Chapter 1

Past and Present Directions in Education in Botswana

1.1 Introduction

The Music Education Unit Standards for South Africa (MEUSSA) research project was initiated in 1999 by Professor Caroline van Niekerk at the University of Pretoria. The MEUSSA team, to which the author of this thesis belongs, allows members to test and argue existing philosophies, ideologies and opinions by drawing on the collective expertise of the group. The body of work (Unit Standards in Music) produced by the team will be submitted to the South African Standards Generating Body.

This thesis is set in the specific context of Botswana in particular, and the Southern African Development Community in general. With the introduction of Music at Community Junior Secondary (JC) level in Botswana in 2002, and the eventual introduction of Music at Primary level, unit standards are urgently needed so that teachers may have clearly defined objectives and programmes available at JC level. The Ministry of Education of Botswana has also made provision to include Music as an optional enrichment subject in the senior phase in the future.

Presently, there are no standards for Music in the Education system in Botswana. This thesis provides the basis for learning Units to be used for training non-specialist Music teachers for the Junior Secondary Cycle initially, but can be adapted as the needs of Botswana change.

1.2 Botswana

Botswana (Figure 1-1) which was known as Bechuanaland until independence in 1966, is a country (585,000 sq. kilometres) which is scantily populated and landlocked. The population (1.5 million in 1999) is at its densest in the south east, along the common border with the North West province of South Africa. It also shares borders with the Northern Cape Province and Northern

Province of South Africa to the south, Zimbabwe in the east, Namibia in the west and Zambia in the north.

More than half the people in Botswana are of Tswana origin and the national languages are Setswana and English. The groupings include

- the Bangwato, Bakwena and the Bangwaketse in the Gaborone area
- the Bakgatla, Bamalete and the Batlokwa in the south east
- the Barolong on the South African border
- the Batawana of Ngamiland
- the Basarwa in the south-central and western semi-desert regions
- the Bayei, Hambukushu and Basubiya of the north and north-east regions, and
- a small Ovaherero community in the north west.

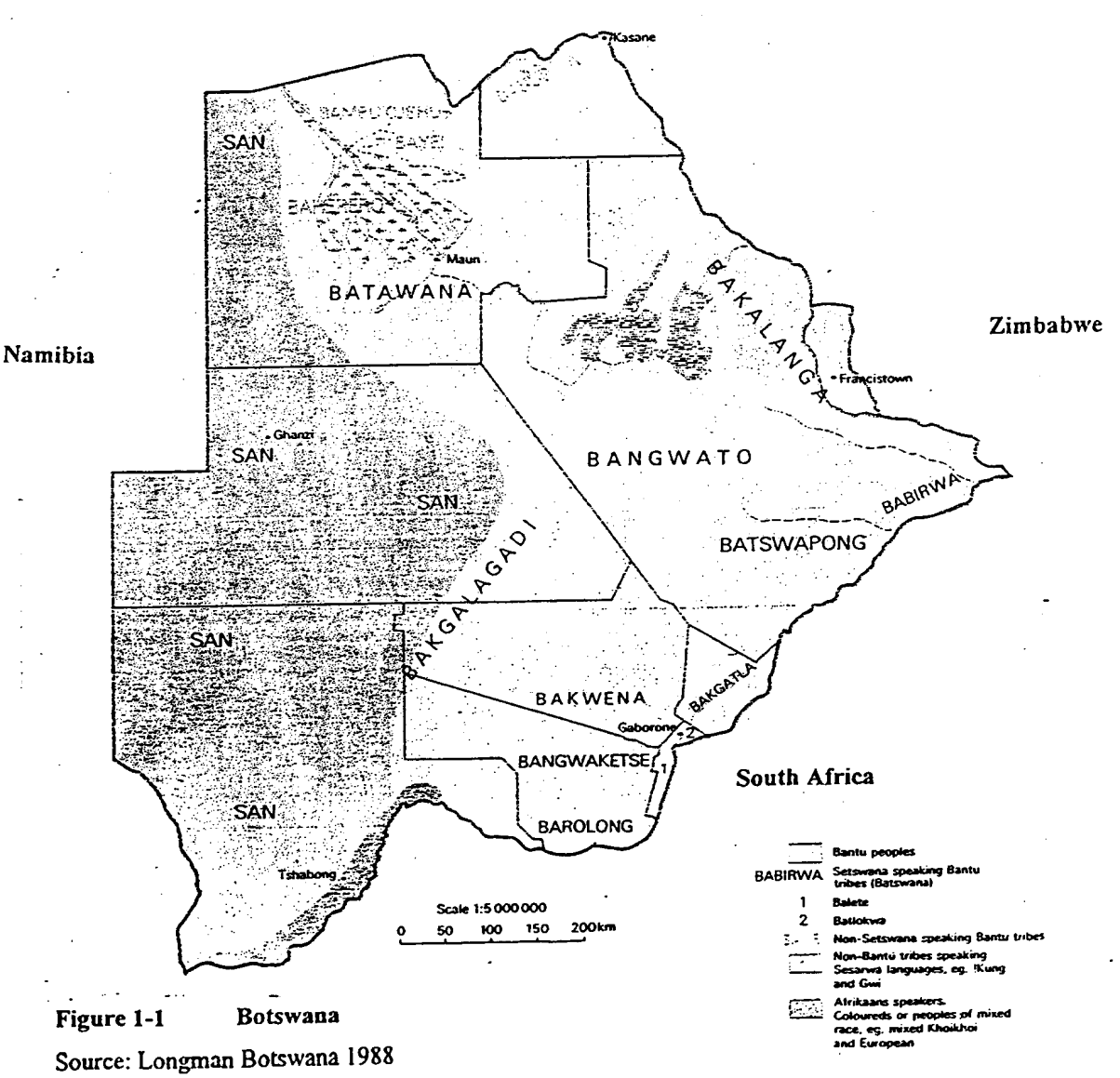

Figure 1-1 Botswana

Source: Longman Botswana 1988

1.3 Education in Botswana

Botswana is regarded internationally as the diamond of Africa, reflecting democratic and political stability and an enviable economic performance. Botswana has made a great effort in promoting education as a way forward for Batswana, the people of Botswana. In 2001, it is estimated that 27% of the recurrent budget will be spent on Education.

1.3.1 Historical overview

The first schools were established about 1840 by the London Missionary Society (LMS). One of the first was opened for the Bakwena at Kolobeng where Dr. David Livingstone had lived and worked. Reverend Robert Moffat also left a teacher he had trained for the community in the Kuruman area, presently in South Africa, around the same time. At Shoshong, two schools were operating by 1862 under the enlightened patronage of Kgosi Khama III of the Bamangwato. Some LMS schools are still found today in Ramotswa and Monkgodi.

The German Hermannsburg mission, Dutch Reformed Church, Roman Catholic, Anglican and Seventh Day Adventist missions later arrived on the scene, to contribute directly to the spread of education in the country (Abosi & Kanjii-Muranji 1994). An LMS report made in 1900 stated that 'The desire for learning in Khama's country is widespread, there is scarcely a village or a cattle post where the spelling book is not studied' (Townsend-Coles 1985: 5).

1.3.2 Colonial influences

By the 1930s Bechuanaland followed the Basutoland (later Lesotho) teaching and teacher trainer curriculum and was directed by the District Administrative and Education Offices from the Imperial Reserve, which were based in Mafeking (later Mafikeng, South Africa). Sometime later, the authorities preferred the syllabus of the Cape Province of South Africa.

There was no real impetus from the Colonial Administration to raise the low level of teacher training and qualifications because of the easy access available in neighbouring South Africa. It

did require, however, civil servants to help run the huge network of stations in this vast country, so many Batswana received their secondary education in South Africa, Lesotho and the then Southern Rhodesia (now Zimbabwe). Many Batswana particularly remember Tiger Kloof, the Missionary Institution in the Cape Colony, South Africa, as a teacher training institution with great affection. The first head of Maru a Pula secondary school came from Tiger Kloof and links are still maintained today through a variety of activities. Aspirants to tertiary level focused on Lesotho, when the regional University of Lesotho, Swaziland and Botswana was established in Roma to serve the former protectorates.

The only mission-based schools offering secondary education in the 1940s were Kgale, Mater Spei and Moeding. Vanqa (1989: 7) suggests that the changing political scenes in South Africa spurred the authorities to attend to the level of teacher trainers in Botswana, and in 1956 a teacher training college was opened in Lobatse. It catered for Primary Lower from 1957 and Higher Primary from 1958. By Independence in 1966, there were only 9 secondary schools in Botswana (one was a Government school based in Gaborone) and only four of these offered more than three years of secondary education.

The educational neglect which occurred in the 1950s and 60s in many parts of Botswana is still felt today. The previously disadvantaged areas are still in need of trained teachers, supplies, and in rural areas, better boarding facilities. In 1991, Primary school enrolment varied from 95% in Orapa to 66% in Ngamiland South. There were similar imbalances in resource allocation: the shortage of trained teachers varied from 5.4% in Gaborone to 42% in the North-West District (Botswana 1994b: 2). There are hopes that the work of the *Revised National Policy on Education* (1994) will bear fruit in the results in the forthcoming census to be taken in August 2001.

1.3.3 The Growth and Development of Education

The National Commission on Education stated that 'the primary aim in the field of education is to create in the shortest possible time, with such financial measures as may be available, a stock of trained local manpower capable of serving the country's economy' (Botswana 1977: 52).

This statement of policy had the effect of concentrating resources on secondary education with enrolment growing 43% between 1968 and 1972. In 1975, the Government of Botswana established a National Commission on Education, which published a report two years later, titled *Education for Kagisano* (social harmony). As this document directed the current policy aimed at achieving universal access, improving the content and quality of Primary education and expanding basic education from seven years to ten, both Primary and Junior Secondary schools have expanded at a rapid rate in terms of enrolment and numbers of schools. Within the thirteen-year period of 1980/1993, enrolment grew at an average rate of 14.1% from 15,434 to 85,687 (Botswana 1995: 11).

Both the Primary and Junior Secondary sectors have undergone major curriculum development in the late 1980s and early 1990s, through the Primary Education Improvement Project (PEIP) and the Junior Secondary Education Improvement Project (JSEIP), with the help of the United States Agency for International Development.

Table 1-1 shows the increase in enrolment in Community Junior Secondary schools from 1979 to 1991.

Table 1-1 Enrolments in Community Junior Secondary Schools 1979-1991

	1979	1981	1983	1985	1987	1989	1991
Male	5 853	7 116	8 242	12 421	15 640	15 722	23 273
Female	8 312	9 920	10 745	15 383	17 799	19 075	29 593
Total	14 165	17 036	18 987	27 804	33 419	34 797	52 866

Compiled from: Botswana, *Education Statistics*; 1985a; Botswana; *Education Statistics* 1989; Botswana, *Education Statistics*, 1992.

There were17 Community Junior Secondary schools (CJSS) in 1983 and 174 in 1993.The total of CJSSs in 2001 is estimated to be 203. Schools with at least fifteen classes have been provided with some extra facilities such as a pavilion. Staff housing has also been upgraded to ensure that all Junior Secondary teachers are adequately housed: this had long been a contentious issue for teachers.

Many schools, owing to the huge increase in terms of enrolment, still do not have the physical capacity required. Although the Ministry of Education is deeply concerned about delays in the building programme, it is not in a position to speed up the process as building programmes are the responsibility of the Ministry of Local Government, Lands and Housing. Figure 1-2 illustrates the dramatic increase in the number of Community Junior Secondary schools in Botswana from 1983/93.

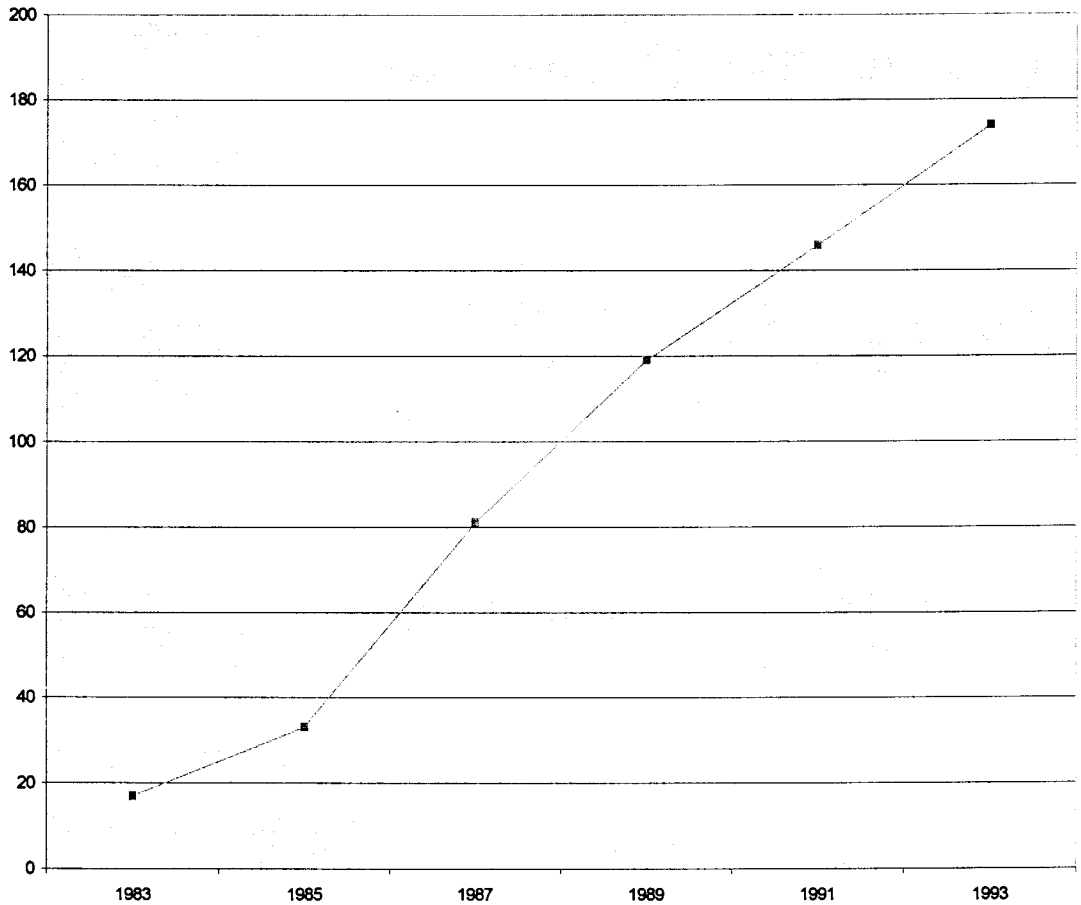

Figure 1-2 Number of Community Junior Secondary schools in Botswana 1983-1993
Source: Botswana 1997a, *Education Statistics*, Gaborone.

To cope with this large-scale expansion at Junior Community Secondary school level, two Colleges of Education were opened to train teachers specifically for the CJSS sector. Molepolole College of Education (MCE) was opened in 1985 and Tonota College of Education (TCE) was opened in 1990. Both Colleges have expanded rapidly (Figure 1-3).

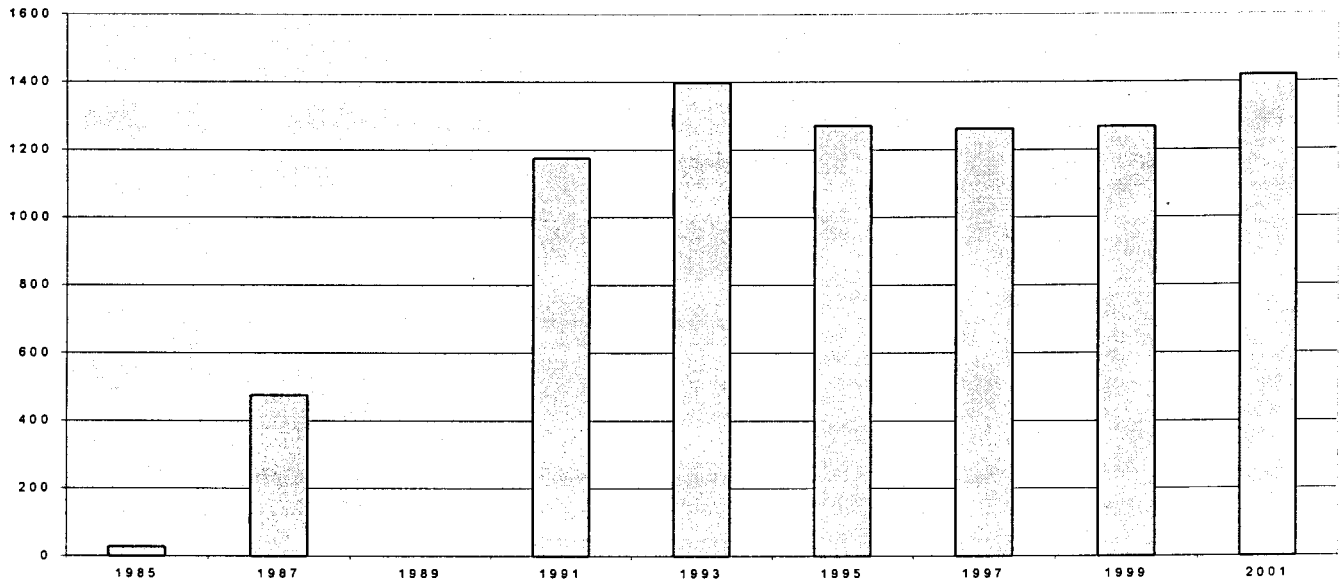

Figure 1-3 Enrolment in Colleges of Education 1985-2001

Source: Botswana, *Education Statistics*, 1985a; Botswana, *Education Statistics*,1989; Botswana, *Education Statistics* 1991a; Botswana, *Education Statistics*, 1994a, & Molepolole College of Education.

The Colleges claim to take their responsibility regarding indigenous music seriously, but the focus clearly remains on vocal work, with traditional drumming the last named instrumental activity on a list of six. Extra-curricular activities such as choirs demand a lot of time to the detriment of instrumental work. During workshops given for teachers participating in the draft Music syllabus, it was found that none of the participating teachers on the pilot course was able to play an instrument. The workshops leaders were very distressed to find that the vast majority of teachers had never been given any opportunity to learn, yet all had qualified in Music at Diploma level.

However, the Colleges of Education pride themselves on their community involvement, including the upgrading of music in the community in which they live as one of the aims of the Music course. They also aim to spread messages through song to the rest of the community about AIDS, environmental issues, population sensitivity, etc. The standard of choral singing is very high and the choirs participate regularly in competitions at a national level in Botswana and in neighbouring South Africa.

