable influencing the MusLit teachers' perspective of teaching. Chantal claims *I think learners are sometimes afraid. I experience* [that] *learners are very, very afraid of looking stupid. They don't want to ask questions, because they don't want to admit to their classmates that they're like, 'I don't understand this concept'.*

And when the penny drops, it's quite amazing, according to Verna. *I think that only happened for me sort of late high school. And, I mean, I had a quite privileged background, I had a good music education. I had great teachers and all of that. I think I had sort of a mental block against theory because I thought of it like maths, and I didn't like maths.*

Danielle finds that, because the learners are allowed (according to the CAPS 2011) to start *from scratch* in grade 10, *the classes are unbalanced, and you have to work really quickly. Grade 10 work in general is quite easy, because it's note reading and basic stuff and then suddenly 'wham' now do four-part, please…* Looking at the promises of the CAPS as stated in section 1.6.5, grade 10 – 12 learners who finish the FET phase, in South African secondary schools will be quite musically literate. In a study by Drummond (2015:70), she claims that MusLit has been "reproduced and applied to non-Western traditions", and learners should be prepared for vocational studies at tertiary level by the time they finish secondary schools. That is discussed in sections 1.7.2, 1.7.3, 2.2, and 2.8.

The statement of Danielle inadvertently leads us to resources, physical as well as human, handbooks, workbooks, facilities, colleagues – the list in Chapter Two, table 2.10 is seemingly endless.

Dewey believed that learners' education takes place through direct experience, especially when they struggle with an issue. He believed that understanding experience was the key to learning (discussed in section 4.3.3 of this study). All the teachers' broad themes as created by the Word Clouds in this study incorporated either learners, kids, children, or students, which are interrelated terms with the same meaning.

Sue claims that *we must teach the kids to think. It's a combination. There are no clear answers.*

5.5.7.3   Resources

Drummond (2015) believes that if change is going to be successful, teachers need to be supported with resources, including the purchasing of African instruments, songbooks, musical arrangements, compositions, and other relevant material (as explained in section 1.7.2, 1.7.3 and 2.4 of this study). When I examined the individual comments regarding resources, I found that Jazmine said: *I think government schools don't have the resources, and with what you can do today, with, with let's say computers.* She therefore always looked online for extra and new resources to try out, and never had a shortage of teaching material and resources. Nic *encourages* his colleagues to always *bring new information to the table. We are lucky, we have WiFi.*

Contrary to that, as well as agreeing with that, Erick said that resources, and the lack thereof e.g. music instruments, are a big challenge in his school. They have so many ideas and things that they would like to teach, but they need marimbas, as an example, to be able to teach marimba in the school. Some resources therefore are easy to obtain online, but others, like facilities and instruments are not the easiest to obtain for the music departments of schools.

Danielle finds that there isn't a single handbook or textbook that contains all the information the learners need to study for the curriculum, while Keith has been *improving the resources available in my classroom, putting in a whiteboard, putting stave lines on the whiteboard, making sure I've got enough desks, making my own music mini boards for theory classes, and slowly, basically building up the resources that should have been here.* Danielle feels that the fact that there isn't a handbook

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containing all the information, is not a problem, as they create their own. Keith agrees, saying that *in terms of textbooks, working out what textbooks to use is very difficult. I make my own content based on the syllabus.* Sue adds that *we buy books; we can do that. But none of those books is 100%. I buy Feenstra and make my own notes and then that's the book we use. You really need a combination of a lot of resources and still you won't be able to answer the papers. I created my own theory book because not one of the theory books was as I really wanted it.*

Concerning instruments Erick feels that *music is unfortunately a very big, very expensive subject. There is a demand for guitar at our school, even to do drum kit. We sort of have the facilities, but we don't necessarily have the manpower to do it. And let's say we could get the instruments and offer it, it comes down to finances again.* Danielle and Sue both agree that their infrastructure and facilities are quite good. The hostel numbers in Sue's school have *dwindled. We used to be in a small space and about three years ago we moved to the boys' hostel – the whole bottom floor of the boys' hostel. So, we have a massive space to work in.* At Sue's school the *manpower* is good, *we are five teachers now of which one is a student teacher.*

Danielle proposed that *I think the music teachers of the district must just move closer to each other, because it feels to me that we're each on our own island, and if we could just start to share resources, for example. We could arrange masterclasses for four-part* [writing], *but we don't do it, everyone's just on their own.*

In the study conducted by Klopper (2005:2-38), he claims that the three main categories in his research concerning the variables are: "human resources, physical resources and the societal role of the arts". This is elaborated on in section 2.7, with a Word Cloud of his study in figure 2.6.

When commenting on resources, Keith indicated that he even had to buy his own projector. *A lot of the infrastructure I've put in here, I've had to finance myself or through sponsors. Because it's quite challenging to get materials at my school – we have resource constraints in terms of that.* His statement logically alludes to the role of management, which will be discussed next.

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5.5.7.4   Management

In the school at which Sue is teaching, they concentrate on music in the grade 8 and 9 phases because they have specialist teachers in music on their staff. The curriculum states that if a school has specialist teachers in one of the four art streams, that school is allowed to focus on this specific stream, which in their case is music. This is a good example of innovative application of the curriculum requirements.

Keith, when he started teaching MusLit in [school], expected that there would be *pre-existing resources. Like pre-existing exam papers,* or files. *I arrived as a new teacher and there was nothing. I haven't been advised or told or guided at anything by anyone in the management. I had to basically learn to do Subject Music the hard way.* Danielle shared the fact that her headmaster said, quote: 'there is a difference in supporting something and actively promoting something'. He is a musician himself, as the headmaster in Sue's school, singing solfa notation, and coaching choirs. She describes him as *I now have a headmaster who *mwah* is fantastic. He is also a choir coach, and he absolutely supports the music. He brags with us often. He brings his friends to come and see the music.*

The environment and culture surrounding music in the community is thus a big factor, and was referred to quite often in the interviews.

5.5.7.5   Environment

As posited in Chapter Two, section 2.1, change is a constant factor in the lives of teachers, learners, and management teams, and includes the environmental factors like poverty, cultural background and social pressure. Verna teaches at different places because she is a freelance teacher. She prefers that way of teaching as it gives her different environments in which to teach.

Sue's headmaster moved the music department into a bigger place. The boys' hostel has been changed into the music department as the space that they had was too small. Erick feels that each place has its own community, and the communities play an extremely large role in the learners' ability to learn and grow. Each community comes with its own belief systems driving the schools in the environment. Chantal feels strongly about the fact that you, as a MusLit teacher, must fight for your rightful

place where you can really teach, and teach to really do it right. What she implies is that sport is often more important in a school system than a subject like music, which leads us to context.

The environment wherein the teachers teach will have a big range within specific historical and cultural contexts. Niewenhuis (2011:59) claims that it is important "to understand the uniqueness of particular situation", in other words the context to the event. *Socio-economic context is an issue* according to Keith. *Here you've got students who have families that can afford to come to class and students who can't afford to come to class. Some must rely on public transport. And what you often find is the Subject Music students are usually of a more disadvantaged socio-economic background than my mainstream theory students on average.* Erick adds to this view by saying that: *In the South African context, we have three communities. We have the privileged community, then your average community and then your under-privileged community. It has a major influence on music, because not everyone is on the same level and that makes it very difficult.*

These were some of the main codes derived from the participants' interviews regarding the situational domain. The next issue is alignment, both horizontally as well as vertically, and within and between e.g. tertiary institutions (Hellberg 2014:236, Chapter Two section 2.7 table 2.1).

With us it is different. It's as if music here is highly regarded; almost as if the elite children take music. We have the entire spectrum: poor academic learners and strong ones. Because you almost, I don't know, it's almost special. And the culture is very strong in my school. (Sue)

5.5.7.6   Curriculum

Over the past few years (since 1994), the music curriculum saw numerous incarnations. Even though, according to Phillion and He (2004:8), the ability to bring about educational and social change lies at "the heart of teaching", the music teachers were thrust into a world of music and curriculum uncertainty and upheaval that made constructive change difficult. These changes were particularly problematic when African music and Jazz were introduced because music teachers did not have the

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luxury of accumulated experience. In addition to their lack of African and Jazz music experience, the music teachers were responsible for the implementation of each new version of the curriculum (Seetal 2006:146; Weldon 2010:353), and curricular changes that were frequent enough to prompt the news headline, "Rushing curriculum reform again – how often can education system expect to keep up with changing demands?" (Bertram 2011:1). As a result, they lacked not only specialised music knowledge but even basic content knowledge (Freedman 2010:3), and, in this vacuum of knowledge, music teachers produced knowledge through their personal experiences (Griffiths, 1995 cited in Seetal 2006:153).

I experienced that the MusLit curriculum is not aligned horizontally and/or vertically, as new concepts are not added to the syllabus in a chronological, or level of difficulty, context. Keith feels that *it moves too quickly, particularly in grade 11.* The fact that learners can start with music in grade 10, with no previous background, makes it extremely difficult. What happens is that the teachers have to plan the year with novices in the class, as well as some learners who already obtained a Grade 5 certificate from UNISA. This is also influenced by different points of view and belief systems of the parents, learners, and teachers.

Keith claimed that *I can't choose the curriculum*. As he is teaching in a government school, he must follow the DBE CAPS whereas in private schools the chosen curriculum is more flexible with regard to *Cambridge or IEB or the international baccalaureate*. Even though it was mentioned that the curriculum changes too frequently, it is also one of the categories that is fixed and that the teachers cannot change. In the study conducted by PASMAE (Klopper 2004:1-2) one of the four main problem areas were issues with the curriculum, especially with regard to changes and policy.

In the current causes category, the curriculum plays a significant role. Looking back at the Ishikawa CED (figure 2.9 and table 2.1), the curriculum was one of the six categories in the original Ishikawa. One of the issues influencing on the MusLit conundrum regarding the curriculum was the WAM vs. IAM vs. Jazz streams of learning, with especially the assessment of both the practical and theoretical components proving to be problematic. Diversity, integration vs specialisation, vague

assessment strategies, complex performance and composing guidelines were playing frequent and major roles. Coherence was mentioned several times by various scholars and teachers. Furthermore, integration of the different elements of the curriculum needs to be taken into consideration; things like notation, form, and aural skills.

From the semi-structured interviews, the following was said and added to the knowledge already stated in the previous studies and tabled above. Erick claimed that the curriculum is too *full.* Malan (2015:27) in Chapter Two (section 2.7, table 2.1) claims that the curriculum has vague description, making it difficult for teachers to completely understand the requirements. Erick feels that there is a general overload of guidelines and that the curriculum is too fragmented. Erick explained his view of the overload of curriculum guidelines by focusing on the requirement of composition in grades 8 and 9. The learners do not have the know-how to compose at that stage yet.

Erick doesn't like the curriculum: *I have to honestly say, I don't like CAPS at all. I know why it's there.* He completely agrees with the fact that the foundation of knowledge should be the same for all. *CAPS has wonderful ideas, but it is not always feasible.* Keith, on the other hand, likes to follow the curriculum, but he likes to add external exams to the curriculum in order to create a better structure. The external exams' structures are, according to him, better planned and aligned to previous and following exams. Keith, furthermore, feels that the history and literacy aspects do not align adequately with each other e.g. in grade 11 when the curriculum requirements are *My Fair Lady* and *West Side Story*. The history requirements are sometimes outside the boundaries of tertiary education. Teachers are therefore not adequately trained to teach all the different subjects. Keith claims that there isn't a single textbook that directly covers the work set out by the syllabus so he tends to make his own notes. *I have several textbooks and I also have the internet so I put together my own notes.* In terms of the music theory curriculum he feels that it moves too quickly particularly in grade 11.

The curriculum tends to change quite often at this stage and for Keith it *is quite frustrating because again I have limited time.* His students finished the music history syllabus at a *proper rate*, according to the curriculum guidelines, but it was not the

same with the MusLit. In private schools there is more flexibility concerning syllabi and curriculum choices.

Danielle felt that children are *forced* to do Western Art Music by the lack of substantial sources for IAM and Jazz components. For instance, they play jazz music, but because of the lack of resources etc. in the Jazz stream of the syllabus, they are forced to do Western Art Music. Chantal feels the streams are not adequately planned according to the learners' needs. There are several learners taking drum kit and guitar as instruments for example, and they should be allowed to select popular music as a stream.

One of the most observed themes and categories was time. In the deeper analysis of 'time' the researcher asked the question why? Why would most of the interviewees complain about a lack of time? One of the reasons was *too little time allocated per week on the school roster or timetable*. Again, the question: why is there not enough time on the roster per week? The answer could be, because the subject curriculum is too fragmented, consisting of too many smaller subdivisions, and the belief system of the school management is that other subjects are more important and rather deserve the time allocation on the roster. Why is the curriculum too fragmented? And why does the school management system devalue the subject music? In table 2.10 for example, time was mentioned as part of the assessment strategies - too much time is needed for the assessment guidelines in the curriculum.

I have utilised the six categories of the initial Ishikawa CED as those were the ones proven through the interviews to be the most prominent and causative. The main themes were therefore: Teachers, Learners, Resources, Environment, Management and Curriculum, in no specific order. In the interview curriculum and resources sparked the most interest.

5.6   SUMMARY AND CONCLUSION

Quality education is key to an individual's development, and it is a human right. It is believed that quality education is determined by clearly thought-out educational goals. Educational goals define who should learn what and this is done in an organised and achievable form throughout the curriculum. Clear educational goals require the skills

to translate them into sound curriculum and pedagogy to ensure quality education. A need for quality education should guide the curriculum development of the 21st century to allow learners to master the learning process, engage with the curriculum, own and direct learning in their own flexible ways. Because of the presence of the MusLit conundrum, the researcher claims that ineffective teaching and learning of MusLit takes place in most South African secondary schools. There are schools where the environment contributes to the success of the teaching and learning, but there are other schools where the situational domain is so weak, that teaching, and learning is a challenge.

This chapter presented the gathered data, the analysis of this study and analysed the data in relation to related studies in the literature review (Chapters Two and Three): Dewey's theory of experience, Clandinin and Connelly's three-dimensional narrative inquiry space, RCA, the Ishikawa CED and the MusLit teachers' storied lived experiences. The categories, as derived from the Three-Dimensional Narrative Inquiry Space, used to analyse the data that emerged from the study were Interaction, Situation and Continuity. The significant finding of this study is the newly developed Narrative Inquiry CED, which is a model based on the theories of Ishikawa, Dewey, and Clandinin and Connelly.

The presentation of the gathered data, the analysis and interpretation of the data paved the way to the formulation of the research conclusions. The basic function of Chapter Six, as the conclusion of the study, is firstly to summarise what has been researched, as well as the nature of the main arguments. It further explains what has been discovered and the challenged pre-existing views. Secondly it provides an overview of the new knowledge that has been discovered, the significance and limitations of the research and speculation as to what the implications of these limitations are. Areas for further development and research are highlighted.

6. CHAPTER SIX: THE LIVED EXPERIENCES OF MUSLIT TEACHERS: THE ISHIKAWA CED 'DECONSTRUCTED' AND 'RECOMPOSED'

"EDUCATION RESOURCES"

6.1 INTRODUCTION

"NAOUIEDCT & RCSSEOUER", the conundrums stated at the beginning of this study (vi), were applied to delineate the complex, intricate and entangled Music Literacy (MusLit) education environment. The manifestations of a dilemma are the indications of existing issues such as availability and adequacy of resources (human and physical), ever-changing environments in schools and curricula, time-constraints, different points of view and belief systems. The focus of this study was the MusLit conundrum consisting of variables that interplay on the effective teaching and learning of MusLit in South African schools. As the study unfolded the conundrums started to take on different individual meanings and combinations of meaning.

Chapter One was the introduction of the conundrums: *"NAOUIEDCT & RCSSEOUER"*, presenting the reader with the research orientation and background. This initial representation of the character of the study was the cluttered and confused surroundings and environment of the MusLit teachers. Thereafter, in the subsequent chapters the story unfolded and in between the cracks, positive effects were illuminated.

In Chapter Two the subheading and characterisation of the chapter was *"CAUTIONED COURSERS"*: indicative of meaning slowly emerging from the scrambled MusLit situation. Chapter Two was the introduction of information relevant to the interrelated variables impacting on MusLit education. The character of Chapter Two is 'caution' on the one hand, because final decisions and recommendations could not be reached at this stage of the study. And 'courser', which is a synonym for a 'foxhound' or 'hunting dog' which indicates that some 'stalking' was done in this chapter, with much 'caution'.

Chapter Three added a new dimension *"A[U]CTIONED RESCUERS"*: featuring the chapter dealing with the conceptual framework of this study. The framework is the

'rescuer', saving the reader from disillusionment in, and entanglement of, all the information and relevant concepts that has to add value and understanding of the research domain in question. In this chapter the research problems of this study were defined in order for the 'auction' and 'action' to take place. In Chapter Three the different concepts were clearly defined and the Ishikawa CED was discussed as the theoretical framework within the broader conceptual framework. Narrative Inquiry as a method was introduced and discussed to serve as a bridge between the Ishikawa CED and the MusLit teachers' lived experiences.

In Chapter Four, the "*EDUCATION RECOURSE*" chapter, several powerful synonyms for 'recourse' exist: 'remedy, support, aid, choice, way out, refuge'. Thus, making the meaning of 'education recourse' extremely appropriate for this chapter. The research questions were discussed, the research design was explained, and in general the study moved to a 'way out', illustrating that there could be hidden meanings in the initial scrambled situation.

The alternation of the words, *education recourse* to *"RECOURSE EDUCATION",* heightens the expectations towards sensible possible solutions to the initial problems. It further strengthens the overall expectation of this study to produce novel research knowledge and add to existing knowledge. If the synonyms for 'recourse' are now introduced in a new order to education the following evolve: 'choice education', 'way-out education', 'support education, and so forth. 'Education support' means something completely different from 'support education'. The character of Chapter Five is thus illustrative of new thinking evolving from the findings of the study. It shows that MusLit teachers teach music out of choice, it is their field of specialisation where they feel comfortable, and they find new ways out, supporting each other. That will be discussed in more detail in the interpretations and recommendations of this chapter, characterised by "*EDUCATION RESOURCES*". It explains the resourcefulness of teachers, their resilience, and solutions to their individual conundrums to the reader.

On a personal note, this study was an ever-growing and evolving journey, and the way the initial choice of conundrums gradually grew in meaning and interpretation, was an exceptional and unexpected level of thinking and added value in the development and growth of the study. It was as exciting as it was illuminating and was indicative of the

life-motto of the researcher, *trust-the-process*, highlighting this journey. This study was highlighted by the individual lived experiences of the MusLit teachers, whose stories were restoried by the researcher. Okri (1996) said the following about stories: "It is easy to forget how mysterious and mighty stories are", and how valuable it can be to the qualitative research paradigm. Stories "do their work, in silence, invisibly. They work with all the internal materials of the mind and" (Okri 1996:34) workings of the soul.

6.2 INTERPRETATION: BRIDGING THE EIGHT PERSONAL STORIES SUMMARY OF KEY FINDINGS

Before the findings is discussed, it is important to revisit the parameters of the sample population, the eight MusLit teachers. The connection between the participants' stories regarding their lived experiences, and the findings, needs to be clarified. In the search for participants, I looked for MusLit teachers who had sufficient experience of teaching MusLit, but taught different instruments, hail from different provinces and different types of government schools. I had little or no prior knowledge about the specifications of the participants' experiences or stories. The sample encompassed gender, race, socio-economic position, age, and training, even though it was small, comprising of eight participants. The common factors of the sample, at the time of the interviews were that the MusLit teachers were living and teaching in South African secondary schools.

In a subjectivist epistemology, this study, the researcher and the object of investigation is linked in such an intertwined way that "who we are and how we understand the world is a central part of how we understand ourselves, others and the world" (Ontology and Epistemology as described in section 4.3.1 of this study). By positing a reality that cannot be separated from our knowledge of it (no separation of subject and object), the interpretive paradigm posits that the researchers' values are inherent in all phases of the research process. Truth is negotiated through dialogue. Findings or knowledge claims are created as the investigation proceeds. In the investigation of the MusLit conundrum the findings regarding the teaching and learning of MusLit emerged gradually, at first painstakingly slow, as the researcher familiarised herself with the topic, the gathered data, narrative inquiry and previous studies' findings.

Adding to that, Nieuwenhuis (2011:60) believes that the "ultimate aim of interpretive research is to offer a perspective of a situation and to analyse the situation under study to provide insight into the way in which a particular group of people make sense of their situation or the phenomena they encounter". In undertaking the TCA, it was found that the MusLit teachers' practice was inundated with their personal lived experiences regarding the teaching and learning of MusLit. Their own early educational environment, community, impact of culture, society, emotions, and identities, shaped their knowledge of MusLit education.

The participants provided the research data that allowed the researcher to investigate the MusLit conundrum in South African secondary schools. In the MusLit conundrum the six main categories were Teachers, Learners, Resources, Management, Curriculum and Environment (Chapter Two, sections 2.7 and 2.8, table 2.9). Within these categories main themes were found in the empirical data, implying the data corpus consisting of the available previous scholarly studies and the research data derived from the semi-structured interviews. This section will present a holistic interpretation of the key findings of this empirical and theoretical study. It is based on the themes and categories as found and discussed in Chapter Five, and, tabled in Chapter Two (table 2.1).

Narrative inquiry has mushroomed in qualitative studies over the past few years, despite various criticisms against it. These criticisms include "accusations of narrative inquiry being a linguistic inquiry because of its reliance on the story as the unit of data; narratives being regarded as fabrications; and for being simply a methodology" (Gouws 2017:61). Clandinin and Murphy (2009:598-602) refute this by the discussion of "the narrative ways of thinking about the phenomena under study" and how these "are interwoven with narrative research methodologies" thoroughly. The aim of the next section is to interpret the analysis from the perspective of the research questions. Below is a text box with the research questions.

- **How** will the MusLit conundrum in South African secondary schools be investigated?
- **Why** are the personal stories of South African MusLit teachers of significance in the investigation of the MusLit conundrum?
- **How** do these teachers effectively sustain the teaching and learning of MusLit in a constantly changing environment?

6.2.1 Findings regarding the First Research Question:

Starting from the first question of how the MusLit conundrum will be investigated, it was ultimately a combination of various aspects. Firstly, the Ishikawa CED (Chapter Two, section 2.7 and 2.8) was utilised to organise the variables systematically and consequently create a visual representation of the MusLit conundrum. That was combined with the Ishikawa as theoretical framework in the conceptual framework in Chapter Three (section 3.6) and narrative inquiry as methodology as described in Chapter Four (section 4.3.3). The first question was answered continuously throughout the processes of the study, and culminated in Chapter Five, the restoried story, followed by the TCA.

The Ishikawa CED, which had to be deconstructed and recomposed, was the structure on which the discussion, interpretation and finding of the data analysis was based. This therefore answers the first research question as to how the MusLit conundrum will be investigated.

- **How** will the MusLit conundrum in South African secondary schools be investigated?
    - The visual representation of the MusLit conundrum: Ishikawa CED (Chapter Two, sections 2.7 and 2.8, table 2.1, figure 2.9);
    - The Ishikawa CED as theoretical framework (Chapter Three section 3.2.3, figure 3.3);
    - Narrative Inquiry (Chapter Four, section 4.3.3);
    - **Novel NIshikawa CED, combining the aforementioned three phenomena (discussed hereafter).**

The main contribution of this study to the body of knowledge regarding Narrative Inquiry in MusEd, is the development of the novel Narrative Ishikawa CED, coined the

NIshikawa CED. It is a scholarly model, as a result of the theoretical and empirical research. This new Cause-and-Effect Diagram evolved through the course of this study, as depicted in the figures below. At first it was utilised as a summary and visual representation of the MusLit Conundrum, to be utilised as a research instrument (graphic elicitation) in the semi-structured interviews, figure 6.1 below (figure 2.8 in Chapter Two).
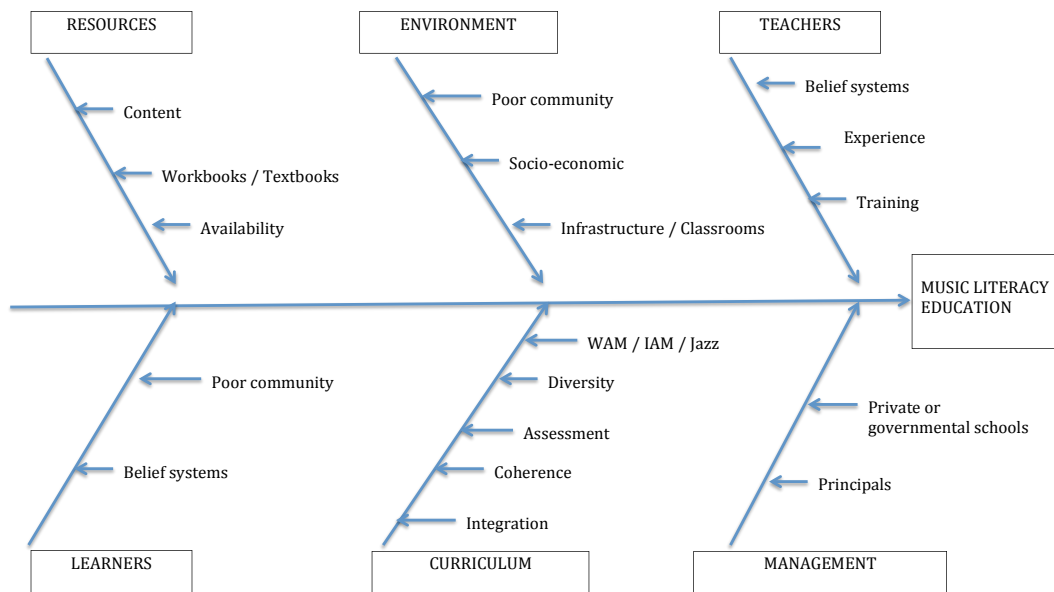
Figure 6.1: The Ishikawa CED: Graphic elicitation instrument in the semi-structured interviews (Jansen van Rensburg 2020:606).

Then it evolved into the visual representation of the MusLit conundrum as derived from the literature review regarding MusLit education in South African secondary school, presented in figure 6.2 below (figure 2.9 in Chapter Two).

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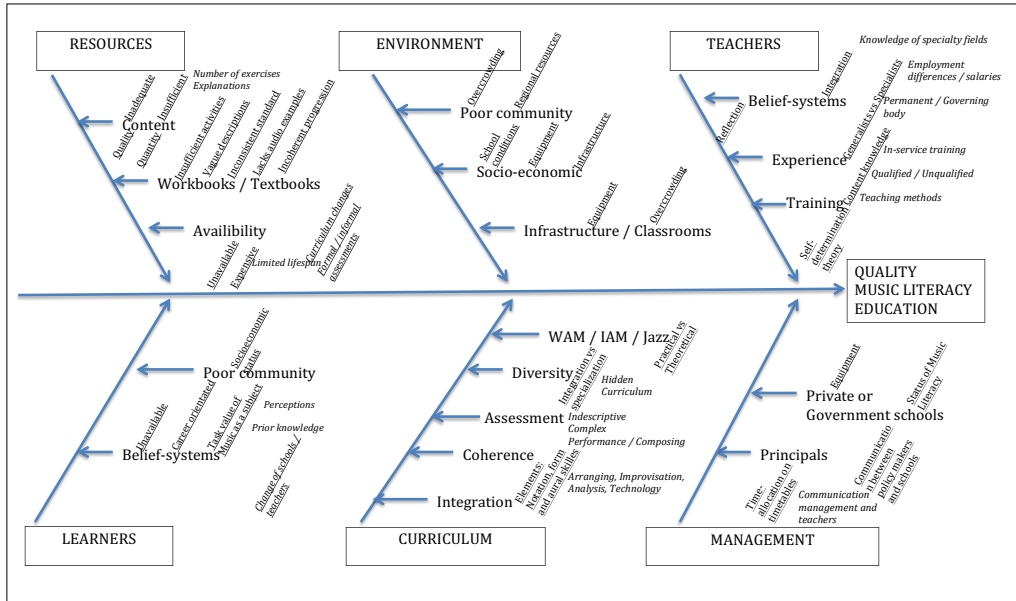
Figure 6.2: The Ishikawa CED as visual representation of the MusLit conundrum (Jansen van Rensburg 2022).

In Chapter Three the Ishikawa CED was applied as theoretical framework in the conceptual framework of this study. In Chapter Four this CED was explained and discussed as part the study's methodology on the combined levels of being a visual representation of the phenomenon MusLit, as graphic elicitation, and as theoretical framework. When I reached the analysis chapter, Chapter Five, it again served as a bridge to connect narrative inquiry, with the theories underpinning the study, and the stories of the eight MusLit teachers. As a bridge it had to connect the different domains and the first connection was between Dewey and the Ishikawa CED and the result was the diagram in figure 6.3.

INVESTIGATING THE MUSIC LITERACY CONUNDRUM
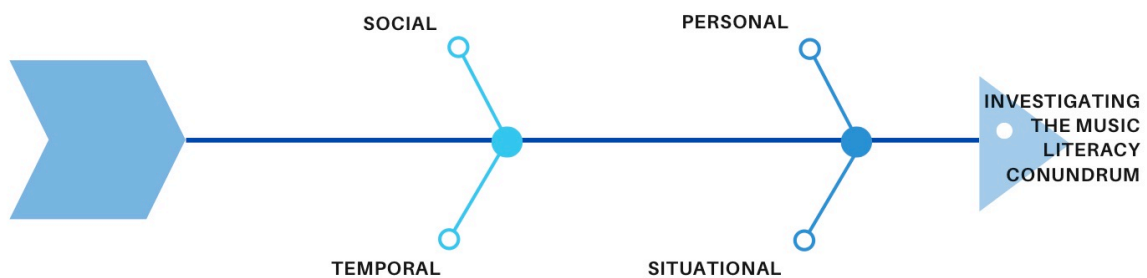
Figure 6.3: Deconstructing and recomposing the Ishikawa CED, merged with Dewey's theories regarding experience and education (Jansen van Rensburg 2022).

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Another connection had been made between the three-dimensional narrative inquiry space developed by Clandinin and Connelly and that resulted in the Narrative Inquiry CED as developed in this study (figure 6.4 below).
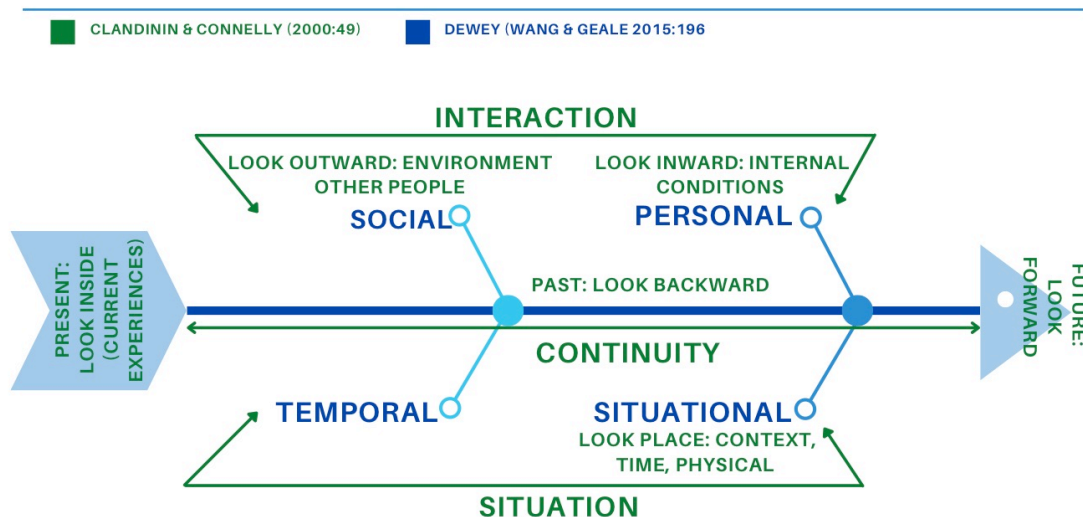
Figure 6.4: The NIshikawa CED (Narrative Ishikawa CED) (Jansen van Rensburg 2022).

This answers the main research question: How will the MusLit conundrum in South African secondary schools be investigated?

That leads us to the second research question: Why are the personal stories of South African MusLit teachers of significance in the investigation of the MusLit conundrum?

6.2.2 Findings regarding the Second Research Question

The analysis of the stories revealed new insights regarding the existing bodies of knowledge gained by researchers such as De Villiers (2017), Drummond (2015), Vermeulen (2009), and Klopper (2005, 2004), mentioned in Chapter Two (section 2.1). This step of the research was exciting as all the different documents to be analysed were put on the table. I had knowledge regarding the Ishikawa CED, the eight stories, my own story, and the previously researched data, all of which had to be combined in the final analysis as the narrative core.

In answering research question two, the MusLit conundrum was investigated through the looking glass of the Ishikawa CED, and previous scholarly research, combined

with the stories of the eight MusLit teachers. The teachers' stories confirmed the existence of the problematic situations and the categories that were created in the Ishikawa CED. But it showed that there is a much deeper level of meaning contained in the gathered data.

In section 5.4 the researcher started answering the second research question as to why the stories of MusLit teachers are important, by relating their stories. This section is focused on the why part of the question. Why is it important to know the personal stories of MusLit teachers? To answer the question of why their stories are significant the researcher started to analyse the personal stories thematically with the Ishkawa CED as theoretical framework, and as the foundation of the analysis, combined with the music teachers' personal professional knowledge (Clandinin & Connelly 1996:24).

The personal and social dimension of a narrative is what Dewey called "interaction". He explained: "An experience is always what it is because of a transaction taking place between an individual and what, at the time, constitutes his environment. The environment, in other words, is whatever conditions interact with personal needs, desires, purposes, and capacities to create the experience which is had" (1938:4).

That explains the usage of the Ishikawa CED in a novel new dimension (Nishikawa CED), illustrating the Three-Dimensional Narrative Inquiry space of the lived experiences of the MusLit teachers. The MusLit teachers find themselves in the environment of a MusLit conundrum, which interacts with the teachers and describes his or her teaching methods in that time and space. Even though the MusLit teachers find themselves in sometimes difficult environments, they tap their knowledge and experience to still teach in the best way possible. Where the MusLit conundrum is subjective and difficult, the teachers adapt to the environment and keep on living their dreams and passions.

In the next sections of the data analysis, the reader was taken back to the original and initial results stemming from the data collected in documents from previous scholarly studies. The data gathered in the semi-structured interviews will be analysed, followed by a combination of results and possible triangulation. For cross-reference the reader can refer to the diagram used for the elicitation purposes that can be found in figure

2.8 of this study. The information on this diagram that was shared with the MusLit teachers during their interviews is not detailed, and therefore the MusLit teachers' responses beyond those on the diagram were completely their own.

In the explanation of the NIshikawa CED (Narrative Ishikawa CED), the 'interaction domain' consists of the social and personal spheres; the 'situational domain' consists of the temporal and situational spheres. The third domain 'continuity' is featured by the tail of the fishbone, illustrating the present, and any aspects in the environment that cannot be changed by the MusLit teachers. The spine of the fishbone is the combination of looking back into the past and forward into the future (of effective teaching and learning of MusLit). The head of the fishbone would be the future. The analysis of the data of this study is thus a novel combination of the Ishikawa CED as an analytical tool, a theoretical framework (Dewey, Clandinin & Connelly, Aristotle) and a conceptual framework (Root-Cause Analysis, Narrative Inquiry). The findings of the study are thus encapsulated by the method, theory, and analysis processes.

The first category to be discussed in the analysis is the tail of the fishbone diagram. In this deconstructed and recomposed Ishikawa CED, the tail of the fish is the present, the 'look inside' domain. It is all the categories that cannot be changed, situated in the present. Then the situation domain will be discussed, describing the codes and themes found in the 'look at the context' domain. Following on that, the interaction domain is discussed in detail, combining the social and personal domain, in other words 'look outward', "to existential conditions in the environment, and look inward to internal conditions and feelings of the individual" (Clandinin and Connelly 2000).

The second research question, focusing on why the MusLit teachers' stories are significant, is answered by the findings of Chapter Five. Revisiting the studies in Chapter Two, section 2.7. and 2.8, showed that these studies listed and named variables impacting on the quality and effectiveness of the teaching and learning of music in South African schools. These claims were confirmed by the teachers in their stories of their lived experiences. But the reason their stories are significant lies in the fact that they are coping with these problematic issues. They intrinsically love their calling of teaching music. Despite all the problems, they will continue to teach and produce excellent results.

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A surprising finding was that community music and musicians could be involved in the realm of MusEd. The importance of community music, and the role that it could play in future music education in South Africa, cannot be underestimated. Especially in the realm of community projects, in other words where learners receive tuition as well as e.g. community bands, orchestras or choirs educating learners. MusEd should go beyond the classroom and even in communities there should be music groups for promoting music-making.

The second group of findings of this study is thus related to the second research question: why are the personal stories of South African MusLit teachers of significance in the investigation of the MusLit conundrum? Through the process of data analysis and interpretation new knowledge were created.

- **Why** are the personal stories of South African MusLit teachers of significance in the investigation of the MusLit conundrum?"
  - **Adds new knowledge and insight**
  - **It challenges existing knowledge**
  - **Their stories shape their teaching, consequently**
  - **There are rich data and meaning hidden in their stories**
  - **The NIshikawa CED can be applied in further delving in their stories, and finding even more meaning in the application of the Three-Dimensional Inquiry space**
  - **Community music as an education tool**

As has been shown, the MusLit teachers' lived experiences shape their teaching and learning of MusLit. It is impossible to elude the structural and non-structural elements of their lived experiences. The question that remains is, how do they manage to do this? The answer to this question lies in the third finding.

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6.2.3 Findings regarding third research question

The third research question is therefore answered by various factors, including the fact that these MusLit teachers are driven by their passion for their profession, and that they will find a way to teach MusLit, even in a problematic situation.

The empirical and theoretical research of this investigation suggest that teacher knowledge is utilised in decision-making regarding informed learning decisions. MusLit teachers need to be able to analyse and evaluate concurrent with the contextual and situational factors interplaying on the quality of their teaching. Furthermore, they have to connect relevant information e.g. the CAPS to their specialised knowledge of the teaching and learning process to guide their teaching actions. Therefore, the quality of the domain knowledge that the teacher has determines appropriate pedagogical decisions.

The personal stories of the eight MusLit teachers revealed their lived experiences with regard to the teaching and learning of MusLit. The most important revelation is that if their passion for their subject and learners could be weighed against that of the problems presented in the Conundrum, their love for what they do would definitely outweigh the problems. Where there are problems, the MusLit teachers will find a way around it.

As shown, 'time' was a key theme and element in the three-dimensional narrative inquiry space. In fact, it seemed that the construct time and the frequency with which it was discussed, exceeded cultural, management, and/or learner issues. The other main theme that was elaborately discussed in the semi-structured interviews, was resources, both physical and human, which influenced the teaching and learning of MusLit in the lived experiences of these teachers. But what the MusLit teachers ultimately taught was the "sum total of [their] experiences" (Connelly *et al.* 1997:666), including the components of theoretical, practical, and personal relevance and/or importance. In other words, the music teachers brought their own experiences to transfer on what they taught. It could therefore be concluded that the life experiences of the MusLit teachers are irrevocably intertwined with their own teaching.

The range of the MusLit teachers' lived experiences was as broad as that of human experience. They combined what they taught about MusLit (their theoretical knowledge) with how they taught MusLit (their practical knowledge). and why they taught MusLit as they did (personal knowledge). However, during the analysis of the gathered data, the boundaries blurred and merged, and new knowledge was created as to how the MusLit teachers' lived experiences shaped their own teaching and learning of MusLit.

- **How** do these teachers effectively sustain the teaching and learning of MusLit in a constantly changing environment?"
  - **Fresh and creative coping skills are applied by the teachers in their classrooms, e.g. creation of own resources, integration of concepts to save time, etc.**
  - **Resilience**
  - **Ability to adapt**
  - **Creative solutions to problematic situations, e.g. utilising the school hostel for classrooms.**
  - **Where there are problems, the teachers will find a way around it**
  - **Management of time issues, environmental problems and learners.**

6.3   THE CONTRIBUTION TO RESEARCH: THE NISHIKAWA CED

As the research draws to a climax, the plethora of knowledge that has transpired about the eight MusLit teachers, their lived experiences and the MusLit conundrum, has crystallised into the emanating hidden meanings within the initial conundrums. Three questions, as posited by Creswell (2009:5), remain (section 1.9.1): "What knowledge claims are made by the researcher?" The answer to this question is discussed in Chapter Four, where the study's paradigm, epistemology, ontology and research methods are discussed. The second question to be answered is: "What strategies of inquiry will inform the procedures?" (Creswell 2009:5), which is answered by the evolved Ishikawa CED into the NIshikawa CED. The final question Creswell (2009:5) suggested is "What data is necessary to discuss the research question sufficiently?" The data that was most suitable for this study's research questions was the stories of the MusLit teachers' lived experiences.

With the focus of the study being on the investigation of the teaching and learning of MusLit in South African secondary schools, the personal stories of the MusLit teachers provided a rich data pool. Initially, the researcher struggled to imagine how the personal stories of the teachers could be combined with the Ishikawa CED. Then it dawned on her that the ideal way to merge these two concepts was to use a theory that could connect the two. With the research on causation, the researcher found that there is a profound connection between Aristotle and Dewey's philosophies concerning causation, and that Dewey is the "father" of experience. Therefore, the data gathered in the MusLit teachers' stories regarding their lived experiences could be translated to the Ishikawa CED, and it could provide a new model for the analysis of data in the utilisation of narrative inquiry as a methodology.

The purpose of the study was to determine the importance of these lived experiences of the MusLit teachers, and whether the investigation of the MusLit conundrum would be credible. The researcher theorises that the MusLit teachers turn to their personal lived experiences to be able to maintain effective teaching and learning of MusLit in their own unique environments. The third research question is, "How do the MusLit teachers effectively sustain the teaching and learning of MusLit in a constantly changing environment?" The answers to this question are encapsulated in the stories of the MusLit teachers and the findings of this research study. The novel utilisation of the Ishikawa CED, however, is of imminent importance.

In this study the Ishikawa CED was utilised as graphic elicitation in the semi-structured interviews, as visual representation of the MusLit conundrum and as a theoretical framework in the research design. According to Kazmierczak (2001:177) "diagrams are most suitable for visualisation of conceptual knowledge [...] modelling reality as we understand it". This study provides a clarification of the possibilities in the application of graphic elicitation in semi-structured interviews, in this instance as a visual representation of a very complex and problematic situation. Furthermore, the conceptualisation of the three-dimensional narrative inquiry space into the framework of the analysis is emergent thinking and a new knowledge claim made by the researcher. She is of the opinion that the Ishikawa CED offered an appropriate framework for the visual representation of the MusLit conundrum, as well as for the analysis of complex variables interplaying either negatively or positively on the

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effective teaching and learning of MusLit. In particular, the deconstructed and recomposed Ishikawa CED proved to be implementable in the improvement of the quality of teaching and learning of MusLit education in South African secondary schools.

The summary of the researcher's innovative contributions and knowledge claims:

- The term MusLit conundrum used for the coining of the problematic situation regarding MusLit education in South African secondary schools.
- The application of this principle in symbolising the presented confusion regarding the phenomenon of the MusLit conundrum.
- The abstract thinking in superimposing the words Education Resources as conundrums on the problematic situation in South African secondary schools. Scrambled and without meaning at first, these letters slowly unfolded, and gradually new words and meanings emerged.
- The novel utilisation of the Ishikawa CED as:
  - Narrative CED, coined the NIsikawa CED (utilising the Deweyan philosophy's categories regarding lived experiences, combined with the Ishikawa CED, as the categories in the visual representation of the MusLit teachers' lived experiences. The understanding of the MusLit teachers' autobiographies, beliefs and emotions filter curriculum knowledge, according to Weldon (2010:362) and is "one of the most fruitful fields of research",
  - visual representation of the MusLit conundrum,
  - graphic elicitation in the semi-structured interviews,
  - theoretical framework, and
  - data analysis tool combined with data discussion.

This study has made various scholarly contributions, particularly regarding MusLit teachers, MusLit education, and to narrative inquiry as a research method (Creswell 2013:70; Xu & Connelly 2010:354). It has culminated in the deconstructed and recomposed Ishikawa CED, the NIshikawa CED, that contributes to MusLit education, quality improvement of the teaching and learning of MusLit, as well as narrative inquiry.

6.4   RESEARCH CONCLUSIONS

In summary this chapter has addressed the findings from the TCA. The researcher discovered that understanding lived experiences allows the researcher an 'insider view' and therefore creates a deeper understanding towards the issues arising in the relationship between researcher and participant. The key findings that emanated from the research, including new findings, were enlightening and the deconstructed and recomposed Ishikawa CED, the NIsikawa CED, is exciting as it creates a passage to finding new knowledge regarding MusEd.

The researcher expected all the interviewees to be negative and subjective about MusLit education, because of all the dark and negative sources found. But what do the narrations of the MusLit teachers reveal? The key findings regarding the teaching and learning of MusLit in South African secondary schools are significant because they report on individual teachers from a South African perspective; the findings contribute to narrative and storytelling as research method reporting on the collective experiences of MusLit teachers on the MusLit conundrum in South African secondary schools.

The NIshikawa CED does not only use a metaphoric shape to organise information, but it also offers redefined categories that can be used to structure a domain. The domain that has been structured by the NIshikawa CED is MusLit education in South African secondary schools. It is not merely a summary of the researchers' thoughts. It is rather a synthesis of the thoughts of scholars in this field of research, in relation to this research study and as a tool to understand, analyse, and interpret the acquired data. What these scholars stated, helped to develop an informed, and specialised lens through which the new narrative data could be examined, analysed, and interpreted.

Even the discussion of findings, the recommendations that has been made, and the study's conclusions were enriched with this adapted diagram, which is also the theoretical framework for this study. Using the Ishikawa CED firstly as a visual representation, graphic elicitation, theoretical framework as well as conceptual design, and secondly as NIsikawa CED opened doors in the field of narrative inquiry in MusEd.

6.5   RECOMMENDATIONS

Taking the key findings of this study, literature review and aims of the study into account, the following recommendations would be helpful in acquiring further information regarding MusLit education. This research can thus be incorporated and expanded into a programme that can assist music teachers, students, and learners, as well as other disciplines of the humanities education sphere.

6.5.1 Recommendation 1: The appropriation of conundrums as an emergent elicitation technique.

This recommendation originates from this study's literature review regarding the use of diagrams as visual representation of a phenomenon, and/or as graphic elicitation in semi-structured interviews. The idea of incorporating conundrums (also known as nine-letter anagrams) outside the expected domain of playing word-games, is particularly contemporary. As a research method this incorporation of a word-game as an elicitation instrument progressively gained ground over the past few years. Bearing the focus of the Narrative Gallery Forum of the NIME8 Conference 2022 (Narrative Inquiry Music Education Conference) in mind, this study is a contemplation of a way in which "narrative may exist in more than linguistic forms" (NIME8 2021). As the NIME8 focuses on narrative forms of research, and contemplates novel ways in which narrative may exist, the entanglement of a brain-teaser word-game with the individual stories of experience, might result in exciting new knowledge domains and data regarding narrative research.

The researcher believes that the process of finding meaning within the scrambled letters of a conundrum or anagram, poses a number of advantages that cannot be overlooked. It might even add an important level of trust between the interviewee and interviewer, taking the relationship from being one of suspicion to one of faith. It also takes the narrator on a journey, looking beyond the surface of text, exploring narrative to a deeper level of understanding. Solving a conundrum creates a feeling of trust in oneself, knowing that there is, was and will be a deeper understanding. This technique of using games as an instrument in the gathering of data is often labelled as "gamification" (Deterding, Dixon, Khaled, & Nacke. 2011:9).

It is proposed that different sets of conundrums should be made available to willing participants to decipher and unscramble. These conundrum solutions would be nine letter words relating to the participants' experiences as Music Educators and/or Researchers, e.g. *NAOUIEDCT,* which can be deciphered to *education.* Consequently, using these words, the participants can then elaborate and describe their own experiences in their specialist domains. It could be representative of narrative scholarship beyond the printed page, into a new realm of thinking: word-deciphering games.

6.5.2 Recommendation 2: Quality MusLit education is dependent on experiential research regarding the teaching and learning thereof.

The Ishikawa CED as a visual representation of a problematic situation in MusLit Education in South Africa, provides a graphic illustration of the relationship between an effect (MusLit education) and the causes interplaying on creating this effect (the qualitative variables). One of the recommendations of this study is that this visual representation of the MusLit Conundrum can be utilised in further studies as graphic elicitation and/or theoretical framework. Thus, enabling music teachers to voice their opinion regarding MusLit teaching and learning in South African secondary schools in a structured and systematic way, augmenting voices that may have remained reticent.

Furthermore, utilising tools such as the Ishikawa CED in researching the various causes for improving academic performance, could help South African secondary schools to implement quality improvement continuously. If schools could identify a few causes interplaying on the quality of teaching and learning MusLit, it could help the schools to focus on the sources of the causes. That could have a significant effect on the improvement of academic performance. The use of the collective opinion, of staff members in the school for instance, combined with a method supported with questionnaire data could be essential in the identification of accurate root causes. The Identification of variables effecting quality teaching and learning is essential in the design of a method for possibly improving poor academic performance.

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6.5.3 Recommendation 3: MusLit education should be extended to community music programmes and vice versa

Because of the diminution and availability of Music as Subject in South African secondary schools, the value of music education in the community should not be underestimated. The possibilities of incorporating MusLit education in community music projects and vice versa was one of the hidden meanings the researcher found in the gathered data. In Jazmine's and Verna's interviews the community music projects featured heavily, and both spoke with high regard about the value of these projects. In Nic's interview he explained how he started learning in the community church, the community. Many more musicians could be trained by the community should MusEd disappear from the school curricula. I propose that community music be researched as a stream option with WAM, IAM and Jazz. That could promote different music genres, including indigenous music, representative of all the different South African cultural groups.

6.5.4 Recommendation 4: Improvement of music education curricula

The results of this study, according to Rennie-Salonen (2020), will "provide useful findings to apply to the improvement of music education curricula in the higher music education setting, i.e. how to better equip our future music teachers with adaptable/transferable MusLit education skills for all music, through defining and organising the constituents of an inclusive and broader/deeper conceptual framework for MusLit, yet also providing very specific outcomes, tools, needs, and practical guidelines".

As an academic discipline, Music has historically relied upon the creative, analytic, and descriptive utility of music notational literacy - a skill based upon a working knowledge of the rudiments of Western music theory, and which most people acquire as part of a formal music education. Formal music education indicates a collection of core instruction that spans ear-training, notation conventions, technical (performance) proficiency, and repertoire, which includes recognition of historically and geographically delineated stylistic and compositional norms. Entrance to a University Bachelor's in Music (BMus) has historically presumed aptitude in this array of skills, which could be seen as the bedrock for a specialist and disciplined type of "musical thinking" that distinguishes Music graduates from those specialising in other arts and

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humanities subjects. As a sector, Music in HE has long relied upon students' acquisition of skills and repertoire through the musical communities of youth bands and orchestras, alongside school-based music education and - typically - years of private tuition. But access to such sustained and developmental musical opportunities in a score-based Western tradition can no longer be presumed to be the norm for applicants. Regarding university admissions, it is neither just nor satisfactory to assume that a student's accomplishment of formal music education should represent their attainment and potential. Music in HE has had to redefine its distinctive array of specialist skills and attributes and find new ways to teach these effectively to today's undergraduates.

Tertiary institutions should offer pathways for specialism in composition, performance, and cultural or historical studies; address widening participation, equality and diversity issues associated with historic Music degree programmes, and bring the study of popular and traditional music alongside a critical view of canonic European classical art music.

Musical literacy demands both practical and conceptual skills. It is a powerful and sophisticated tool to support musical thinking. Forrest (2018:179) claims that "worldwide, because of an increasing emphasis on academic subjects, the time spent teaching classes such as music and visual arts is decreasing".