The JSEIP research studies show one major drawback to educational development in Botswana: classroom observations across the country showed a pattern of teacher-dominated lessons with little pupil involvement, no group work, discussion or feedback. Chapman, Snyder & Burchfield (1993: 12) record almost identical findings:

> *the homogeneity in instructional practices observed in this study suggests that teacher training is either extraordinarily effective in shaping most teachers in the same mould, or markedly ineffective in inciting some teachers to try different instructional approaches.*

One of the reasons put forward regarding the success of the *English Time!* Series made for the Educational Broadcasting Unit of Radio Botswana is that the children are used to being taught as passive recipients and therefore respond favourably to the added stimuli contained in the programmes. The predictable way teachers seem to teach, highlights a related issue which was discussed by Rowell & Prophet (1990: 17-26): the problems faced by teachers when introducing new subjects such as Music in the revised syllabus, which are based on students' experiences and are principally student-based. Rowell & Prophet also discuss the ramifications of a practical subject, when they analysed what the word actually meant to teachers as conceived in the junior secondary curriculum. They suggest that it has a very restricted meaning and that a number of important aspects of 'practical', such as interpretive and reflective, are being ignored in favour of a rather simplistic emphasis on technicality, that stresses the memorisation of information and the acquisition of elementary skills required for the production of specific products.

1.4 Basic Education Philosophy

Botswana believes that basic education is a fundamental human right. Basic education (Botswana 2001: 1)

- promotes the all-round development of the individual
- fosters intellectual growth and creativity
- enables every citizen to achieve his/her full potential
- develops moral, ethical and social values, self-esteem and good citizenship

- prepares citizens to participate actively to further develop Botswana's democracy and prepare citizens for life in the 21st century.

Basic education also provides quality learning experiences for individuals with special learning needs from the academically talented to those who have physical or learning handicaps. It promotes the principles of national independence, sustained development, rapid economic growth, economic independence, social justice and a desire for continued learning. Botswana believes that basic education incorporates a sound pre-vocational preparation through comprehensive knowledge and selected practical experience of the world of work and provides a foundation that enables individuals to cultivate manipulative ability and positive work attitudes, and make optimum choices for future careers.

Basic education is a multi-dimensional process involving major changes in social structures, popular attitudes and national institutions. This process has an impact on the acceleration of economic growth and the reduction of inequality, and on absolute poverty.

In Botswana, the formal Basic Education Programme includes the first ten years of education (Standards 1 through 10 or Form 3). As soon as practical, this will be preceded by two years of pre-primary education to provide equity and quality for all children as they begin more formalised instruction at the primary level. Out-of-school education programmes provide access to basic education for children and adults who are unable to have access to the formal Basic Education Programme.

1.5 Present Cultural Policy

Botswana does not have an Arts council, as the Government wished firstly to formulate a National Cultural Policy and wanted to desist, as one officer in the Department of Culture told the author, *from putting too many irons on the fire*. It is over a decade since a draft National Cultural Policy document was put together for discussion and the Cultural Policy is no closer to fruition. The National Cultural Council was disbanded in 1998 and nothing put in its place. The Botswana Cultural Activities Support Trust was also discontinued in 1998, owing to the redirection of donor funds. This trust supported a variety of cultural activities, from traditional dance attire for

schools, writers workshops, world theatre days, small drama groups, to the annual Maitisong Festival. It also helped artists develop their efficiency by assisting them with the preparation of invoices and accounts.

Many smaller groups and individuals now struggle to survive, and development is unlikely as they have neither the means, nor the ability, to battle through the quagmire of red tape which now exists in order to procure funds. The Department of Culture is now responsible for all aspects of culture, e.g. applications from artists for substantial items or for taxi fares across town (accompanied by a Supplies officer from the department when receiving any commodities). With the extra work, delay and increasing costs that this creates, there is little energy nor incentive for people working in the Department to stage events, provide facilities and training opportunities in this area.

1.6 Present Difficulties

The self-study exercises held by the Colleges in 1993/94 suggest that there is an untapped reservoir of research capacity. The majority of lecturers hold master's degrees: this does not guarantee that an individual teacher educator will pursue research, but it does indicate that the holder has been exposed to the research process and is competent to undertake it if required. In the self-study exercises, the Music lecturers in both Colleges wished to be given time to undertake further studies and/or research, but felt that their teaching load did not allow them any time. The principal of Molepolole College of Education stated in 1991 that 'a high standard of academic performance should be the order of the day, which suggests that various types of research should be conducted by the lecturers at the colleges. I regret to say that because of staff shortages, it has not been possible for the staff to perform these duties' (Mbaakanyi 1991: 42).

Some of the major difficulties experienced presently in Botswana, with regard to the development of Music, proved to be major obstacles when piloting the draft Music syllabus for use in Community Junior Secondary schools in 1999 and subsequently. The author was a member of a three person working group which was asked to refine a Music syllabus which had been put forward for review in 1998. The original syllabus offered was completely theory-based, with little provision for actual Music teaching and none at all for practical work, and had been compiled by a group of Music lecturers working in Colleges of Education and the Teacher Training Colleges.

These lecturers were originally class teachers, who had expressed an interest in Music and were sent on a training course in Gaborone in 1988 for two weeks to obtain basic Music skills. On the basis of this training, the group was sent to the University of Reading in England for further study. As the author taught this short course, she can confidently say that a fortnight was an unrealistic timeframe in which to expect any beginners to learn enough Music knowledge and skills as a basis for further study. The teachers completed a one year post-graduate diploma and some also completed a further one year Master of Arts. On their return they were placed in Teacher Training Colleges and Colleges of Education. It is questionable whether, with their specific background, being choir masters and conductors with no training in instrumental performing, they are really equipped for their present task.

The working group began developing the syllabus in September 1998, for implementation in January 1999. Terms of reference followed much later. Sensitisation meetings were held with the Head-teachers of the fifteen schools chosen for the Pilot project. The teachers attended the Botswana Music Camp (see Appendix F) in December 1998 and a number of workshops was held soon afterwards in 1999. The teachers involved were enthusiastic and excited about the project, but were soon quite aghast at the task in hand, as their training had in no way prepared them for the actual job of teaching.

Schoeman (1993: 3-11) questioned the preparation of the Music lecturers in the Colleges as the 'training was undoubtedly not long enough to gain sufficient knowledge to train other would-be Music teachers'. The situation has changed little in the last decade as Colleges have little say in the recruitment of their own staff. The Music lecturers have had little or no opportunity for further training, as there are no lecturers to replace them in their absence. What opportunities were available locally were not acted upon: there are few signs of initiative or motivation with little chance of promotion in Colleges of Education.

Many of the administrative problems were insurmountable, as there was no flexibility in government procedures, and many of the administrative demands were totally unsuitable for the essence of the subject. Communication breakdowns, owing to poor administration skills, were also a chief source of frustration. Other problems arose owing to a complete and total lack of knowledge of the subject matter involved. Other constraints include the following:

- There is no coordinating officer in the Colleges of Education to facilitate communication at any level.

- There is no Music education officer in the Curriculum and Development Division. Consequently, there is little communication between the Colleges and the Curriculum Development Division, so the lecturers in the colleges feel very 'far down the line' when being informed about new policies, syllabi development or procedures.

- There are very few opportunities for lecturers to study further. Rathedi stated that 'the push for quality must address conditions that drive good people away from teacher education. Teacher trainers in Botswana have often indicated in different ways that they feel undervalued' (Rathedi 1993: 102). All the lecturers have publicly stated their desire for further study as they admit that the syllabus taught is limited by their own limitations. The lack of instrumental tuition is based on the lamentable fact that very few lecturers can accompany a simple song on any instrument. The Department of Teacher Training and Development is aware of this and stated in their annual report of 1991: 'reports from all colleges indicate a very low morale of lecturers and this is attributed to low salaries, lack of incentives, delays in sending lecturers for further studies as well as effecting promotions when vacancies become available' (Botswana 1991b: 11).

- Many of the teacher trainees accepted on to the Diploma course are merely interested in the qualification, and have little interest in actually teaching. 'There was a strong feeling that in most cases teaching, as a profession, is often taken as a last resort and this has led to the production of uninterested and poorly motivated teachers' (Botswana 1993: 341). Teachers in training feel that gaining a place at the College is a relatively easy affair and a convenient place to bolt when all other options fail, through their own results and the lack of tertiary possibilities available to them. This view is confirmed by the high annual pass rate, with a surprising lack of distinctions.

- Very few lecturers in the Colleges of Education have experience in assessing music teaching so there is little worthwhile experience gained on teaching practice. In one institution, it has been noted that final examination Music projects have been marked by lecturers who are not in the Music Department.

- There is a stated theoretical bias in the curriculum offered in the Colleges. In the self-study reports of 1993/94, all the Music lecturers cited lack of time as a major constraint in teaching the Music syllabus presently offered. Most of the teaching time was taken with choral training and professional studies, with instrumental and practical work being offered 'if time allows'.

- There is a marked lack of enthusiasm for alternative teaching methods, although it is readily agreed that Music cannot and should not be taught in the same way as, for example, Geography. Both lecturers and teachers in training prefer the notion (and present reality) of fixed content, ideologies and teaching methods. Van Rensburg (1993: 83) noted that 'our schools encourage passivity with students listening to the teacher rather than being actively involved in the learning process'. Thompson (1990: 220) found, with regard to teacher training and development, that 'instead of the new staff changing the culture of the system, the system changes the culture of new teachers forcing them to conform to existing practice'.

- The Music Task Force was extremely perturbed that the word 'Western' appeared quite regularly in the draft syllabus, particularly for Form 1 and suggested that the word should not appear until at least Form 3 and preferably even later. With the unit standards offered in this thesis, where music concepts are first taught using Botswana and African examples, the tutors can feel secure in their knowledge and transfer the learning to other types of musics easily.

- The lecturers serving on the Music Panel for the Colleges felt ignored by the Curriculum Development Division and indicated to the Music Task Force that they were extremely dissatisfied with the situation. The lecturers felt that their work on the draft syllabus in 1996 had been undervalued and disregarded. The Music Task Force comprises of members of the Botswana Defence and Police forces, lecturers in the Colleges of Education and the University of Botswana, Officers in Primary and Secondary Education and other departments in the Ministry of Education. A member of the Botswana Teachers' Union and a former student at the University of Reading chairs the Music Task Force. All parties concerned felt aggrieved that the original document was now in danger

of being changed and that the Music Panel had little ownership of the document which was to serve the nation.

- The Music syllabus offered in the Colleges has not been sufficiently altered to meet the needs of the draft syllabus. The teachers, who are presently piloting the 1999 syllabus in selected schools, graduated with Music as a minor subject, yet cannot cope with simple, practical applications of the elements of music in a classroom situation. They lack basic knowledge of concepts and none can play an instrument with any proficiency. The theoretical knowledge they have has never been translated into practical ways regarding its use in the classroom. Ways of teaching Music practically have never been taught or explored.

- The external moderator noted in 1997 'a conspicuous absence of traditional instruments that I hope the department will soon be acquiring'. The 1998 moderator regretted that the planned practical examination could not take place during the year owing to lack of manpower. He also recommended that students make their own instruments if the College was unable to provide traditional instruments for their use. The 1999 moderator again pleaded for priority to be given to practical work and for music to be considered as a major subject. The moderator of 2000 echoed the remarks of previous moderators and questioned the very high marks given in continuous assessment, as these short assignments contained no study in methodology or schemes of work, but contained narrative answers, where students recalled facts on theorists, without the means to use their theories in practical lessons. The names of the moderators are not given on the reports.

- It has been found that suggestions or plans for the Colleges of Education which have not been initiated by the Colleges are usually not very welcome and are treated as criticisms. In 1991 the Ministry of Education stated that 'All teacher training institutions in Botswana are affiliated to the University of Botswana and examination marks and Teaching Practice grades are moderated by the overseeing committee appointed by the University of Botswana. This assessment has created many tensions'. In meetings held with the Music Task Force, Music Panel and other bodies throughout 1997-2000, it was noted that suggestions made by the working group were automatically challenged, usually without any musical or educational basis.

- Distance education courses, aimed at improving music qualifications, are also mainly theory-based.

1.7 Personal Motivation for the Study

Recommendation 101 of the 1993 National Commission on Education states that the teacher-training curriculum should be diversified to meet the needs of the three-year Junior Certificate. The Moderation Panel of 1995 noted in its report that 'Perhaps the most striking feature that came out of the exercise is the gap between the aims of the College programme and what is achieved with respect to student performance' (University of Botswana 1995: 17).

A new approach is necessary to fill the gap described: the disparity of the aspirations of the Colleges of Education for its teachers in training when juxtaposed with the newly qualified teachers' disability when entering the Community Junior Secondary school sector. The author of this thesis has worked at all levels of education in Botswana: at Pre-school, Primary and Junior Secondary schools, and at the University of Botswana. She has given frequent workshops in MCE and to the teachers involved in the Music pilot. Therefore the author is well placed to develop and supply relevant standards and suggestions to improve the poor quality of Music education presently offered. The unit standards and programme supplied in this thesis will form a bridge between aspirations and reality, by reintroducing Music in a new format and a new approach that will be acceptable to the ideals of the lecturers and the needs of the teachers in training, for the benefit of Botswana's children.

- The author has taught as a class teacher and as a Music teacher in Ireland and Lesotho, in urban and rural environments, in addition to her multi-faceted experiences since 1987 in Botswana.

- The Primary Education Improvement Project (1987-1991), which was based in the Department of Primary Education in the University of Botswana, provided a stimulating environment for all who worked in the Department. During this period, the author taught the Music element of the Diploma in Education course in the Department of Primary

Education (EPI 381): this course was aimed at improving the qualifications of serving teachers, the majority of whom had qualified before 1970.

- The author of this thesis has an excellent awareness of the physical and historical limitations that exist in many schools, having worked with many serving teachers, schools, and pupils in connection with the Educational Broadcasting Unit of Radio Botswana.

- The Ministry of Education approved the Community Junior Secondary school draft Music syllabus in 1998/9, which was compiled by the working group, of which the author was a member, under the guidance of the Music Consultant, Dr. Louisa Schoeman.

- She was a founder member of and has served on the committee for the Botswana Society for the Arts (see Appendix A), in various roles from Curator to Vice Chairman. This non-profit organisation promotes and supports the development of visual and performing arts in Botswana (including training and facilities) with special emphasis on indigenous art forms. The society held the first conference on the Arts in Botswana in November 1997, entitled *The Future of the Arts in Botswana*. The conference was co-hosted by the Ministry of Education and the Ministry for Labour and Home Affairs and the proceedings were published in May 1998. Dance, drama and music workshops are held on a regular basis but the focus of the society is to establish a School for the Arts.

- The author has been and continues to be involved in music workshops at all levels and for a variety of participants. She helped organise the first Music Camp in Botswana in Kgale in 1988 and has been involved in various roles with the Music Camp ever since. The Botswana Music Camp has now grown nationally and caters for approximately 100 musicians in a residential week of music-filled activities. Course leaders are sourced locally and internationally and it is the foremost agent of Music education in Botswana.

- She participates in music panels and discussions. She is a fulltime Music teacher, who also conducts, trains, assists, and accompanies choirs who sing in both Western and African traditions.

- She has been involved with the Music Task Force and Arts council sub-committees for almost a decade. A working relationship with the Botswana College of Open and Distance Learning has recently been fostered.

With her personal experience of fourteen years of music making, advising and teaching in Botswana, the author is convinced that the unit standards offered are practical, useful, relevant and that the outcomes contained therein, attainable.

1.8 Statement of the Research problem

In the light of the previous discussions, the following research question presents itself:

How can a Music programme be compiled in order to improve the quality of Music education for non-specialist teachers in training in Colleges of Education in Botswana?

The following questions can be regarded as sub-questions:

- Can a Music programme be compiled using unit standards which will satisfy:
  - The Music Task Force in Botswana
  - The demands of the Department of Vocational Education and Training
  - The demands of the Curriculum Development Division
  - The requirements of the CJSS Music syllabus
  - The needs of the lecturers in the Colleges of Education

- The needs of the teachers in training?

- How can non-Specialist Music teachers in training be best equipped with the relevant music knowledge and skills to make them effective music teachers in Community Junior Secondary schools in Botswana?

- How can a Music programme using unit standards be adapted for use in SADC countries?

1.9 Aim of the Study

The aim of this study is to suggest and offer a practically based programme for teachers in training in the form of unit standards as defined by the South African Qualifications Authority and the Department of Vocational Education and Training in Botswana. Such units do not exist at present in Botswana.

The units supplied are intended to prepare teachers in training in Colleges of Education to teach the Music syllabus which will be offered in Community Junior Secondary schools in Botswana from 2002. The units are also aligned to the aims and objectives of the Ten year Education Plan as set out by the Ministry of Education in Botswana. In the SADC Protocol on Education and Training, Article 3 states (Southern African Development Community 1997: 7):

> *Member States agree to cooperate in education and training under this Protocol for purposes of achieving the following objectives:*
> *[...]To promote and coordinate the formulation and implementation of comparable and appropriate policies, strategies and systems of education and training in Member States.*

The unit standards will also facilitate SADC education policies by achieving comparability, equivalence and standardisation of education and training systems (Southern African Development Community 1997: 8).

1.10 Target Groups

The units offered will be of assistance to the lecturers in the College of Education and the Teacher Training Colleges. It is also reasonable to suggest that these units may be used by teachers when qualified, as the units supplied in this thesis correspond with the requirements of the Community Junior draft Music syllabus.

They will also be of direct relevance to the course offered in the Distance Education Facility in the University of Botswana.

The units may be incorporated into inservice courses for serving teachers who may wish to upgrade their skills.

When the final implementation of subjects offered in the Senior Secondary Cycle is completed (2004), this programme can provide the basis for learners who wish to take Music as an optional enrichment subject.

The unit standards offered in this thesis will also be relevant to the educational needs of the Southern African Development Community. Article 5(6) of the SADC Protocol on Education and Training recommends (Southern African Development Community 1997: 9)

> *Joint development, provision and exchange of educational materials to improve the quality and relevance of education;*
> *Exchange of experiences, ideas and information to broaden the knowledge base and skills of curriculum developers, teachers, trainers and education managers.*

The unit standards may be used as part-courses or electives when the Gaborone Vocational Training Centre is established (2002), as recommended by the New Vocational Programme Initiative.

1.11 Value of the Study

The programme offered is based on 10 learning units and is written in the framework suggested by SAQA and the Ministry of Education in Botswana. It is also based on the experience of the author who is aware of the problems and present limitations in Music education in Botswana, and who, for some time, has endeavoured to remedy them in a variety of ways. These units offer a way of making Music heard, literally, in a way that has not been previously achieved in the Colleges of Education, and then to filter through to the Music makers of the future.

- This thesis offers examples of specific learning experiences to assist both the lecturers and the teachers in training in the identification of achieved outcomes. This is significant, as the majority of lecturers in Botswana has no experience of learning nor teaching Music at Primary or Secondary levels.

- The unit standards presented in this thesis are also particularly important as, uniquely, the concepts are based firstly and foremost in the context of Botswana. It is expected that previous objections to aspects of the curriculum content, such as staff notation, which was perceived as being too Western, will dissipate when seen in this milieu and be viewed in the context of providing Batswana educators and musicians with a full, well-rounded, balanced Music curriculum.

- The unit standards offered in this thesis presume instrumental work at all stages, regardless of experience and ability, in complete contrast to the present situation in Botswana, where all instruments, including traditional instruments, are ignored in classroom situations.

- Equally important is the possible use of the unit standards offered in this thesis for use in the Southern African Development Community (see Appendix E). Many member States experience similar situations regarding non-specialist teachers in training and the unit standards are sufficiently flexible to incorporate the necessary regional emphases.

1.12 Methodology

1.12.1 The MEUSSA Team

The MEUSSA Research project offers master's and doctoral students the opportunity to participate in a unique project, with the goal set on generating music standards by the end of 2001.

As part of the MEUSSA team, the author conducted her research with full regard for the MEUSSA vision which is 'to empower learners with music skills and knowledge, leading to lifelong active involvement in a variety of musics'. The MEUSSA team took cognisance of aesthetic, praxial and holistic music philosophies as propounded by Nketia (1979), Chernoff (1981), Blacking (1987), Reimer (1991), Oehrle (1992), Dennett (1995), Elliot (1995), Primjos (1996), Swanwick (1999) and others. The MEUSSA team has also been extremely fortunate to benefit from the experience and wisdom of Professor M.E Nzewi, a member of staff in the Department of Music in the University of Pretoria.

The MEUSSA philosophy underpins the unit standards, which will

- reflect the values and principles of Botswana society
- integrate well with other learning areas, and especially with the other strands of the Culture and Arts learning area, i.e. Visual Arts, Drama and Dance
- take into account the fact that schools vary greatly in human and other resources
- create a basis for a relevant and varied curriculum in music
- recognise no hierarchy of genre
- recognise the variety of purposes and functions of music across cultures
- affirm and develop the musicality of all learners
- prepare the trainees to cater for the general learner, including those with special needs as well as for those who wish to pursue a career in music.

1.12.2 The Botswana Collection

The author used the dedicated section of the University of Botswana library to source Government papers published by the Ministry of Education and other relevant bodies, to ensure a full picture containing the views of all the educators in this field is represented.

1.12.3 Reports

The author revisited

- The workshop reports compiled by the working team held when training the teachers participating in the pilot scheme

- Minutes of meetings held with
  - The Curriculum Development Division
  - The Music Panel
  - The Music Task Force

- Reports compiled by
  - The Ministry of Education
  - The Colleges of Education
  - The Southern African Development Community
  - The University of Botswana.

1.12.4 Archival Material

The author searched the archives of Radio Botswana and the National Museum of Botswana to find recordings of music, which are not readily available to the community. It was extremely

disappointing to be sent away on a weekly basis, with little more than promises to sustain the author until the following week. Producers of educational programmes in the Educational Broadcasting Unit and the Botswana College of Open Distance and Learning have also reported similar incidents. It appears that there is no ordered filing system in place in Radio Botswana and nobody really knows what is to be found anywhere. This author managed to get some recordings of traditional music after 18 months of very regular visits.

A large amount of choral music is heard on Radio Botswana, but very little traditional instrumental music is played. The majority of young people rarely listen to Radio Botswana, preferring private radio stations such as GABZfm. These stations play no traditional music whatsoever, offering some local *kwassa kwassa, hip hop* and *grunge* but give by far the most air time to American singers, bands and pop music. As a result, much of the traditional culture is being lost, especially in urban areas where many young people no longer wish to return to the cattle post and other opportunities of traditional music making, and are unfamiliar with their heritage.

1.12.5 Interviews

The author interviewed and consulted with

- Serving Teachers
- Trainee Teachers
- College of Education Lecturers
- Education Officers
- Curriculum Development Officers
- Teacher Training and Development Officers
- Ministry of Education Music Consultant
- University of Botswana Lecturers
- Examinations and Testing Division
- Department of Vocational Education and Training
- The Botswana Society for the Arts.

1.12.6 Local Culture Bearers

The author visited traditional artists and other culture bearers of note and enjoyed some memorable evenings in their company. With participation from all, the essence of music was tangible. Many of these musicians and artists are only heard at Music Festivals or on rare ceremonial occasions such as Commonwealth Day: their music is therefore inaccessible to most children and their teachers. Owing to cultural reasons, it was not possible for the author to record these artists. It is hoped that the appropriate authorities will do so.

1.12.7 The Draft Music Syllabus

The author will use the Music syllabus approved by the Ministry of Education in July 1999 as the basis for the unit standards to be presented in this thesis, with the knowledge and permission of the Music Consultant, Dr. Louisa Schoeman.

1.13 Organisation of the Thesis

After the introductory first chapter, Chapter 2 supplies a review of the relevant literature on which the author has based many of her findings, suggestions and recommendations. Many of these publications are in the public domain and all but a few can be found in the dedicated section of the University of Botswana library.

Chapter 3 discusses unit standards as defined by National Qualification Boards Internationally and the MEUSSA team of the University of Pretoria in South Africa. The author offers generic unit standards for Music, with specific reference to Botswana, which have not been complied before. These new unit standards take cognisance of the recommendations of SAQA, the Department of Vocational Education and Training in Botswana, and the Protocol on Education and Training as specified by the Southern African Development Community. The unit standards include Learning Outcomes for Botswana, specific outcomes (performance criteria) and assessment criteria (evidence requirements).

Chapter 4 serves as a starting point for tutors, to establish vocabulary, concepts and activities. This is supported by a CD (1) which illustrates examples.

The core of the thesis is presented in Chapter 5. It contains the programme outline for the Three year programme for teachers in training as well as support notes, as recommended by the Department of Vocational Education and Training in Botswana, for the first year. Music excerpts used in units 1 and 2 can be heard on the accompanying CD (2).

Chapter 6 concludes the thesis and offers a number of recommendations regarding the teaching of Music to teacher trainers and teachers in training involved in Community Junior Secondary schools and for further research in the field of traditional music in Botswana.

Appendix A contains the aims and objectives of the Botswana Society for the Arts, while Appendix B lists the details of the excerpts used and supplied on the CDs provided. Appendix C supplies the Three year Junior School Music Syllabus as approved by the Ministry of Education in July 1999, which is being piloted in selected schools. Transparencies referred to in the document, for example hand signs and tablature, are supplied in Appendix D. Appendix E contains pertinent information regarding the other members of the Southern Africa Development Community, and the Human Resource Development Report of April 2001. Information concerning the annual Botswana Music Camp is presented in Appendix F.

1.14 Notes to the Reader

The unit standards that are offered here are in no way intended to supplant or reject any course of Music study that has a sound practical basis and an underlying didactical content based on accepted educational practice. This thesis does not imply any educational failings on the part of the lecturers at the Colleges of Education or the Teacher Training Colleges, but rather reflects a teaching system that is undergoing transformation and is offered as a guide to assist teacher educators.

Many Education Officers, teachers and lecturers were very willing to have long interviews with the author, but preferred not to be personally acknowledged. They feared that critical comments

would not enhance their career prospects, but welcomed the opportunity to speak openly, in the hope that certain difficulties presently endured would be brought to light and changes made.

Chapter 2

Educational Research and Planning in Botswana

2.1 Introduction

Since independence in September 1966, researchers in Botswana have appreciated the support of the government and the particular Ministries involved, as the Government believes that democracy is expressed through an open approach to research, and consequently, research into subjects of specific value to the country is encouraged.

2.2 The Role of Research in Botswana

Prophet (1994: 67) regretted that 'educational research in Botswana appears to have assumed a reactive rather than proactive role and is therefore not influencing educational change and development to its full potential'. He suggested the notion of on-going and systemic 'research programmes' which identify problems or neglected areas such as teacher education. These programmes would focus on various aspects of that area which are topical with respect to the political agenda, and timely with respect to the decision making process. He also lamented the lack of theoretical frameworks in the majority of research undertaken in Botswana, as did Youngman (1990: 93). Youngman's analysis of papers presented at the 1989 SADC symposium revealed that only a few of the researchers discussed the theoretical grounding of their work: this means that an adequate perspective on educational problems is prevented. He made a call for 'increased critical reflection on the purposes and nature of educational research in Southern Africa'.

Burchfield, Matila & Nyati-Ramahobo (1994: 81-97) indicated that a basic structure is available in Botswana for generating the data needed to service planning, but problems have been experienced in recruiting the personnel needed to service the structure. The positive account given by Burchfield, Easton & Holmes (1994: 145-176) of an integrated data system, permeating the various departments of the Ministry of Education, is contradicted by Odotei (1994: 189) in his assessment of the institutional capacity of the Ministry of Education to conduct research. He is concerned with the lack of personnel with the skills required to carry out research, let alone

service complex data storing and processing systems. With reference to the Ministry of Education, he comments (1994: 189):

> *It is evident that none of these departments or units was specifically responsible for undertaking research and little coordination has taken place. Without a clearly defined structural framework to coordinate research, it has not been given the emphasis in policy analysis that it deserves. In most cases, research has been undertaken as a result of a need to solve an urgent problem. Planning of long-term, policy-oriented research has not been given serious attention.*

In an organisational review of methods, the Directorate of Public Service Management decided to upgrade the planning Unit into a Division of Planning, Statistics and Research. The new division was to consist of five units:

- Education Projects, Monitoring and Evaluation
- Education Planning
- Education Information and Statistics
- Education Research and
- Division Management.

Under this arrangement, only the Education Planning Units continue to operate under the auspices of the Ministry of Finance and Development Planning: the other four were to be staffed by the Ministry of Education.

2.3 Research Constraints

The vast size of Botswana also poses a difficulty for researchers. It is not unusual for populations to be excluded from samples because they are expensive to reach. Many famous anthropologists and journalists have studied the way of life of the San/Basarwa people in the central Kalahari, yet researchers at the University of Botswana rarely do because that area is too difficult, too far, too costly and too time consuming to reach. Consequently, these and other Remote Area Dwellers are eliminated from samples, findings and, ultimately, the recommendations.

Sheldon Weeks (1994: 32) suggested that educational research for policy and planning in the 3rd world often evades issues and avoids social responsibilities by not challenging existing assumptions and received truths. He stated that society's direction is related to how efficiently and effectively an education system operates when judged against certain criteria, including access to schooling, level of retention and the degree of equity maintained at each level at which students are sorted and selected for the next level. He advocates 'Putting the Last First' as a way of drawing attention to the neglect of certain communities. These issues are very pertinent to Botswana and the education of her teachers, but Hopkin (1996: 72) warned of the dangers of over-generalisations and wished to acknowledge Botswana's good record with respect to sharing the benefits of development as widely as possible. He suggested that as far as Botswana is concerned, many of those to whom Weeks was preaching are already converted.

2.4 Botswana Educational Research Association

The Botswana Educational Research Association (BERA) was founded in 1982 and is one of the associations in the twelve countries in the Educational Research Network in Eastern and Southern Africa (ERNESA). Its philosophy states that the association is committed to:

- research capacity building in Botswana
- enhancing the role of research in national development
- enhancing the role of research in educational policy and planning
- bridging the gap between researchers and policy makers
- interdisciplinary research through collaboration
- disseminating information on educational research in Botswana to other countries
- researching for the Nation of tomorrow.

BERA runs training workshops and seminars for inexperienced researchers and obtains funds for research from donor agencies. It publishes a journal, *Mosenodi*, which aims at disseminating educational research information to as wide an audience as possible, in a scholarly, yet accessible manner. BERA's statement of purpose (2000) states:

> *The use of simple and non-technical language is often associated with un-scholarliness and the use of complex technical language with scholarliness. We do not accept these associations.*

> *Research has shown that one of the major reasons policy makers do not utilise research findings is that they do not understand the language, which is by and large too technical and inaccessible. The greatest challenge facing researchers is, therefore, to provide even the most technical information in a readable and accessible manner and thus demystify the research process. Only then would the individual researcher communicate beyond the specialisms of the small academic community and reach a larger audience of diverse backgrounds.*

The author of this thesis is committed to the philosophy of BERA and acknowledges the enormous contribution the organisation has made, and continues to make, in issues relating to research in Botswana. The establishment of BERA has made a substantial contribution towards the development of a research culture, by encouraging teachers to join the association and participate in the Educational Research Awards Scheme.

This scheme has had its difficulties, as many of the participants are unable to complete their research in the stipulated one-year period. Some recipients of these awards have also had their research interrupted by an offer to study abroad. The fact that some awardees do not complete their projects or submit reports on schedule is a serious issue. Although there are good reasons why some researchers are unable to meet their deadlines, more rigid monitoring and enforcement mechanisms should be instituted.

2.5 Language Research

In *Communicating in the classroom: An Interpretative Study in Two Community Junior Secondary Schools,* Rowell (1991: 22) found that while the problems of working in 2nd or 3rd languages are both significant and substantial, this study suggested that awareness of the ways in which people come to learn is an even greater problem in these classrooms. She noted that cognitive engagement was not always developed, and explanations and diagnostic or remedial talk was rarely a feature of the classroom discourse. 'While many of the exercises comprising the new English programme have the potential to lead into these kinds of talk, this almost never happened' (Rowell 1991: 21). She remarked that as long as teachers rely on a transmission of information approach to teaching, students would be constrained by the imposed framework of other people's knowledge. Owing to possible language difficulties, the units are presented in simple language, and it is suggested that the teachers in training spend some time clarifying

exactly what is meant or implied in musical vocabulary. It is of great importance to Music education in Botswana that as Music is introduced as a new subject in the Junior Secondary sector, the notion of 'teacher as learner' will prevail.

2.6 Cultural Influences

Studies have shown (Maleche 1985) that in Botswana, girls' preference for science-based careers is no different from that of boys. However, there is a large disparity between aspirations and reality as a number of tertiary institutions enrol more boys than girls: entry is based on the performance of candidates in Mathematics at the end of secondary school. Taole (1991: 10) found that more females obtained lower scores than males in secondary school results and so girls are less likely to be accepted. Nyati-Ramahobo (1993: 5-8) attributed these results to the far heavier domestic workload of girls.

Mannathoko (1996: 3) found that Teacher Education Institutions' curriculum knowledge reproduces the male dominated culture, which is found in Botswana. 'Curriculum texts and course outlines depict male-based narratives and ways of knowing.' Although women are not completely invisible in the texts, their visibility and narratives are confined to their role as appendages of men. Mazile (1998: 56-7) found that

> *The presentation of male defined histories and issues systematically excluded women from historical documentation. Only 3.6% of individuals cited by name were females compared to 96.4% men. The area with the highest female presentation was education. Authors hardly presented women in occupations associated with the public sphere, even though women have and continue to participate in a variety of roles. This type of presentation does not provide female students with role models of women who have succeeded in occupations not related to the domestic sphere.*

In recent years, gender awareness workshops are held frequently for scriptwriters and others involved with the production of materials for use in schools. However, one Education Officer told the author that the issue was becoming so radical, that the realities of life in Botswana were in danger of being totally misrepresented, such as a picture of a woman driving a tractor in a school

text book for children in Year 3. While recognising the importance of equality, she was anxious that Botswana would not import another culture under the guise of female emancipation.

Mannathoko (1996: 98) was also concerned with the issues of equity and quality in education in Botswana and was of the opinion that 'teacher education institutions are not adequately equipped to educate future teachers on equity issues. The curriculum does not directly deal with equity issues such as gender, ethnicity, language, race and social class.'

Nyati-Ramahobo, in an on-going study sponsored by UNICEF, found that girls' role models at home were particularly reinforced at primary and junior secondary level where most of the teachers are women. There is a much higher enrolment of girls in primary and slightly higher in junior secondary, yet a far higher enrolment of boys in senior secondary. At senior secondary level, most of the teachers are men, especially in science and technology. 'The school, therefore, provides a powerful model for the girl-child who perceives her future in female oriented careers of teaching young children and nursing the sick' (Nyati-Ramahobo 1993: 5-8). Introducing Music at Junior Secondary school level has one advantage: many girls may take Music as a subject without any preconceived ideas.

2.7 Research on Teacher Training in Botswana

Chapman & Snyder (1989) investigated the area of teacher training, as part of the Junior Secondary Schools Improvement Project, and asked: *Is teacher training associated with teachers' classroom behaviour?* They studied 212 teachers in 34 junior secondary schools (out of a possible 54) and found that many teachers in Botswana did not use instructional materials, even when they were available, preferring lecture and recitation instead. The study found that untrained teachers gave more attention to lesson preparation and student development than their trained counterparts, although the actual presentation of their lessons was less logical. The authors wondered if untrained teachers valued their jobs more highly, and if formal training and job security offered a level of self-confidence which may lessen a teacher's motivation to do a good job. Over time, it was found that teachers with the most training were found to prepare least and most likely to maintain a teacher centred classroom. Teachers with more training attempted to organise their classes more tightly because that decreases the complexity of their job. In doing so,

Chapman & Snyder suggested teachers might inhibit behaviours that encourage higher levels of cognitive processing and higher achievement among students.

> *The teacher/student interaction-feedback, discussion, small discussion groups, questions - are at the heart of what many teacher trainers advocates argue should improve student achievement, but heavily at odds with the teacher centred observations found in Botswana* (Chapman & Snyder 1989: 68).

There has been no follow up to this study, so it is impossible to quantify any subsequent changes which may have taken place. The authors concluded that their study should be used as a basis for optimism, and that teacher training can work as a more meaningful force to improve educational quality. The National Commission on Education of 1993 took cognisance of this study when it made recommendations concerning mixed ability teaching. It also recommended that all tertiary education institutions took immediate steps to ensure that all lecturers underwent some training to acquire basic pedagogical skills and competencies (Recommendation 65). The Ministry has also established a Guidance and Counseling Unit, a Special Education Unit and Teacher Education Centres in regions throughout Botswana with facilities to help teachers use more child-centred methods of teaching.

2.8 The Ministry of Education

The Ministry of Education is the government organisation in Botswana responsible for determining, coordinating and implementing educational policy. There are a number of other Government bodies and institutions that publish papers and implement policy, which are of critical importance to education in Botswana. The documents which have radically changed education in Botswana, are *Education for Kagisano* and the *Revised National Policy on Education.*

2.8.1 *Education for Kagisano*: National Policy on Education White paper No.1 (1977)

The first National Commission on Education (Botswana 1977) report stated:

> *It is the training of Botswana's work force requirements that we must necessarily emphasise, at any rate in these initial stages of our development. It is what has been referred to as 'productive education' as against the purely 'cultural type', that we must give prominence, without in any way belittling the study of philosophy, art, music and ballet dancing.*

In contrast to earlier education reports, *Education for Kagisano* (social harmony) proposed a re-orientation of the curriculum and placed little emphasis on work force demands and technical/vocational training. Unfortunately, as Schoeman (1993: 3-7) remarked, 'it is almost incomprehensible that in the excellently researched report, [...] Music Education received no attention whatsoever.'