The curriculum for Africa should be decolonised to allow learners to think and act very quickly bearing in mind the constant changes in technology and societal demands. Learners should be encouraged to a) communication, b) collaboration, c) critical thinking and d) creative thinking. Curriculum development in the 21st century has become more challenging as the demands are becoming more diverse in the digital society. The jobs which required routine cognitive activities during colonial rule, have been reduced and the education that is offered is no longer considered as relevant to African learners. Therefore, there is a need to expand the thinking of curriculum developers to focus on acquisition of skills, attitudes, and values relevant to the African child to enable him/her to fit into the world of work if education is to have the desired quality in this century. Curriculum development process, therefore, should ensure that

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students receive integrated and coherent learning experiences that contribute towards their academic, personal, and societal development.

6.5.5 Recommendations for further research

While the study's findings are important and provided valuable insights into the professional practices of MusLit teachers, it was not without gaps in the literature. The context and general beliefs regarding MusEd are diverse, and it is important not to generalise or apply these differences in beliefs as this could be researched in more depth. The actual scope of the teaching and learning of MusLit remains under-researched. There are several options available for future research projects based upon the results of this study. I therefore recommend the following topics that could be utilised in further study projects. That could, in the end, reveal the magnitude of influences on the teaching and learning of MusLit education, elicitation techniques, quality control, curricula and narrative inquiry in MusEd:

- Conundrums as gamification (elicitation) technique
- Quality control practices in the domain of MusEd
- Community musicians' involvement in MusEd
- MusEd curricula in tertiary institutions
- Utilisation of vignettes in the domain of narrative inquiry
- Narrative Inquiry Cause-and-Effect Diagrams

6.6 CONCLUDING REMARKS – REFLECTIONS AND ENDINGS

Swart (2020:63) holds that there are teachers who claim that the aims of the curriculum regarding Music as Subject are reached and achieved and in practice. That is in contrast with the studies mentioned in Chapter Two section 2.1. That is exactly where the quote by Oldster (2016) adds more meaning to the reasoning behind narrative inquiry. He writes: "Why tell the Story? For the present when backed by the past is a thousand times deeper". The past is therefore the knowledge that can be researched and regenerated into deeper meanings. It is believed that high-quality qualitative research is marked by a thick description, and rich complexity of findings rather than deductive precision (Tracy, 2010). There is no one correct way to analyse textual data. To quote Patton (2002:432), "Qualitative analysis transforms data into findings. No formula exists for that transformation. Guidance, yes. But no recipe. Direction can and

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will be offered, but the destination remains unique for each inquirer, known only when - and if - arrived at".

Thorough qualitative analyses are also distinguished by their focus on the interrelated aspects of the setting or group, or person under investigation rather than breaking the whole up into separate parts. The whole is always understood to be greater than the sum of its parts, and so the social context of events, thoughts, and actions becomes essential for interpretation. Within this framework, it doesn't really make sense to focus on two variables out of an interacting set of influences and test the relationship between just those two.

In this study, I have investigated the MusLit conundrum in South African secondary schools. I have scrutinised available scholarly studies to be able to list identified qualitative variables that interplay, positively and/or negatively on quality MusLit education. The Ishikawa CED has been utilised to represent these variables visually, after sub-categories were determined as main causes. This Ishikawa CED has served the dual purpose of graphic elicitation and theoretical framework for this research project. Eight MusLit teachers' experiences were recorded, transcribed, and translated before the data analysis process started. In this qualitative study, the different concepts/constructs needed to be merged to be able to reach research findings.

The novel Narrative Inquiry CED was developed as a connection between the three bodies of knowledge: The Ishikawa CED, the restoried story of the MusLit teachers and the theories of experience (Dewey) concurrent with the theories of Clandinin and Connelly (regarding narrative inquiry). This proved to be the ideal instrument in the process of data analysis. It also concludes and confirms the notion that these innovations represent a welcome trend toward methodological diversity that is strengthening the contribution of narrative inquiry to our understanding of the experience of language teaching and learning.

The MusLit education system in South African secondary schools is problematic and the effect is that we cannot compete on a global level or arena. But as a member said in a member checking meeting: "We can make a difference". He also quoted the words

of Sharma (1999): "What you focus on grows, what you think about expands, and what you dwell upon determines your destiny." This is one of the positive principles as documented by Robin S. Sharma, the author of *The Monk Who Sold His Ferrari* 1999. If you want to focus on the negative aspects and interplaying variables, that is what will grow.

I choose to adapt to change and make a positive contribution to the South African MusEd community. The novel NIshikawa CED, as a resultant model for MusEd narrative studies, could enable researchers to reach even deeper into the pool of knowledge contained within the MusEd sphere in South African secondary schools.

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8.1 CORE ADDENDUMS

8.1.1 ADDENDUM A: Interview schedule

Faculty of Education
Fakulteit Opvoedkunde
Lefapha la Thuto

Semi-Structured Interview Schedule

(Music educators teaching Music as a subject in Grade 10 – 12, and / or Creative Arts Gr 8 – 9.)

SECTION 1:

BIOGRAPHICAL DATA

Instructions:
- Kindly fill in the relevant information in the given spaces, or circle the appropriate information.
- Please answer all the questions.
- All information gathered will be kept confidential, and under an alternative name.

PERSONAL INFORMATION

GENDER:

Male	Female

AGE:

30 years and younger	31 – 40	41 – 50	51 – 60	Older

ETHNICITY:

Black	White	Coloured	Indian	Other

HIGHEST LEVEL OF TERTIARY EDUCATION:

Certificate / Diploma	Degree	Masters	PhD	Other

HIGHEST LEVEL OF MUSIC EDUCATION:

Certificate / Diploma	Degree	Masters	PhD	Other

LANGUAGE OF TEACHING:

English	Afrikaans	African Languages	Other	Combination of Languages

TEACHING EXPERIENCE

Music as a subject Gr 10

Less than 5 years	5 – 10 years	11 – 15 years	16 – 20 years	21 and more years

Music as a subject Gr 11

Less than 5	5 – 10 years	11 – 15 years	16 – 20 years	21 and more

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years				years

Music as a subject Gr 12

Less than 5 years	5 – 10 years	11 – 15 years	16 – 20 years	21 and more years

Preferred Specialisation Stream:

WAM	IAM	Jazz

Preferred Topic:

Music Literacy (MusLit)	Musical Performance and Improvisation (MPI)	General Music Knowledge and Analysis (GMKA)

I have received formal training in the following specilisation stream(s):

WAM	IAM	Jazz

I have received formal training in the following topic(s):

Music Literacy (MusLit)	Musical Performance and Improvisation (MPI)	General Music Knowledge and Analysis (GMKA)

SECTION 2:

SINGLE QUESTION AIMED AT INDUCING NARRATIVE

I am interested in learning and documenting the personal stories of Music Literacy teachers in South African secondary schools. I'd like to hear yours.

Please tell met the story of your experience of Music Literacy teaching in Music as a Subject (Gr 10 – 12) and / or Creative Arts (Gr 8 – 9). Please relate to your experience specifically in the secondary school environment.

I am giving you a figure of variables which you can use as an instrument to visualise the Music Literacy scene. You are welcome to adapt the figure in any way that you think might improve my understanding of your experience and story.

Please take all the time you need. I'll listen and won't interrupt you, but will make some notes in case I have further questions. All further questions will be in order to enhance my understanding of your story.

To begin I am giving you Figure 1 as a starting point. Please tell me your story of how you became a Music Literacy teacher and what Music Literacy education means to you in a South African and personal context. You may relate all the experiences and events contributing to your story.

For the purposes of the researcher / interviewer, MP Jansen van Rensburg:

The teacher's narrative will be followed-up by as many "why" questions as possible, with five "why" questions being the aim. "The 5 whys" technique of interviewing was developed by Sakichi Toyoda (1867 – 1930) and is still used as a "detailed questioning process designed to uncover the causes and sub-causes" inherent to a Cause-and-effect Diagram (Romo, Vick & Quilizapa, 2019).

If the respondent says something like: "I think the curriculum is not descriptive enough", the researcher can ask:

- Why do you think the curriculum is not descriptive enough? – Not enough information with regard to assessment.
- Why is assessment a problem? – Not consequently reconstructed and suitable for the WAM, IAM and Jazz streams.
- Why would you say it is not consequent? – The assessment tasks are often the same for all three streams, and not equally suitable for these different genres.
- Why, in your opinion are the assessment tasks not equally suitable? – Music Literacy requirements to playing an African instrument varies completely from Western instruments or even between e.g. singers and drum kit players.
- Why are the requirements different? – Notation, learning and teaching, as well as audiation are completely different.

It may take less or more than five "Why" to reach a more descriptive narration of the teacher's story. .

Any further probes that will be used if and when necessary will include some of the following (Balkissoon, 2019):

- Detail-oriented Probes: "When did that happen?", "Who else was involved?"
- Elaboration Probes: "Could you tell me more about it?"
- Clarification Probes: "You said the program is a 'success', what do you mean with that?"
- Silent Probes: Remaining silent and waiting for the participant to continue, perhaps with a simple nod.
- Uh-huh Probe: Encouraging a participant to continue by making affirmative but neutral comments, like "uh-huh" of "Yes, I see."
- Echo Probe: Simply repeating the last thing the participant said and asking them to contnue. Especially good when a process or event is being described. "I see. So first you pick up your mail. Then what do you do?"

8.1.2 ADDENDUM B: Letter of consent (Participant)

MP Jansen van Rensburg

2 Arc-en-Ciel, Le Hermitage

Houtkapperstreet

Paradyskloof, Stellenbosch

19 February 2020

ronella14@icloud.com

+27 (79) 693 5457

Teacher's name and title

School's full name

Full address

Dear _____ ,

RE: PERMISSION TO CONDUCT RESEARCH (PhD Music Education)

The title of my study is: Investigating the Music Literacy Conundrum in South African Secondary Schools. The focus of this study is to investigate Music Literacy Education through the personal stories of Music Literacy Teachers (Music as a subject Gr 10 – 12, and Creative Arts Gr 8 – 9). The study will follow the qualitative narrative inquiry research design.

The research question are: "What are the personal stories of Music Literacy teachers in South African secondary schools and how do these teachers cope with interrelated variables in a constantly changing environment?" This will be the starting point of the investigation and form the basis of these semi-structured interviews.

Consequently, I wish to develop a deeper understanding of how Music Literacy is taught in South Africa, and how Music Literacy teachers cope with the available resources in a transformational educational environment.

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I have received permission from the Ethics Department of the University of Pretoria to conduct this study, and it will therefore be guided by the following principles:

- Voluntary participation, which also mean you can withdraw your participation at any stage.
- You will be fully informed at all times about the research process.
- You will not be put at risk or be subjected to harm of any kind.
- All information will be treated confidentially and anonymously.
- Data will be recorded on audio record and transcribed verbatim.
- In the event of a participant withdrawing from the study, data will immediately be discarded and destroyed according to UP policy.
- The supervisor will have access to all the data, but participants will only have access to their own data sets. No data will be provided to third parties.

I am writing you concerning permission to conduct a semi-structured interview with you, for the purposes of research regarding my PhD study in Music Education. The interviews will take place at a place, date and time which will be convenient to you. I would really appreciate your time and effort in the sharing of your personal story regarding the teaching of Music Literacy in South African secondary schools.

Yours sincerely,

Ronella van Rensburg (MP Jansen van Rensburg)

PERMISSION FOR RESEARCH
Your participation in this research is voluntary and confidential. If you have any questions about the research, you are welcome to contact me, Ronella van Rensburg +27 (79) 693 5457.
I, _____, Teacher at _____, hereby agree to participate in the study, titled: Investigating the Music Literacy Conundrum in South African secondary school.
_____   _____ Signature of participant   Date

8.1.3   ADDENDUM C: Letter of consent (Principal)

Faculty of Education
Fakulteit Opvoedkunde
Lefapha la Thuto

MP Jansen van Rensburg

2 Arc-en-Ciel, Le Hermitage

Houtkapperstreet

Paradyskloof, Stellenbosch

19 February 2020

ronella14@icloud.com

+27 (79) 693 5457

Principal's name and title

School's full name

Full address

Dear _____ ,

RE: PERMISSION TO CONDUCT RESEARCH (PhD Music Education)

The title of my study is: Investigating the Music Literacy Conundrum in South African Secondary Schools. The focus of this study is to investigate Music Literacy Education through the personal stories of Music Literacy Teachers (Music as a subject Gr 10 – 12, and Creative Arts Gr 8 – 9). The study will follow the qualitative narrative inquiry research design.

The research question are: "What are the personal stories of Music Literacy teachers in South African secondary schools and how do these teachers cope with interrelated variables in a constantly changing environment?" This will be the starting point of the investigation and form the basis of these semi-structured interviews.

Consequently, I wish to develop a deeper understanding of how Music Literacy is taught in South Africa, and how Music Literacy teachers cope with the available resources in a transformational educational environment.

I have received permission from the Ethics Department of the University of Pretoria to conduct this study, and it will therefore be guided by the following principles:

- Voluntary participation, which also mean you can withdraw your participation at any stage.
- You will be fully informed at all times about the research process.
- You will not be put at risk or be subjected to harm of any kind.
- All information will be treated confidentially and anonymously.
- Data will be recorded on audio record and transcribed verbatim.
- In the event of a participant withdrawing from the study, data will immediately be discarded and destroyed according to UP policy.
- The supervisor will have access to all the data, but participants will only have access to their own data sets. No data will be provided to third-parties.

I am writing you concerning permission to conduct a semi-structured interview with you, for the purposes of research regarding my PhD study in Music Education. The interviews will take place at a place, date and time which will be convenient to you. I would really appreciate your time and effort in the sharing of your personal story regarding the teaching of Music Literacy in South African secondary schools.

Yours sincerely,

Ronella van Rensburg (MP Jansen van Rensburg)

PERMISSION FOR RESEARCH
Your participation in this research is voluntary and confidential. If you have any questions about the research, you are welcome to contact me, Ronella van Rensburg +27 (79) 693 5457. I, _____, Principal at _____, hereby agree to participate in the study, titled: Investigating the Music Literacy Conundrum in South African secondary school. _____   _____ Signature of participant   Date

8.1.4 ADDENDUM D: Letter of consent (SGB)

Faculty of Education

Fakulteit Opvoedkunde
Lefapha la Thuto

UNIVERSITEIT VAN PRETORIA
UNIVERSITY OF PRETORIA
YUNIBESITHI YA PRETORIA

MP Jansen van Rensburg

2 Arc-en-Ciel, Le Hermitage

Houtkapperstreet

Paradyskloof, Stellenbosch

29 February 2020

ronella14@icloud.com

+27 (79) 693 5457

SGB Chairman's name and title

School's full name

Dear _____ ,

RE: PERMISSION TO CONDUCT RESEARCH (PhD Music Education)

I am currently studying through the University of Pretoria, and am enrolled for my PhD in the Faculty of Education. I am writing you concerning permission to conduct a semi-structured interview with _____ (relevant teacher's name), with regard to Music Education.

The title of my study is: **Investigating the Music Literacy Conundrum in South African Secondary Schools.** The focus of this study is to investigate Music Literacy Education through the personal stories of Music Literacy Teachers (Music as a subject Gr 10 – 12, and Creative Arts Gr 8 – 9). Consequently, I wish to develop a deeper understanding of how Music Literacy is taught in South Africa, and how Music Literacy teachers cope with the available resources in a transformational educational environment. The study will follow the qualitative narrative inquiry research design.

The research questions are: "What are the personal stories of Music Literacy teachers in South African secondary schools and how do these teachers cope with interrelated variables in a constantly changing environment?" This will be the starting point of the investigation and form the basis of these semi-structured interviews. Mr / Mrs _____ will be interviewed via Skype or Zoom, about this topic. The interview will take place at a suitable time, and will not take langer than 90 minutes. The interview will be recorded on my mobile device, and be transcribed by me for analytic purposis. This information will only be accessed by myself and my supervisor and will be regarded as confidential and anonymous.

The participant's name will be protected, not mentioned anywhere, and be known only by me as the researcher. in my study the individual name will be replaced with a pseudonym, and no other identifying information will be given. Collected data will be in my possession, or my supervisor's and will be saved for the required time, as stipulated by the University of Pretoria.

I have received permission from the Ethics Department of the University of Pretoria to conduct this study, and it will therefore be guided by the following principles:

- Voluntary participation, which also mean the participant can withdraw participation at any stage.
- The participant will be fully informed at all times about the research process.
- The participant will not be put at risk or be subjected to harm of any kind.
- All information will be treated confidentially and anonymously.
- Data will be recorded on audio record and transcribed verbatim.
- In the event of a participant withdrawing from the study, data will immediately be discarded and destroyed according to UP policy.
- The supervisor will have access to all the data, but participants will only have access to their own data sets. No data will be provided to third parties.

We also would like to request your permission to use the data, confidentially and anonymously, for further research purposes, as the data sets are the intellectual property of the University of Pretoria. Further research may include secondary data analysis and using the data for teaching purposes. The confidentiality and privacy

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applicable to this study will be binding on future research studies.

I would really appreciate _____ time and effort in the sharing of his / her personal story regarding the teaching of Music Literacy in South African secondary schools.

If you agree that _____ can take part in this research, please fill in the consent form provided below. If you have any questions, do not hesitate to contact my supervisor or me at the numbers given below, or via E-mail.

Yours sincerely,

Ronella van Rensburg (MP Jansen van Rensburg)
Contact number: +27(79)6935457
e-mail: ronella14@icloud.com

Ronel de Villiers
Contact number: +27(73)7077351
e-mail: ronel.devilliers@up.ac.za

CONSENT FORM

I, _____ (your name), Chairman SGB at
_____, hereby agree that _____ is allowed to
participate in the study titled: **Investigating the Music Literacy Conundrum in South
African secondary schools.**

I understand that he / she will be interviewed about this topic via Skype or Zoom at a
time that will suit him / her, for approximately 90 minutes, and that I know the interview
will be recorded.

I understand that the researcher subscribes to the principles of:

- *Voluntary participation* in research, which also mean the participant can withdraw
  your participation at any stage.
- *Informed consent,* meaning that research participants will be fully informed at all
  times about the research process and purposes, and must give consent to their
  participation in the research.
- *Safety in participation:* The participant will not be put at risk or be subjected to
  harm of any kind.
- *Privacy:* All information will be treated confidentially and anonymously.
- *Record:* Data will be recorded on audio record and transcribed verbatim.
- *Withdrawal:* In the event of a participant withdrawing from the study, data will
  immediately be discarded and destroyed according to UP policy.
- *Access to data:* The supervisor will have access to all the data, but participants
  will only have access to their own data sets. No data will be provided to third
  parties.
- *Trust:* The participant will not be put in any act of deception or betrayal in the
  research process or its published outcomes.

Participation in this research is voluntary and confidential. If you have any questions
about the research, you are welcome to contact me, Ronella van Rensburg at
+27 (79) 693 5457.

_____   _____
Signature of SGB Chairman   Date

8.2   SUPPLEMENTARY ADDENDUMS

8.2.1 ADDENDUM CHANTAL (Translated English and original Afrikaans versions)

(The Researcher's side of the dialogue will be in non-italic font.)

I started with subject music about 10 years ago at [School], *grades 10 – 12. Subject music was more focused on the external exams, the theory section. I'm only going to talk about the theory section today as I don't teach the history section, so I can't talk about it. The theory section, I think, content-wise, has gotten somewhat easier for the learners over the last 10 years, if I think up to grade 12. The syllabus became easier, since they don't write two-part works any more. The department doesn't have such high expectations, and they actually only have four question in which all the components are intertwined. But the harmony isn't difficult at all. The melody-writing is easy. I really don't think the syllabus is difficult.*

I sometimes wonder if it isn't somewhat detrimental to the university students, a drawback, to put it another way. Because they don't even have the supertonic seventh that they have to use any more. They don't have solfa at all that they have to consider, which I think is very important.

The solfa is not done at all and I just wonder, if the content is enough for learners who really want to progress, to take them further. While the other is actually only aimed at learners that want to pass the subject. So that's the background that I want to say about that.

I want to go further and just talk about work books. I think the work books, there are quite a number of books readily available, but still, I think the explanation is good, but there are many work books that don't have enough exercises. It doesn't have enough exercises for the learners to practise enough. Teachers think learners understand immediately but they must practise it many times. They don't understand the concept and where it fits into the bigger picture. It's sometimes so staccato-ish to just start with the concept with them, but they don't understand that it actually links to the next step

and the next one. I really don't get that in work books often, that it is done enough or repeated enough.

Therefore, work books are readily available, but I think learners are sometimes afraid. I experience learners are very, very afraid of looking stupid. They don't want to ask questions, because they don't want to admit to their classmates that they're like, 'I don't understand this concept'. And that's something that a teacher must observe in class. He must be able to see: that child isn't really getting what he is supposed to get or know. So, it's kind of something that you must observe as a teacher. And learners who had exposure to music sooner, who had music as primary school learners, who has had theory, usually come from privileged homes. And it's easier for them, while learners who never had music? I personally think it's an injustice for a learner to start with music in grade 10 and to expect that he/she must pass subject music and pass it well in grade 12. The education department can have that expectation, but I don't think it's realistic or feasible. The background knowledge of the learners is too little. The time is too little to catch up all the background – they can't do it. It doesn't make sense to me. Actually, it makes me despondent that the department allows this and expects this of teachers. It isn't worth it to me.

The different streams of music as subject, the WAM, IAM and the Jazz, I personally think you can overwhelm yourself as teacher. We are mostly all trained as WAM, the Western art music, we find it easy, of at least, I do. I can only speak for myself, but I find it easy. IAM I don't think I'll be able to get the hang of it, because it's a different culture. It's something I think I'm supposed to be able to do – the African music, but I don't think I'll actually teach it, because I'll have no self-confidence. Jazz, I think you can teach better, I don't want to do it, I'm not attuned to it, but I think in knowledge you can get the hang of it if you had to as a teacher.

OK, I'm quickly going to say something about Western Art Music and Jazz. It's difficult to offer in one class, because time-wise, there isn't time to do all this work in one period. I don't think it's possible. I don't know, maybe there are schools that do it that way and manage it?

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It's valuable that you mentioned that. I don't think you can mix the two – it's totally different and totally wrong. You must surely have some concept of a sort of music. You can't…I don't think it's sensible…My colleagues now started with Jazz, but I told him he had to tell me, because, I mean, it doesn't help that the kids do jazz background and they don't do theory? But practically, it's the kids who do rock guitar etc. who are more interested in jazz than actually learning about what Bach did. So, it makes sense to offer it to certain learners and I think it can benefit them, but I'm a bit nervous about it myself, you know. So I, at this stage, I think if I was younger I might have considered it, but not at this stage. I don't have the energy for it.

I also find Jazz more difficult. The jazz syllabus if more difficult. I don't think it's as easy as the Western Art Music, that's the one thing, and the other thing is, I think many people confuse Jazz, they think it's light music. There must actually be another stream for light music.

Yes, that's true. I often think it can be much easier for kids to enjoy music and take light music because lots of kids, I have experienced, don't want to study music, they want to do sound technology or those kinds of things. But there isn't really a foundation for them to take that further; or to start with it at school. They just take music to get background and then after school they'll go in a different direction which I don't think is supported in the CAPS. You must please interrupt me and tell me if I'm leaving something out that you want to know. I'm casting my eye down and I'm now talking about the fishbone that you've given me.

I want to talk about assessment – how you assess. I think learners must be assessed regularly, but it's not necessary to do it formally. You can do it by giving homework – that's also assessment. So, I feel, sometimes you don't have to overwhelm them with everything…and such dates. It makes me fed-up with the school structure, the fact that something must be in at a specific date and so on, so, you as teacher must realise that some kids know more and then you need to help others catch up and not always with tests and things like that. That's just my opinion. I think it ruins music for them, it ruins theory. And just something in general about music literacy: if a kid doesn't understand something, it's very upsetting for them and then you lose them. It's not that they don't enjoy the subject.

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They (teachers) must have the skills to explain it in different ways so the learner can eventually get to the concept. Because if they understand then music literacy is very easy. Kids who have a mathematic aptitude, obviously find music literacy easier, there is a link. I just think it's easier for them.

Learners with instruments like flutes, and singing, often find the theory easier (for orchestra instruments) because they don't know piano or keyboard. It is important to integrate that music literacy; to let them sit in front of the keyboard and discover for themselves what a common chord is and what it looks like and sounds like and to be able to play it themselves and therefore the learners need a keyboard. So, to really be able to integrate, a kid must have a bit of skill on the keyboard as well. So, I don't think you can get there with your instrument, orchestra instrument. I don't think it possible, or if it's too advanced, because then they understand it even less.

What else can I talk about? I think support systems in a school set-up aren't always ideal. The schools, most school, I'm talking in general, the most schools are focused on sport. And that's why the music part is just another part and doesn't enjoy enough importance that the kids feel it's important in the school set-up. We don't have push-back at school, but I won't say that you can do what you want to. You have to be quite strict to get your spot where you can really teach and to really do it well. Sometimes it's frustrating and it's interesting, during these Covid-times, it sometimes easier to teach at home because I have a specific time-slot. Because at school things are so rushed; in a normal year everything is rushed. That bell rings, the kids rush to the next thing and then the periods move around and such things. While now, it's much more enjoyable and the kids enjoy it much, much more. It takes away the enjoyment of music if there isn't enough time to explain the concepts properly or if you are always rushed to just finish everything.

You talk about Music as Subject, but if I can take it further and talk about kids who have to do external exams…I think it's a challenge but you shouldn't make it compulsory for the learners. They must still feel the theory, but I want to do it and do it for myself. Not for the teacher, not for my mother. I'm tired and over that stage. It must be about what the learner wants for him/herself. Why they want to do it. And in that way, music literacy seems to be something that learners don't always understand

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why they have to do it. So for the smaller, the primary school kids, I think it must sort of be compulsory, so in the end they can understand why they do it. They are not going to choose to do it.