2.8.2 *The Revised National Policy on Education (1994)*

The initial policy guiding the direction of education was formulated in 1977 following the report of the first National Commission on Education. The aim of the commission was the improvement of basic education and achieving universal access to 9 (now 10) years of basic education. To accomplish this, it was stated that 'the education system must contribute to the national principle of democracy, development, self-reliance and unity, which, collectively, lead to *kagisano* in the society' (Botswana 1977: 2). In the following decade, many social and economic changes prompted the Government of Botswana to review the education system. In April 1992, another national commission was appointed by the President, with seven key aims. It submitted its report in April 1993 and included 424 recommendations. This is referred to as Government paper No. 2 of 1994: *The Revised National Policy on Education*. The mandate of this commission was (Botswana 1994b: 1):

- to review the current education and its relevance: identify problems and strategies for its further development in the context of Botswana's changing and complex economy
- to re-examine the structure of the education system that will guarantee universal access to basic education, whilst consolidating and vocationalising the curriculum content at this level

- to advise on an education system that is sensitive and responsive to the aspirations of the people and manpower requirements of the country
- to study the various possible methods of streaming into vocational and academic groups at senior secondary level
- to study how the secondary structure at senior level may relate to the University of Botswana degree programmes and how the two programmes may best be reconciled
- to advise of the organisation and diversification of the secondary school curricula that will prepare adequately and effectively those that are unable to proceed with higher education
- to make recommendations to Government on the best and cost-effective methods of implementation of the final recommendations.

Recommendation 6 suggested a standing National Commission on Education to be established and this group has met on an annual basis since December 1995. It monitors the implementation of recommendations and evaluates whether targets are being achieved in relation to stated norms and indicators. It also revises goals and makes adjustments as necessary. It is a vital source identifying educational trends, policy direction and implementation, human and geographical resources and constraints.

The goals of the *Revised National Policy on Education* (Botswana 1994b: 5) are to prepare Batswana for the transition from a traditional agro-based economy to the industrial economy that the country aspires to. Besides the demands of the economy, Government considers access to basic education a fundamental human right. 'The education system must develop moral and social values, cultural identity and self-esteem, good citizenship and desirable work ethics.'

The overall objectives of national education are (Botswana 1994b: 5):

- to raise educational standards at all levels
- to emphasise science and technology in the education system
- to make further education and training more relevant and available to larger numbers of people
- to improve the partnership between school and community in the development of education
- to provide life-long education to all sections of the population

- to assume more effective control of the examination mechanism in order to ensure that the broad objectives of the curriculum are realised
- to achieve efficiency in educational development.

At school level the specific aims will be to (Botswana 1994b: 6):

- improve management and administration to ensure higher learning achievement
- improve quality of instruction
- implement broader and balanced curricula geared towards developing qualities and skills needed for the world of work
- emphasise pre-vocational orientation in preparation for a strengthened post-school technical and vocational education and training
- improve the response of schools to the needs of different ethnic groups in the society.

The school structure in Botswana is 7 + 3 + 2: 7 years Primary, 3 years Junior Secondary and 2 years Senior Secondary. Other structures have been suggested but considerable difficulties were encountered and it was decided that this system best suited the needs of Botswana at this time.

The Government of Botswana has identified 7 key aims that are considered vital to the future development of education in this country. They are (Botswana 1994b: 2):

- access and equity
- effective preparation of students for life, citizenship and the world of work
- development of training which is responsive and relevant to the needs of economic development
- improvement and maintenance of the quality of the education system
- enhancement of the performance and status of the teaching profession
- effective management of the education system
- cost-effectiveness/cost-sharing in the financing of education.

A recurring theme found by the author in all the commission reports is the need to narrow the gap between the educational system and the world of work. The Government's success in making basic education more accessible is shown by the fact that 95% of primary school leavers now proceed to Form 1 (Year 8) compared with 35% in 1977 (Interview by author with Education

market and cannot be accepted any longer as a minimum qualification for entry into many training institutions. Increasing emphasis is placed on the relationship between education and practical skills training in order to make education more responsive to the needs of the employment sector. Inherent in this emphasis is the assumption that social attitudes must also change so that basic education is no longer regarded solely as preparation for academic tertiary level training. The majority of Batswana children will, for the foreseeable future, continue to terminate formal education at the end of the Junior Secondary level (Year 10), owing to the limited number of places in Senior Secondary schools.

With the significant expansion of the education system, the training of teachers also increased substantially. The *Revised National Policy on Education* noted a continuing reliance on expatriate teachers in the post-primary education sector. The figure for expatriate teachers in secondary education remains constant at approximately 29% (Interview by author with Education Officer).

2.8.3 *Excellence in Education for the New Millennium (1999)*

In late 1999, the Ministry of Education released a report on the implementation of the policy, entitled *Excellence in Education for the New Millennium* (Botswana 1999a). The report highlights important achievements in policy implementation. These include:

- re-introducing three years of Junior Secondary education
- raising the transition rate from Junior to Secondary education to 95.75%
- localising the Senior Secondary syllabus and examinations
- tripling the number of students in tertiary education and
- establishing the Botswana College of Open and Distance Learning.

A number of constraints are mentioned. These include:

- problems created by the lack of human resources
- the lack of capacity in the construction industry
- bureaucratic delays and

- resistance to change.

The coordinator of the Revised National Policy on Education, Jake Swartland, had special responsibility for the project at Permanent Secretary level. It was a unique position and meant that changes were implemented in the shortest possible time. In an interview with Youngman (Youngman & Swartland 2000: 6), Swartland said:

> *So when things got stuck in the bureaucracy, I could always make a direct call and get a response. For example, when we were preparing the legislation to establish the Tertiary Education council, at one point I was able to get assistance directly through the Attorney General to overcome an obstacle quickly. Equally, when people dealt with me they knew I had some authority and influence and therefore didn't have to refer everything to another level. Also, as a former Permanent Secretary, I was able to use my personal networks and knowledge of the system.*

All the coordinator's work was related to the analysis and implementation of the policy. He referred to it as 'a sunset position', to disappear once things have been put in place and the reforms are running successfully. One of the most spectacular outcomes of his tenure is the fact that every single one of the 424 recommendations has been touched on, in one way or another. Fifty per cent were completed or on-going by early 2000, and a start has been made on the majority of the other proposals.

2.8.4 Education Improvement Plans

In the 1980s, the United States Agency for International Development, with the Ministry of Education, supported an educational project concerned with curriculum development in Botswana: the Primary Education Improvement Plan (PEIP) and the Junior Secondary Education Improvement Plan (JSEIP). Each project was firmly based on an input/output instructional system model and each placed a strong emphasis on the efficiency of the instructional system.

The JSEIP assisted the Department of Curriculum Development in carrying out a research project over several years, in a representative sample of Junior Secondary schools. This study monitored student/teacher interaction in the classroom, and observations were made about the type of

teaching methods that were employed. Several ethnographic studies were carried out in the classroom related to the problems associated with language differences in the schools. These projects also aimed to develop a system of professional evaluation for teacher training colleges. The consultancy report provided a foundation for self-study appraisals.

2.9 Self-Study Appraisals

In 1993, Tonota College of Education underwent a self-study appraisal followed by Molepolole College of Education in 1994. The conclusions of these reports show that the critical areas such as subject syllabi, staffing, availability of physical resources and appropriateness of programmes were subjected to extensive scrutiny. The studies were also timely in that they provided valuable information that was incorporated in the *National Development Plan 7* (Evans & Reed 1991: 185). Both documents are important in the music field as they show:

- how lecturers feel where the strengths and weaknesses of the present music system lie
- what resources (human, physical and geographical) are impinging on the music course
- the college plan for improving the conditions/constraints/problem areas
- what the lecturers feel their real needs are to implement the course effectively.

2.10 National Development Plans

Botswana's planning process began with the *Transitional Plan for Social and Economic Development* (Botswana 1966). This was a working document that was replaced in 1967 with a comprehensive five year development plan. Successive six year national plans have defined the intermediate steps by which the Government implements educational policies. Serving as the blueprint for Government of Botswana policies, the *National Development Plan* preparation process involves an extensive cycle of development, review and revision. These policies are developed and implemented through the Ministry of Education's Policy Advisory Committee, whose membership consists of heads of departments and units of the Ministry. The committee is chaired by the Permanent Secretary and meets at least four times a year. Heads of departments prepare policy issues, outlining problems and providing policy proposals.

Ministries write sectoral keynote papers on the proposed issues. These are extended into chapters, and when they have been accepted and completed by Finance, *Thumbnail sketches* are prepared. These are summaries of the projects, which are then prioritised by the Permanent Secretary. Chapters are sent to the Ministry of Finance and Development Planning where they are reviewed and returned to line ministries for revision until all parties are satisfied.

The Ministry of Finance and Development Planning coordinates the preparation of the *National Development Plan*. Operating at a parallel level to the planning officers are the finance officers who are in charge of both recurrent and development expenditures. The Division of Economic Affairs is responsible for donor aided projects and for the negotiation of loans. District plans, implemented by local councils, also have an input to the National Plan through written submissions made by the Ministry for Local Government, Lands and Housing. Several inter-ministerial committees are also involved. The culmination of the planning process takes place at Parliament and cabinet level. The Ministry of Finance and Development Planning has portfolio responsibility for coordinating, formulating and monitoring the implementation of development strategies, but its authority is derived from Cabinet's national strategies.

2.11 The Central Statistics Office

The data most frequently depicted in the education component of Botswana's national development plans are primarily input data, about the number of students, teachers, schools and facilities in the educational system. This information is collected by the Central Statistics Office (CSO) of the Ministry of Finance and Development Planning through a survey that is sent to schools each year. The CSO provides the Ministry of Education's planning unit with projections of future enrolments and teacher demand. The planning unit also uses output information from Primary, Junior and Senior Secondary schools, teacher training colleges, vocational and technical programmes and the University of Botswana. Summary information about student performance in the Primary School Leavers Exam, the Junior Certificate Exam and the Botswana General Certificate of Secondary Education is also provided by the CSO.

2.12 The University of Bots

The University was formally established in Botswana in 1971. From the outset, it was predominantly a teaching institution, concentrating on undergraduate programmes. The University had a small staff who had heavy teaching loads, few resources and a high turn-over of expatriate personnel. The growth and consolidation of the University through the 1980s, prompted by greater internal expectations as a response to promotional criteria published in 1982, led to the establishment of the Botswana Educational Research Association in the same year. The Educational Research Unit was founded at the National Institute for Research three years later. It is a small unit, only having two positions, but has exerted considerable influence within the educational research community.

The Faculty of Education covers a wide spectrum of interests within the education sector including not only Primary and Secondary education, but also nursing education, higher education and adult education. It is well placed to conceptualise education in broad terms. The Colleges of Education are affiliated to the University of Botswana, which publishes an annual report on issues and standards relating to students on teaching practice. These reports are significant as they underpin many issues, educational and otherwise, between these institutions.

The University is fortunate that there is an open political climate in Botswana, which is receptive to policy debate, and a strong economy which has enabled significant resources to be allocated to the University's recurrent operations and institutional development. The favourable environment in which the University is placed is hampered only by the small size of the system: most of the academics and policy makers are well known to each other and have often studied together. They have almost certainly been on the same committees, discussion groups, conferences and other educational fora.

Kasule (2000: 86) explored the aspirations of students who were about to complete Junior Secondary school in five JCSSs and found that University education appears to be the initial goal of the majority of JC leavers in Gaborone. This aim conforms to parental and societal expectations. With the termination of Botswana's unique National Service (*Tirelo Sechaba*) in 2000, the University of Botswana is unable to cope with the unprecedented demand for places. In 2001, the Ministry of Education plans to place 4,500 students in South African institutions.

The increased number of students placed in tertiary institutions, particularly in South Africa, was also made to honour the objectives in *National Development Plan 8*, according to the Minister of Education. The Minister stated that most of the students were enrolled in colleges and technikons, rather than universities: university education was not necessarily the best, and he argued that technikons also offered quality education relevant to the needs of the country. It was unfortunate, he remarked, that some people were only looking at education from a social point of view (Mmegi 2001).

2.13 Colleges of Education

Molepolole College of Education was established in 1985 and Tonota College of Education was opened in 1989. Both Colleges have been affiliated to the University of Botswana since their inception. The minimum requirement for both Primary and Junior Secondary schools teacher trainees is the Botswana General Certificate of Secondary Education, awarded at the end of the senior cycle (Form 5 / Year 12) of secondary school. After three years of full time study, the Colleges award a Diploma qualification (equal to an associate degree) as certified to teach in a Community Junior Secondary school.

The Colleges were set up by the Government in response to the increasing demand for teachers. The control of the Colleges remains firmly in the domain of the Ministry of Education. Their organisational structure is highly centralised, but through the system of affiliated institutions, the Ministry has handed much of the control and responsibility for the professional and academic work carried out in the teacher education institutions to the University in general, and to the Faculty of Education in particular. This willingness to delegate synthesises the democratic ethos which prevails in Botswana.

The first head of Molepolole College of Education, Francis Cammaerts, advised the Government in 1981 that the curriculum of the College should be practically based, excluding the use of such words as psychology, sociology and philosophy. The teachers in training would be trained as generalists able to teach a variety of subjects, with an understanding of the curriculum as a whole. Cammaerts had hoped that the curriculum of the schools themselves would be more thematic than subject based, aiming to appeal to a wider range of the school population than previously covered. However, the present Music syllabus offers a more conventional route and offers no

thematic development. Before 1993, two major subjects were offered but this has been changed to one major and one minor subject. According to the 1998 Molepolole College of Education Prospectus (1998: 58) the Music education course presently offered at Molepolole aims at:

- *developing students' intellectual capabilities through musical composition, performance and audition exercises, all of which involve maximum thinking*
- *developing students' physical skills through instrumental manipulation and through the integration of music, movement and dance*
- *developing students' emotional aspects by exposing them to musical activities that appeal to their emotional feelings*
- *developing students' social abilities as a result of making music together as a team.*

The College prospectus (Molepolole College of Education 1998: 59) states:

the course focuses on two basic areas, theory and practical work, all of which emphasise:

- *music composition - designed to provide students with an opportunity to explore their own world of sound and ultimately discover new ideas at their own volition*
- *music performance - this aspect enables students to air their views in a non-verbal context, but through the world of sound*
- *audition exercises - by listening (actively) to different kinds of music, our students are likely to develop aurally. Hence, be able to interpret all kinds of music*
- *research work - designed to encourage students to conduct their own research projects and ultimately develop elements of self-confidence, independence, responsibility, etc.*

During the course of this study, the author concluded that little has changed concerning the low morale and general dissatisfaction since Rathedi's comments in 1993 (Rathedi 1993). It is not surprising that many lecturers in the College feel undervalued, as the Ministry of Education has yet to plan a career structure for College staff. It is also difficult for the College to recruit high calibre local staff because Education Officers in the Ministry enjoy superior terms of service and pay, and the opportunities for promotion are much greater in schools. University terms of service are also superior to those in the College.

Figure 2-1 shows the increase in the staff population in Molepolole College of Education. Some figures were unavailable from any source. The recent increase in Batswana staff is of great importance and pride to Education Officers, but in the light of the previous discussion, it has also led to a greater number of staff who feel undervalued, underpaid and overworked.

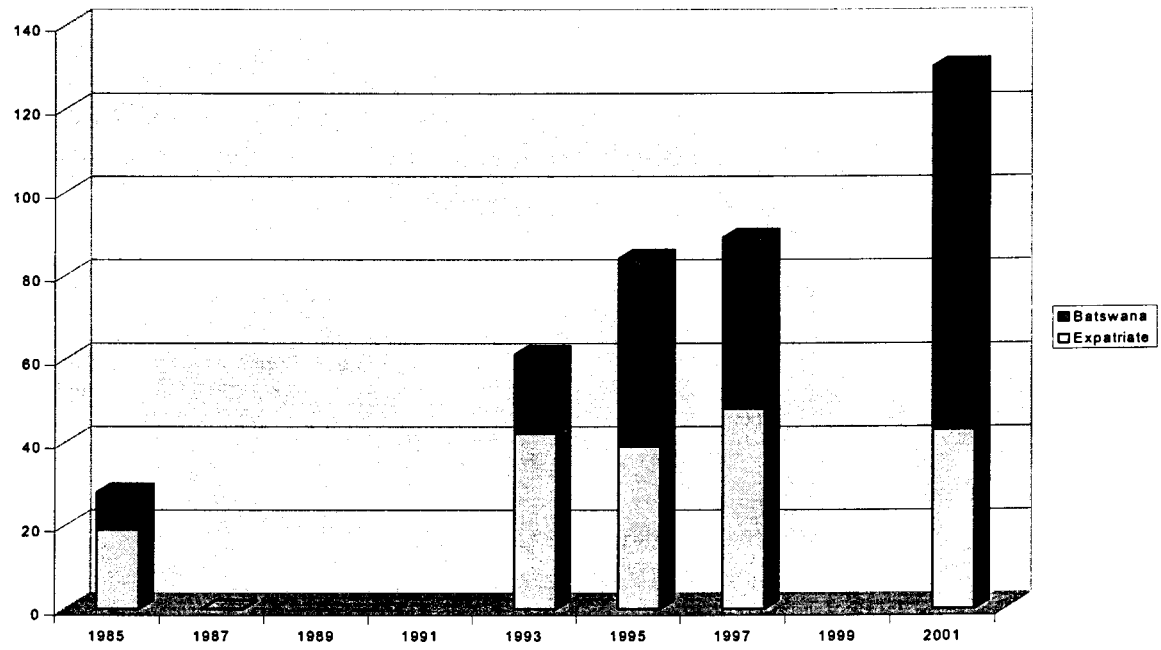

Figure 2-1 **Staff Increase and Localisation in Molepolole College of Education 1985-2001**

Source: Botswana 1985a, 1993, 1995 1997a and Molepolole College of Education

2.14 *Vision 2016*

In 1997, the then President of Botswana, Sir Keitumile Masire, commissioned a Special Task Force to come up with a long term planning strategy for Botswana. *Vision 2016* is a national manifesto and reflects the views of different people from many lifestyles in Botswana. It is a statement of long term goals expressing the sentiments and aspirations for the future, envisaging the kind of society which Botswana would like to be when celebrating her golden jubilee. The report comprises seven aims and goals and a series of related strategies outlined as follows by Dambe & Moorad (1998: 20):

- An educated, informed Nation
  - education
  - information
  - building an informed nation
  - universal compulsory education up to secondary level
  - technical and vocational education
  - improved quality and accessibility
  - national research council
  - information age working group
  - universal radio and television

- A prosperous, productive and innovative Nation
  - sustainable growth and diversification
  - the environment
  - per capita incomes
  - employment
  - housing and shelter

- A compassionate and just Nation
  - income distribution
  - eradication of poverty
  - better health staffing for control of diseases, better services for disabled and AIDS

- A safe and secure Nation
  - crime
  - road safety
  - disaster preparedness

- An open, democratic and accountable Nation
  - open transparent Government
  - attitude and quality of leadership
  - the *Kgotla* and the role of traditional leaders

(A *Kgotla* is where the chief gathers his people for meetings, and also refers to the meeting itself.)

- A moral and tolerant Nation
  - tolerance
  - morality
  - *botho*

    (*Botho* is similar to *ubuntu*: selflessness, cooperation and a spirit of sharing.)

- A united and proud Nation
  - national pride
  - family values
  - traditions and history.

The Deputy Director for the Centre for Academic Development (Affiliated Institutions) in the University of Botswana, Professor A.G. Hopkin (1999: 54) stated:

> *Today in Botswana, the worst thing you can say of anyone is* 'Ga ana botho', *which means that he or she is without* ubuntu, *that is not a human being. I am convinced that it is the spirit of* ubuntu *which has generated the wisdom and tolerance on the part of the indigenous people that has enabled the formerly colonised people of this continent in general, and this region in particular, to accept that individuals from the former ruling group should continue to live amicably in their countries. Conceivably, one great contribution teacher education could make to the region, and thus set an example to the world, is that its programmes, and those who take part in them, exemplify* ubuntu *and all that it means. Such an idea has potential and the implications should be explored .*

Dambe & Moorad (1998: 21) regretted that the strategies for achieving these goals are not very clear but appreciated the important principle that education is looked on as the key element for realising the vision. The failure of *Vision 2016* to link the role of education to the other goals also poses the problem of implementation. They acknowledge that special requirements are necessary for innovation, such as group-work skills, personal quality skills of teachers and cognitive characteristics such as tolerance for ambiguity. They concluded (Dambe & Moorad 1998: 22):

The current education system which is teacher-centred, examination oriented and based on rote learning, is a far cry from what is expected in terms of producing an innovative nation as one of the aims in Vision 2016 .

2.15 Workshops and Teachers

One major source of information for this thesis has been, and continues to be, the music workshops held to guide the teachers who are involved in piloting the Music syllabus. These workshops highlight the theoretical bias that exists in the College programmes, the lack of basic conceptual knowledge and the absence of practical, cross-curricular and group teaching. The teachers selected for the pilot programme were chosen because they had taken Music at College, yet they openly admit that they really have no idea where to start with a class in front of them. They are, without exception, able and extremely enthusiastic about participating, but feel that they lack the necessary skills and, consequently, the confidence to present the subject matter.

Rowell found in her 1991 study that teachers in CJSSs were generally satisfied if students appeared to be on task and there were no obvious disruptions. She found that the teachers worked hard at transmitting the message about who was in control as keepers of the knowledge (i.e. to pass the examination). She stated that the cloak of authority which the teachers wore enabled them to largely ignore the students' ideas, and other opportunities for discussion, which might occur during group-work, were strenuously avoided (Rowell 1991: 21). Although there has been no thorough follow-up to this study, it appears that little has changed.

In a plea to teacher education institutions in the Southern African region to make a collective commitment to reshape the delivery of their programmes so that their students experience the activity methods which are markedly absent from schools, Hopkin (1999: 50) stated:

A general weakness in teacher education throughout the region is the way programmes are delivered. There is too much dependence on lecture-centred and 'traditional' methods. This is exemplified by the report of a task force set up to consider the establishment register in the Colleges of Education in Botswana. One principal recommendation declares boldly in capital letters: 'THE MAIN TASK OF A LECTURER IS LECTURING' (Botswana 1998: 4). It is attitudes such as these that contribute to the

teacher -dominated chalk and talk methods that prevail in classrooms throughout Botswana.

Hopkin recommended that more diverse and activity based delivery of teacher education programmes should be changed by developing teacher education materials that are relevant to the region and by promoting more diverse teaching and learning styles. When attending sample Music lessons during workshops for a variety of teachers, the majority thought the author of this thesis was not actually teaching and would not consider using the methods employed in her sample lessons. The concept of 'learning and laughing' seemed incongruous and the general notion of having fun in class was regarded as disrespectful and inappropriate. After much discussion, group-work was seen to have a worthy rationale, but unlikely to occur, owing to the unavoidable noise levels which would interrupt the other classes.

2.16 Conclusion

Many researchers assume (incorrectly) that the collection of data will result in more effective policies and more efficient allocation of resources. This might be true if the only goal of education is to produce learning. In reality, in developing countries, where one of the main employers is the Ministry of Education, employment and other political goals compete with the ideals of learning. Kemmerer (1992: 36) explains:

Poor teacher attendance, non-functioning materials and supervisory support systems, and the reluctance to adopt instructional technologies which obviate the need for ever more highly 'qualified' teachers are the rule rather than the exception in much of the developing world.

Few research studies in Botswana are based on a theoretical framework, and many have noted the over-reliance on quantitative data (Prophet 1994; Lenglet & Mannathoko 1987). This may be partly attributable to the fact that much of the research is initiated by government agencies or ministries in response to specific policy questions, or by donor agencies with their own set of priorities. It is important to strike a balance between basic and applied research, but it is equally important to consider if the research is relevant to the needs of those who lack power or influence to articulate their requirements.

As the Botswana Society for the Arts discovered on many occasions, it is not enough to want change and be aware of the deficiencies in the system, without also being conscious of the political realities.

Chapter 3

Units Standards and Assessment

3.1 Introduction

In this chapter, the author explored what might be termed as 'exemplification of standards', in the form of unit standards, with regard to Music education, which is included under the umbrella term of Arts and Culture. This is the first time that unit standards have been written for Music in Botswana. The requirements of a unit standard, as defined internationally, is described, and unit standards for Music education for use in colleges of education in Botswana are offered.

These unit standards are in line with recommendations from the South African Qualifications Authority and the Department of Vocational Education and Training in Botswana. It is essential, in the interests of education, that the units in South Africa and Botswana are aligned, as both countries are signatories to the SADC Protocol on Education and Training (Southern African Development Community 1997: 11). As a member of the working group which compiled the draft syllabus for use in Community Junior Secondary schools, the author was well-placed to identify the needs of the teachers involved in the pilot scheme and provide unit standards which would serve the interests of the teachers and promote the development of Music education in Botswana in an accessible and acceptable manner.

International programmes of study, such as those offered by the Associated Board of the Royal Schools of Music, Trinity College and the International Baccalaureate were consulted. Other organisations, such as the School Curriculum and Assessment Authority (UK), the National Curriculum (Department for Education, England), the Federation of Music Services (UK), the Scottish Qualifications Authority, the Australian Qualifications Framework and the Music Task Force (Botswana), provided guidelines and suggestions as to how unit standards can best serve Botswana.

3.2 National Qualification Frameworks

Since the early 1980s, national qualification boards across the globe have been standardising tasks and skill acquisition. Accreditation is available to those forms of training which are written in behavioural terms. This has been an improvement upon previous value judgements, which were often vague and stated in general terms and were of little benefit to the trainee, employers or institutions.

Vocational qualification frameworks worldwide are similar in that all require some or most of the following components, as exemplified by the demands of the Ministry of Education in Botswana:

Statement of standards
learning unit title
date
statement
unit reference number
level statement
access statement
credit value
evidence
learning outcomes
performance criteria
range statements
evidence requirements
support notes.

3.3 Issues surrounding the Standardising of Tasks

Standardising of tasks and qualifications is available to those forms of training which can be written in behavioural terms. *Standards* are expressed as *outcomes* which are subsequently closely observed in the performance of the trainee. *Accreditation* has brought great benefits to the trainee in that the certified performance has credibility and exchange value as it is possible to hold expectations about the trainee: *assessment* of all vocational qualifications requires that the

trainee is judged against a set of *performance criteria*. A *range statement* is given so that the critical areas of content, processes and context which the learner should engage with in order to reach an acceptable level of achievement is known.

3.3.1 Competence Model

One problem which has been identified by Ashworth & Saxton (1990: 3-25) is that not all of an individual's work-related activity will fit into a competence model. They suggest that the competence model may hinder rather than encourage learning. They conclude that 'competence is the embodiment of a technically oriented way of thinking which is not normally appropriate to the description of human action or to the facilitation of the training of human beings.'

3.3.2 Functionalism and Behaviourism

Another issue raised by Marshall (1991: 59-62) concerns the theoretical positions utilised by the qualification process: one is a type of functionalism and the other a variety of behavioural psychology. He states that the main shortcoming of the functionalist approach is that it does not allow people to respond in an unexpected way. There is no place for imagination, will, reason or curiosity. In the context of assessment competence, there can be no alternative indicators of performance, as the stated criteria are the only ones which matter.

He questions the reasoning which proposes that assessment is concerned with the purpose and outcome of work activity. Once the purposes and outcomes are defined, attention is focused on the performance criteria rather than the overall purpose of the training:

> *Because certain functions are seen to be performed, it is concluded that there must be a need for these functions. Any questions about the validity of the training exercise are explained in terms of its functions. That is, it is being carried out in order to achieve the purpose and outcome of the work activity. Hence, the explanation is tautological* (Marshall 1991: 60).

The second issue concerning training is that of behavioural psychology. The assessment is unequivocal: the trainee is either demonstrably able to complete the performance criteria or not. Trainees have access to the standards required and this allows them to take decisions about when they are assessment ready. Consequently, failure is not an option and assessment can continue until the trainee is considered competent. The requirements of the performance criteria set out the parameters, and performance is judged against those parameters. In essence, the criteria have no place for individuality, and unanimity of behaviour is assumed, leaving little room for innovation.

Music, as an essentially aural and practical subject, is fortunate in that criteria can be set which allow for individual responses within the given range statements. One may consider this aspect on a large scale such as von Karajan's Beethoven or Barenboim's Wagner, to see the subtleties of interpretation, or on a small scale when comparing the intonation and dynamics of beginner recorder players playing *Au Clair de la Lune*. The Department of Vocational Education and Training (Botswana) recommends that both direct and indirect evidence be generated to show the competence/achievement of understanding and skills.

3.4 What is a unit standard?

A *unit standard* describes the types and range of performance that the majority of learners should characteristically demonstrate having explored, or been taught, the relevant programme of study. The *title of the unit* should be an accurate summary of the module's focus. Each unit title must be unique within the level. The *introduction* provides clear, unambiguous information to both the learner and the teacher, about the overall skills and knowledge which must be demonstrated by the candidate. A *credit value* is allocated to each learning unit, partly for record purposes and partly to help in designing teaching programmes. The *access statement* is used to indicate where it is beneficial for learners to have achieved certain skills or knowledge prior to their enrolment for the learning unit. A *range statement* defines the parameters within which the learner is assessed: it sets the scope and indicates the breadth of achievement for learning outcomes. The *learning outcomes* define the activities, skills, knowledge and understanding which must be demonstrated by the learners. The main feature of a learning outcome is that it is written in terms of *final output* or achievements: they set the level and quality of performance required. The number of learning outcomes will depend on the nature of the unit and the level of demand being made of learners. The *assessment criteria*, which accompanies the specific outcomes for each

area studied, are designed to help the teacher to judge the extent to which the learners' attainment relates to this experience. These *evidence requirements* indicate to the learner the main type and amounts of evidence that will be required to ensure that a valid and reliable assessment can be made.

An examination of the outcomes and assessment for Music in the following countries follows: South Africa; England, Wales and Northern Ireland; and Australia. The South African model was chosen, as Botswana is a signatory to the 1997 Protocol on Education and Training in the Southern African Development Community. This agreement declares in Article 3 (c) that member states agree to promote and coordinate the formulation and implementation of comparable and appropriate policies, strategies and systems of education and training. I chose to study the curriculum offered in England, Wales and Northern Ireland as I had based my own school music curriculum on this model when I moved from Primary to Secondary education in Botswana some years ago. My Australian Head teacher introduced the idea of educational strands to me in 2000, when our school was revising educational models and teaching strategies.

Frequent reference is made to comparable situations in Botswana in each section, to elucidate the learning situations found there.

3.4.1 South Africa

The Department of Education in South Africa (South Africa 1998) states:

> *A unit standard is a nationally registered statement of desired education and training outcomes and their associated performance. They should give attention to the critical outcomes though it is not essential to address all critical outcomes within a single unit standard. Unit standards will be assigned credit ratings based on one credit equal to ten notional hours of learning. Unit standards are registered by SAQA at a defined National Qualifications Framework (NQF) level. The purpose of a unit standard is to provide guidance*
>
> - *to the learner on what outcomes are to be assessed*
> - *to the assessor on what the criteria are to be used for assessment*

- *to the educator on the preparation of learning material to assist the learner to reach the outcomes.*

South Africa identifies eight learning areas:

- Language, literacy and communication
- Human and Social Sciences
- Technology
- Mathematical literacy, Mathematics and Mathematical Sciences
- Natural Sciences
- Arts and Culture
- Economics and Management Science
- Life orientation.

The eight Specific Outcomes (SOs) for the Arts and Culture learning area prescribed by the Department of Education in Curriculum 2005 are given below in Table 3-1.

Table 3-1 Specific Outcomes: South Africa

SO 1: Apply knowledge, techniques and skills to create and be critically involved in arts and culture processes and products
SO 2: Use the creative processes of arts and culture to develop and apply social and interactive skills
SO 3: Reflect on and engage critically with arts experience and works
SO 4: Demonstrate an understanding of the origins, functions and dynamic nature of culture
SO 5: Experience and analyse the use of multiple forms of communication and expression
SO 6: Use art skills and cultural expressions to make an economic contribution to self and society
SO 7: Demonstrate an ability to access creative arts and cultural processes to develop self-esteem and promote healing
SO 8: Acknowledge, understand and promote historically marginalised arts and cultural forms and practices

The school programme in Botswana offers Community Junior Secondary school students a minimum of 10 and a maximum of 11 subjects (Table 3-2). Each student in Year 8 takes the eight core subjects and a minimum of two and a maximum of three subjects from the optional areas.

There are two groups of optional areas: General Studies and Practical Studies. The weighting among core subjects, optional subjects and Guidance and Counselling is approximately 78%, 20% and 2%. The Ministry of Education had hoped for full implementation of the full programme by 2000, but noted that option areas would be limited in the beginning, but would increase as the facilities and resources became more diversified to give students the opportunity to select subjects of their choice and interest. In the case of Music, it is hoped that the Ministry pays greater attention to manpower needs, allocates the necessary funds to the appropriate vote, and attends to its administration system before embarking on the full introduction of the subject.
After three years of Junior Secondary Education in Botswana, students may proceed to Senior Secondary School where they undertake a two year Botswana General Certificate of Secondary Education. This is the point of access to higher education, including Colleges of Education.

Table 3-2 Programme Content in Community Junior Secondary schools in Botswana

Core Subjects	General Studies	Practical Studies
Design and technology	Music	Business Studies
Moral education	Physical education	Home economics
English	Religious education	Design and technology
Setswana	Art	
Social Studies	Third languages	
Mathematics		
Integrated Science		
Agriculture		

It should be noted that Botswana still has a small tertiary sector. Many lecturers feel that students entering the Colleges of Education are anxious to gain the diploma qualification rather than having any real desire to become teachers (Molepolole College of Education 1993).

The two year Senior Secondary programme makes provision for learners to take Music as an optional enrichment subject. This is unlikely to occur for a number of years as the schools do not have the human resources, and music in the junior cycle has only been offered on a limited basis since 2000.

3.4.2 England, Wales and Northern Ireland

The National Qualification Framework for higher education in England, Wales and Northern Ireland contains generic descriptors of whole qualifications and descriptors of the defining characteristics of learning at each level. It provides a framework for six levels as depicted in Table 3-3 and states:

> *In this context, 'level' is an indicator of the relative demand and complexity of learning associated with a body of knowledge, understanding and skills. The notion of levels helps to ensure that the curriculum secures academic and intellectual progression by imposing increasing demands on the learner, over time, in terms of the acquisition of knowledge and skills, the capacity for conceptualisation, and increasing autonomy in learning.*

Table 3-3 National Qualifications Framework for Higher Education in England, Wales and Northern Ireland

Level	Typical qualifications and their credit definition	
HE6	**PhD/DPhil** *Not credit rated*[1]	**Other Doctorates** *min 540 with min 450 at HE6*
HE5	**MPhil**	*either not credit rated or graduate entry*[2] *plus 300 with min 270 at HE5*
	Masters	*graduate entry*[2] *plus min 180 with min 150 at HE5*
	Where **Masters** follows an Integrated programme from undergraduate to Masters level study	*typically min 480 with min 150 at HE5*
	Postgraduate Diploma	*graduate entry*[2] *plus min 120 with min 90at HE5*
	Postgraduate Certificate	*graduate entry*[2] *plus min 60 with min 40 at HE5*

[1] Programmes of work that are assessed solely by a final thesis; or by published work, artifact or performance that is accompanied by a written commentary placing it within its academic context, would not normally be credit rated.
[2] Graduate or graduate equivalent.

HE4	**Bachelors degree with Hons**	*min 360, normally with 120 or more at HE4*	**Graduate Diploma** *Graduate entry[2] plus min 120 at HE3*
HE3	**Bachelors degree**	*min 360, normally with min 120 or more at HE3 or min 300 with min 60 at HE4*	**Graduate Certificate** *Graduate entry[2] plus min 60 at HE3*
HE2	**Diploma of Higher Education**	*min 240, normally with min 120 at HE2*	
HE1	**Certificate of Higher Education**	*min 120, normally with min 100 at HE1*	

The qualification relevant to Junior Secondary School teachers in Botswana presently, five years after the basic education programme, is that of HE1: Certificate of Higher Education. The descriptors for this level are given as follows:

To students who have shown

- *A sound knowledge of the underlying principles associated with their area(s) of study, and an ability to evaluate and interpret these within the context of that area of study;*
- *As appropriate to the subject area(s), an ability to present, evaluate and interpret qualitative and quantitative data, and identify relationships within the data using defined techniques and /or with guidance;*
- *An ability to make sound judgements in accordance with basic theories and concepts of their subject(s) of study.*

Typically, holders of qualifications at HE1 should be able to

- *evaluate the appropriateness of different approaches to solving problems related to their area(s) of studies and/or work*
- *communicate the results of their study/work accurately and reliably, and with structured and coherent arguments*
- *undertake further training and develop new skills within a structured and managed environment and will have*

---

120 credits equate broadly to the total learning expected from a year of fulltime study at undergraduate level, and 180 credits to the learning expected from fulltime study during the longer postgraduate academic year. A single unit of credit is often regarded as representing the typical outcome of 10 notional hours of study.

- *qualities and transferable skills necessary for employment in situations requiring the exercise of personal responsibility, but where the criteria for decision making are largely set by superiors.*

3.4.3 Australia

Australia identifies 7 learning areas:

- English and languages other than English
- Studies of Society and Environment
- Technology
- Mathematics
- Science
- Arts
- Health and Physical Education.

The aim of the Australian Qualifications Framework (AQF 1998) is to provide 'a comprehensive, nationally consistent yet flexible framework for all qualifications in post compulsory education and training .' The framework offered in *A Statement of the Arts for Australian Schools* (Australia 1994) organises Arts Education into five art forms - Dance, Drama, Music, Media and Visual Arts, at eight levels, to correlate with eight years of schooling. They offer strands to coordinate the content, process and conceptual understanding:

- creating, making and presenting
- arts criticism and aesthetics
- past and present contexts.

Unit standards (called units of competency) are used for vocational as well as for academic qualifications. For these units, skills as well as knowledge are considered important and are expressed in terms of outcomes. As an example of this practice, knowledge or skills gained in a workplace may be assessed: this process is called Recognition of Prior Learning (RPL).

The Department of Vocational Education and Training in Botswana also recognises prior learning and suggests that the assessor may require more evidence than would be needed for assessment on the basis of performance evidence/assessment criteria. It also stresses the importance of authentication by an appropriate person.

There are twelve National Qualifications in Australia:

• School Sector	Secondary School Certificate of Education
• Vocational Education and Training	Certificates 1 to 5
	Diploma
	Advance Diploma
• Higher Education Sector	Bachelor Degree
	Graduate Certificate
	Graduate Diploma
	Masters Degree
	Doctorate Degree.