Original Afrikaans interview

Ek het so tien jaar terug begin met vakmusiek by Skool A, Graad 10 - 12. Vakmusiek was meer gerig op die eksterne eksamens, die teorie-gedeelte. Ek gaan vandag net praat oor die teorie-gedeelte, want ek gee glad nie die geskiedenis-deel nie, so ek kan nie daaroor praat nie. Die teorie-gedeelte dink ek, inhoudelik, het met die verloop van die 10 jaar effens makliker geword vir leerders. As ek dink tot by Gr 12. Die sillabus het makliker geword, aangesien hulle nie meer tweestemmige werkies skryf nie. Die department het nie sulke hoë verwagtinge nie, en hulle het eintlik net vier vrae waarin al die komponente eintlik vervleg is. Maar die harmonie is glad nie moeilik nie, die melodieskryf is maklik, ek dink regtig nie die sillabus is moeilik nie.

Ek wonder partykeer of dit nie vir die universiteitstudente tog bietjie nadelig, of 'n drawback is nie, om dit so te stel. Want hulle het glad nie eers meer die supertonika sewende wat hul hoef te gebruik nie. Hulle het glad nie meer enigsins solfa wat hul kennis van neem nie, want ek dink dis tog belangrik.

Die solfa word glad nie meer gedoen nie, en dan wonder ek net, of die inhoudelike genoeg is om leerders wat regtig vorentoe wil gaan, om hulle verder te vat. Terwyl die ander eintlik net gerig is op leerders wat die vak wil deurkom. So dis my agtergrond wat ek daaroor wil sê.

Ek wil bietjie verder gaan en net oor werkboeke praat, ek dink die werkboeke, daar is 'n geredelike klomp werkboeke beskikbaar, maar steeds, ek dink verduideliking is goed, maar daar is baie keer werkboeke wat nie genoeg oefeninge het nie. Dit het nie genoeg oefeninge vir leerders om genoeg kere te oefen nie. Onderwysers dink leerders begryp dit dadelik, maar met die tyd kom ek agter dat hulle nie regtig verstaan nie, hulle moet dit baie keer oefen. Hul verstaan nie die begrip van waar dit inpas in die hele groot prentjie nie. Dis partykeer so staccato-agtig net om die begrip by hul te begin, maar hul verstaan nie dat dit eintlik 'n link het na die volgende trappie en na die

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volgende trap nie. Daar kry ek dit werklik min in 'n werkboek, dat dit genoeg gedoen en herhaal word.

Dus, werkboeke is maklik beskikbaar, maar ek dink leerders is partykeer bang, ek ervaar leerders is ontsettend, ontsettend bang om dom te lyk. Hulle wil nie vrae vra nie, want hulle wil teenoor hul klasmaats nie tipe van erken 'ek verstaan nie die begrip nie'. En dit is nogals iets wat 'n onderwyser moet waarneem in die klas, hy moet kan sien: maar daardie kind is nie regtig op dit wat hy veronderstel is om te wees of te weet van nie. So dis nogal 'n bietjie van 'n iets wat mens maar as 'n onderwyser moet waarneem. En leerders wat vroeër met musiek te doen gehad het, wat as laerskoolkinders musiek gehad het, wat teorie gehad het, kom gewoonlik uit gegoede huise. En dis vir hulle makliker, terwyl leerders wat nooit musiek gehad het nie? Ek persoonlik dink dit is 'n onreg vir 'n leerder om in gr 10 te begin met musiek. En te verwag dat hy/sy moet vakmusiek kan deurkom en goed deurkom in gr 12. Die onderwysdepartement kan daardie verwagting hê, ek dink regtig nie dit is eintlik uitvoerbaar of realisties nie. Die agtergrondkennis van leerders is te min. Die tyd is te min om al daardie agtergrond in te haal, hulle kan dit nie doen nie. Dit is vir my onsinvol. Eintlik maak dit my moedeloos dat die departement dit toelaat en van onderwysers verwag. Dit is nie vir my die moeite werd nie.

Die verskillende lyne van vakmusiek, die WAM, IAM en die Jazz, ek dink persoonlik mens kan jou ingrawe in iets in as onderwyser. Ons is almal meestal opgelei as WAM, as die Westerse kunsmusiek, dit is vir ons maklik, of vir my, ek praat uit my eie oogpunt, dit is vir my maklik. IAM dink ek glad nie ek sal kan baasraak nie, want dis 'n ander kultuur, dis iets wat ek dink, wat ek eintlik seker veronderstel is om te kan doen, die Afrika-musiek. Maar ek dink nie sommer ek sal dit maklik aanbied nie, want ek gaan nie selfvertroue hê vir dit nie. Jazz dink ek kan mens 'n beter onderrig, ekself sal nie graag dit wil doen nie, want dis nie rêrig my aanvoeling nie, maar ek dink in kennis kan mens dit baasraak as jy sou moes as onderwyser.

OK, ek gaan gou-gou sê oor Westerse kunsmusiek en Jazz. Dit is moeilik om in een klas aan te bied, want tydsgewys is daar nie tyd om al hierdie werk in een periode aan te bied nie. Ek dink net nie dis moontlik nie. Ek weet nie, dalk is daar skole wat dit so doen en regkry?

Daar is skole wat ek van weet, wat Westerse kunsmusiek in die geskiedenis-stroom aanbied en dan in die teorie deel kies hulle die Jazz deel, so hulle meng die strome.

Dis waardevol dat jy dit sê, ek dink nie jy kan die twee meng nie, dis totaal en al twee verskillende, dit is totaal en al verkeerd. Jy moet tog 'n begrip van 'n soort musiek hê. Jy kan tog nie, ek dink nie dis sinvol nie.... My kollega het begin nou met jazz, maar ek het vir hom gesê hy moet my sê, want ek bedoel dit help nie die kinders doen jazz-agtergrond en hul doen nie die teorie nie? Maar prakties, dis die kinders wat Rock-kitaar ens. doen, wat baie meer 'n jazz-belangstelling het as wat hul eintlik wil weet wat Bach alles gedoen het. So dit is sinvol om dit vir sekere leerders aan te bied, en ek dink dit kan hulle verder vat, maar ekself is maar bietjie benoud vir dit, jy weet. So ek, op hierdie stadium, ek dink as ek jonger was sou ek dit dalk oorweeg het. Maar nie op hierdie stadium nie. Ek het nou nie meer energie daarvoor nie.

Jazz is vir my ook moeiliker. Die sillabus van die jazz is vir moeiliker. Ek dink nie dis so maklik soos die Westerse kunsmusiek nie, dis die een ding, en die ander ding is, ek dink baie mense verwar Jazz, hul dink dis ligte musiek. Daar moet eintlik nog 'n baan wees van ligte musiek by dit dalk.

Ja, dis baie waar wat jy daar sê. Ek dink nogal dit kan baie makliker vir kinders wees om dan nou net musiek te geniet en ligte musiek te neem, want baie kinders, het ek ervaar, wil nie graag musiek gaan studeer nie, maar hulle wil klanktegnologie en daardie tipe goeters doen. Maar daar is nie regtig 'n basis vir hulle om dit verder te vat nie. Of te begin daarmee op skool nie. Hulle doen maar net musiek om 'n agtergrond te kry en dan na skool sal hulle in daardie rigting ingaan, wat ek dink nie ondersteunend is in die CAPS nie. Jy moet my asb. onderbreek en sê as ek goed uitlaat waaroor jy iets wil weet. Ek gaan nou so met my oog af en ek praat nou oor die goed in die visgraat wat jy vir my hier gegee het.

Ek wil sommer oor assessment praat, oor hoe jy assesseer. Ek dink kinders moet gereeld, half, geassesseer word. Maar dis nie nodig om dit so formeel te doen nie. Jy kan dit deur huiswerk te gee doen, dis ook assessering. So ek voel partykeer mens hoef hul nie so dood te gooi met alles nie. En sulke datums. Ag dit maak my van die skoolstruktuur nogal moeg, die ding moet op hierdie datum inwees en so aan, so, jy

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as onderwyser moet besef party kinders weet meer en dan moet jy die ander probeer bybring en nie altyd met toetse en sulke goeters nie. Dit is maar net my eie mening. Ek dink dit maak musiek vir hulle sleg, dit maak teorie vir hulle sleg, en iets sommer net oor die algemeen oor musiekgeletterheid is as 'n kind iets nie verstaan nie, is dit vir hulle ontsettend sleg en dan verloor jy hulle daar. Dit is nie dat die vak vir hulle sleg is nie.

Hulle (onderwyser) moet die vaardigheid hê om dit op verskillende maniere te verduidelik sodat die leerder op die ou einde by die begrip kan kom. Want as hulle begryp dan is musiekgeletterdheid vir hulle ontsettend maklik. Kinders wat wiskundig aangelê is, vind natuurlik die musiekgeletterdheid makliker, dit is maar die skakel daarmee. Ek dink dit is vir hulle net makliker.

Leerders met instrumente soos fluite, en sang, vind baiekeer die teorie moeiliker (vir orkesinstrumente). Omdat hulle nie die klavier en die klawerbord ken nie. Dit is belangrik om daardie musiekgeletterdheid te integreer om hulle voor die klawerbord te laat sit en self te ontdek wat is 'n majeurdrieklank en hoe lyk dit en hoe klink dit. En self te kan speel en daarvoor moet leerders maar 'n klawerbord hê. So om dit regtig te kan integreer moet 'n kind 'n bietjie 'n vaardigheid op 'n klawerbord ook hê. So ek dink nie jy kan net met jou instrument orkesinstrument daarby uitkom nie. Ek dink nie dit is baie moontlik nie, of as dit te gevorderd is, want dan verstaan hulle dit nog minder.

Wat kan ek nog oor praat, ek dink ondersteuningsisteme in 'n skool opset is nie altyd ideaal nie. Die skole, die meeste skole, ek praat nou sommer in die algemeen, die meeste skole is baie sportgerig. En daarom is die musiekdeel vir hulle net nog 'n deel, en word dit nie genoeg geag dat kinders voel hulle is belangrik ook in die skoolopset nie. Ons het nie teenstand in ons skool nie, maar ek sal ook nie sê mens kan net doen wat jy wil nie. Jy moet maar strengerig wees om ook jou plekkie te kry waar jy werklik kan teach en kan onderrig om dit regtig reg te kan doen nie. Partykeer maak dit mens maar moedeloos en dit is interessant in hierdie Covid tyd is dit vir my partykeer makliker om by die huis les te gee want ek het hierdie bepaalde tyd terwyl by die skool is alles gejaag, in 'n normale skoolopsiet is alles gejaag, daai klok lui, die kinders moet jaag na die volgende ding toe en dan skuif die periodes rond en sulke goed, terwyl in

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hierdie tyd is dit vir my veel lekkerder en die kinders geniet dit wat hulle doen veel veel meer. Dis iets wat die lekker van musiek wegvat omdat daar nie tyd is om die begrippe vir hulle heeltemal te verduidelik of alles want jy is net heeltyd gejaag om alles klaar te kry.

Jy praat oor vakmusiek, maar as ek dit nou verder vat en praat oor of kinders eksterne eksamens moet doen, ek dink dis 'n uitdaging maar mens moet dit nie verpligtend maak vir leerders nie. Hulle moet steeds die teorie voel maar ek wil dit gaan doen en ek wil dit doen vir myself. Ek is baie baie deesdae gerig daarop dat 'n kind dit self moet wil doen. Nie vir die juffrou nie, nie vir die ma nie, ek is moeg en verby daardie stadium. Dit moet gaan oor wat wil die leerder self, hoekom wil hulle dit doen en in daai opsig is musiekgeletterdheid nogal, kinders verstaan nie altyd hoekom moet hulle dit doen nie. So vir die kleiner, vir die laerskoolkinders dink ek is dit half 'n verpligting, sodat hul dan op die ou einde kan verstaan waarom hulle dit doen. Hulle gaan nie dit doen uit eie vrye wil nie.

8.2.2 ADDENDUM DANIELLE

Translated Interview:

You know, the first thing I always think of when people ask me about music, is about music history. So, there, I have a problem with the stuff but if we talk about music literacy I do think it has become a bit easier than in my time, when I was at school. So, I can't really complain about the content, but I worry about the fact that a child can start in grade 10 with Music as Subject and at the end of grade 12 he has to be able to do Grade 5 theory [UNISA]. Now, I know in other schools they have a very good foundation in creative arts, but here it's really just not possible because all our kids take music in grade 8 and 9 and then we get kids who didn't have music in grade 7, so now we have to start at point 1.1.1. And now we have the (you can't say it), but we have three boys who play rugby, because then everyone will know which school we are…They don't know much about music and it's not a priority for them. So we can't really begin, and start and say, 'OK, learn notes. Here are scales. Here are chords etc. So, we try to make it much more user-friendly in grade 8 and 9. We focus a lot on music appreciation while still trying to pay some attention to notes etc., but it's not a good enough foundation for the children to start in grade 10.

So, they must already be able to play and instrument if they want to start with Music as Subject, but at this stage we allow anyone. Although we try to expose them to theory in grade 8 and 9, it's not always possible. And then you have the guy who already has Grade 5 [UNISA] theory in grade 10 and you sit with another one who's just learning note names. So, the classes are unbalanced and you have to work really quickly. grade 10 work in general is quite easy, because it's note reading and, you know, basic stuff and then all of a sudden 'wham' now do four-part, please.

I just saw what you wrote at resources. Obviously, the fact that there isn't an official textbook is not a problem for all of us. We're not really a 'poor community'; our infrastructure is relatively good. I must say, our teachers are really well-trained – that's one thing our school is really serious about: everyone has…is really an expert in his field, especially on the practical side. And then all their (teachers in the team) theory is really good. So, I know in other school they have it that one person, for example, teaches theory and the other one music history; we don't do it like that at all. Everyone is responsible for a grade and he does it completely integrated. I can't complain about

that at all. All the teachers are really good in what they do. You can see it with the online classes now where everyone has to upload videos etc. You can really see who does what.

'You can now see what happens in the classes, but it's great if you have a good team.' Definitely, especially in music. I mean, you work so closely together, you have to get along; you have to trust the other person. I see you mentioned training. I'm the one with the least training – my colleagues both have Masters' degrees. I'm on my wat to getting one, but it's not finished yet.

Curriculum-wise, yes, here I can say that I have a problem that kids are forced to do Western Art Music and to write four-part if, you know, they do jazz in their practical and there aren't enough substantiated sources and materials for the IAM and Jazz.

'Yes, you feel as if you're working with skeletons if you try and choose those, right?'

Yes, so, we have to stick to WAM just so we know we have covered everything and that's really difficult. I mean, I have kids, they have the opportunity which is great, because you may offer drumkit as an instrument, which is fantastic! But then that same drumkit-child must all of a sudden be able to analyse a Bach choral – and often they can't. Because even an electrical guitar learner, knows a lot more about modes etc. and there isn't a light music option for them. There is only jazz, but they don't really want to do jazz. They don't really want to do African music and they don't want to do Western music. But there isn't an option/stream for them, so, yes, it's kind of a big problem.

If I can turn to principals: My headmaster is really, really supportive. He is also a musician. He also played a Trinity exam in electrical guitar. He, I actually wrote in my thesis, something to the effect of: there is a difference in supporting something and actively promoting something and he's really someone who promotes it. So it helps a lot, because I think when your leadership team doesn't support, then music in schools will die out quickly. No, really, now you must ask something!

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'OK, my questions must mainly be why and how questions. How do you do assessments? Do you have problems with assessments, things you want to address?

The assessments…what doesn't work well is also due to classes that are unbalanced. How do you set a test, again, for someone who just learnt A,B,C with someone in the class who has grade 5 theory behind his name? Otherwise you have to set two tests, which is also not really fair. Or you set one test and you advantage the one but disadvantage the other. So, yes, it really is only there to get a standard, but it's about the foundation, so you have to let the kids start earlier and train them sooner. I think then it won't be such a big issue when learners start with four-part, because in my time, we had, for example, all the grade 8s start with four-part and we do it to matric and now it's in grade 11 and they have to do it till matric. And except for secondary dominant, there hasn't really been a big difference from our time till now.

And the teachers' belief systems about e.g. the solfa-system or other such things? Don't you have problems with people who think about things differently and interpret things differently?

Not at all. That's what makes us great. If I, for example, have a problem with overlapping of voices and I can't solve it, then I run to a colleague and we talk about the problem. So no, we're all really on the same page.

Our community is middle to upper class. I can tell you about so many things about the practical, but I have to remind myself that we're talking about music literacy – it's about the theory. No, really, the kids who take music, in the end, they're always parents who can afford to, to pay, you know, the extra lessons or buy the instruments or whatever. Those, the ones who can buy instruments, are the ones who take Music as Subject. As I've said, there are many other children that we teach, who are not in the same boat.

'Are you a marker for the final exams? Because one of the women with whom I've chatted is also a marker and she's mentioned that something that really struck her is the differences in opinion among the teachers. As they're marking, say they're marking a school from Natal's music-harmony paper, for argument's sake, then many of the

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markers are very negative and say that these learners that score in the 50s shouldn't take music at all. Music learners shouldn't do so poorly; everyone must actually do well since you want to do it. You know, kind of an elitist way of looking at it, and she feels strongly that any child should actually be allowed to take Music as Subject. Why? The thing is, for me, music is really three subjects in one. You have the practical, your theory and your music history. There are very few kids who can really do well in all three. You do get children who are brilliant in the practical but who struggle with the academics. You get children who are fairly good at practical, can write four-part wonderfully, but then they can't learn the massive volumes of work in the music history. So, to me, it's really unfair to say you need be able to do well in your harmony. As I've said, it's three subjects.

If you were to do things in a more integrated way, let's say MusLit, there's another woman that I've spoken to, and she strongly combines words with rhythm. So, she almost integrates English and language and rhythm and she suggests that it helps the kids remember rhythms and she sees it as part of the practical and part of MusLit. So she says it too…it's too integrated in her lessons to really view it separately. So what you've just said, that you want to refer to the other parts, that makes sense and supports what she said that there isn't really a separate 'strain'. She struggles to sit to the side and their school also does, let's say the one teacher teaches the entire grade, so they can integrate and can cover all the subsections in one lesson. Why would you say this would work or not work for you?

One of the biggest problems, I think, is that children can't connect the theory to the practical, and in anything it's probably the music history. So, it's fun, if we should do, you know, for example the Hebrides in history and the music knowledge section to then analyse his sheet music as well and to see what the chord building is etc. etc. So, I always go for integration because otherwise they learn in boxes and they can't really apply it. I always try to show them how it will help them one day. That's one of the big questions (from the children): 'Why must we do this stuff? We're not Mozart or Beethoven.' And I try to relay the whole time that you know, you'll be able to this or that one day. It's very important.

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The amount of work is too much if, for example, you're a child in grade 10 who only now learns to read notes. But you can't really lower the difficulty of the subject. But, once again, it goes back to the fact that the children must start earlier. I don't know how, and I don't know what the department can do about it or if music can become an elective from grade 8 again. In grade 9 we do a lot more active listening and, for example, creating of music instruments. It must be fun for the kids. I don't want a grade 9 learner to walk away and think music is stupid.

I think the music teachers of the district must just move closer to each other, because it feels to me that we're each on our own island and if we could just start to share resources, for example, you know, if I could arrange a masterclass for four-part. But we don't do it, everyone's just on their own.

Afrikaans Interview:

Weet jy die eerste ding wat ek altyd aan dink as mense vir my vra van musiek gaan dit oor die musiek geskiedenis so daar het ek 'n probleem met van die goeters maar as ons praat oor music literacy dan het dit tog 'n bietjie makliker geword as in my tyd, toe ek op skool was. So ek kan nie rerigwaar kla oor die inhoud nie, wat ek wel oor worry is die feit dat 'n kind in Gr 10 kan begin met musiek as vak en teen die einde van Gr 12 moet hy Gr 5 teorie kan doen. Nou, ek weet in ander skole het hulle baie goeie grondslag in die skeppende kunste, maar by ons is net nie rerigwaar moontlik nie. Want al ons kinders neem musiek in Gr 8 en 9 en ons kry kinders in wat glad nie musiek in Gr 7 gehad het nie, so ons moet by punt 1.1.1 begin. En nou het ons die (en jy kan nou nie dit sê nie) maar ons het drie seuns wat rugby speel want dan gaan almal weet watse skool ons is... Hulle weet nie veel van musiek nie so dis ook glad nie vir hulle prioriteit nie. So ons kan nie regtigwaar begin, en wegtrek en sê, ok leer note, hierso is toonlere, hierso is drieklanke ens nie. So ons probeer dit baie meer 'user friendly' maak in gr 8 en 9, ons fokus baie op musiekwaardering terwyl ons nog steeds klein bietjie aan note ens aandag gee, maar dit is nie 'n goeie genoeg grondslag vir die kinders om in Gr 10 te begin nie.

So hulle moet alreeds 'n instrument kan speel as hul wil begin met musiek as vak, maar op hierdie stadium laat ons maar enigiemand toe, alhoewel ons probeer om hulle reeds bloot te stel aan teorie in Gr 8 en 9 – dis nie altyd moontlik nie. En dan sit jy nou

met die ou wat reeds Gr 5 teorie het in Gr 10 en jy sit met die ou wat nou eers nootname leer. So die klasse is ongebalanseerd en dan moet hulle vreeslik vinnig werk. Gr 10 se werk is eintlik oor die algemeen ook maklik, want dit is note-lees en jy weet basiese goeters en dan ewe skielik 'wam', hierso is vierstemmig asseblief.

Ek sien nou sommer daar wat jy by resources geskryf het. Natuurlik is die feit dat daar nie een amptelike handboek is nie vir ons almal 'n probleem. Ons het nie regtig 'poor community' nie, ons infrastruktuur is redelik tot goed. Ek moet darem sê ons onderwysers is regtigwaar almal goed opgelei, dis een ding wat ons by ons skool nogals ernstig oor is, elke ou het, is regtigwaar 'n 'expert' op sy gebied, in die prakties veral. En dan ook is hulle almal (onderwysers in span) se teorie is regtigwaar goed. So ek weet in ander skole doen hul byvoorbeeld dat een persoon die teorie gee en een persoon die musiekgeskiedenis, ons doen dit glad nie so nie. Elke ou is verantwoordelik vir 'n graad en hy doen dit dan heeltemal geïntegreerd. Ek kan glad nie daaroor kla nie, al die onderwysers is regtig goed in wat hulle doen. Mens kan dit nou sien met die online klasse wat almal moet videos oplaai ens., so mens kan regtigwaar nou sien wie doen wat.

Jy kan nou lekker kyk na wat alles gebeur in die klasse, maar dis lekker as mens 'n lekker span is.

Ja, nee, veral in musiek. Ek meen mens werk so naby aan mekaar, jy moet goed oor die weg kom, jy moet die ander persoon vertrou. Ek sien nou van 'training', ek is die ou wat die laagste opleiding het, my kollegas het altwee meestersgrade, ek is op pad na myne toe, maar myne is nou nog nie klaar nie.

Kurrikulum gewys, ja, hier kan ek tog dit sê, ek het 'n probleem daarmee dat kinders kom ons sê 'geforseer' word om westerse kunsmusiek te doen en te kan vierstemmig skryf as hulle jy weet jazz doen in hul prakties en daar is nie genoeg substantiated bronne en materiaal vir die IAM en die Jazz nie.

Ja, dit voel of mens met geraamtes werk as jy daardie probeer kies nê?

Ja, so, ons moet by WAM bly net sodat ons weet ons cover alles en dis baie moeilik, ek meen ek sit met kinders, hulle gee die geleentheid wat 'great' is, want jy mag drumkit as instrument aanbied, wat fantasties is! Maar dan moet daardieselfde drumkit ou nou ewe skielik 'n Bach koraal kan analiseer. En dikwels kan hulle nie, want 'n elektriese kitaar kind selfs, weet baie meer van modusse ens af, en daar is nie 'n ligte musiek opsie vir hulle nie. Daar is net jazz, maar hulle wil nie regtig jazz doen nie , hulle wil nie regtig afrika-musiek doen nie en hul wil ook nie westerse musiek doen nie. Maar daar is nie vir hulle 'n opsie ['stream'] nie, so ja, dit is nogal 'n groot probleem.

As ek gaan na principals toe: My hoof is regtigwaar baie, baie ondersteunend, hy is self 'n musikant. Hy't ook 'n Trinity eksamen in elektriese kitaar gespeel. Hy, ek het nogal in my tesis geskryf, iets in die sin van: daar is 'n verskil van om iets te 'support' en om aktief jou te 'promote' en hy is rerig iemand wat dit 'promote'. So dit help baie want ek dink as jou leierskorps nie jou 'support' nie, dan gaan musiek in skole baie gou doodgaan. Nee, nou moet jy 'n vraag vra!

Die assessering, dit wat nie lekker werk nie, is ook agv die klasse wat so ongebalanseerd is. Hoe stel jy 'n toets op weereens vir iemand wat nou net geleer het A,B,C saam met iemand in die klas wat al gr 5 teorie agter sy naam het? Anders stel jy twee toetse op wat ook nie eintlik regverdig is nie , of jy stel een toets op en jy bevoordeel die een kind of jy benadeel die ander, so, ja dit gaan maar net om daar 'n standaard te kry, maar dit gaan oor die grondslag, so mens moet die kinders vroeër laat begin en oplei. Ek dink dan sal dit nie soveel van 'n probleem wees wanneer die leerders begin met vierstemmig nie. Want in my tyd het ons al sê maar in Gr 8 begin met vierstemmig en ons het dit gedoen tot matriek en nou vind hul dit in Gr 11 en moet hul dit doen in matriek. En behalwe vir tussendominante het daar nie groot verskil van ons tyd af na nou toe nie.

En die onderwysers se 'belief-systems' oor soos bv. die solfa-sisteem of soortgelyke goed, jul het nie probleme met mense wat verskillend dink en verskillend interpreteer of so nie?

Nee, nee, dis nogal lekker van ons ook as ek nou ewe skielik, bv. ek kry 'n probleem met oorvleueling van stemme en ek kry dit nie opgelos nie. Dan hardloop ek baie gou

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na 'n kollega toe en ons praat die ding saam deur. So nee ons is nogals redelik op dieselfde bladsy daar.