Directives for studies and assessment from the AQF advisory board in 1998 (Australia 1998) include:

> *A mix of directed classroom studies, extensive written assessments, formal examination and/or common assessment tests, as well as applications of skills, understandings, performance and project work, group work and field work activities.*

If this directive is applied to Botswana, it will have a major impact on teaching style, input, methods of assessment and generally, a major change of habits, thoughts and expectations. However, Swartland, in his interview with Youngman (Youngman & Swartland 2000: 8) said:

> *What goes on in the school is absolutely important for the success of the policy. We are still fighting to change the system, at the school level and at the headquarters level too.*

Table 3-4 presents the generic outcome statements for Australia. This framework contains level statements upon which generic outcome statements are based. It also gives examples of specific learning experiences to assist the teacher and learner in the identification of achieved outcomes.

Table 3-4 Generic Outcomes Statements: Australia

Exploring and Developing Ideas	*Using skills, techniques and processes*	*Presenting*	*Arts criticism and aesthetics*	*Past and present context*
1.Draws upon play and imagination in making art works	Uses basic elements of the arts and explores them in making art works	Shares art works with others	Responds to arts in a personal way	Shows an awareness of the arts in everyday life
2.Uses experience and imagination to make art works	Makes choices about arts elements and organises them in expressive ways	Plans and presents art works for a familiar audience	Responds to arts giving reasons for personal preferences	Discusses the ways the arts are made and used for a range of purposes
3. Explores ideas and feelings through art works	Explores and uses several art elements and uses specific skills, techniques and processes appropriate to the arts form	Plans and presents art works to a particular audience or purpose	Responds to key features of art works	Discusses art works from several cultures
4. Experiments with ideas and explores feelings to find satisfactory solutions to tasks	Selects, combines and manipulates art elements, using a range of skills, techniques and processes	Draws upon a range of skills to present art works for a variety of audiences and purposes	Talks and writes informally about personal observations of art works	
5.Uses starting points such as observation, experience and research to express ideas and feelings	Structures art works by organising arts elements and applying appropriate skills, techniques and processes	Plans, selects and modifies presentations for particular occasions, taking into account factors such as purpose space, materials and equipment	Uses appropriate language to describe the way arts works are organised to express ideas and feelings	Shows an understanding of the ways arts works are made within particular cultural and historical contexts
6.Explores the arts of different cultures to generate and develop ideas for art works	Uses art elements, skills, techniques and processes to structure art works appropriate to chosen styles and forms	Rehearses, presents and promotes art works in ways appropriate for particular audiences	Identifies, analyses and interprets art works and discusses responses to them	Shows an understanding of the arts of different social and cultural groups demonstrating all senses of histories and traditions

7.(a) Makes art works using ideas informed by an awareness of contemporary arts practice (b) Reflects an awareness of aesthetic considerations in making arts work	Structures art works using selected elements, styles and forms, and demonstrates ability to control the medium using skills, techniques and processes	Rehearses, presents and promotes arts using available technical equipment to evoke specific audience response	Uses processes of critical analysis to support personal judgements of art works	(a) Displays cultural and historical knowledge by comparing and contrasting characteristics such as style, themes, purposes and content (b) Explores contemporary arts issues and relates these to personal creating, making and presenting
8.(a) Initiates and makes art works that explore issues, concepts and themes (b) Makes art works that reflect sensitivity, commitment and an understanding of aesthetic considerations	Integrates technical elements in an imaginative, skilful and coherent way to make the art work	Uses imaginative approaches that reflect a wide knowledge of the convention of rehearsing, presenting and promoting of art works	Responds critically on meanings and values related with particular art works	(a) Researches art works from a variety of past and present social and cultural perspectives and shows an awareness of how histories are constructed in the arts (b) Examines with reference to own art works and those of others, the way the arts challenge, shape and are influenced by prevailing values

The Australian framework (Table 3-4) has a lot to offer Botswana, particularly with reference to teaching strategies and levels of achievement. Introducing Music to teachers in training is also a wonderful opportunity to introduce and reinforce alternative teaching methodologies in practice. It is hoped that with a new subject there will be no preconceived 'correct' way of teaching which the learners may have inherited or wish to imitate, consciously or unconsciously.

It is a tragic fact that teachers in training and Music lecturers in Botswana do not have any musical experience in Primary and Secondary school as learners. What musical experience they may have acquired in school was dependent on the interest of the Headteacher and was, in the

main, limited to singing set pieces for a competition. For such teachers, it is imperative that as many examples as possible are given, to help indicate the scope of the concept or topic involved.

Botswana is not alone in this predicament. Mark & Gary (1992: 281) reported a similar situation in America some years ago:

> *In 1937, a study by Edna McEarchen indicated that many schools were accepting high school graduates with insufficient background to become competent music teachers in four years. Suggesting that the 'vicious circle' had to be broken, she urged three screening points: before entrance, before teaching practice and then before graduation.*

Botswana is not in a position to refuse candidates: the national average for the shortage of trained teachers was 25% in 1994 and in some areas, as high as 42% (Botswana 1994b: 2). Unit standards are one way to break the 'vicious circle' .

3.4.4 The MEUSSA Generic Unit Standards

The Music Education Unit Standards in South Africa are being formulated within the specific area of the Southern African educational and societal context. They respond to the demands made by Curriculum 2005 (South Africa) for universal access to a representative offering of the musics and peoples in Southern Africa. As a member of the MEUSSA team, the author concluded that a modified version of the generic unit music standards, as suggested and developed by the MEUSSA team, would better serve Botswana in a slightly modified fashion (Table 3-5). The changes made by the author relate directly to the concerns raised by the Music Task Force, supported by the Curriculum Development Division (within the Ministry of Education) with the Music Syllabus Working Group. It was felt that the Music Task Force had a more sympathetic understanding of the particular priorities in Botswana society which should be honoured, respected and catered for within any syllabus, Music or otherwise.

These units offer no hierarchical structure and give headings/areas/directions to be followed, yet leaving the specifics to the individual school or teacher.

Table 3-5 Generic Unit standards for Botswana, proposed by Bennett

<table>
<tr><td colspan="5">Attitudes
Demonstrates appreciation for the music of own and other cultures</td></tr>
<tr><td colspan="3">Music Skills</td><td colspan="2">Music Knowledge</td></tr>
<tr><td colspan="2">Performing

Demonstrates the ability to play / sing and interpret musical sound appropriately, individually or in an ensemble
Creating
Demonstrates the ability to compose, make or arrange in a variety of genres and media</td><td>Appraising

Demonstrate the ability to understand and describe (elements of) music in context - historically, socially and musically</td><td>Knowledge

Conceptualising

Understanding of music concepts and their relationship to each other</td><td>Style

Contextualising

Understanding of music elements within their historical and societal context</td></tr>
<tr><td rowspan="3">Improvising
Demonstrate creativity in spontaneous music making</td><td>Idiophones</td><td rowspan="3">Listening
Demonstrate critical aural perception skills</td><td>Melody</td><td rowspan="2">Music of Botswana</td></tr>
<tr><td>Membranophones</td><td>Rhythm</td></tr>
<tr><td></td><td>Dynamics</td><td>Music of Africa</td></tr>
<tr><td rowspan="3">Using Music Technology
Demonstrate the ability to use technology in a musical way</td><td>Aerophones</td><td rowspan="3">Analysis
Demonstrate an understanding of constituent music materials and their synthesis</td><td>Texture</td><td>World Music</td></tr>
<tr><td>Chordophones</td><td>Timbre</td><td rowspan="2">Professional Studies</td></tr>
<tr><td>Electrophones</td><td>Harmony</td></tr>
<tr><td colspan="2" rowspan="2"></td><td rowspan="2">Notation/ Literacy/ Rudiments
Use symbols to facilitate musical communication</td><td>Form</td><td>Vocal Resources</td></tr>
<tr><td>Tempo</td><td>The Media</td></tr>
</table>

All parties present during curricular meetings held during the refinement of the draft Music syllabus for Community Junior Secondary schools in Botswana noted that the lack of available indigenous resources such as recordings and instruments (contemporary and traditional) was a major constraint on the successful implementation of the syllabus.

The course of study offered for teachers in training in colleges of education based on these units provides the opportunity to experience music skills and knowledge on available indigenous instruments first, before transferring the skills and knowledge learned to instruments originally from another culture. This may not be in keeping with international thoughts and trends in Music education but it is what has been specifically and unequivocally requested for Botswana.

As noted earlier, there has been very little support for researchers to collect songs or investigate regional profiles of Music and musicians in Botswana. The little that has been done cannot be located in the specified place or has simply been lost. In accordance with the wishes of all parties concerned, these units expect a contribution to research as part of the assessment criteria. The Department of Culture unfortunately does not have the human resources to engage in such activities, so this undertaking on the part of the colleges to play an active role in research, is vital, as stated in the self-study appraisals of 1993/94.

3.5 Assessment

According to SAQA guidelines, maximum credits obtainable by the learner will be allocated to unit standards according to notional hours: one credit will be equal to ten notional hours. The notional design length reflects the credit value attached to the learning unit. The Ministry of Education in Botswana recommends that the notional design length is always expressed in multiples of twenty and that one credit is equal to forty hours.

At the colleges of education the Music minor course is taught for five hours a week. With teaching practice as a major part of Term two, the number of teaching weeks vary from term to term, but this is accommodated within the programme structure. A presumed average of ten teaching weeks per term equates to fifty hours per term. This implies one credit per term with additional individual instrumental work using the remaining ten hours. The programme is based on ten credits, equivalent to Vocational Education and Training (Botswana) Foundation Level 1.

With reference to the International Standard Classification of Education (ISCED), the course offered in the Colleges of Education is ranked at Level 4, Post-secondary Non-tertiary (Botswana 1999b). Before 1997, Level 4 was considered part of tertiary education. Programmes deemed post-secondary but not substantially more demanding than upper secondary would previously have been regarded as tertiary. The new terminology conflicts with current practice in Botswana. In particular, it takes the considerable number of diploma programmes offered at the University of Botswana out of tertiary level education.

SAQA (1998) gives guidelines and criteria for the development of unit standards (South Africa 1998: 16):

- *The language in the title of the unit standards should:*
  - *Be written in precise and sub-field specific language*
  - *Be written in 'active verb-noun' format*
  - *Describe the outcomes of skill and knowledge*
  - *Avoid the description of methodology and methods.*

- *Specific outcomes describe performances or outcomes that can be assessed. Range statements should clarify the scope and context of the expected outcome:*
  - *The number of specific outcomes are determined by the purpose of the unit standard*
  - *Each outcome statement should be accompanied by assessment*
  - *Range statements give limits to the expected outcomes and may be attached to certain outcome statements*
  - *Specific outcome statements are used to clarify and explain everything included in the title.*

- *Assessment criteria should describe the quality of the outcome. The critical evidence to be given as proof of competence should be defined:*
  - *Include measurable quality statements in precise language to minimize subjectivity*
  - *Relate directly to specific outcome statements*
  - *Clearly state the minimum standard of accomplishment*
  - *Avoid the describing of procedures and methods preceding assessment*
  - *Include range statement.*

These guidelines correspond with those requested by the Department of Vocational Education and Training in Botswana. The unit standards offered in this thesis comply with both: the terminology used would have to be slightly modified for South Africa, but is otherwise perfectly compatible.

3.6 Credit Structure

The Music Task Force and the Music Panel in Botswana were particularly anxious that traditional music in Botswana would be treated with great care and respect. This is in total contrast to the way traditional music is treated in archives: recordings have been mislaid, lost or wiped. It is also ironic that a subject, which is so dear to the hearts of many, fails to be provided with a Government bursary of any kind, as it is not considered an occupation which can enhance the economic growth of the country.

In line with the stated views of the Task Force and the Panel, the units offered by the author begin with the music of Botswana. The author appreciates the discussions held by the MEUSSA team and stresses the fundamental importance of music performance, in Botswana or elsewhere. The concepts of music are intrinsic to the subject and an informed performance (and audience) is vital to the heart of the music. As these units are specifically aimed at teachers in training, the use of music in the classroom is a necessary and vital component of the Professional Studies Units.

Figure 3-1 outlines the structure of the unit standards to be presented over a three-year period.

Year 1	Unit 1 *Music of Botswana*	Unit 2 *Music of Africa*	Unit 3 *Professional Studies 1*
Year 2	Unit 4 *World Music 1*	Unit 5 *Technology*	Unit 6 *Professional Studies 2*

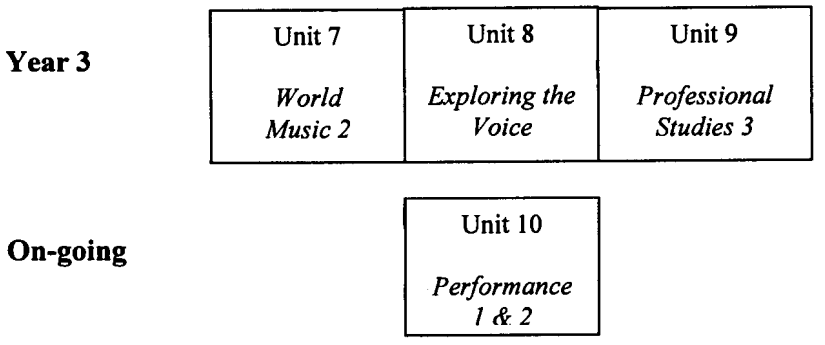

Figure 3-1 Unit Structure for unit standards for teachers in training in Botswana

Each learning unit is allotted one Credit. Approximately 10 hours are allotted for instrumental instruction and practice. Two credits are allocated for individual performance for the duration of the three year programme. It is advisable to have two credits in performance if the teachers in training wish to take advantage of further training, which may be offered by the Gaborone Vocational Training Centre or at educational institutions elsewhere. Both Trinity College London and the Associated Board of the Royal Schools of Music have examination centres in Botswana and there are three opportunities to be examined each year.

For units 1-2 in the programme, there are no access statements. Units 3-9 presume prior knowledge of the concepts and activities covered in the previous units. The range statements are fully expressed in the performance criteria. The Ministry of Education in Botswana also recommends the use of support notes, to enhance the Learning Unit specification and as a help to those involved in teaching and assessment.

Note: The Department of Vocational Education and Training (Botswana) uses the term *Evidence requirements* rather than *Assessment Criteria,* and *Performance criteria* rather than *Specific outcomes.*

3.7 Units and Criteria

3.7.1 Introduction

In this section, ten units are suggested. In accordance with the requirements of SAQA (South Africa) and DVET (Botswana), each unit contains a title, credit value, introduction, access statement, range statement, performance criteria and evidence requirements. It is envisaged that one unit will be taught per term to the teachers in training, covering ten units in nine terms over a three year period. Performance is treated specifically as an on-going unit.

3.7.2 Unit 1: Music of Botswana

Credit value 1

Unit Introduction:
On completion of this unit, the learner will be able to perform, arrange, notate and empathise with music from Botswana, to have an understanding of the concepts involved and to acknowledge, with research, the historical and cultural heritage to which it belongs.

Access statement: There is no access statement for this unit.

Range Statement: The range for this outcome is fully expressed in the performance criteria.

Performance Criteria:

The students will be able to

- Discover the role and importance of music in daily life in Botswana
- Discover how music is used for ceremonial events and recreation in the community
- Explore spontaneous dances from the community
- Be familiar with music used for ceremonial events - life cycle, birth, puberty, marriage, death
- Explore the role of music in passing on the history and mores of the people in Botswana
- Discover the spiritual enrichment potential of music

- Be familiar with religious dances from Botswana
- Recognise rhythm patterns and contrasts, melody flow, dynamics and timbre
- Be familiar with music used for recreation
- Recognise and identify the rhythmic characteristics of the different music traditions in Botswana
- Become familiar with story songs from Botswana
- Evaluate the expressive qualities in musical compositions of Batswana composers
- Improvise situations dramatically which require a specific dance style
- Recognise idiophones, aerophones, membranophones and chordophones from Botswana
- Explore the effects of sounds produced by and performance possibilities of idiophones, aerophones, membranophones and chordophones
- Be familiar with the popular music, singers and dance traditions presently enjoyed in Botswana
- Contribute to the musical heritage of Botswana by researching a composer, an instrument, a genre or a singer/singers.

Evidence Requirements:

The learner must demonstrate the ability to aurally discriminate by responding

- Practically - hum, sing, dance, play, tap - by any means available and/or
- Verbally - by description, using music terminology and/or
- In writing - by description, using music terminology and notation

to the following concepts

- Melody - contour and shape; steps, leaps, combinations and repeats
- Rhythm - notation of rhythmic patterns as applicable in the topic work
- Tempo - use of appropriate music terminology in different contexts
- Dynamics - controlling various levels
- Timbre - awareness and use of timbre in various contexts
- Texture - awareness and use of a variety of textures
- Harmony - use of harmony, specifically in sacred and secular music

- Form - repetition, variation and contrast

in the following contexts

- Sacred and secular music
- Historical and social context
- Styles, practices and instrumentation according to the area studied.

Portfolio Work:

- Design and make an instrument based on a traditional model and perform 2 pieces of music on it - traditional or a new composition.
  The work should be notated two ways: a) in tablature form[1] and b) any preferred style.

  and
- Research a musician, composer, instrument, area or genre of music in Botswana, recording as many examples as possible (at least 6). Two of the compositions included in the portfolio/research to be notated in a) tablature form or b) any preferred style.

[1] A means of notation for traditional instruments

3.7.3 Unit 2: Music of Africa

Credit value 1

Unit Introduction:
On completion of this unit, the learner will be able to perform, arrange, notate and empathise with music from Africa, have an understanding of the concepts involved and to acknowledge, with research, the historical and cultural heritage to which it belongs.

Access Statement: There is no access statement for this unit.

Range Statement: The range for this outcome is fully expressed in the performance criteria.

Performance Criteria:

The learner will be able to

- Discover the role and importance of music in daily life in Africa
- Discover how music (including dance) is used for ceremonial events, religious occasions, festivals and recreation in the community
- Explore the role of music in passing on the history and mores of the community
- Discover the spiritual enrichment potential of music in different societies in Africa
- Recognise and identify the rhythmic and instrumental characteristics and traditions in Africa
- Become familiar with story/ceremonial songs in African traditions
- Compare the characteristics of African music with music from Botswana
- Recognise and identify idiophones, aerophones, membranophones and chordophones from Africa.

Evidence Requirements:

The learner must demonstrate the ability to discriminate aurally by responding

- Practically - hum, sing, dance, play, tap - by any means available and/or
- Verbally - by description, using music terminology and/or
- In writing - by description, using music terminology and notation

to the following concepts

- Melody - contour and shape (steps, leaps, combinations and repeats)
- Rhythm - notation of rhythmic patterns as applicable in the topic work
- Tempo - use of appropriate music terminology in different contexts
- Dynamics - controlling various levels
- Timbre - awareness and use of timbre in various contexts
- Texture - awareness and use of a variety of textures
- Harmony - use of harmony, specifically in sacred and secular music
- Form - repetition, variation and contrast

in the following contexts

- Sacred and secular music
- Historical and social context
- Styles, practices and instrumentation according to the area studied.