Ons community is middel tot 'upper class'. Ek kan vir jou so baie goed van die prakties noem maar ek moet heeltyd onthou 'music literacy', dit gaan oor die teorie. Nee, mens, nee, die kinders wat musiek neem is tog maar die ouers wat kan bekostig om om ekstra, jy weet lesse te gee, of instrumente te kry of 'whatever'. Dit, is die mense wat kan instrumente aankoop, wat musiek as vak neem. Soos ek sê daar is baie ander kinders wat ons voor les gee en wat glad nie onder hierdie kam geskeer word nie."

Is jy 'n merker in die eindeksamen? Want een van die vrouens met wie ek gesels het ook is 'n merker, en sy sê wat nogal vir haar opval is die verskil in opinie tussen onderwysers. Soos hul merk, sê nou maar hulle merk argumentsonthalwe 'n skool uit Natal se musiek-harmonievraestel. Dan is baie merkers baie negatief en sê maar hierdie kinders wat in die 50's kry en so moet eintlik glad nie musiek neem nie. Musiekkinders moenie so swak doen nie, almal moet eintlik goed doen in musiek as jy dit wil doen. Jy weet, 'n tipe van 'n elitistiese manier van uitkyk en sy voel nogals sterk daaroor dat enige kind eintlik toegelaat kan word om te kan musiek as vak te kan neem. Hoekom?

Die ding is, musiek is vir my drie vakke in een. Dit is jou prakties, dit is jou teorie, en dit is jou musiekgeskiedenis. Daar is baie min kinders wat regtigwaar goed gaan wees in al drie. Jy kry van jou kinders wat fantasties is in die prakties, maar sukkel met die akademie. Jy kry jou kinders wat redelik goed is in prakties, wonderlike vierstemmig skryf, maar hulle kry nie groot volumes werk geleer in die musiekgeskiedenis nie. So dit is vir my onregverdig om te sê jy moet kan goed doen in jou harmonie, soos ek sê, dis drie vakke.

As jy die goed nog meer geïntegreerd sou doen, sê maar die MusLit, daar is nou weer 'n ander vrou met wie ek gesels het, sy kombineer woorde sterk met ritmes. So sy integreer amper engels en tale en ritmes en sy beweer dit help die kinders om ritmes te onthou, en sy sien dit as deel van die prakties en deel van die MusLit, so sy sê dis te, dis vir haar in haar lesgee te geïntegreerd om rerig dit apart te sien. So daardie wat jy nou sê, jy wil heeltyd verwys na die ander dele maak sin saam met wat sy ook gesê

het van dat dit is nie rerig vir haar aparte 'strain' nie. Sy sukkel om dit eenkant te sit en hulle skool doen ook die – sê maar die een onderwyser doen die hele graad, sodat hulle dit kan integreer en al die onderafdelings in een les behandel. Hoekom sou jy sê dit werk of werk nie vir jou nie?

Een van die groot probleme dink ek is dat die kinders nie die teorie by die prakties uitbring nie, in enigiets is dit seker die musiekgeskiedenis. So dit is lekker om sou ons dan nou, jy weet bv. die Hebrides doen in die geskiedenis en die musiekkennis-deel. Om dan sy bladmusiek ook te analiseer en ook te kyk wat is die akkoordbou ens ens. So ek stem heeltemal vir die integrasie, want anderste leer hulle in boksies en dan kan hul dit nie toepas nie. Ek probeer die hele tyd vir hulle wys hoe gaan dit vir hulle eendag help. Dis een van die groot vrae (van die kinders): 'Hoekom moet ons hierdie goeters doen? Ons is nie Mozart of Beethoven nie.' En ek probeer dit heeltyd 'relay', want weet jy dit gaan vir jou eendag dit of dat kan doen. Dis baie belangrik.

Die hoeveelheid werk is te veel, as jy bv. 'n kind in Gr 10 kry wat nou moet eers leer note lees. Maar jy kan ook nie rerig nog van die moeilikheidsgraad afvat nie. Maar weereens gaan dit na, mens moet die kinders vroeer begin. Ek weet nie hoe nie, ek weet nie wat die departement daaroor kan doen nie of musiek moet weer 'n elective word van Gr 8 af of ek weet nie. In Gr 9 doen ons baie meer beluistering en bv. om musiek-instrumente te maak. Dit moet vir die kinders lekker wees, ek wil nie hê Gr 9 kinders moet daar wegloop en dink musiek is stupid nie.

Ek dink die musiekonderwysers van distrikte moet net nader aan mekaar begin beweeg, want dit voel vir my ons is só elkeen op ons eie eiland en as ons kan begin 'resources' deel, bv., jy weet as ek nou 'n meestersklas vir vierstemmig reël. Maar ons doen dit nie, elke een is maar net op sy eie.

8.2.3 ADDENDUM ERICK

Translated English Interview

Erick interview – vertaal

OK, cool, so I'll start with the resources. It's kind of a big challenge because it's not always available. It makes it difficult, because not all the children have the resources to do it and that's also not only in the context of where I've taught MusLit, but also other places that I've seen. Other communities, and I think it kind of comes through in the learners from which community they are, and also their belief systems, if I can put it that way. Every community has a different belief system in the sense of what they and specifically their culture experiences. Because, for example, how I experience something, like a religious system is completely different. If I had to look at our school; we don't only have one religion, we have different religions as well. The religion is a challenge because you have to try to find a happy medium to keep everyone as inclusive as possible.

The environment is a very big challenge, I think not only in terms of school, but also the environment of the kids themselves – that's where socio-economic cause comes in. I think in the South African context, I think, to some extent we have three communities: we have the privileged community, then your average community and then your under-privileged community. It definitely has a major influence on music, and literacy, because not everyone is on the same level and that makes it very difficult. Especially if we have to get all the children on the same level, then you have to find that happy medium to get everyone there. Especially this year, when I came into this system that I had no prior knowledge of and now I had to determine what the kids knew. So I basically turned to them and said 'Ok, let's start at the basics. Do you know this? Orraait, cool, let go to, for example, our scales that they were supposed to know. Then it comes out, oh, the know nothing about that. So I decided, OK, cool, let's start from the beginning; let's rather go back to basics because it help my perspective – and I believe it works that way with everything: If your foundation's not solid, it doesn't matter what your dreams and ideals are. If you don't have it, this effect is going to be very difficult. That, yes, that makes it difficult.

I think that's where it comes to assessments and the curriculum-situation. I think definitely…see, I must be honest, I really don't like CAPS. I understand why it's there,

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CAPS is there to give everyone the same foundation. CAPS has wonderful ideas, but the practicality of it's not always feasible. For example, where I am, it can work, but I've also become aware of the differences such as your environment, economics. It doesn't matter, your middle C-class is much more privileged, which definitely now leads us to diversity in assessments. We need this, CAPS wants that to happen, but now these kids must still, despite their foundation, be assessed.

If your foundation's not solid, how to you get to that level? It feels to me as if I don't know that part either because if you can't learn properly, how can you expect a child to get there? And also, teachers are put into a subject who has no clue what it's about. If I think back to my own experiences…my mother's as well…they are now kind of expecting them to teach music. My mother has no knowledge of music and now all of a sudden she has to teach a subject in which she has no experience. And it's exactly that part of teachers, experience and training. There are teachers who firstly have no experience, doesn't matter what subject they teach, but they don't have the experience to teach the subject; and they don't have the training either.

So, I think it's a big problem, because in the end we want MusLit in education and to make it a success, experience is a problem. And the training for that, I think that's why the PGCE in specifically music education is important because it doesn't really help if you have to teach something and none of your experience and training can even remotely help you. And if you don't even understand the curriculum…and I have to say this: CAPS especially, expects us to assess our learners on something for which they don't have a proper foundation.

I think also about management…I can honestly say, that for us, for me, I am in the lucky position that my headmaster really wants to ensure that what we teach the kids is of a high standard. I must say, I can go to him with ideas and when I go to him, he's willing to listen, but he's also free and realistic. Because he'll say, 'We have this part; that's a good idea. Let's see how we can make it work. Come with more suggestions.' Because, for example, I want us to try and bring marimba classes in – even if it's only small marimbas.

Then we get back to resources because you really want to give these resources to the kids, we would love to offer it to them, but now we can't because we don't have the money. Especially since, we can do what we want, but music is unfortunately a very big, very expensive subject as far as resources are concerned. OK, yes, singing is easier, because you don't really have to buy something except sheet music. And someone who's keen to develop his voice…but if you really want to treat children fairly then everyone must be treated the same. There is a demand for guitar at our school, even to do drum kit, but now the idea is there. Yay! But now we can't give it to them because, one, we don't have the instruments and two, we don't have…well we sort of have the facilities, but we don't necessarily have the manpower to do it. And, let's say we could get the instruments and offer it, but then it comes down to finances again. Finances, I think, plays a massive influence on the whole basis to make MusLit and education successful. And if I consider…we are, we are very focused, not so much on the Jazz or something but we're more focused on the western section of music than the other. But I must say, and I'm trying to, especially from the grade 8's…to give the kids exposure to as many genres as possible and also to expose them to the economics, socio-circumstances, society in which the learners are raised. As far as possible, I try to expose ALL the learners to that.

A genre that's really popular with the children at the moment, the call it 'gom'. The kids love it. Now there are also children who go, 'What's this?' and some of them freak out completely. OK, some sit there and are like, 'What's happening now?' So, and this is what I think, it has to do with belief system as well, because both, the teachers' part and the learners' part, every person's belief system is different. It makes me think, because in the same way, I'm trying to challenge the children on a different level.

I have a rule in my class that they don't say, 'Oh, I don't know, sir.' I tell them no, exactly, I want to make you think like in your other subjects. I'm trying to challenge you. Even if this is not part of you mainstream thinking. I'm trying to make them think, like, 'OK, no. Put yourself in someone else's shoes and see their perspective.' I think it contributes greatly to the perspective that we as teachers and even learners have. We really must…I really try to build their perspective not only in where they are. We need to expose them as much as possible to other perspectives so they can understand concepts better. I think that's what CAPS…what I don't like about CAPS.

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It tries to put you into a box so that you may only do this and you can't do anything creative.

I find it difficult to be really creative, especially with what has now been prescribed. I try to use it, what they tell us to use, but creativity is a challenge because time isn't always on your side, because the periods are a lot less and the time per period is short. And what they want you to cover, makes it difficult. And I try in that sense, I try to do theory first and then try to cover the other and to create a link. That's how I try to be creative and specifically to try and keep the children's attention. Especially with the grade 10s, it's part of the challenge. I honestly think the curriculum is too full – it doesn't give us a chance to really do something creative.

The idea of CAPS is really actually quite a wonderful idea. It makes sense why they do it, but the implementing of it is the problem…as well as how much time it takes. At the end of the day, teachers are teaching lessons in the afternoon because there isn't enough time during the school day, and that's why you can't get everything done. For example, if I teach theory, initially, I would have all the grade 2s and 3s and all the grade 5s during school hours, but now, if I have to do that, I would have to take learners out of another period to be able to do that. Or, and I was like no, that won't work, because now it's like, now that child is writing and they can't be here because of that and that makes it difficult.

The time is too little: six periods in which I see the child, where I do practical, where I do theory, where the history needs to be added. Children must add at least for hours a week to practice. Where do they get the time? I think it's a major issue – the load is too heavy. They expect too much of a child, and, I think maybe I should…maybe with this whole lockdown-thing and Covid, maybe it came at a good time so that we can now look at it and go, listen, what do we really want...what is really, really, really necessary? What do we need in grade 11; what do we need in grade 10 and so on. Because if we know what we need in grade 10, grade 8 and 9 will work better. But I also think what do we want in matric. What if the learner wants to study music, for argument's sake, what do they really need to be able to study music? And then we have to work backwards to grade 12 and so on. For me, that's a better concept than first deciding that we want this in grade 8 and 9. OK, cool, but now we have that in

grade 10. Overlapping is good, but then there's always too much overlapping. I think if we could, for example, think about the composition of grade 8 and 9, isn't there maybe something better that we could do in grade 8 and then in grade 9 that one step…but we must definitely look at the load of the curriculum, so that we can start doing that which we really need in grade 12 in grade 10 and take it further in grade 11. I think the problem is also that they can just start in grade 10. The jump from grade 10 to 12 is massive because in grade 12 they must be able to do an entire exercise in four-part while the only have to start with music in grade 10. Then it's also debatable whether four-part is really important in grade 12.

The one think that I must say, please note that what I said earlier about the creativity because the workload is so heavy: The kids don't get a chance to really consider what they learn in class and internalise it. I also don't think children are stimulated intellectually any more. Now we just tell them you must do this, you must do that: follow this rule; here's the box. If I think about the matrics' part, OK, you have the practical part, then you have the theoretical part and the history part, in other words, three concepts. Now in matric, when you are doing the history part, now that's when we have to do that part. OK, we do it; we write things down. But now, for the child to get the opportunity to get something from 90 to 95 or a kid to get from 60 to 65, they need the opportunity to think further. That is the gap that is created to write down more…the insight questions. Children aren't capable of thinking outside the box. They need to know the box and that's it. They must learn to think outside the box and to experience. General feeling: I have a general feeling about it…I think that if we look at the gaps…the gaps will still be difficult to overcome, but I'm positive about what's coming. We just need the foundation for it.

Original Afrikaans Interview

Ok, cool, so ek sal begin met die resources of die hulpmiddels. Dit is nogals 'n groot, challenge , omdat die beskikbaarheid nie altyd daar is nie. Dit maak dit moeilik, want nie alle kinders het die resources om dit te kan doen nie, en dit is ook nie net in konteks van waar ek al MusLit gegee het nie, maar ook al in die ander plekke wat ek al gesien het. Ander gemeenskappe, en ek dink dit kom nogal deur by die leerders se gemeenskap waarin hulle is, en ook hulle belief-system as ek dit so kan stel. Elke gemeenskap het 'n ander belief-system in die sin van dit wat hulle, en spesifiek in hul

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kultuur ervaar. Want hoe ons, hoe ek bv. iets ervaar, soos 'n geloofsisteem is heeltemal anders. As ek bv. ons skool vat, ons het nie net een geloof nie, ons het ander gelowe ook. Die geloof is 'n uitdaging omrede jy moet probeer om 'n middelpunt, middelweg te vind om almal sover as moontlik inklusief te kan hou.

Die omgewing is 'n baie groot uitdaging, ek dink nie net in skoolverband nie, maar ook in die omgewing van die kinders ook self, dis waar 'sosio-economic cause' inkom. Ek dink in die Suid-Afrikaanse konteks, dink ek ons het in 'n mate drie gemeenskappe, ons het die Bevoorregte gemeenskap, dan het ons jou average gemeenskap, en dan jou minder bevoorregte gemeenskap. Dit het definitief 'n groot invloed op musiek, en geletterdheid, want nie almal is op dieselfde vlak nie en dit maak dit verskriklik moeilik. Veral as ons die kinders almal op dieselfde vlak moet kry, dan moet jy 'n middeweg vind om almal daar te kry. Veral hierdie jaar toe ek ingekom het in hierdie stelsel waarvan ek nie voorheen kennis gehad het nie. Nou moet ek bepaal wat die kinders weet, So toe het ek basies gegaan en gesê, ok, kom ons begin by die basics, ken julle hierdie? Orraait, ok cool, kom ons gaan bv. na ons toonlere wat hulle aanvanklik moes van geweet het. Dan kom dit in, oe, hulle weet glad nie daarvan nie, toe het ek die besluit geneem van: ok cool, kom ons begin van voor af, kom ons gaan eerder terug na ons basics toe, want dit help veel my perspektief is – en ek glo dit is met alles so, as jou fondasie nie reg is nie, maak dit nie saak wat jou drome en ideale is nie. As jy dit nie het nie gaan hierdie effek baie moeilik wees, daai, ja, dit maak dit moeilik.

Ek dink dis waar dit deurkom met die assessering en die kurrikulum-situasie. Ek dink definitief, kyk ek moet eerlikwaar sê, ek hou glad nie van CAPS nie. Ek verstaan hoekom dit daar is, CAPS is daar om almal op dieselfde fondasie te kry. CAPS het wonderlike idees, maar die uitvoerbaarheid is nie altyd moontlik nie. Byvoorbeeld waar ek is, kan dit werk. Maar, ek is ook baie bewus gemaak, deur die verskille. Soos jou omgewing, ekonomie. Maak nie saak nie, jou middel C klas is baie meer bevoorreg en nou kom ons definitief by hierdie diversiteit in assessering. Ons wil hierdie hê, CAPS wil hê hierdie moet gebeur, maar nou moet hierdie kinders steeds, ten spyte van hul fondasie moet hul steeds ge-assesseer word.

As jou fondasie nie reg is nie, hoe kom jy by hierdie vlak uit? Dit voel vir my ek weet nog daai deel ook nie. Want as jy nie eers ordentlik kan leer nie, hoe kan jy van die

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kind verwag om daarby te kom? En so ook dat onderwysers in 'n vak ingeplaas word wat glad nie eers weet waaroor dit gaan nie, as ek gaan weer terug na my eie ervaring toe. My ma ook, nou word daar semi-bietjie verwag van hulle om musiek te gee, nou my ma het glad nie kennis van musiek nie, en nou moet sy ewe skielik 'n vak aanbied wat sy nie enigsins ervaring van het nie. En dit kom juis by daardie deel van teachers, ervaring en training. Daar is baie onderwysers wat glad nie die ervaring het nie, punt nommer 1, maak nie saak van watter vakgebied dit is nie, maar hulle het nie die ervaring om dit te kan aanbied nie. En, hulle het ook nie die training gehad om dit te kan doen nie.

So ek dink dit is 'n groot probleem, want ons wil op die ou einde MusLit hê in education en om dit 'n sukses te maak is ondervinding 'n probleem. En die training daarvoor, ek dink dit is hoekom die NGOS in veral musiekonderwys belangrik is. Want dit help veel jy moet iets gee en jou ondervinding en training kom nie eers naastenby daarby uit nie. En so ook as jy nie die kurrikulum verstaan nie en dit moet ek nogal ook sê: CAPS veral verwag van ons om kinders te assesseer met iets wat hulle nie 'n korrekte fondasie voor het nie.

Ek dink ook met die management moet ek eerlikwaar sê dis vir ons, my, ek is in die gelukkige posisie dat my skoolhoof regtig wil seker maak dat dit wat ons vir die kinders moet leer van 'n goeie standaard is. Ek moet nogals sê ek kan na hom toe gaan met hierdie idees, en wanneer ek na hom toe gaan is hy bereid om te luister, maar hy is ook vry en ook realisties. Want hy sal sê van 'ons het hierdie deel, dis 'n baie goeie idee, ons kyk hoe ons dit kan laat werk. Kom met nog voorstelle, want bv. ek wil bv. hê ons moet probeer om marimba in die klasse in te bring – al is dit net die klein marimbas.

Dan kom dit terug by die resources, want mens wil so graag hierdie resources vir die kinders gee, ons wil dit graag vir hulle bied, maar nou kan ons nie, want die geld is nie daar nie. Veral omdat, ons kan dit nou maar maak soveel as wat ons wil, musiek is ongelukkig, is 'n baie groot en duur vak wat resources betref. Ok ja, sang is makliker, want mens hoef nie regtigwaar iets daarvoor aan te koop nie, behalwe nou bladmusiek. En iemand wat dalk nou 'keen' is om sy stem te ontwikkel, maar as 'n mens 'n kind regtig regverdig wil behandel, dan moet almal gelyk behandel word. Daar

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is 'n aanvraag om by ons kitaar te kan neem, selfs om 'Drum Kit' te kan doen. Maar, nou, daai idee is daar, yay! Maar nou kan ons dit nie vir hulle gee nie, want een, ons het nie die instrumente nie en, twee ons het nie die, ons het soortvan die fasiliteite, maar ons het nie noodwendig die mannekrag om dit te kan doen nie. En sê nou maar ons kan instrumente kry en ons kan dit aanbied, maar dan kom dit weer op finansies neer. Finansies, ek dink, speel 'n baie groot invloed op hierdie hele basis om MusLit en education suksesvol te kan doen. En as ek dit vat ook, ons is, ons is baie gefokus, not so much op die jazz of so, ons is meer gefokus op die westerse afdeling van musiek as die ander. Maar wat ek moet sê, en wat ek probeer doen, ook al juis van die Gr 8's se kant af, is om die kinders bloot te stel aan soveel as moontlik genres, en om ook die ekonomie, sosio-omstandighede, die samelewing waarin kinders grootword, om ook hulle meer bloot te stel. Ek probeer sover ek kan om AL die kinders daaraan bloot te stel.

Veral 'n genre wat nou groot op by die kinders is, hulle praat van gom, die kinders is mal nou daaroor. Nou sit daar ook kinders: 'wat is hierdie?' en party van die kinders freak heeltemal uit! Ok, party sit daar, van: 'wat is nou besig om te gebeur?' So, en ek dink dit, dit kom by daai belief-system ook, want beide soos by die teachers gedeelte en die learner gedeelte , elke mens se belief-system is anders. Dit maak dit 'n 'challenge', maar ek moet sê dit is vir my 'n lekker 'challenge'. Dit laat my bietjie dink, want in dieselfde sin, ek probeer die kinders op 'n ander vlak 'challenge'.

Ek het byvoorbeeld 'n sêding in my klas, dat hulle nie sê van: 'oe, ek weet nie meneer / I do not know sir'. Ek sê vir hulle nee, juis, ek wil jou laat dink soos in ander vakke ek probeer jou 'challenge', al is hierdie nie dalk deel van jou hoofstroom denkpatroon nie. Ek probeer hulle juis laat dink, van: 'ok, nee, sit jouself bietjie in iemand anderste se skoene', en sien bietjie hulle perspektief raak. Ek dink dit dra grootliks by tot die perspektief wat ons het as onderwyser self en ook as kinders. Ons moet die kinders regtig, ek probeer om hulle perspektief nie net in waar hulle is te bou nie. Ons moet die kinders soveel as moontlik probeer blootstel aan ander perspektiewe sodat hulle konsepte beter kan verstaan. Ek dink dit is wat CAPS, wat ek in CAPS nie van hou nie, dit probeer mens net te veel in 'n boksie plaas dat jy net dit moet doen en jy kan nou nie iets anders kreatiefs doen nie.

Ek vind dit moeilik om regtigwaar kreatief te kan prober wees veral met dit wat nou voorgeskryf word. Ek probeer dit gebruik, dit wat hulle vir ons sê, maar kreatiwiteit is 'n 'challenge', want tyd is nie altyd aan jou kant nie, omdat periodes baie minder is en die tyd in 'n periode is min. En dit wat hulle wil hê jy moet cover maak dit moeilik. En ek probeer in daardie sin, probeer ek om teorie eerste te behandel in 'n stukkie en dan die ander te probeer cover en weer in te 'link'. Dis die manier wat ek probeer kry om kreatief te wees en om juis die kinders se aandag te kry. Juis met die Gr 10s se deel is dit ook 'n 'challenge', ek dink eerlikwaar die kurrikulum is te vol – dit gee ons nie kans om dit regtigwaar kreatief te doen nie.

Die idees van bv CAPS is eintlik, rerig dit is 'n wonderlike idee, dit maak sin hoekom hul dit doen, maar die implimentering dis waar die probleem is en hoeveel tyd dit vat. Op die ou end sit onderwysers in namiddae en lesgee, omdat daar in skooltyd nie genoeg tyd is nie, en dis hoekom mens nie altyd alles gedoen kry nie. Byvoorbeeld as ek teorie gee, aanvanklik sou ek bv. al die gr 2's en al die gr 3's en al die gr 5e gedurende skool gedoen het, maar nou, as ek dit moes doen, dan sou dit gebeur het dat ek kinders uit hulle klasse uit 'n ander periode moes vat om daarby in te kom. Of, en toe's ek so, nee dit gaan nie werk nie, want nou is dit so, nou skryf daardie kind wat bv nou kan hul nie hier wees nie agv en dit maak dit moeilik.

Die tyd is te min: ses periodes waar ek die kind sien, waar ek prakties doen, waar ek die teoretiese aspek doen, waar die geskiedenis ook bykom. Kinders moet nog ten minste vier ure per week byreken om die prakties te oefen. Waar kom daardie tyd in? Dink dis 'n groot ding, die lading is te veel, daar word te veel verwag, van 'n kind om te doen, en ek dink dalk moet, ek, miskien het hierdie hele lockdown ding en Covid dalk op 'n baie goeie manier ingekom want nou kan daar gekyk word, hoorhieso, wat wil ons hê, regtig, regtig, regtig, wat is regtig nodig? Wat het ons nodig in Gr 11, wat het ons nodig in Gr 10 en so meer want as ons weet ons in Gr 10 moet nodig hê sal 8 en 9 beter werk. Maar ek dink ook wat ons wil hê in matriek, sê nou maar die kind wil musiek gaan swot, argumentsonthalwe, wat het hulle regtigwaar nodig om musiek te kan swot, en dan moet ons dit werk na Gr 12 toe en dan so aan. Dit is vir my 'n beter konsep as wat ons besluit ons wil hierdie hê in Gr 8 en 9, ok cool, maar nou het ons in Gr 10, nou? Oorvleueling is goed, maar, maar dan is daar bietjie te veel oorvleueling. Ek dink as ons ook bv dink oor die samestelling van Gr 8 en 9 is daar

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nie dalk bietjie beter 'n ding wat ons in 8 kan saamwerk en in 9 dan regtig daardie stappie maar ons moet definitief gaan kyk na die lading van ons kurrikulum. Dat ons dit wat ons in Gr 12 regtig nodig het, dat ons dit kan begin doen reeds in Gr 10 en in Gr 11 dit verder vat. Ek dink die probleem is ook dat hul in Gr 10 sommer net kan begin ook. Die wat nie in Gr 8 en 9 musiek gehad het nie, mag mos nou in Gr 10 begin met musiek. Die sprong van Gr 10 - 12 is 'massive', want in Gr 12 moet hul 'n hele oefening in vierstemmig kan doen, terwyl hul eers net hoef te begin met musiek in Gr 10. Dan is dit ook 'debatable' of vierstemmig regtig belangrik is in Gr 12.