Portfolio Work:

- Design and make an instrument based on a traditional model from Africa (excluding Botswana) and perform two pieces of music on it - traditional or a new composition. The work should be notated two ways: in a) tablature form and b) any preferred style

and

- Research a musician, composer, instrument, area or genre of music in Africa (excluding Botswana), recording as many examples as possible (at least two). Two of the compositions included in the portfolio/research to be notated in a) tablature form or b) any preferred style.

3.7.4 Unit 3: Professional Studies 1

Credit value: 1

Unit Introduction:
On completion of this unit, the learner will have taken cognisance of the components of class music and can acknowledge these aspects in lesson plans and schemes of work, know strategies for their introduction and development, and provide opportunities for further exploration and participation.

Access Statement: There is no access statement for this unit.

Range statement: The range for this outcome is fully expressed in the performance criteria.

Performance Criteria:

The learner will

- Acknowledge the value and importance of class music
- Acknowledge that the teacher is another learner in the musical process
- Acknowledge the culture of music and its status in different societal contexts
- Acknowledge that all children deserve class music, regardless of their music ability
- Acknowledge that class music is practice based and that a silent class is unacceptable
- Explore a variety of strategies for listening activities
- Be familiar with presentation methods for listening in class
- Be familiar with instruments commonly used in class music
- Explore a variety of strategies for teaching instruments
- Be familiar with the application of these methods
- Explore a variety of strategies for developing creativity
- Be familiar with methods of notation
- Explore a variety of strategies for teaching notation
- Be familiar with the resources available for teaching music in Botswana
- Demonstrate the ability to plan, prepare and demonstrate music activities.

Evidence Requirements:

The learner must demonstrate the ability to discriminate aurally by responding

- Practically - hum, sing, dance, play, tap - by any means available and/or
- Verbally - by description, using music terminology and/or
- In writing - by description, using music terminology and notation

to the following concepts

- Melody - contour and shape (steps, leaps, combinations and repeats)
- Rhythm - notation of rhythmic patterns as applicable in the topic work
- Tempo - use of appropriate music terminology in different contexts
- Dynamics - controlling various levels
- Timbre - awareness and use of timbre in various contexts
- Texture - awareness and use of a variety of textures
- Harmony - use of harmony, specifically in sacred and secular music
- Form - repetition, variation and contrast

in the following context of class music

- Listening activities
- Singing activities
- Instrumental exploration and playing
- Creativity
- Notation
- Movement
- Teaching and presentation strategies.

Portfolio Work:

- The learner should make a presentation based on any two class music contexts (as mentioned above) for a stated school year group in three genres:

E.g.

Listening Activities:

A listening guide for *Music of the Kalahari*, recorded by John Brierley

A listening questionnaire for 'Morning Mood' from *Peer Gynt Suite No.1* by Grieg

A listening guide for Benjamin Britten's 'Lyke-Wake Dirge' from *his Serenade for Tenor, Horn and Strings*

And

Notation:

A graphic score (to be developed on a given idea) played on percussion instruments / whatever is available

Teach a simple song using Tonic Sol-fa and staff notation

Teach a short tune on a traditional instrument using the tablature intended for that instrument (if none, it would be taught traditionally - play and repeat).

3.7.5 Unit 4: World Music 1

Credit value: 1

Unit Introduction:

On completion of this unit, the learner will have developed basic listening skills and know, understand, acknowledge, use and perform music in a variety of traditions with respect for the historical, social and performance practice involved.

Access Statement: It is preferable that the learner has completed Units 1-3.

Range Statement: The range for this outcome is fully expressed in the performance criteria.

Performance Criteria:

The learner will be able to

- Recognise and identify music from a variety of traditions

- Be familiar with the instruments and instrumentation particular to an area/region
- Play/sing a number of excerpts/melodies from around the world, especially on like instruments found in Botswana
- Know the role particular instruments play in their traditional ensemble
- Imitate/improvise the performance
- Be aware of the historical and social context in which the music is placed
- Be aware of and recognise musical devices.

Evidence Requirements:

The learner must demonstrate the ability to discriminate aurally by responding

- Practically - hum, sing, dance, play, tap - by any means available and/or
- Verbally - by description, using music terminology and/or
- In writing - by description, using music terminology and notation

to the following concepts

- Melody - contour and shape (steps, leaps, combinations and repeats)
- Rhythm - notation of rhythmic patterns as applicable in the topic work
- Tempo - use of appropriate music terminology in different contexts
- Dynamics - controlling various levels
- Timbre - awareness and use of timbre in various contexts
- Texture - awareness and use of a variety of textures
- Harmony - use of harmony, specifically in sacred and secular music
- Form - repetition, variation and contrast

in the following contexts

- Folk music from each continent, e.g. the Americas, Europe, Asia, Australia, etc.
- Folk music from different eras, for example Egypt in 1000 BC / Germany in 1750 AD.

Portfolio Work:

- Learners should profile one country in detail with detailed reference to musical idioms, instruments, musicians, performance practice, social context, historical influences, present status of folk music in that particular area, and make a presentation to the peer group. Audio recordings / live examples / models of instruments are a requirement.

3.7.6 Unit 5: Technology

Credit value: 1

Unit introduction:
On completion of this unit, the learner will be able to use technology in a musical way, with reference to the role of electronic music in the media and society.

Access Statement: It is desirable that the learner has completed Units 2-4.

Range Statement: The range for this outcome is fully expressed in the performance criteria.

Performance Criteria:

The learner will be able to

- Explore the use of electronic instruments and accessories in contemporary music
- Explore commercial music and its performance possibilities
- Explore the use of different electronic sounds from a synthesiser or electronic sources
- Explore the electronic manipulations available with reference to musical concepts
- Explore the creative possibilities of electronic instruments
- Explore contrasting sounds from a variety of acoustic and electronic sources
- Discover the possibilities of computer music and computerised sound
- Create variation in a composition through the application of contrasting timbres
- Explore the use of sound effects in radio, stage, film and television productions

- Explore the possibilities for commercial music in the media in Botswana
- Develop an understanding of the techniques used to achieve musical effects to enhance the emotive qualities of the media
- Develop skills in using these musical techniques for their own compositions and performances.

Evidence requirements:

The learner must demonstrate the ability to discriminate aurally by responding

- Practically - hum, sing, dance, play, tap - by any means available and/or
- Verbally - by description, using music terminology and/or
- In writing - by description, using music terminology and notation

to the following concepts

- Melody - contour and shape (steps, leaps, combinations and repeats)
- Rhythm - notation of rhythmic patterns as applicable in the topic work
- Tempo - use of appropriate music terminology in different contexts
- Dynamics - controlling various levels
- Timbre - awareness and use of timbre in various contexts
- Texture - awareness and use of a variety of textures
- Harmony - use of harmony, specifically in sacred and secular music
- Form - repetition, variation and contrast
- Mood - awareness of the emotive qualities

in the following contexts

- Applications for electronic music in the classroom
- Applications for electronic music in cross-curricular work
- Creative possibilities for electronically generated music in the classroom
- Commercial possibilities for electronic music in the community.

Portfolio Work:

The learner should be able to

- Record two pieces of electronically generated music to enhance or create a given mood(s)
- Record and edit (on computer) a short sound track for a specified purpose (not less than one minute).

3.7.7 Unit 6: Professional Studies 2

Credit value: 1

Unit Introduction:
On completion of this unit, the learner will have an understanding of the theories influencing music education practice and trends, employ some of their techniques in mixed-ability classes, and possess the means of designing practical schemes and viable lesson plans suitable for the situation in which they find themselves.

Access Statement: It is preferable that the learner has completed Unit 3.

Range Statement: The range for this outcome is fully expressed in the performance criteria.

Performance Criteria:

The learner will

- Be familiar with the music theories and educational practice of Orff and Suzuki
- Have an awareness of the practical implications of educational theories - how to translate the theory into practical situations
- Be familiar with teaching strategies for mixed ability classes
- Be familiar with teaching strategies for large classes
- Explore a variety of strategies for singing activities

- Be familiar with methods of teaching songs
- Be familiar with methods of notation
- Understand and use Curwen hand signs and the modulator
- Be able to consider teaching strategies for situations with few resources
- Be able to plan strategies for a variety of possible/probable teaching scenarios, schemes and lesson plans.

Evidence Requirements:

The learner must demonstrate the ability to discriminate aurally by responding

- Practically - hum, sing, dance, play, tap - by any means available and/or
- Verbally - by description, using music terminology and/or
- In writing - by description, using music terminology and notation

to the following concepts

- Melody - contour and shape (steps, leaps, combinations and repeats)
- Rhythm - notation of rhythmic patterns as applicable in the topic work
- Tempo - use of appropriate music terminology in different contexts
- Dynamics - controlling various levels
- Timbre - awareness and use of timbre in various contexts
- Texture - awareness and use of a variety of textures
- Harmony - use of harmony, specifically in sacred and secular music
- Form - repetition, variation and contrast

in the following contexts

Lesson Plans

- Listening activities
- Singing
- Playing instruments
- Movement

- Notation

Schemes of work

- Planning weekly/termly/annually
- Planning developmentally - including sharing resources with other schools or communities.

Portfolio work:

The learners should demonstrate the ability to

- Organise a workshop (with an invited guest) or
- Assist in the adjudication of a competition (with stated responsibilities)

And

- Prepare and present a developmental lesson plan of one term for a stated year group of mixed ability in two of the following areas: singing, playing, listening, movement, notation, creativity or design.

3.7.8 Unit 7: World Music 2

Credit value: 1

Unit Introduction:
On completion of this unit, the learner can compare and discuss music from different cultures, and compose and perform, using musical elements found in a range of cultures.

Access Statement: It is desirable that the learner has completed Unit 4.

Range Statement: The range for this outcome is fully expressed in the performance criteria.

Performance Criteria:

The learner will

- Listen to music and discuss musical elements from a range of cultures
- Investigate how music is used in various parts of the world
- Develop an awareness of cultural influences in music
- Develop knowledge of instruments used globally
- Be familiar with instrumental genres
- Acknowledge similarities and differences with instruments from Botswana.

Evidence Requirements:

The learner must demonstrate the ability to discriminate aurally by responding

- Practically - hum, sing, dance, play, tap - by any means available and/or
- Verbally - by description, using music terminology and/or
- In writing - by description, using music terminology and notation

to the following concepts

- Melody - contour and shape (steps, leaps, combinations and repeats)
- Rhythm - notation of rhythmic patterns as applicable in the topic work
- Tempo - use of appropriate music terminology in different contexts
- Dynamics - controlling various levels
- Timbre - awareness and use of timbre in various contexts
- Texture - awareness and use of a variety of textures
- Harmony - use of harmony, specifically in sacred and secular music
- Form - repetition, variation and contrast

in the following context of world music

- Listening activities
- Singing activities
- Instrumental exploration and playing
- Creativity

- Notation
- Movement
- Teaching and presentation strategies.

Portfolio Work:

- The learner should compare and contrast two pieces of music from different cultures and geographical regions, with reference to the significance of music in the societies chosen in general, or with specific reference to the music chosen. The presentation should include taped excerpts and a listening guide.

3.7.9 Unit 8: Exploring the Voice

Credit value: 1

Unit Introduction:
On completion of this unit, the learner will apply a variety of musical concepts identified through listening to a range of music from the vocal repertoire, by composing and performing, and have developed appropriate techniques to perform a wide-ranging repertoire of songs of relevance to his/her cultural environment and interests.

Access statement: It is preferable that the learner has completed Units 2, 4 and 7.

Range Statement: The range for this outcome is fully expressed in the performance criteria.

Performance Criteria:

The learner will explore and discover

- The diversity of uses of the human voice in music
- Expressive qualities of sound

- Musical statements in response to stimuli, such as a poem, movement, mood, painting or sculpture
- The ability to manipulate sounds vocally
- Distinguishing musical characteristics that locate them in a particular time, place or culture
- An informed vocabulary with reference to vocal music.

Evidence Requirements:

The learner must demonstrate the ability to discriminate aurally by responding

- Practically - hum, sing, dance, play, tap - by any means available and/or
- Verbally - by description, using music terminology and/or
- In writing - by description, using music terminology and notation

to the following concepts

- Melody - contour and shape (steps, leaps, combinations and repeats)
- Rhythm - notation of rhythmic patterns
- Tempo - use of appropriate music terminology in different contexts
- Dynamics - controlling various levels
- Timbre - awareness and use of timbre in various contexts
- Texture - awareness and use of a variety of textures
- Harmony - use of harmony, specifically in sacred and secular, traditional and modern vocal music
- Form - repetition, variation and contrast

in the following methods of notation

- Tonic Sol-fa
- Staff Notation
- Graphic Notation
- Tablature.

Portfolio Work:

- The learner should plan and present two songs, in two languages, using two types of notation for a class of mixed ability at JC level.
- The learner should plan and present a forty minute class on vocal music, demonstrating a range of uses, styles and eras within a specified theme or area.

Examples:

- The development of religious vocal music in Botswana in the 1960s
- The use of African idioms in American Gospel music
- A series of sequential songs designed to develop vocal range.

3.7.10 Unit 9: Professional Studies 3

Credit value: 1

Unit Introduction:
On completion of this unit, the learner will have an understanding of the principles of conducting, choir technique, choral presentation and adjudication.

Access Statement: It is desirable that the learner has completed Units 3 and 6.

Range Statement: The range for this outcome is fully expressed in the performance criteria.

Performance Criteria:

The learner will

- Know the basics of conducting
- Be familiar with choir procedures and discipline
- Be familiar with instrumental group procedures and discipline

- Be able to demonstrate clearly examples of voice production, diction and movement to a choir, using a wide repertoire of songs from Botswana and elsewhere.
- Be familiar with the effects of presentation, including stage technique
- Be familiar with adjudication standards and criteria, nationally and regionally
- Possess an awareness of the organisational skills necessary for choral competitions
- Be aware of the competitions available nationally and in the region
- Develop desirable interpersonal skills necessary for conducting.

Evidence Requirements:

The learner should demonstrate the ability to indicate to the group (choral, instrumental or both)

- Practically - hum, sing, dance, play, tap - by any means available and/or
- Verbally - by description, using music terminology and/or
- In writing - by description, using music terminology and notation

how the piece should be performed under his/her direction in relation to aspects of the following concepts

- Melody - contour and shape (steps, leaps, combinations and repeats)
- Rhythm - notation of rhythmic patterns
- Tempo - use of appropriate music terminology in different contexts
- Dynamics - controlling various levels
- Timbre - awareness and use of timbre in various contexts
- Texture - awareness and use of a variety of textures
- Harmony - use of harmony, specifically in sacred and secular, traditional and modern vocal music
- Form - repetition, variation and contrast.

Portfolio Work:

- The learner should prepare one choral and one instrumental piece to be performed and presented to his/her peer group, including one external assessor, using the standard adjudication used in Botswana with an additional mark for conducting techniques.

3.7.11 Unit 10: Performance

Credit Value: 2

Unit Introduction:
On completion of this unit, the learner will be able to play and sing, individually or in an ensemble, pieces of varying difficulty and technical standard.
Credit 1 can be identified with ABRSM/Trinity Grades 1/2.
Credit 2 can be identified with Grades 3/4.

Access Statement: There is no access statement for this unit.

Range Statement: The range for this outcome is fully expressed in the performance criteria.

Performance Criteria:

The learner will

- Play/sing a simple piece adequately
- Sing or play an easy part adequately in a simple ensemble
- Improvise at an elementary level - repetition of the material with just a few alterations.

(1 Credit)

- Play/sing a moderately difficult part with reasonable fluency and accuracy, with a degree of sensitivity
- Play/sing a moderately difficult part in an ensemble accurately with a degree of sensitivity to the other parts
- Improvise at an elementary level on the given idea showing some variation and/or extension.

(1 Credit)

Evidence Requirements:

The learner will be assessed on:

- The graded examinations held three times a year in Botswana by the Examination Boards mentioned above.

Note:

- If the learner uses voice to gain Credit 1, instrumental play must be assessed in Credit 2.

- Instruments which do not have an international examination criterion will be assessed in the same way and using the same attributes as stated above. Examples should be given to help the learner/assessor reconciling levels by referring to international practical examination boards and practices and should also be reconciled with a practicing musician of note.

3.8 Conclusion

It is difficult to overstate the importance of good learning units. They are the foundation of many systems of vocational and technical education and training. They provide the main source of information about what a qualification actually entails. They are also the definitive source of reference on which teachers, lecturers and trainers base their teaching and assessment.

The units offered here are in accordance with the SADC *Protocol on Education and Training, Article 6 on Cooperation in Intermediate Education and Training: Certificate and Diploma Levels*. It states that cooperation and mutual assistance are both desirable and possible and shall take place in a number of areas. The area of teacher education is particularly relevant to unit standards offered for teachers in training (Southern African Development Community 1997: 10):

Teacher Education

- *Curriculum design and development to ensure high quality and relevant teacher education and to move the teacher education systems towards comparability, harmonisation and eventual standardisation.*

The units offered here are directly relevant to the non-Specialist teachers in training who presently do not have the means to cope with the Music syllabus they are expected to teach in Community Junior Secondary schools. They are also invaluable to the teacher trainers who, because of lack of initial training and subsequent initiative, have failed to advance their instructional and instrumental skills. The Music Consultant for the Curriculum Development Division supports the idea of learning units, to accommodate the effective teaching of the new Music syllabus, as she is also appalled at the lack of Musical training with which the teachers in training now emerge from college. The SADC document, quoted above, continues and states:

- *Joint development, provision and exchange of teacher education materials to improve and sustain the quality and relevance of teacher education.*
- *Exchange of experiences, ideas and information to broaden the knowledge base and skills of curriculum developers, teacher educators and education managers.*
- *Development of national examinations and accreditation systems to move teacher education systems towards equivalent, harmonised and eventually standardised certification.*

The MEUSSA team has contributed its collective knowledge to these units and have supported their development. It is possible that these units can be interchanged with similar learning units for use in other SADC countries. Studies of comparable units internationally ensures that the units presented here are relevant to the qualification offered. It is reasonable to suggest that a learner following these units will be able to pass an equivalent music examination in South Africa, the only other SADC country presently offering unit standards.