Die een ding wat ek moet sê let wel dit, dit wat ek netnou gesê het van die kreatiewe deel omdat die werkslading so groot is: Die kinders kry nie kans om dit wat hulle nou in die klas geleer het regtigwaar te oordink en dit vir hulself te kan vereenselwig nie. Ek dink ook nie die kinders word meer op 'n intellektuele vlak gestimuleer nie. Daar word nou net gesê jy moet nou hierdie doen, jy moet hierdie doen, dit is: volg die reëls, hier is die boks. As ek aan die matrieks se deel dink, ok, jy het 'n praktiese deel, dan het jy 'n teoretiese deel en die geskiedenis deel maw 3 konsepte. Nou in matriek, wanneer jy nou bv. daardie geskiedenis deel doen, nou is dit ons moet nou daardie deel doen, ok, ons doen dit, ons skryf neer, maar nou om kind die geleentheid te kry om bv iets van 90 af na 95 toe te kry of 'n kind van 60 na 65 te kry moet hulle die geleentheid gegee word om verder te kan dink. Dit is daai 'gap' wat hulle het om verder te kan neerskryf, daai insig vrae. Kinders is nie meer in staat om verder te dink nie. Hulle moet die boksie ken en dit is al. Hul moet leer om bietjie verder as die boksie te dink en ervaar.

Algemene gevoel: Ek het algemene goeie gevoel daaroor, ek dink as ons die gaps, die gaps gaan nog steeds moeilik wees om te kruis, maar ek is positief oor dit wat voorlê. Ons moet net die basis daar kry.

8.2.4 ADDENDUM JAZMINE

I taught the guitar kids, you know within a term, and also there was an outreach programme in the townships. Maybe most of the literacy, would be important: is how I taught kids who knew nothing about music to play together.

Now that is for creative arts, and the other is, let's say we did music students that did their exams. So I don't know which to talk about?

Alright, I think with this in view, I'm going to start with, let's say, at an outreach programme in a poor community. Alright, I went to this school and they had nothing, absolutely nothing. And then there was a teacher that came to ask me if I wouldn't come and teach her, and then I said it's difficult with adults, they learn quite slowly. Doesn't she have a school for me to go to? So eventually I got to go to the school.

Then I started teaching the violin there, for a only a group of kids, and I, I would not have managed to get them on the level that they were, if it hadn't been for her assistance every week, that she practised with the children after I'd been there. That is imperative that there's somebody to do a follow-up. That you don't just leave this with the kids and expect them to be able to do it. I started with them, with mostly, they couldn't read, so we did lots with my teaching, I did a lot of words that go with patterns.

So I would use a book with some resources I've got in London, that had a CD with it. The one was an example of how it should be done, and the other is where they could play on the own. So then, all these little songs had words to it and I feel that kids if they can sing, and I can put words to something, they learn faster. So they would learn the little words, and then we would clap the rhythm, and then they would. It was open strings initially. And that's how eventually they add one finger, they add two fingers, but the whole importance of this programme is rhythmical, it is extremely rhythmical. It's not long notes. They learn actually extremely rhythmical patterns, like, things like, 'trick-treat' or 'tango' you know – She claps the rhythms as an example. That and 'witch's broom' the kind of rhythm that you wouldn't normally start teaching a child with. and this got two books and I would go through these books and by the end I could say to them: 'right, I want you to put those rhythms on your scales' and I would say the 'trick-treat' rhythm or the 'have-a-little-ice-cream' rhythm, or something like that. And

that is the way I got them to be able to play together. And to be able to do rhythms. Even some would do ostinatos with a plain note and the others would add the other, you know, like we did scales like that, then that's how I taught in that area.

And I found it worked pretty well. I also found, I have a little grandchild too now, and I feel she is pretty good with music literacy, because the other day I asked her: "Can, can you hear the song that we did in your head? Can you sing it?" Now she can sing it, and she can hear it, 'cause I think it's very important that you must be able to hear the music before you can sing it. I find, and so I find her extremely musical in that she knows exactly what the rhythm is, and the pitch. And she gets frustrated as she can't get the right thing, right. So I think music literacy is: "Can you play it, can you read it, and can you write it?" And then I found a way to say to these kids, you know, to write, it was difficult, I didn't have time to do theory with them. I would say: "short-long short-long long" and I would write it with a dot and a dash, so, write that down and I'd say that is what it looks like, and then I would show them the music. We put the, the rote towards with the music, and that's the program I did then, then when I got to [School A] they asked me to do guitar with the children. That was a mixed group of people that had never had any experience, and to play a guitar, you know, they just want to make a noise. So what I did is, I found a very good resource place in Australia, it's called the "Fun music-company" and they send you free resources. And with this there was a thing called bucket-beats. Now you can use little plastic buckets and you buy dowel rods and you, And you've got only maybe 8 bars which are repeated twice. They teach you timbre. You play on the side of the drum, or on the top of the drum to give a good different sound. You would put this audio on, and you would say to them: "Right, now all you see is 8 walk beats or eight ta's". I just feel that French notation means nothing to people. Say to them: "it's like you walk". They know how to walk, and they know how to run.

Then they play the rhythm. And as they go it would even introduce like, rests, where you would pretend you're playing on the cymbals, play-rest, play-rest, so they brought that in quite quickly and it was a system I bought, and it worked well with them.

You can resource that, they've got wonderful resources. And now it can cost a lot, but I use their stuff a lot. So I use junk-percussion, and you can use whatever you like,

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and then you'd say to the kids, "Orraait, you sit in a circle, I'll do the first pattern". "You copy me, but the next person has to do the next (X) pattern" and I think that's a lot to do with literacy. Can you think of a pattern, and interpret it, with what I give you? Say I'll give you a four patterns, can you put those together? I also found with them a system that they use for small kids. It's like with little kids, you use animals, you use a picture of a crotchet with a dog. A second page was with a chicken. Ta-fa-te-fi is with armadillo and then the grasshopper or the elephant is the ta-fa-té, or ta te-fi. And what you do, you make these cards, and initially you put the animal there, so that they see grasshopper. And then they look at the notation and then they follow it. And what you can do, you can make different patterns. So you can put the grasshopper, then you put the armadillo, then you put the chicken, and, the dog. I mean that's quite hard for them. And initially just put the four dogs up, and they must play it, and I do this with my granddaughter. Then I change it to a dog-chicken dog-chicken. or dog-armadillo, dog-armadillo, and then you keep a certain pattern. You keep a rhythmic beat, because some of them do not know how fast the ta-fa-té or the ta is, if you don't give them a beat in the background.

They give you these rhythm tracks that you can play, and you can add these rhythms to it. And I think the fundamental thing with young kids is, if they don't understand these rhythms, they struggle later, when they play pieces. You've got to almost be the parrot and say this is how it sounds, this is how you need to interpret it. So I think this lit becomes really from very early and they must compose their own things. Like, they must make, you know, you give them two patterns and they must answer you with two, and then you say to them "how do you write that?", because if you can't write it, you don't understand it. Even if you have a dot and a dash system before you put out proper notation, I think that works. Then the other way I did, so with these kids I would do that, and then they would take a certain chord, like a C-chord, and they would play this chord to the same rhythmic pattern that we did with the drums. But then do a down-down-down, or a down-down-up, down down and I would say: "I don't like homework", but always put a word-pattern to whatever I taught and I would say in a term, talk they could play four songs. That worked quite well with them, and it wasn't stressful or anything like that. And the other way was with the marimba band, but now I haven't had much experience with marimbas but I phoned [an experienced teacher] and he explained a bit to me. So luckily the kids can see the ABC.

So I would also do it in blocks with like a pattern. I would put at the top of the pattern it is: dot-dot-dash; dot-dot-dash; and that is the rhythm that they would play. And then I would write down EDC or whatever, and they would learn to play like that. And I would have the four voices and then I would clap them. I would play the melody with a violin, so they were actually my harmony, and I was the violin and we did good pop songs you know. Like "Shape of you", "Despacito", all that, I would have to with Sibelius, write, and then I would put the rhythms in and we had a fantastic marimba band, and they would, they would really love it and I just found that the gratification was so quick. Learning that way, not one of them had any idea of how, music worked.

I think with them, you know, that was a quick way and it's, it's because you can see the notes in front of you, it's easy. Now let's say you would be learning the violin. Now music literacy with that is difficult, because you can say to them: "Let's say it's open D and the first finger is an E, that they don't see it, they don't see the keyboard. So for a child, I think, that does the violin, should do piano as well, because they can visually learn. They are looking at whatever is in front of it where on the violin you don't easily see it. You know the F up and the F#, it is very hard for them to understand this is a white note and that's a black note. Those are the things, I think the things that you have to work on that I would like to finish teaching now. But with most kids, that the, putting the, the notation with the way you find the notes on the violin is quite difficult.

And then that is what I think I could I could say to you. I think socio-economic is when I would say kids that came from a background where they didn't hear western music. Where maybe they only have the pentatonic scale, they're not used to our harmonies, it's very different. So I think a kid will interpret what they've grown up with, as far as wanting to play songs. That's why I think when [experienced violin teacher] and them did those outreach kids, they played a lot of music that was, you know, repetition, easier, then they find it works.

And that is what I think I can, I can say that I've had a couple of kids from that outreach that managed to get to the Sanlam competition, and play there. And then perhaps one of them wanted to teach, they went to teach with [experienced strings teacher] but it faded. They didn't have the perseverance, I think, to continue.

But it is not with everyone you know it's it depends on the kid. And so I think government schools don't have the resources, and with what you can do today, with, with let's say computers. There's so much out there that you can get, like I stumbled on this Fun music-company they, they do online programme which is absolutely amazing. And I actually took it to a little group that I helped, little, little black kids in, in this with this teacher. We did the whole pattern with him and they used boom-whackers as well which is quite nice. It give you the colours, that's the blue and the red. So you teach with colour coding as well which I found is quite good and the violin, it's called colour-strings. But I never only teach with one book. I will always add whatever I do. Say I do the rote, then I'll try and show them what the music looks like. So that perhaps they don't understand it, but they visually see it. So that's my story, so now, I, I think I you know I used what I could for a diverse amount of music students.

The kids that did matric and let's say Gr 8's. I always felt that they, they didn't read as well as I'd like them to have and I don't think you have the time to spend on rhythmic patterns as you'd like to. They want you to show them and then they will copy you. They won't do any initiative themselves or, and I think that's why they don't know how to always write the music then they don't understand it. consuming.

Actually, you know, what I must tell you, that in fact when I stopped there, [music teacher] came to [town] and carried on with this group. And there was another woman who used to always help me, as an extra at that school, and she actually went on with that programme and when I stopped, I gave them a huge amount of stands and music, and a cello, and all that. And they overwhelmed me when I got into that room. I hadn't been back to the school for maybe five, six years. When I got in there, there was a room full of kids with all the instruments double bass everything and they started they just pulled me to tears, you know, and then I said "Wait, my violin's in the car, let me come and play with you.

So there's an amazing thing that continued, after I've left there when the [school] said sorry, you know, you can't teach anymore, they carried on. So that was a wonderful story. The curriculum didn't influence me, only, only when it was music for matric, which I had kids for, we had to do the curriculum and, and send videos, and you know, and had to participate in orchestras. That, that I had one kid do that, and the others

did the Trinity exams. Most of them did the formal Trinity exams. We did some theory, but not more than Grade 4/5. Do you know the time was the problem, you didn't have enough time to do both. I found, time is always a problem.

I think [school] allowed me to, to introduce a string program, and I had freedom to do that, and I had a lot of resources which I acquired in America with the Paul Rolland system. And I had all sorts of different resources, and I had time to test these things on different kids. This kid would perhaps be on a Suzuki method, the other one would, I would use some of the Paul Rolland exercises. So you know, I think I had a diverse amount of resources to test on kids, and it allowed me to see what works for orchestra, and what didn't. That was a wonderful time. I would never have progressed so far if I hadn't had the ability to go to different schools, and you know have the resources that we did that. I had to work on my own, I had nobody to really ask. You know that it was, but I think it was a happy time in my life. Like I, when I've come here now. There's a, a big amateur orchestra, and, and some of the people are very good, and so, we do concerts,

Of course with the lockdown we've been closed, and there's like a 60/50 piece orchestra here with strings, you know. Like some of them are amateur. I'm doing a little bit of work with them, and offered to help and I did all the bowing and stuff for them. So there's always some way that you can assist you know.

8.2.5 ADDENDUM KEITH

Right OK, how did I become a Music Literacy teacher? Well I finished my first master's and then I decided to go through teacher training. When I began studying in 2010, we, I structured my degree so I would one day be able to sort of register for a PCGE for music and history. In case I wanted to go down that path. I wasn't sure at that time whether I'd be a teacher or not, but I wanted to have that option available once I graduated. And then I decided to take a bit of a gap year after my teacher training in terms of my academic work so I took a part-time instrumental post at School A and then also started applying for my PhD at South African Universities, British Universities and Asian universities and then at the end of my first year the post came up at School A, a full-time post for Subject Music, theory and piano. It was a six-month temporary contract, so I applied for that and I managed to, I was accepted for the six month contract and that's how it started. I've now been made permanent so yeah, when I arrived here I had a classroom that had an old piano, a couple of old teachers' desks, and a computer that half worked. Cupboards that the doors still don't close and a chalkboard with no stave lines on it. So basically pretty much a bare classroom. I was told, 'Right, you're teaching Subject Music grade 10, subject grade 11, and you're teaching almost all theory grades up to Grade 6 UNISA. Here's a bunch of piano students and you can also keep your your private hours as well. So I was landed in this scenario where the classroom had practically nothing but there were very high expectations as to what I had to teach. So, like for Subject Music, for example, I had no textbooks, I was just given an old surge copy of the syllabus and said, 'Right here's your syllabus; you're now fully equipped to do your job'. I'm like 'okay'.

So in the course of the last two years I've slowly been improving the resources available in my classroom, putting in a whiteboard, putting stave lines on the whiteboard, making sure I've got enough desks, making my own music mini boards for theory classes and slowly, basically building up the resources that should have been here.

When I arrived and in terms of teaching Subject Music we seem to take in students that are not ready to do Subject Music. They don't have a strong theory background or music history background, they haven't done the creative arts syllabus in grade 8 and 9 properly. So you often spend grade 10 playing catch-up, trying to get all their

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theory back into place. Often, if they arrive with a very poor theory background, you end up focusing most of your time on getting their theory up and running and many of the other components don't receive the same kind of resources in terms of time that they're supposed to. Because if you equally divide your time between all the components, but they don't know how to do music theory, then you end up with a student that can't do anything. So you kind of have to focus on weak areas and bring them up to speed before you can start dividing your time properly.

Because I'm a theory teacher, what was happening was, I would let's say for my grade 10 class, I would teach them at approximately grade three level in terms of the theory. Obviously after bringing them up to speed and then I'd be teaching the same class to other Grade 3 [UNISA] classes. So I'll be teaching the same grade three material to several different classes. And I have a lot of timetable pressure because I'm expected to teach a lot of practical students as well. And Subject Music on my timetable normally takes up about three hours per grade because I teach the music literacy, music history, improvisation and also the aural training. So it's very difficult to fit in enough practice. Well, all my practical students, if I'm not putting six hours in my afternoons into subject music. So what I've started to do over the last six months is to integrate the subject music with my theory classes so if they're registered for grade 10 subject music then they'll also register for a Grade 3 minimum theory class. So part of the Music Literacy syllabus is handled by the theory department and then the idea being that if anything isn't covered by the UNISA syllabus then that is covered seperately with the Subject Music students during their allotted time. So that allows me to, I think, focus better, and divide my time less and it's been working quite well. But again these students who don't have a strong theory background coming into Subject Music. So to get them up to speed and then integrate them with other theory students who are much stronger, is quite… it's been quite a challenge.

But I think my grade 11 student is coping quite well and the grade 10 student. Again, she only had theory lessons for a couple of months last year and then I had to now teach her Subject Music. So it's quite frustrating where I often hear I get given students that are not ready for the classes that I'm offering. But I'm expected to make them ready at any cost, which can be quite frustrating.

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In terms of textbooks, working out what textbooks to use is very difficult. I have yet to find a Subject Music textbook for the music history component that I can rely on a hundred percent. What I tend to do is, I have several textbooks and I also have the internet. So I put together my own notes, my own photocopies my own handout so I take the syllabus that the WCED has provided and I make my own content based on the syllabus because I can't find a textbook that covers the music history the way it is laid out in the curriculum. So I tend to make up my own music history syllabus.

With the Music Literacy I'm just comparing the UNISA and the Subject Music and then, where there are holes, I fill them in. Thankfully the grade 10 syllabus is very similar to the Grade 3 UNISA. It's in grade 11 where there starts to be a lot of differences like, for example, the melody writing in grade 11 is a lot more advanced by the end of the year than melody writing in Grade 4 UNISA as an example. So what I'm hoping to do with that is that, at the moment, I'm trying to make sure students are at the right level - the minimum level when they arrive in the Subject Music class. Over the next couple of years, I'm going to try and make it so they are a year ahead. So my grade 10 subject music students must be doing Grade 4 UNISA and my grade 11 subject music must be doing Grade 5 UNISA and then that way, there will be less holes that need filling in.

Socio-economic context is an issue. Here you've got students who have families that can afford cars to come to class and students who can't afford to come to class. Sothey have to rely on transport. So I have a Subject Music student who has to come on a bus, which means she has to be taught between a certain time and a certain time, because the bus can only pick her up at a certain time in the afternoon but by 5 o'clock she has to go. So I'm very limited. I'm constrained by the logistics in terms of where I can place her on my timetable for her Subject Music class. It can be quite frustrating. And what you often find is the Subject Music students are usually of a more disadvantaged socio-economic background than my mainstream theory students on average. So I find it very frustrating where I have a class of really well-trained theory students, yet the Subject Music classes are not necessarily of the same calibre. It's not so much a socio-economic thing, it's just they weren't exposed to theory lessons or to sound practical teaching. As soon as I have more advanced students here… so it's quite frustrating. You have that disparity and when you try and integrate a theory

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class with Subject Music learners, often, if you pitch a lesson at the correct level for the theory class, the Subject Music learner who's still playing catch-up is like: 'I have no clue what you just said there; I don't understand what's going on.' Because the class method I'm using for the subject learner theory class is not necessarily the class method I would use for the Subject Music class, because with my Subject Music students I have to take their socio-economic background into consideration. Often, they prefer very direct teaching. They don't like abstract; they don't like information being elicited from them. They want to know exactly what's going on and then how to repeat it in another scenario. So integrating the subject music and the theory has issues in terms of teaching and learning styles.

And, I mean, in terms of infrastructure I need a projector, but I haven't been given one so I brought one from home. So a lot of the infrastructure I've put in here, I've had to finance myself or through sponsors. Because it's quite challenging to get materials at my school - we have resource constraints in terms of that. The amount of effort it takes just to order a box of chalk for example. Like, a teacher has limited time during the day. It takes five minutes to order a box of chalk off Takealot or it takes a week to order it through the school. I would rather order it through Takealot because my teaching time is valuable and I'd rather get the box of chalk quickly than spend several weeks in meetings and documents and all kinds of things and processes to get the box of chalk.

In terms of the Subject Music theory curriculum I really feel that it moves too quickly particularly in grade 11. I feel that you should be selecting your Subject Music students in primary school and they need to go through some kind of dedicated theory music history like, basically, if you have subject music for grade 10, you should have subject music for primary school or something very similar to that. Dedicated class every week. By understanding with the creative arts syllabus in grade 8 and 9, sure, some schools have flexibility but the way it's laid out is you only have music for a term or two in grade 8 and a term in grade 9. I think there are schools that do it differently for sure, but that's how the syllabus is laid out. So some schools, they will teach music all through grade 8 and 9 which I think is the best way to do it. But what you end up having with Subject Music, is that they arrive and they don't have any foundation and that's quite challenging to work with.

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In terms of assessment, they've recently changed the syllabus so we used to have these performance assessment tasks called PATs. I think they're calling them something else now and what's frustrating is last year they accounted for marks and they contributed to the student's report. Now they don't contribute to the marks at all. They're just tasks that you do and that percentage, or whatever mark they get, means absolutely nothing. Whereas last year, I could motivate the students say: 'Right, you need to work on your essay, because that's how you're to get a six or a seven in your end of year report.' They'll be like, 'Yeah, sure, we're on board with that.' Now I tell them: 'Well, here's an essay you have to do several pages long, It means nothing whatever mark you get it doesn't matter.' And then I have to try and say: 'Look, when you go to university to study music (bearing in mind that doesn't happen to a lot of Subject Music students) then this will be useful in terms of writing music essays.' But for school kids, that's a bit too abstract; they don't know what university is like. They don't realise when they do music history having a music history essay sort of background is going to help them a lot. It's difficult for them to think like that. It's much easier to think like, 'Ah, it's for marks, therefore I work on it.' So the curriculum changes. At least that part of the curriculum change, for me, is quite frustrating because again I have limited time so what will end up happening is those tasks, because they don't count for marks, they won't receive the same kind of attention or resources as they did the previous year. Instead the components of the syllabus that are for marks, those will receive the attention and the resources. So I feel those assignments are going to fall by the wayside. In terms of that, because there's no there's no way of measuring and recording them anymore.

But what I am finding is, you know, last year when when the Subject Music and the theory department were not integrated and I was teaching it separately, the music history was not covered satisfactorily. But now that a large amount of the music literacy is being covered in the theory class, that has freed up a lot of time to make sure that the other components of the syllabus or the curriculum are covered so my students, well - bearing in mind that we've got a the Covid-19 crisis going on but - our students in the first term were covering the music history syllabus at a proper rate so we were completing it according to the curriculum guidelines which was fantastic.

I'm in a government school so you have all the advantages and and disadvantages that you normally experience in a government school set-up. For starters, I can't choose the curriculum. If I was in a private school, then there might be some more flexibility as to whether you do Cambridge or IEB or the international baccalaureate, because often some schools have dual streaming where you might have Cambridge classes and you might have IEB classes. But when you're in a government school, you are stuck with the government curriculum - there's no sort of choice involved.

And then in terms of management, when I have arrived in 2018 fulltime I was a new teacher. I'd never taught Subject Music before, and I had never done Subject Music at high school. When I was at high school I did music theory and I did my music instruments. I didn't… obviously, I knew a bit of music history but I never studied Music as a Subject. So with very little guidance from management or from my subject head, I've had to learn how to do my job. And it's been quite frustrating because normally when you take over classes in a department there's pre-existing resources; there are pre-existing exam papers; there are pre-existing files. It's supposed to be all the stuff that's been going on for the last 25 years - supposed to be in filing cabinets somewhere. So I haven't had any of that. So I arrived as a new teacher and there was nothing and I haven't been advised or told or guided at anything by… uhm… anyone in management above me. So, I basically had to learn to do Subject Music the hard way which is trial and error and figure out what works.

Any success I'm having here, is by getting my hands dirty and putting a lot of myself into the work here. You know, normally in a school environment you're supposed to be supported by the support staff and the admin staff and the structures and your colleagues. But it's a bit inverted here so, for example, you do a lot of your admin yourself and then admin that's supposed to be done by your admin clerks, they end up sending it to you - you do it and then they file it. So if, you know what I mean, and then you're, you're supposed to be guided by people in leadership positions but you're not, so you end up guiding yourself. So that kind of support structure doesn't really exist very well and then even in terms of cleaning your class and things like that. You know, I change my own bin; I put in my own bin, my own bin bags. Every now and then I do a spring clean and I get a bunch of students and we clean the class properly. I mean, I empty my own bucket from the heater or the aircon. So I do a lot of what

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would normally be done by cleaning staff. I do a good chunk of that myself because they don't seem particularly keen on doing that. So it's a success if I have any success in this classroom, it's through wading through mud the whole time which can be hell of frustrating.

In the midst of all this, you continue with your teaching and I see you as a very passionate teacher, so uhm, would you say that's a driving force behind everything or why would you continue doing what you're doing?

I think it is a driving force. I think the reason why I'm still here and I teach hard is because I care about my learners I've… I've taken in a lot of students where I can see the damage that has been done a) by the teachers who came before me and b) by the system we are working in. I get very sad and very angry about that, and I want to do something about that. I don't feel like just saying, 'Okay, well it's fine. Everything's messed up, I'm going.' I'm more like, no, they deserve a better music education and I'm in the position to try and provide that and try and rectify stuff that has gone wrong. I mean, I had a theory student last year. I was told by her practical teacher she must do a Grade 3 UNISA because she is playing a Grade 4 violin exam. And the previous year she had sat in a group class where there were mixed grades and a mixed curriculum and not really lessons being taught. I was sort of like semi-supervising them and she just sat there and pretended to do nothing basically. She ghosted along and so, in the second year, when she joined the Grade 3 class, she did like a diagnostic assessment later in the year and she failed it, and I mean, before I had arrived, she'd been in theory classes also again doing nothing. She was semi-supervised. She wasn't doing work in the book, she was drawing pictures. No one was teaching her anything. No one was following her up; no one was making sure she did homework. So I had a choice: either I could write her off because she was going to fail that Grade 3 exam or I fix the problem. So once I did the diagnostic and I realised what is that she was in doubt. Well, she was going to fail. I spent my Saturdays, my Sundays, my weekly holidays, parts of my long weekends and whenever I had like cancellations in the week giving her extra lessons. I made sure that she came to her theory class early so I could prepare the topic for her to do before the class was taught so she was already familiar with the material. I made sure there was an hour on my timetable where she sat in that class and I supervised her as she did her homework because she was very bad at motivating herself to do homework. But she's improved a lot and

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then all the free time I could find, we did this lessons, lessons, lessons, lessons, lessons. So all the time she should have gotten the last few years of her sort of music education in theory classes she hadn't got.

She received that in the space of two or three terms and as a result she got on the honours role for her Grade 3 exam. So she could have failed that, but she worked hard; I worked hard. So I find I end up being motivated and inspired by my learners. The vast majority are really good kids. They want to learn; they want to do well; they want to do work; they want to be taught properly; they want to have good lessons. They want to be good music students.

So a lot of stuff that goes on here can be very demotivating but when a student walks into my class it doesn't matter. I don't feel any of the strains or the frustrations or the exhaustion or the anger or the whatever you want to call it. The moment I have a student in my class, I get on with my job and I do it properly. Like with the Covid-19 lockdown, I haven't seen my students properly the last eight weeks or so, and I have found that extremely demotivating. It's been very difficult to do work when I'm not seeing them every week. I mean we are now sort of reintegrating online and classes again, so it's improved a lot, but the past eight weeks have been very difficult, because what normally motivates me has been very quiet. So, yeah.

8.2.6 ADDENDUM NIC

So just quickly to start off at the very beginning. I used to start my musical journey in my church. I was actually very young, started teaching and coaching when I was about 11/12 years old already. So that was very interesting because I started playing my instrument at 8/9 years old. So why I am bringing that up, that because even though I was so young that was where my teaching experience started, you know that is added to all the experience that I have today because really it was such a long time ago that I started. Coming through the process obviously also being involved in the projects. So it wasn't a case of having music at school you know.

So I don't know whether you know about SAMET or the MTN projects that we used to have you know. And the Genesis, there was also the Genesis project. Why I mention that is because of the situation I find myself in. At our school for instance we don't have a feeder school. So it is sort of a unique situation and I know many high schools don't do this: we start teaching music to grade 8's when they start. So they have no musical background whatsoever - we are lucky if we have one or two and most of the time, if they do come in, they already have an instrument as well. And then we're really lucky, but 95% of our girls don't have any musical background so we ultimately have to treat them as a little Grade 1/Grade 2 pupil, you know. But the challenge is when we have to get that grade 8 to be on a level Grade 5 (UNISA/TCL etc.) to get through matric. So now, you know, we actually push very, very hard and that is from grade 8 all the way through to matric, you know. So what we do is we have normal syllabus and aside from the syllabus there's… that's where I encourage the team of teachers, you know, we… you need to also bring new information to the table.

We are actually lucky because we have Wi-Fi so you can really make use of that and incorporate it in your lessons but it is not only about what we see on television. It has to be put into exercises, into group work. So that is where the importance of that comes in. And we're lucky. What I also try to do is, initially in the past, only grade 10 learners would go into the orchestra, the jazz ensemble. So I really try to push them in now already from grade 9 so that they could do one year of music before they go. And I just see it is more rewarding, the learner learns a lot quicker. Suddenly it is a bit more pressure, so they are forced to learn faster. And yes, that is where we stand on the practical side of things.

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As far as the theoretical side: This is always the challenge because this is my… music is another language, you know, and this is how I best explain it to the learners: If you're starting to learn a language, you need to speak it, you need to hear it, you need to be practicing it. So once a week or twice a week is not enough; it needs to be daily. And that is why we also have this WhatsApp groups, so we will be meeting on a weekly basis moving forward. Things that you can read, things that are short, cause kids don't like to read. But at least at the end of the day, if they just read something of the things that we send them… it would be an exercise, an article or something. It just helps with the process and also learning the note names. We put huge emphasis on that because we still want to, and it is the same common problem that you have in your primary schools. Kids play only bass or treble clef instruments, they only focus on the clef, you know. We put huge emphasis on that, we make sure that we really drill note names.

So every exam that we set-up we don't follow the CAPS system of exams. So what we will do… every single term there would be a written exam where CAPS advises us to only have two for the year. So I do prefer let's rather do it every single term and that helps us because obviously the learner learns a lot quicker. The same thing where CAPS only advises us to have two practical exams, we also have four. And I don't know if you want me to break down the practical exam? The first term we would have a little technical exam, the second term they play a full exam, third term technical and end of the year a full exam again. So obviously Covid had its challenges this year. Yeah, so no assessments really went as the normal. We changed because our mark sheets changed. So the allocation of the marks obviously had to be changed and the difference in the quality exam that we assess, you know, because normally in the third term it would be technical and now suddenly you have a full exam for 150 marks. That changed a lot. And June's exam actually fell away, so luckily, our learners were having the online teaching. We never had many problems as far as that is concerned. There was about one or two, especially the piano kids and the online teaching was a problem with them and some of the girls never had instruments at home - obviously they could not be taught practical, you know. We made some changes as far as that was concerned for them to catch up before we actually done the assessments. Continuous assessment. But the learners who could be done properly. Surprisingly, it was so nice to see that the learners actually practised their work well. We never had a problem with kids who couldn't do scales. The ensemble works all fell away. Some of them only

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played two pieces and studies, as well as, there was about 20 or something, only studies and no accompanied pieces so they managed and didn't do too bad.

I can't say that my education is just based on one type of method. A lot comes from entirely when you get to know the works and listen to them. So what I have discovered, I became familiar with Suzuki and all of those things, I don't believe in it at all. Many, many moons ago I tried it and I was like… because, I specifically, my main focus is brass and worked over there. Your group lessons vs your individual lessons that also change, you know, to give you some more insight on teaching.

Did you teach people to write as well? Or did you teach them by ear?

From day one they read notes and write. Just to give you an idea of where I came from: I was in a set-up where I approximately learnt one or two notes per week. And it took me… it must have been at one point like two years. I couldn't really say that I was actually reading enough, I knew all the notes. My teaching today, I'll teach you what is basically chromatic. If I have to refer to the trombone/trumpet we will start on a chromatic F or it is a G, it is a concert F, and we will go all the way down and this is done within the first two weeks. And we would do it as a daily double but the purpose there is obviously to learn the notes and see where it is placed. And then the learner comes back the next week and they would have completed those notes and I show them exactly this is how we do it. We would do that for a series of weeks normally up to the fourth week. And from there you will see all my learners can play that full chromatic all the way down from the concert F. They will know the position and they will know the notenames. And that makes teaching so much easier, practically, you'll see, because it is nearly impossible to give a learner in the first year a full accompanied piece, and I am talking about to at least a level of Grade 2.

And that is what our learners achieve within the very first year, but that is developed with a lot of trial and error. If I have to look back, it was more at the very beginning, man, I can't actually put a date to it… my teachers had little experience… If I was actually taught this way from the beginning…

And rhythmically? How do you teach rhythm?

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You know that is a very good question because I know a lot of people don't actually believe in this, but this you have to do at every single lesson. In these various books… just one idea… what book?... And the name just fails me now, but – Silver Burdett! You familiar with those books? Those books' passages have rhythms written out, little exercises, you know. So, I will make use of stuff like that. I will incorporate that into the lesson, that along with sight-reading, because that helps. What I will do, I will either use the piano, and make use of clapping or singing. And that is how I'll practise… I do believe that if you don't practice... Rhythm is such an important thing because, people can read notes, but they can't read rhythm. They can't read note values and they don't identify that easy, you know, so only through practising one achieves that.

And do you teach them to count one and two and three and, or do you use French rhythm names or do you use words? What kind of teaching?

I don't use ta-fe-te-fi, it is simply one and two and, that type of thing. And even if I have to think now tonic solfa, we also started to move away from that. It really is a good method, but It is difficult for the learner to understand and I see it in the final exams. With the matric, it is not required anymore, to be able to do it there, so I think for now…

I think for singers it might be a good skill who need to pitch it in their heads, you know? But I also don't know whether it is applicable to today's learners anymore when they want now that's a C and a do. And the type of music that you used right at the beginning, was it church music that you played and taught, or what kind of music did you play and teach?

Yes, so it is definitely the chorale, we actually have a chorale book, it is very much like the German Lutheran songs used in the NG Kerk. That was the main focus. Obviously in the school set-up we've moved away from that and according to the CAPS, you know. Even so the CAPS is very limited, there is a lot of things that are… we are often exploring, and that is one of the reasons why we are using your book because if we have to follow CAPS, we get to university and everything after.

Yeah, the most important thing is just, I am honestly exploring what is out there all the time. There's always information… there is new information popping up, you know,

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and that is and also staying in touch with other teachers. I think that is a very important thing as well because somebody is going to stumble onto something that is useful. Take the learners out as far as possible, take them to workshops. I don't know if you are familiar with the WINDWORX? All of these concerts are so useful. There's always something happening at Wynberg Boys and eisteddfods and all of those things, so we try and get involved with all of these things so that the learners are exposed to it.

Why do you teach music? When music is not such a high salary occupation? Why did you choose to teach music?

I've been asked to help set up a syllabus for a project and they asked me, what are they going to pay me, what is my rates? So I said, 'they wont be able to afford me' because of the amount of work. I can't really put a price to it. There is a lot of work going into it! And they are not going to be able to pay me. And that's exactly that, you know. Just because you actually love what you're doing and enjoy it, you don't really work a day in your life, you know, if you do what you love. I mean, I get to practise every single day. No that's a very true thing, why do I do it, yeah, simply because of the joy. I enjoy every single day, doing what you enjoy to do, you love it. So you don't really feel it. I'm in a different situation on the other hand. I am also involved in the management of the staff, so that it is why it is difficult to get hold of me. I'm busy with… I'm also grade head and so, you know, for the responsibilities you need to be doing a lot of stuff in the school vs the classroom, so but it is really enjoyable, so. At least in the day, I am not only busy with music, I am also busy with the administration side. Which is a lot, it is a lot. It keeps you busy.

Difficult… is the trouble that comes with each learner, you know, we are faced with… just to give you some background at our school, it is a school that is in a beautiful area but there is not one learner that is from Newlands. Our learners are from Khayalitsha, our learners are from Eersteriver, it's all over the Cape, you know, Cape Flats, Mitchells Plain. Obviously, these learners don't come with a great support system. Many of the parents don't have their own vehicles so when we have a concert for example, the timing of that concert is so important, because otherwise you will not have an audience. If you start at six or seven o'clock, you are going to have half or less than half of the audience.

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You actually have to start the concert at 15:00 so that it can finish in time so that your parents can still catch a bus home. So that is the sort of barriers that we are facing with. We also face the fact that you can't really do early morning rehearsals because learners travel with public transport. So there are certain things that we are struggling to do. We are in talk of possibly having a period within the week to allow for the rehearsals that they take place during school time. Because in a two-week cycle we have the two assembly periods; maybe we can take the one assembly period away and use the one period and those that are not in music, they can use that as a reading period. So both parties will benefit at the end of the day, both sides will benefit so we are discussing that. Yes, and then the nitty gritties of the kids actually understanding the importance of music - that is the biggest challenge for us. That is a huge challenge because the learner doesn't understand why we do this or why we... Ok, someday I still dont understand history. I see, when we are teaching the Mozarts and the Bach and all of that, the learners are bored. So I have been keeping that out especially this year for the grade 9's. The focus was more on the national anthem.

So it is more things that they can actually relate to. What I found had a lot of benefits for us was the Sound of Music. So they really liked the Sound of music, they related well to it. They liked the story and they had a research project to do about it and all my projects came in beautifully. Whereas, when you think about last year, when we did the Mozart and the Bach, I was struggling to get projects in. And that it was what I found, so it was a little bit of a test myself this year, and I though let's try and see what actually happens. And I was so surprised, because when they get to grade 10, then they need to know the Bach and the Mozarts. Leave that for grade 10. We are also lucky because the school supports the music within the arts and culture, so they all obviously do the drama then the choice becomes music or art. What we'll do, we actually have a testing session. Grade 8 and 9… 30 pupils in a class. Moving into grade 10, we normally have about 10. We are lucky if we have 14 in a class. Roughly about 10-12. Bearing in mind that our school is small, in the entire school we have about 410 learners.

8.2.7 ADDENDUM SUE

English Version

OK, well, I think let me start by discussing our demographic. We are a previous model C-school but we have 90% Zulu-speaking learners. No, I lie, it's 70% Zulu-speaking then 20% Indian and 10% Afrikaans. So the Afrikaans numbers is much less, but, yes, we carry on. We have been dual-medium, Afrikaans and English, and it used to be equal but that has changed, as the town changed. So the majority of my music students are Zulu-speaking and I love it. I won't really even try to go to another school.

Music is a really popular subject, don't ask me why, I don't understand it. It wasn't always that way. When I got here almost 28 years ago, we had very few music learners. The whole music centre was probably about 19 learners – from grade 8 to 12. It changed over the years. I think maybe kids realise that we accommodate them and that it's a special subject. They love it; we have to chase them out of the music centre – they just want to be there all the time. It's wonderful! My poor Zulu-colleagues, they have an upwards battle, because sometimes they have to teach music to 40 kids in a class and then it's only one teacher. The one lady that I'm helping has 50 matrics. And it becomes a dumping site for all the children who can't get helped elsewhere. I really feel for her.

With us it's different. It's as if music here is highly regarded; almost as if the elite children take music. We have the entire spectrum: poor academic learners and strong ones. Because you almost, I don't know, it's almost special. And the culture is very strong in my school. We have always had principals who have supported us. I know have a Zulu-headmaster who *mwah* is fantastic. He is also a choir coach and he absolutely supports the music. He brags with us often. He brings his friends to come and see the music. So, we used to be in a really small space and about three years ago we moved to the boys' hostel – the whole bottom floor of the boys' hostel. The hostel numbers had dwindled, so we have a massive space to work in. We are five teachers now of which one is a student teacher.

We have one clarinet and one vocal specialist. Where I used to teach singing, but didn't know much, I just used to stay one step ahead of the learners. We give everything – everything. We scold, we give encouragement, whatever the child wants,

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we give. But I have to tell you, I know nothing about clarinet, but I've had all the grade 8 clarinet learners. How that happened, I don't know. The kids are just amazing. All my colleagues are enthusiastic. It must be in the water or something! Everyone is just so passionate. As I've said, I don't really know much about singing, but I've also coached Grade 8 singing. I've made a grade 8 play the French Horn…I just haven't done the strings yet.

There's another woman that comes in, but that's just for the junior classes if they don't want to do strings. So she teaches them, but they don't have to pay extra. My headmaster is just fantastic. So that's the background. O, and we have one student teacher who took Music as Subject with us, and who was the head boy, who is with us now. He is so motivated. He wants to become a music teacher. So he helps with the woodwinds and with grade 8 theory as well. He's fourth year now. And that's roughly the background against which we operate.

We do this: one of the permanent staff takes a grade. I take the grade 12s – for the last couple of years now, but we'll have to start changing because I'm also getting older. Someone will have to start taking over. It works for us and we also teach grade 8 and 9 and we also give music but not as part of their subject package. It's a bit illegal, but we get away with it because somewhere in the curriculum it says that if you are a specialist teacher, then you can focus on that thing. That was years ago, but they've never come to check up on us, so we get away with it.

At the beginning of grade 8, all the grade 8s write a music aptitude test that doesn't work 100%. It's not very reliable, but it's the only thing we have. Then everyone feels they have been tested for music and then we pick the kids who did the best and sometimes we look at their maths marks as well. Sometimes, if they sing in the choir, or the sang in the choir in primary school (beautiful voices) then we just accept them. We begin with, oh, about four grade 8 classes and then we group them together and there's about 20 in a class. So we have many grade 8 and 9 learners. And, so they now have to choose music or art. The art only does art; and music only does music. That's where we get our learners. We have suffered in numbers a bit lately because we had a colleague, who has now resigned, who did a lot of damage to the juniors. Not many juniors continued with music, but now it's much better again, much

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better…busy recovering. So that it, the grade 8s and 9s. And, yes, they do Grade 1 and 2 theory in grade 9, but there are learners, because we have such fantastic singers, and then they only come in grade 10 and want to take Music as Subject, but they didn't take it in grade 8 and 9.

And we only do it in exceptional circumstances, but sometimes we allow it if we know their practical's really good. We have a matric learner now who is an incredible singer – he can sing anything: classical and light music and everything and Zulu music. And last year for example I taught a trumpet player. O my word, same problem, but our subject advisor adjusted his marks to 92%. We thought he was worth just below an 80, and he was so impressed with this guy, so fantastic, and he passed his music. I think he probably got about 1% for theory, because he couldn't do it.

I work with my black colleagues, some of them are in the Durban townships and they are amazing and they really know how. They wrote UNISA exam, theory. Some of them are fantastic. I have a really good relationship with them but there are some of them, who really try to teach music in the rural schools. The thing in Natal is that there's a big choir culture, the SASCE. I don't know if you're familiar with the SASCE competition? The South African School Choral Eisteddfod of the department? They are SASCE-mad! Everyone does SASCE. And they develop these amazing tenors and basses and sopranos and altos that can sing fantastically as well. And yes, with this amazing timbre. And then those kids want to take music but even the teachers don't have the knowledge. They're the ones who usually put so many kids in a class. Oh, and if I had the time, I would have assisted them. I don't mind. I would have driven out my last tank of petrol and everything. They don't even have photocopiers. And I know, I have marked in Pretoria and everyone is derogatory about the matric papers: 'Look how poor these kids are doing'; 'How can a school be allowed to teach Music as Subject if they can't do a theory paper or answer a music history question?'

In reality it's different. Sorry, my sympathies lie with the children and the teachers. You can't just have a practical subject, I understand that, you must have some substance, but, I mean, if for those…I have one school where I helped the teacher. If she asked her learners, in paper 2, which instrument is playing, they'll all tell her 'uhm, ê-ê' They have never heard a flute playing in their lives. You can show them a picture of a flute;

it doesn't make sense to them. It's not in their frame of reference. Give them a saxophone, that they know, because it's jazz. Or a keyboard, or a marimba or something like that. But they definitely don't have a western background. Paper 2 is really mostly based on general knowledge. Now you could argue that a child who wants to take music must surely know a little bit about what a clarinet is. But the reality is that they are in the middle of nowhere…the internet is poor, but they want to keep music alive because they have this fantastic choir. The all sing tonic solfa that would knock your socks off – I can't tonic solfa as well as them, I can't.

The read those notes…My own headmaster, who had rural training and who is headmaster of a school with 1400 learners, he sings tonic solfa, but he can't read notes at all. But his tonic solfa is masterful. The SASCE stuff, those Handel oratorios that the SASCE kids must sing…very difficult. I have accompanied this stuff before – you have to be sharp!

Our school is a category A because we have won so much, so our choirs are so trained that they don't find it difficult any more. The get this moget-stuff right! So that's why all these children want to sing choir. They want to sing choir; they want to take Music as Subject and they're very dejected when we tell them it's full, we can't take more learners. At one stage, those grade 8s had 5 minutes per learners and I had four grade 10s with whom I shared the time for their practicals. It definitely wasn't quality teaching. But what also helps, we have a big orchestra that I coached for years. I stopped doing that three year ago and one of my ex-pupils took over. The can play their instruments. They train every morning before school, so their lips are well-trained. They play trumpet every day, so it's nothing for them to play a single line, because the practise every day. But again, it the SGB, the headmaster, the teachers…everyone plays a role. Some of the teachers have asked that I speak to the other headmasters, but you can't speak to those headmasters – they don't know; they don't understand the concept. And the PPN of teacher to child is 6:1 in music and that doesn't even count any more. My headmaster said it doesn't count any more. It used to in the past, but not anymore; they cheat it to make it work.

Orraait, I don't have my glasses with me, so I can't really see these things but what I can say is that our music teachers work incredibly hard, after hours, you know. It's

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also because our choir does such wonderful things and the orchestra has won nationally. We have a marimba orchestra. We do musicals. So, we might not have many learners at a time, you always walk away with…the timetable doesn't work out and then we have to teach extra classes in the afternoon. At night, you practise choir or orchestra. On Fridays we practise choir the whole afternoon until 21:00. Every second year we do a musical; every second year Eisteddfod, an, oh, all kinds of nonsense. I'm not complaining; I'm not bragging. It's just the reality.

It's so nice to see children start to live their music…and it becomes part of their lives. If you can see how they develop: the shy guy who never said a word and then he stands on the stage. But you get a lot of joy from that, if you love children and you want them to develop, they mustn't stagnate. Music is not an individual thing; you must live it.

And what makes your job difficult?

Being busy. I have an HDE for languages as well and I'm a language teacher as well. In a school such as ours where you have Zulu main language, Zulu first additional, Afrikaans main, Afrikaans first additional and English main…it's a nightmare to manage those kids. It's busy, but my personality is also…all us music teachers have the same personality. You do it for the love of it.

And resources? Your headmaster supports you, so you have good support?

We buy the books; we can do that. But not one of those books, as you'll know, is 100%. I find the music history very frustrating and I also find, let's say I'm working from Alkema, (the first books I could find, we bought) then in the memo discussion when you go marking they quote Feenstra and the info is mostly based on Feenstra. Then I buy Feenstra and make my own notes and then that's the book we use. You have to understand, you really need a combination of a lot of resources and still you won't be able to answer the papers. So it's really difficult. I created my own theory book because not one of the theory books was as I really wanted it, so I made my own. We have to teach the kids to think. It's a combination. There are no clear answers, but I don't think, if I'm right, that the department wants us to use only one book.

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For my learners, the content of the syllabus is OK. It is, interestingly enough, applicable to my Zulu-speaking learners. They want to do classical, especially for practicals. They love to play Vivaldi/Bach and, oh, they don't get it right, because they want to do, to play those difficult pieces. It's funny, but somehow it makes sense to them. And then, of course, you get the Zulu-speaking learners that just want to do jazz – they just want to jazz. This improvisation, as far as practicals are concerned. Music history has no relevance for them. Look, I do WAM because we are a mixed school, hmm, then I get excited and positive about Beethoven's sixth symphony…then their mouths drop. What is form? What is sonata form? All my colleagues in the Durban townships teach jazz, sorry, I mean, IAM and their learners find it more accessible. Not that they do well, but they find it more interesting. I have wondered, but then I have to change, and I don't know, I think I should just stick out the last five years with what I have and then the next one can change it. I think it would be really difficult to do two streams in one school. E.g. Jazz and IAM. But my subject advisor has asked that we please stay with WAM because the school is, I don't want to say too good, but we have stabilised in WAM. But the kids don't like it; they find it painful.

We would have gone to the World Choir Games in Belgium next year and now with this Covid, now that's also been cancelled. I see it's the travel agent who wants to speak to me.

The music history…funny enough the Zulu kids love Magic Flute and the Afrikaans kids stare at me open-mouthed, they must just drool as well. It doesn't appeal to them at all, and interestingly enough, there aren't many Indians who take music – not at all – it's not in their frame of reference. I have probably had about 5 in the last 5 years. It's not an option for them – they all have to become doctors one day. They all have to do these important jobs.

But, anyways, Hebrides, Mendelsohn, you can show photos of the Caves and videos – I make them sing the themes…they don't get it. They don't hear those waves and the spray; it's not in their frame of reference. And the theory is difficult, but somehow they love it. They really like harmony, funny enough, but, I have to add, we take them from grade 10 for proper classes. So I know at the school where I'm helping, they

haven't even reached four-part harmonies yet – not in grade 10, 11 or 12. Now I have to help in grade 12 – it's a nightmare.

All the subject advisor says is to focus on the analysis for schools like those. So they can at least answer the analysis, question 3, because, really, it's terrible. I know when we mark, I mark so quickly because there's nothing there. There's nothing in the theory section. It depends which school they come from. My kids won't be able to do solfa, even if they are as Zulu as they come, even if they are traditional, they won't be able to do it. But if you have rural schools, then maybe. I think most of them can read notes by now, it's not necessarily about the tonic solfa, it's about the concepts. I don't know, there are too many in a class? There are definitely too many in a class and they should have been trained from a younger age, especially with the practical, you know. They all sing, those schools that have so many kids in a class, they all sing. The all do the same song and the teacher does it in a group; she's never heard them individually. It's only during an exam or moderation that they sing on their own – and then they're false. So it's very difficult and I think it's the mind set form up high that needs to change – that's what I think.

I would probably consider doing African music. But then on the other hand, my kids are middle class and very poor – we have a mixed financial set-up. But if you give them African music, I think half of them will say, 'Eish, we don't know this.' I think in their hearts they want to do western music, but it's bloody difficult. That's all I can say in general. Is there something else? Maybe just, schools in the rural areas, and by rural I mean schools that aren't well-equipped, they can be in the townships, but I also consider them to be rural, they struggle with work books. I often share my old theory books but they always want 'copies, ma'am, copies'. They aren't allowed to make copies and their headmasters refuse to buy textbooks, so they'll grab at anything. You help where you can, but you also can't make copies for the whole of Natal.

I'm very good neighbours and friend with the Durban townships – we are good friends and on a really solid footing – and they, I think part of the good standing between us, is because I don't consider myself superior to them. I know at one stage someone in Pretoria told me they wanted to reach out to a school in Mamelodi. They said, we're coming to pay you a visit and we'll bring you all these things. And while they were

talking, I realised their attitude was wrong; they wouldn't get anywhere. And they told me, the school later told them it wasn't necessary for them to come. I could hear in their tone of voice that they were going about it the wrong way. For example, there's a young guy who teaches in Umhlazi, Music as Subject, he doesn't have a clue about melody; how to complete a 12-bar melody. I've told him, give them a recipe, because they don't know anything about pianos and things, you know. Then he says, what do you do with a recipe? And I say structure it according to the recipe, do this, do that, a sequence of that. But he doesn't understand. It's frightening. He doesn't even know what a sequence is, and then he has to teach it to someone else! So often they just leave those questions out, I tell you. Complete the melody – they leave it out. They leave out harmony – some of them try to do a bit of analysis. When I did music at school, all of us had to be Grade 7 or 8 practical and Grade 5 UNISA theory. Those times are long gone. We have a bass who can sing beautifully, with vibrato, but, he could go and sing on any international stage, but he doesn't have money to enter an external exam. Oh, and you could pay form him, but where do you draw the line, you know. It's just work, you can't raise funds for everyone – there isn't time.

Afrikaans Version

Goed, ag ek dink ek begin deur eers ons demografie te bespreek. Ons is 'n voormalige model C skool, maar ons het 90% Zoeloe-sprekende leerders, nee ek jok, skuustog, dis 70% Zoeloe sprekend en dan 20% Indiër en 10% Afrikaans. So die Afrikaanse getalle is baie minder maar ja ons gaan nog aan. Ons was al op tweetalig, Afrikaans en Engels en dit was gelyk gewees, maar dit het verander, soos jou dorp ook verander. So my meerderheid musiekstudente is Zoeloe-sprekend en ek love dit, ek sal nie sommer probeer om na 'n ander skool te gaan nie. Musiek is verskriklik gewild as vak, moenie my vra hoekom nie, ek verstaan dit nie. Dit was nie altyd so toe ek amper 28 jaar terug daar gekom het nie, ons het baie min musiekleerders gehad. Die hele musieksentrum was omtrent 19 leerders, van Gr 8 – 12. Dit het verander oor die jare, ek dink miskien kom die kinders agter dat, ons akkommodeer hulle en dit is 'n spesiale vak. Hulle love dit, ons moet hulle uitboender by die musieksentrum uit. Hulle wil net die heeltyd daar wees. Dis wonderlik! En ons moet kinders wegwys, omdat dit 'n individuele vak is. Ons kan nie almal vat nie. My arme Zoeloe-kollegas, hulle het 'n opdraende stryd, want hulle moet sommer vir 40 in 'n klas musiek gee en dan is dit

net een onderwyser. Die een vroutjie wat ek nou help het 50 matrieks Gr 12. En dit word 'n 'dumping site' vir al die kinders wat nêrens regkom nie.

Ek kry haar verskriklik jammer, maar by ons is dit anderster, dis asof die musiek is hier hoog op, dis asof die 'elite' kinders neem dit amper. Ons het dwarsoor die spektrum, ons het swak akademiese kinders en sterk kinders. Omdat jy half, ek weet nie, dis half spesiaal. En die kultuur is baie sterk in my skool, ons het nog altyd hoofde gehad wat dit sterk ondersteun. Ek het nou 'n Zoeloe hoof wat *mwah* fantasties is, hy is ook 'n koor-afrigter en hy ondersteun absoluut die musiek, hy 'brag' baie met ons. Hy bring sy vriende om te kom kyk na die musiek-sentrum, so ons was altyd in 'n ou klein plekkie en ons het so drie jaar terug getrek na die seunskoshuis toe, die hele seunskoshuis se onderkant. Die seunskoshuis se getalle het gedaal, so ons het baie groot oppervlakte om van te werk. Ons is vyf onderwysers nou waarvan een 'n student onderwyser is.

Ons het een clarinet- en een is 'n sangspesialis. Waar ek altyd sang gegee het, maar niks van geweet het nie, maar ek het net so stappie voor die kinders gebly. Ons gee alles, alles. Ons gee raas, ons gee moed, whatever die kind wil hê, gee ons. Maar ek moet jou sê ek weet van die clarinet niks, maar ek het al Gr 8 klarinet leerlinge gehad, maar hoe dit gebeur weet ek nie. Die kinders is net amazing.

Al my kollegas is entoesiasties. Dit is in die water of iets! Almal is net so passionate. Soos ek sê, ek weet niks van sang af nie, maar ek het ook al Gr 8 sang afgerig. Ek het al 'n French Horn Gr 8 laat speel. Net by die 'strings' nog nie.

Daar is 'n ander vroutjie wat inkom maar dit is net vir die junior klasse as hul wil strings doen. So dan gee sy vir hulle, maar hul hoef nie te betaal ekstra nie, my hoof is net fantasties. So dit is die agtergrond, o ja, en ons het een studentonderwyser wat ook by ons musiek as vak geneem het, wat by ons hoofseun was, en wat nou by ons is. Hy is net so gemotiveer, hy wil 'n musiekonderwyser word. So hy help met die woodwinds, en met die Gr 8 teorie ook. Hy is nou vierdejaar. En dit is maar die agtergrond waarteen ons werk.

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Ons maak so, een van die permanente onderwysers vat 'n graad. Ek vat die Graad 12's nou al vir die afgelope paar jaar, maar ons sal ook bietjie moet verander, want ek raak ook nou al ouer. Iemand sal moet begin oorneem. Dit werk vir ons goed en ons gee ook gr 8's en 9's gee ons ook musiek, maar nie as deel van hulle vakpakkette nie. Dis onwettig, ons gee 'Arts and Culture', maar ons konsentreer net op musiek. Dit is bietjie onwettig, maar ons kom weg daarmee, want êrens in 'n kurrikulum staan daar as jy 'n spesialis onderwyser het kan jy op daardie ding konsentreer. Maar dit was jare terug, maar hulle het nog nie kom opcheck daaroor nie. Ons kom weg daarmee.

Aan die begin van Gr 8 skryf al die Gr 8's 'n musiekaanlegtoets wat nie 100% werk nie. Dit is nie baie betroubaar nie maar dit is maar die enigste ding wat ons het, dan voel almal hulle is getoets vir musiek en dan kies ons die kinders wat die beste gedoen het en ons kyk maar bietjie na hulle wiskunde punte partykeer. Partykeer kyk ons, as hul koor sing, of hul koor gesing het in die laerskool, pragtige stemme, dan laat jy hulle ook maar toe. Ons begin met so, ag sê maar 4 Gr 8 klasse, dan groepeer ons hulle saam en dan, daar is omtrent so 20 in 'n klas. So ons het baie Gr 8 en 9 leerders. En, so hulle kies nou, tussen musiek of kuns. Die kuns doen net kuns. En die musiek doen net musiek. Dit is waar ons leerlinge vandaan kry. Ons het bietjie skade gely aan getalle, want ons het nou 'n kollega wat al bedank het wat baie skade gedoen het aan die juniors. Nie baie juniors het aangegaan, maar dis nou weer beter, baie beter, besig om te herstel. So dit is dit, die gr 8's en 9's. En ja hul doen maar Gr 1 teorie en Gr 2 teorie in Gr 9. Maar daar is ook leerlinge, omdat ons sulke fantastiese sangers het dan kom hulle in Gr 10 dan wil hul musiek as vak neem maar hulle het nie Gr 8 en 9 gevat nie.

En ons doen dit in die uiterste gevalle, maar ons laat dit soms toe. As ons weet hulle is prakties baie goed. Ons het nou 'n matriekkind wat verskriklik goed sing, hy kan enige iets sing, klassiek en ligte musiek en alles en Zoeloe musiek. En verlede jaar bv Trompetspelertjie klasgegee. O genade, dieselfde probleem, maar ons vak-adviseur het sy praktiese punt opgeskuif tot 92%. Ons het gedink hy is net so onder 80 werd, en hy was so beindruk met die ou, so fantasties, en hy het toe sy musiek deurgekom. Ek dink hy het omtrent 1% vir sy teorie gekry, want hy kan dit nie doen nie.

Ek wat met my swart kollegas werk, van hulle is in die Durbanse townships en hulle is fantasties en hulle ken van. Hulle het UNISA eksamen, teorie geskryf. Daar is party van hulle wat fantasties is. Ek het vreeslike goeie verhouding met hulle, maar daar is van hulle wat regtig, wat in rural skole probeer musiek gee. Die ding in Natal is, daar is 'n groot koorkultuur, die SASCE, ek weet nie of ken jy die SASCE kompetisie, die South African School Choral Eisteddfod, van die department nie? Hulle is SASCE-Bedinges. Almal SASCE. En hulle ontwikkel hierdie verskriklike tenore en basse en soprano en alte wat fantasties kan sing ook. Wat daar, en ja, met daardie vreeslike timbre. En dan, daardie kinders wil almal musiek vat maar selfs die onderwysers het nie kennis nie. Dis hulle wat gewoonlik so baie kinders in 'n klas sit. Ag en as ek tyd gehad het, het ek daardie mense gaan assisteer, ek gee nie om nie, ek sal my petrol uitry en alles. Hulle het nie eens fotostaat masjiene nie. En ek weet ek het al gemerk in Pretoria, dan is almal so neerhalend met die matriekvraestelle: 'kyk hoe swak doen hierdie kinders', 'hoe kan hulle 'n skool toelaat om musiek as vak te gee?' as hulle nie kan 'n teorie-vraestel doen of 'n musiekgeskiedenis vraag kan antwoord nie.

In die realiteit is die anders, sorry my simpatie lê by die kinders en by die onderwysers. Mens kan nie net 'n praktiese vak hê nie, dit verstaan ek, jy moet bietjie pit hê, maar ek bedoel as vir daardie, ek het nou by die een skool waar ek die onderwyser gehelp het. As jy vir sy leerders vra, in paper 2, watter instrument speel hier, sal hulle vir jou sê uhm êee. Hulle het in hul lewe nog nooit 'n fluit hoor speel nie. Jy kan vir hulle 'n prent van 'n fluit wys, dit maak nie vir hulle sin nie, dit is nie in hul verwysingsraamwerk nie. Gee vir hulle 'n saksofoon, dit weet hulle want dis jazz, of 'n keyboard, of 'n mbira of so iets. Maar hulle het definitief nie 'n daardie westerse agtergrond nie. Paper 2 is mos maar gebaseer op algemene kennis. Nou kan mens maklik redeneer, 'n kind wat musiek as vak neem moet darem al bietjie weet wat 'n klarinet is. Maar die realiteit is, hulle sit in die boendoes, die internet is swak, maar hulle wil so graag musiek lewendig hou want hulle het hierdie fantastiese koor. Hulle almal sing tonic solfa wat jou sal skrikmaak – ek kan nie so goed soos hulle tonic solfa nie, kan nie!

Hulle lees daardie note, my eie hoof, wat rural opleiding gehad het hoof is van 'n skool van 1400 kinders. Hy sing tonic solfa, hy kan glad nie note lees nie, maar sy tonic solfa is onverbeterlik. Die SASCE goed, daardie Handel Oratoriums wat die SASCE kinders moet sing. Verskriklik moeilik! Ek het dit ook al gebegelei, jy moet op jou tone wees!

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Ons skool is 'n kategorie A omdat ons al so baie gewen het so ons kore is al so getrain dit is nie meer vir hulle moeilik nie hulle kry hierdie motet-goete reg! So dis hoekom hierdie kinders ook so wil koor sing, hulle wil koor sing, hul wil musiek as vak neem hulle voel baie morbied as ons vir hulle sê ons is vol, ons kan nie nog leerlinge invat nie. Op 'n stadium kom daai gr 8's so 5 minute per kind gepraat, Gr 10 het ek op 'n stadium 4 gehad wat ek die tyd gedeel het vir hul prakties, so dit is definitief nie kwaliteit nie. Maar wat ook help, ons het 'n groot orkes wat ek al die jare afgerig het. Ek het nou 3 jaar terug opgehou daarmee en een van my oudleerders het oorgeneem. Hulle kan hulle instrumente speel, hulle oefen elke oggend voor skool so hul lippe is geoefen, hulle speel elke dag trompet, so dis vir hulle niks om miskien 'n enkel lyn te gaan speel nie want hulle kry elke dag oefening daarin. Maar weereens, dis die SGB, die hoof, die onderwysers, almal speel 'n rol. Van die onderwysers het al gevra ek moet met hulle hoofde gaan praat, maar jy kan nie met daardie hoofde praat nie. Hulle ken nie, hulle verstaan nie die konsep nie. En die PPN's van onderwyser tot kind is 6:1 in musiek en dit tel glad nie meer nie. Hulle verstaan dit nie, wat moet hulle met die ander kinders doen? My hoof het gesê hulle tel dit nie meer nie. Dit het in vroeer jare getel, maar dit tel nie meer nie. Hulle kroek dit reg.

Orraait, ek het nou nie bril op nie, so ek kan nie al hierdie goed sien nie, maar wat ek ook kan sê is ons musiekonderwysers werk ongelooflik hard, na ure, jy weet mos, dis ook net, ons koor doen sulke goeie goed, en die orkes wat die nasionale gewen het, ons het 'n marimba orkes, ons doen musicals, so ons het miskien nie baie leerlinge nie op 'n keer nie, mens stap altyd na die vol maar die rooster werk nie uit nie, en dan moet ons in die middae ekstra klas gee, in die aande oefen jy orkes of koor. Vrydagmiddae oefen ons die hele middag tot 09:00 die aand koor. Ons doen elke tweede jaar 'n musical, elke tweede jaar eisteddfod, en ag allerhande sulke tjol, ek kla nie, en ek 'brag' nie, dis net realiteit.

Dis so lekker as mens sien die kinders begin hul musiek leef… en dis deel van hulle lewe. As jy sien hoe ontwikkel hulle, die skaam outjie wat nooit praat nie, en dan staan hy op daardie verhoog. Maar jy kry ook vreugde daaruit, as mens lief is vir kinders dan wil jy hê hulle moet ontwikkel, hulle moenie net stagneer nie. Musiek is nie 'n individuele ding nie, jy moet dit kan leef.

En wat maak jou werk die moeilikste?

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Besig wees, ek het HOD vir tale ook, en ek is 'n taalonderwyser ook, en in 'n skool soos ons s'n waar jy Zoeloe main language, Zoeloe first additional, Afrikaans main, Afrikaans first additional, Engels main, aanbied, dis nogal 'n nagmerrie om daardie kinders te manage. Dit is besig, maar dit is my persoonlikheid ook maar – al ons musiekonderwysers het dan dieselfde persoonlikhede. Jy doen dit vir die liefde

Ons koop die boeke aan, dit kan ons doen, maar nie een van daardie boeke, soos jy sal weet is honderd persent nie. Ek vind die musiekgeskiedenis erg frustrerend en ek vind ook dat sê nou maar ek werk uit Alkema, eerste boeke wat ek gekry het, ons het hom aangekoop. Dan in die memo-bespreking as jy gaan merk dan haal hulle uit Feenstra, inligting is meestal gebaseer op Feenstra. Dan koop ek nou maar Feenstra aan en werk my eie aantekeninge in en dan is dit nou die boek wat hulle gebruik. Verstaan, jy moet eintlik maar 'n kombinasie van die klomp kry en nog steeds sal dit nie alles in die vraestelle kan beantwoord nie. So dis baie moeilik. My teorieboek het ek self gemaak, want ook nie een van daardie teorieboeke was vir my soos ek dit graag wil hê nie, so ek het, leer die kind dink. Dit is maar 'n kombinasie maar daar is nie 'n klinkklare antwoord nie, maar ek dink ook nie as ek reg is die departement wil regtig hê mens moet net een boek gebruik nie.

Vir my kinders is dit inhoud van die sillabus orraait. Dit is, interessant genoeg, (op my Zoeloe sprekende kinders van toepassing), hulle wil klassiek, prakties wil hul klassiek, hulle love dit om Vivaldi Bach te speel en oe hulle kry dit nie reg nie want hul wil daardie moeilike werke doen, goed speel. Is maar baie snaaks, maar somehow maak dit vir hulle sin en dan kry jy natuurlik van die Zoeloesprekende kinders wat net jazz, hulle wil net jazz, hiedie improvisasie dis wat prakties betref. Musiekgeskiedenis het dit vir hulle g'n relevansie nie, kyk ek doen WAM want omdat ons so 'n gemengde skool is, hmm, ja, dan raak ek positief en opgewonde oor Beethoven se 6de simfonie, dan hang hulle monde so, wat is vorm, wat is sonatevorm. Al my kollegas in Durban se townships doen, hulle gee nou jazz, ag nee IAM en hul vind hul kinders vind baie meer aanklank daarby, nie dat hulle goed doen nie, maar hulle vind dit meer interessant, ek het al gewonder, maar ag dan moet ek verander, ek weet nie, ek dink ek moet maar nog my volgende 5 jaar uithou daarmee en dan kan die volgende een verander. Ek dink dit gaan baie moeilik wees om twee strome in een skool te doen bv Jazz and IAM. Maar my vakadviseur sê vir my asb bly op WAM die skool is, ek wil nie

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sê te goed nie, maar ons skool het al gestabiliseer in WAM. Kinders vind nie aanklank daarby nie. Dit is vir hulle so 'n pyn.

Ons sou nou aan die World Choir Games volgende jaar deelgeneem het in België en nou met hierdie Covid, nou's dit ook van die baan af, ek sien dit is nou die travel agent wat met my wil praat.

Die musiekgeskiedenis, snaaks genoeg die Zoeloekinders love Magic Flute en die afrikaanse kinders gaap my met sulke oop mondjies aan, die drool moet nog net uitkom. Dit appeal glad nie tot hulle nie, en interessant genoeg is daar nie baie Indier kinders wat musiek vat nie – glad nie – dis nie in hul verwysingsraamwerk nie. Ek het so die afgelope 5 jaar dalk so 5 gehad? Dis nie vir hulle baie, 'n opsie nie, hulle almal moet dokters word eendag. Hulle moet almal sulke hogere beroepe doen.

Maar in elk geval, Hebrides, Mendlessohn, jy kan maar fotos wys van die Caves en videos, ek laat hulle die temas sing, hulle vang dit nie, hulle hoor nie daai waves golwe en die spray nie, dit is nie in hulle verwysingsraamwerk nie. En die teorie is vir hulle moeilik maar op 'n manier is hulle mal daaroor. Hulle is nogal mal oor die harmonie snaaks genoeg, maar, nou moet ek ook sê, ons vat hulle sê maar van Gr 10 af vir behoorlike klasse so ek weet die skool waarmee ek assisteer. Hulle het nog nie eers by vierstemmige harmonie uitgekom nie – nie in Gr 10, 11 of 12 nie. Nou moet ek in Gr 12 help, dis 'n nagmerrie.

Al wat die vakadviseur gesê het, is nou, konsentreer op die analise vir sulke skole. Dat hulle ten minste die analise kan antwoord, vraag 3, want ai heerlikheid Ronella dis verskriklik, ek weet as ons merk, Ek merk so vinnig, want daar is niks nie, daar is niks in die teorie gedeelte nie. Dit hang af watter skool hulle is in, my kinders sal nie solfa kan doen nie, al is hulle so diep Zoeloe soos nog iets, al is hulle tradisioneel, hulle gaan nie solfa kan doen nie. Maar as jy rural skole het miskien, maar ek dink die meeste kan darem nou al note lees – dit gaan nie noodwendig oor tonic solfa nie, maar dit gaan oor konsepte, ek weet nie, hulle is te veel in 'n klas – hulle is definitief te veel in 'n klas en hul moes dalk ingeoefen gewees het van 'n jonger ouderdom af, veral met prakties, jy weet. Hulle almal sing, daardie skole wat so baie kinders in 'n klas het, hulle almal sing, hulle doen almal dieselfde song, die juffrou doen dit in 'n

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groep, sy het hulle nog nooit individueel gehoor nie, dis net tydens 'n eksamen en 'n moderation wat hulle afsonderlik en allenig sing en dan is hulle vals. So dit is vir hulle baie moeilik ek dink dis 'n denkrigting van bo af wat moet verander – dit is maar wat ek dink.

Ek sal miskien oorweeg om die African music te doen. Nou dink ek aan die ander kant weer, my kinders is, middelklas en baie arm kinders – gemengde finansiele setup – maar as jy nou vir hulle gaan afrika musiek gee kan ek dink die helfte gaan sê: 'eish we don't know this'. Hulle wil eintlik in hul harte dink ek Westerse musiek doen maar dit is blerrie moeilik Dit is maar wat ek kan sê in algemeen is daar nog iets? Net ook, die skole in die rural areas, met rural bedoel ek nou die skole wat nie baie equipped is nie nê, hulle kan in 'n township wees maar ek tel hulle ook as rural skole, hulle sukkel met werksboeke hoor. Ek deel gereeld my ou teorieboekie deel ek uit, en hul soek gedurig 'copies mam, copies'. Hulle mag nie kopiee maak nie, en hul skoolhoofde weier om vir hul textbooks te koop, so hulle gryp so na enige ding. Mens help waar jy kan, maar ek kan ook nie vir die hele Natal fotostate maak nie.

Ek is baie goeie bure en baie goeie vriende met die Durban townships – ons is baie goeie vriende, ons is op baie goeie voet en hulle – ek dink 'n groot deel van die goeie voet waarop ek met hulle is is die , jy stel jou nie aan as beterweterig nie want ek weet op 'n stadium het iemand in Pretoria vir my gesê hulle wou uitreik na 'n skool in Mamelodi, hulle het gesê ons gaan kom kuier vir julle en al sulke goed en ons bring dit, terwyl hulle praat toe dink ek julle attitude is verkeerd julle gaan nêrens kom nie, en toe sê hulle ook, daardie skool het later gesê dis nie nodig dat julle kom nie. Ek kon sommer in die stemtoon hoor jy speel nie die game hierso reg nie. Daar is bv 'n jong mannetjie wat in Uhmlazi klasgee, musiek as vak gee, hy het nie 'n clue van melodie nie, hoe om 'n 12 bar melodie te voltooi nie. Ek sê vir hom, maak vir hulle 'n reseppie, want hulle weet nie van klaviere of jy weet, sulke goed nie. Dan sê hy, wat bedoel jy met 'n reseppie? Dan sê ek 'n struktuur waarvolgens, maak dit so, maak daai 'n sekwens van dit of, maar hy weet nie, dis so skrikwekkend, hy weet nie eers wat is 'n sekwens nie, en dan moet hy nog vir iemand anders dit leer. So hulle los baiekeer daardie vrae uit hoor – voltooi die melodie, hulle los dit uit, hulle los harmonie uit – van hulle poog so bietjie om analise te doen. Toe ek musiek gevat het op skool moes ons almal gr 7 / gr 8 prakties gewees het en gr 5 unisa teorie, daardie tye is

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weg, verby. Ons sit met 'n bas wat so pragtig sing, met vibrato, maar, hy kan op enige internasionale verhoog gaan sing, maar hy het nie geld nie. Om in te skryf vir eksterne eksamen nie. Ag en mens kan nou vir hom betaal, maar waar stop jy nou, jy weet, dis ook maar oor werk, jy kan nie heeltyd geld insamel vir almal nie, daar is nie tyd nie.

8.2.8 ADDENDUM VERNA

Ok, so I started sort of a formal teaching job in 2006, so, and that was teaching at um on an outreach project a development program in the eastern cape. Through my teaching I've realised that, you know, just within a practical lesson there's just not enough time to get to the theory and the history and it's so, the kids are at such a disadvantage if they don't have an understanding and also I think specific to the instrument, especially, you know, things like scale finger patterns depending on the scale circle of fifths and that kind of thing.

So I was finding that it was sort of necessary to just kind of incorporate the theory. I suppose the dream is to be able to have every child who's been playing a practical instrument also having theory classes, but also then having that so holistically integrated that it is not this separate different entities. I think that that's what puts a lot of kids off. I just know from school. So now I am teaching at School B and just from, you know a lot of the kids, they want to carry on with the practical but they are like, now I hate the theory and I like the history. I think often it's because there is just with the lack of time that we have, there is necessarily such a separation. I mean, with half an hour lesson, practical lesson, a week you don't really get to… how do you really know you would have to play half a scale for how it ties in with semitones and whole tones.

In a way I don't think I have managed to do that successfully yet I've yet to see where that has… just, I haven't found a really good method of integrating. When I do sort of stop and take the kids, you know, we sort of stepped down from the instrument and I sort of explain semitones and whole tones, and those kind of things on the instrument and with regard to theory, uhm, then it does help a lot but yeah, it's just… time-wise it is difficult.

We did have a few outreach groups but we also, we could kind of structure it the way we wanted to and I'm definitely more comfortable with individual teaching. Again, I think it has to do with having a specific method and I'm definitely not very methodical like I kind of go with each child's personality and they usually lead me on some kind of weird chase and then I get side-tracked. Which is kind of like, I like teaching like that, but I think when you teach in groups you have to have a very secure method. A

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lot of people have Suzuki training and that just works perfectly for groups of children. So it was mostly individual, I mean, we would have ensemble classes together and I often found that's a good opportunity to incorporate a bit of theory.

So then I came back to Cape Town end of 2010, so 2011, and then I started teaching at School A which is also individual teaching that it's very… kind of like you teach for eight hours a day non-stop kind of thing. And they are structured and also the lessons are only half an hour when I was there. So there's just not much time. I think they were getting theory lessons on top of the practical lessons. So I think, from my perspective, it's always just dependent on that… the individual child as well. How they do and in terms of learning theory and just I mean you know. A lot of the time they can sort of understand it on the instrument, but they don't know what it looks like. If you give them a theory worksheet it would take a while to kind of integrate that with what they've learned on the violin. I find when I'm teaching why scales why D major has an F sharp and a C sharp, I have to take them to the piano and show them. I really struggle to teach without a piano. Maybe that's how I learned to teach theory? I like that they can see everything.

It is so difficult to remember because I think I started piano when I was eight or nine and it's like remembering how you learn to walk, you don't really. That's a struggle for teachers… is trying to remember how they learned a thing in order to teach it and I have to think, I actually don't know why I know this or how I know this. It feels like it's intuitive which it obviously isn't. I do remember that the moment the circle of fifths made sense to me and it was like this amazing moment and I always also love showing kids the fifths forwards is puts backwards for the flats and half ties together.

And when that penny drops, it's quite amazing, but I think that only happened for me sort of late high school. And I mean I had a quite a privileged background, I had really good music education. I had great teachers and all of that. I think that I had sort of a mental block against theory because I thought of it like maths, and I didn't like maths. I think a lot of the kids have a similar think where they're thinking… Maybe again that thing of separating it from the playing. Where you want to play, I think that's if you can convince a kid that understanding the theory will help play the instrument better than…

like improvising which is where it becomes fun and composing. That works, but it's not so easy to do that.

I worked in School B there for, I think it was a year and a half. So I started off there and then I got a job working at School C. These are all part-time things, I've kind of resisted working full-time anyway. So School C and then I was at School D, a lovely primary school and then I dropped School A when I had those and then I started School F and then eventually dropped School C and now I'm at School G as well. At School G I teach violin and viola and we also have a development programme that runs on Saturday mornings and for that we have theory classes, formal theory classes as well. I don't teach only theory, I can give you the contact for another person who does if you're looking for it.

Summary of story: Working at a lot of different places, never full-time and maybe that is that I haven't really managed to develop a method, a fool proof method, I kind of just play by ear and go with the kids and I do find that being at a place for longer like School E, I've been in since 2012 - That's a long time and I'm finding that that is becoming in practical teaching, becoming more successful because I'm developing it, kind of. And you kind of grow with some of the smaller ones. Well, it's crazy how long it takes to kind of figure out what works, but in terms of MusLit, I think all that I can say is that I find it difficult to find a way to integrate it on the instrument but I know that that is the most successful way of doing it. I think I would define MusLit and say that it's the structure underlying things or the building blocks that you need in order to express what you need creatively.

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