Chapter 4

Guidelines for non-specialist teachers in training: how to introduce Music to Junior Secondary school learners

4.1 Introduction

The Revised National Policy on Education (Botswana 1994b: 3) reported that the success in quantitative development of the school system in Botswana has not been adequately matched by qualitative improvements. Research studies (Botswana 1994b) showed that academic achievement had declined in both Primary and Junior Secondary level. Between 1977 and 1991, enrolment grew in Primary schools by 91% and in Secondary schools by 342%, so it is hardly surprising that the education system was under enormous pressure. When Swartland was discussing the problem of translating equality of access into full equality of participation, he commented on the disparity of facilities available in urban, rural and remote areas (Youngman & Swartland 2000: 10):

> *It is not enough to be complacent that children are going to schools. You have to ask, what kind of schools are they going to?*

The Colleges of Education were under equally great pressure to expand rapidly, not only in terms of teacher output, but also in subjects offered. Recommendation 28 (Botswana 1994b: 20) recommended that the feasibility of mounting a crash training programme for teachers should be explored. This is also what the consultant on the establishment of the Botswana College of Open and Distance learning advised, with particular reference to the development of the curriculum of Design and Technology, which the Commission recommended should be a core subject at secondary level. Swartland reported, with reference to suggestions for such crash course training made by the consultant, that (Youngman & Swartland 2000: 12):

> *His suggestions for a crash teacher training programme proved to be too unconventional and, as expected, were not accepted. Sometimes implementation of policy is not straightforward because we are not prepared to change and do things differently.*

The Three year Secondary Music Education Syllabus was introduced as part of the expansion of subjects suggested in the Revised National Policy on Education. The Colleges of Education found themselves with greater numbers than ever, without a parallel increase in staffing in certain subject areas, including Music. Watson (1994: 43) found that 68% of the teachers in training in Colleges of Education chose teaching because it guaranteed a job with a secure income. That security, and the little chance of being dismissed, was a persuasive factor in entering the profession. Watson (1994: 64) also established that a mere 33% of Community Junior Secondary teachers in training viewed teaching as a long term option (about 10 years), with the vast majority admitting to using the qualification as a springboard to a better future.

The sad situation regarding the introduction of Music as subject in CJSSs in 2002, is partly caused by understaffed Music Departments with lecturers with little training, who teach teachers in training (the majority of whom have little or no interest in being there at all), a practical subject theoretically, which is perceived as being an easy option to pass.

When introducing the draft Music syllabus to the (qualified) teachers involved in the Music pilot scheme, a number of workshops were held during 1999 and 2000, which were organised by the Curriculum Development Division in the Ministry of Education of Botswana. During the course of these workshops given by the Music Working Group to qualified teachers in selected schools who agreed to participate (in the Music pilot), it was evident that the Music course presently followed by teachers in training in the Colleges was completely unsuitable and quite irrelevant for class use. For example, very few of the qualified teachers could distinguish between dynamics and pitch, and none had received any aural training or instrumental instruction. The workshop leaders compiled a Music Guide to help the teachers with little musical experience have a starting point when faced with a class of learners.

This chapter is a development of that guide, and provides the Music lecturers in the Colleges with a structured outline to use with the teachers in training, on why, how, where and what to teach in a Music programme. It also serves to provide the Music teachers in training with basic information to which they can refer. Chapter 5 outlines the actual units to be used/followed in the College, but it is expected that the teachers in training will also use these units in their classes when qualified, as the units correlate with the topic areas in the draft Music syllabus for CJSSs. The lack of musical experience demonstrated by the vast majority of the teachers in training, with the exception of choral work for a minority, cannot be overstated. It is likely that the teachers in

training will re-teach what they themselves were taught in College for some time, until they reach a comfortable level from which to explore the subject. The programme offers many opportunities for teachers in training to make presentations to their peer group, as recommended by Burger & Gorman (**Burger & Gorman 1978**). Their research established that skills in teaching basic music concepts in the classroom were improved when both observation-discussion and presentation-participation modes of instruction were included in a programme.

The language used in the suggested guidelines is simple, as English is the second or third language of the teachers in training. Explanations and discussions are supported by Overhead Transparencies (OHP) and two CDs. This is considered essential, as there are some concepts that do not have a direct translation in Setswana or other languages used in Botswana. Subsequently, there is little distinction made in the Music guide between elements and concepts. The content of the following guide is aimed at the expansion of cognitive understanding of the basic elements of music. When presented to teachers in training, it will be offered in a learner-friendly colour format, with the use of appropriate and interesting icons.

4.2 Rationale for Music Education: Why teach Music?

The inclusion of Music as an optional subject in the education programme provides students with the opportunity to develop their innate musical abilities. Music represents a unique combination of ideas, skills and knowledge, making new ways of communication and problem solving possible. Music contributes to the physical, cognitive (intellectual), affective (emotional, aesthetic, normative and the spiritual) and social development of the student. Music provides enjoyment and the opportunity to express feelings, to relieve tension and to bring emotional release. Learning through music can also promote and add enjoyment to the learning of skills necessary for the understanding of all other school subjects.

One of the most important aims of the Music education programme offered in this thesis is to contribute to the preservation and transmission of the cultural heritage of Botswana. The diversity of today's society and ever-increasing urbanisation will make it harder to fulfil the ideal of preserving traditions. Music education could play a significant role in achieving this goal.

The modern technological age continuously exposes children to multi-sensory experiences. The purpose of Music education is to equip children with the necessary knowledge and skills to adapt to this environment. Globalisation makes increasing demands on the recognition and understanding of other cultures, and Music education provides an avenue through which knowledge of and respect for cultural differences may be gained.

The Music education programme aims to offer students with exceptional musical abilities the opportunity to prepare for the possibility of a professional career in music, such as performing, teaching or in Music therapy. Commercial career opportunities abound in Botswana with the opening of the national television station and the growth of other media in recent years.

Music teachers also have a special role to play in providing opportunities for children who have special educational needs, extending from mild learning disabilities to severe physical and mental disabilities. Through participation in music, special children may develop confidence and experience a sense of achievement.

4.2.1 Aims of the Ten Year Music Education Programme

On completion of the ten year Music Education Programme (Botswana: 1999d: ii), students should have:

- developed the necessary skills to take an active part in music making, through *performing* (singing, playing, moving), *composing* and *appraising* (listening and appreciation)
- acquired knowledge and understanding of the basic concepts of music
- acquired desirable attitudes, skills and knowledge for lifelong participation in music activities
- discovered and learned new ways of communicating and problem solving
- acquired basic skills in music technology
- developed an appreciation of their own music heritage and culture, as well as an understanding of and respect for the music of other cultures
- acquired knowledge and understanding of the role of music and other art forms in society with regard to traditions, ceremonies, customs and social norms

- learned new ways of effective socialisation through music
- gained personal development through participation in music
- acquired the necessary skills to prepare them for a possible career in music.

4.2.2 Aims of the Suggested Music Programme

The Music programme offered in this thesis shares the same aims as the Three Year Junior Secondary Music Education Programme. On completion of the Music programme, learners should have (Botswana 1999d: iii):

- developed musical skills and competencies that will enable them to perform their own compositions and the compositions of others, in a variety of styles, through singing, playing instruments, moving and dramatising
- developed musical skills and competencies that will enable them to create their own musical compositions, devise arrangements of existing compositions and to improvise
- developed the ability to respond to the concepts of music, from a variety of styles and music traditions, through listening and appreciating, and to evaluate performances and compositions
- acquired knowledge and understanding of the history and development of music in Botswana in particular and Africa in general
- developed an interest in different styles of music and related arts to show their interaction and relationship
- developed a creative approach to music-making so as to encourage motivation, self-actualisation and the attainment of well-balanced personal artistic qualities
- developed an appreciation of music as a functional and integral part of society
- acquired and developed literacy skills related to electronic and computer music.

4.2.3 Assessment

Assessment of musical achievements should be done against the background of the initial level of experience. This Music programme assumes no formal music experience whatsoever, and appreciates the difficulties that the teacher trainers and teachers in training have, particularly as assessment is done in the context of practical music-making. It must be continually stressed that Music is essentially a practical subject and must be treated as such, and that theory classes merely add to one's ability to perform, create and notate. Assessment includes formal and informal methods to appraise the understanding, competence and performance levels of learners.

Formative Assessment:

Continuous assessment of learners' work to monitor the level of development from which to plan a spiral curriculum

Summative Assessment:

Overall assessment at the end of a unit, in order to determine the success of the learning process

Assessment Criteria:

Learners should be assessed according to their ability to

- Take an active part in singing, playing musical instruments and moving to music
- Make use of their knowledge of music concepts and skills through creative activities
- Listen actively to music and reflect on their musical experiences
- Identify different style of music and musical forms of expression
- Organise, direct and record musical performances and projects
- Read, write and interpret notation symbols.

4.3 What aspects of Music should be taught in a Music programme?

What is music? There are libraries devoted to music and many large volumes dedicated to the meaning of Music itself. Flowery language, such as that found in *Music Lovers Quotations* (Exley 1992: 8), merely burden the new learner with responsibility.

> *We know that it [Music] detaches the understanding, enabling thoughts to turn inward upon themselves and clarify; we know that it releases the human spirit into some solitude of meditation where the creative process can freely act; we know that it can soothe pain, relieve anxiety, comfort distress, exhilarate health, confirm courage, inspire clear and bold thinking, ennoble the will, refine taste, uplift the heart, stimulate intellect and do many another interesting and beautiful thing.*

4.3.1 Elements of Music

Music can be considered as organised sound, consisting of specific elements or concepts. Sound is the ear's perception of a body that vibrates between 16 and 20,000 times per second.

The Elements of Music (Transparency 1) include:

- **Duration** Is the sound long or short?
- **Pitch** Is the sound high or low?
- **Dynamics** Is the volume of the music loud or soft?
- **Tone colour** What is the sound of the music (timbre) like? woody, brassy?
- **Texture** Is the sound of the music thick or thin?
  Are a lot of instruments playing at once or only a few?
- **Structure** How is the music put together/ordered?

- **Tempo** Is the pace of the music fast or slow?

4.3.2 Music Activities

These concepts are best understood through **Music Activities (Transparency 2):**

- **Performing** singing, playing instruments, moving, dancing and dramatising
- **Composing** improvising and creating new songs, instrumental pieces and dances
- **Appraising** listening and appreciating.

4.3.3 Notation

We can use notation as a means to record our work for others to play and interpret our music. There are three main types of notation (Transparency 3):

- Graphic Notation
  - pictures and symbols which indicate pitch, rhythm, movement, dynamics and texture

- Tonic Sol-fa Notation
  - solmization — the use of syllables to designate pitch, and dots and bar lines to indicate note values
  - Gestural solfège — Curwen hand signs
  - Rhythmic solfège — Galin-Paris-Chévé system

- Staff Notation — clefs, letter names, note values, key signatures, time signatures, symbols and terminology

Tablature Notation may also be used: the exact method used varies from one musician to another.

4.4 How do I teach these elements?

To take an active part in music making, you need to acquire and develop certain fundamental technical, aural and literacy skills.

4.4.1 Technical skills

Performing

- Singing — developing vocal skills and vocal control, improving the quality of sound, enlargement of song repertoire
- Playing — developing coordination and manipulative skills in the playing of instruments, both individually and in a group
- Moving — physical movement to accompany listening or singing activities, knowledge of movement possibilities, interpretation of music through movement

Composing

- Singing — creating new melodies and rhythms
- Playing — creating instrumental pieces and accompaniments to songs
- Moving — creating new combinations of movements

Appraising

- Listening — listening attentively and responding to music
- Appraising — evaluating one's own performance and the performance of others.

Technical skills are vital to acquire and develop, as they are invaluable in the classroom, with a community choir, in church and in many other areas. The above mentioned skills assist the teacher in leading the learners though the activities on occasions, or by direction in others. Active participation is essential and it is hoped that all teacher trainers and trainees make full use of

workshops run by the Botswana Society for the Arts (see Appendix A) and the Botswana Music Camp (see Appendix F), to develop skills in previously identified weak areas. Learning to play an instrument is not necessarily difficult: you simply need time to give yourself the opportunity to develop your skills. What is essential, is lots of patience and even more practice.

4.4.2 Aural Skills

Performing

- Singing singing in tune and harmonising
- Playing making music alone and with others
- Moving moving to the rhythm of the music

Composing

- Creating original musical ideas
- Arranging and organising existing compositions into new ideas

Appraising

- Recognising, identifying and classifying sounds.

Aural training involves both perceptive and practical skills and should never concentrate on one at the expense of the other. An integrated multi-sensory approach is advocated in which ear, eye, voice and fingers are all involved. Singing is a good basis for aural training but without the other facets, it is incomplete. Aural activities can be oral, written, vocal or instrumental. Some may or may not include notation, but all can be re-directed to the level of the learner.

4.4.3 Literacy Skills

- Reading and writing sounds (rhythms, melodies, phrases, new compositions), graphic symbols, Tonic Sol-fa and staff notation.

Musical literacy is a universal aim in formal Music Education programmes. There are musicians who feel that some of the soul of traditional music is lost when it is notated, as those who are not familiar with the music may perform it in a non-vibrant and inappropriate manner. Certainly this danger exists, but perhaps greater care needs to be taken when notating traditional tunes, and if possible, an aural recording provided, to guide those musicians unfamiliar with the music, rather than letting the music die with the performer. As each musician interprets, develops and embellishes a tune, notation may only be used as a guide. As in many other cultures with a strong oral tradition, there is no compilation of traditional music sung, played or used by Batswana in Botswana. If each CJSS offered three songs particular to their area, it would be incalculably beneficial to musical heritage of Botswana. One can foresee a time in the immediate future when the older generation are the only people to know all the words to particular songs, while others have been lost completely, owing to their perceived irrelevance in modern society.

4.5 When will Music be taught?

In the Colleges of Education, Music is allotted five hours per week. This may not seem enough when one appreciates how much time is spent on practical projects and actual instrumental practice, but it is certainly enough when following a structured programme such as the programme supplied in this thesis. The Music teacher must be disciplined when setting assignments and ensure that learners do not leave it all to the last minute, as this does not work in Music, in contrast to the way one sometimes can in theoretical subjects. Most musicians feel that there is never enough time to get it all done!

The CJSSs are allotted two forty minute classes for music each week, so the CJSS programme must be well taught and every available opportunity to teach music used.

Music students are encouraged and expected to perform in a number of extracurricular activities, such as college or school choir, community choirs, church choirs, marimba bands and instrumental ensembles (traditional, western and modern).

The Music teacher must seize other opportunities to teach Music, reinforce class work, allow students a variety of opportunities and audiences to practise, and develop the students' skills. Here are some of those possibilities:

- Develop a close relationship with the Drama department or the teacher in charge of school concerts. See what role the Music teacher can play in providing music or suggestions for the production or the work in progress, and integrate the selected music into your programme. The students will benefit from familiarity, and if the students perform some or all of the music, all the better.

- Develop a close relationship with the Art department or ask when teachers hold their art classes. If there is a specific theme, provide appropriate music as background, and as before, integrate this music into the daily programme. If there is no theme, provide the art teacher with a tape of the music currently being studied, and the learners will find it so much easier and, in turn, enjoyable.

- Allow the learners to bring in their favourite music, and make a presentation to the class on why it appeals to them. This particular exercise is surprisingly enlightening, and rewarding, once the learners can be persuaded to describe something 'cool' in musical terms.

- Ask if music can be played when assemblies are held. Each Music student or class could be asked to provide their choice of recorded music as classes file in and out, or preferably, a student or group of students could play. This would certainly add impetus to their practising! It allows other students an opportunity to appreciate their efforts, and provides the Music students with a ready-made audience.

- Involve teachers in training in teaching other, younger learners in the beginning, and by Year 3, adult learners. There are many schools and non-Governmental organisations, which care for children and would appreciate the opportunity to extend

the horizons and abilities of the children in their care. This is invaluable experience for Music students when done with care and guidance. Prepare Music students to be open to assistance from other trainees, and from the learner, during the lesson. Request responses as to what was easy to learn and what was found difficult and, if possible, why. Organise informal gatherings with students and find out what teaching method was found successful or not, with regard to the situation. Remind music students frequently to be flexible, as the situation has so many dynamic interactions, and not to limit themselves to one fixed way. It must be stressed that this is in no way comparable with Teaching Practice.

- Organise a Music Week. This involves a wide range of activities, including the following:

    - Prepare a cross-curricular programme: a survey on musical interests or preferences in Geography, English comprehension based on musical texts, musical co-ordinates for Mathematics, sound and vibration experiments in Science, designing and making an instrument in Design and Technology, responding to musical stimuli in Art and Drama classes, and many more.
    - Invite musicians from the locality to play to the students, and if possible, hold a workshop.
    - Organise lunch time concerts, with Music students preparing the information about the pieces, instruments, styles or composers.
    - Hold a Music Quiz, which includes questions on a variety of music styles and performers. This can be arranged in the traditional format of teams with group and individual questions.

4.6 Core Content

Rhythm, melody and harmony are the three main ingredients of music, although how they are combined is determined by a number of dynamic factors, such as a composer's interest and preference, cultural influences, available instruments and other constraints. It is difficult to get a complete picture if you listen for these elements in isolation: in music, certainly, the whole is more than the sum of the parts.

4.6.1 Rhythm

In speech, we emphasise some words more than others as we judge them more important than others, yet all are vital to the coherence of our statement. So it is with music. Some sounds are divided into phrases and some sounds will be emphasised more than others. How these sounds are arranged is known as rhythm. Rhythm can exist on its own, as in African music and some forms of Japanese music, but most musics use rhythm with melody and/or harmony.

Another important aspect of timing is the *beat*. Beat and rhythm are not the same thing, but are related. The beat is a regular, metred pattern: when your toe taps, when you dance and move your hips, you are feeling the beat. Rhythm refers to the specific organisation of note lengths within each musical phrase. Refer to Transparency 4 for example. Listening to the beat in music makes even unfamiliar and complex music seem easier: sometimes, though, composers deliberately negate the beat, often to create a sense of timelessness.

In African music, beat and pulse are not the same. Pulse is the solid beat, the heartbeat, which is often pounded on a deep-toned instrument. Ability to feel the pulse enables an understanding of the structures of the other ensemble themes in African music. Nzewi (1999) differs from Koetting (1970) and Nketia (1979) when he argued that pulse is not the fastest rhythmic element in African music or music thinking. He stated that there are three layers within any ensemble: the first is the fundamental layer which emphasizes the pulse-order of the piece; another layer which manipulates the sense of pulse; and the third which is the combination of both layers.

> *Any encultured dancer interpreting the music can opt to choreo-rhythmically reproduce, visually and in dance, any separate line, or any combinations of the three resulting impressions conjointly or successively. A skilled traditional dancer could easily deploy different parts or levels of the dance-body at the same time to the rhythm-of-dance sense of each of the three auditory layers* (Nzewi 1999: 80).

It is essential to emphasise the inter-rhythmic structural feature of African music as it is fundamental to perception and performance. The ability to hear or listen with two or more levels of perception at the same time is what African music demands for an enriched appreciation.

CD 1		
Example 1:	Music with a strong beat	00:03
Example 2:	Music with a less obvious beat	00:31

Tempo is the speed at which the music moves. Tempo markings are usually in Italian (as music was first printed in Italy): the most common terms for tempo are listed on T5. Examples 3 and 4 on the tape illustrate two contrasting tempos.

Example 3:	Music with a fast tempo	01:03
Example 4:	Music with a slow/fast/layered tempo	01:38

4.6.2 Melody

The word 'melody' comes from Greek, *melos*, meaning 'song'. A melody is a series of sounds of different pitches. The rise and fall of the pitches by large and small degrees gives a melody its distinctive shape. (*Pitch* defines sounds that are high, low or somewhere in between.)
A melody consists of one or more musical phrases, which weave in and out of a composition.
Try to recognise familiar Setswana melodies by their melodic shapes on Transparency 6.
Different styles of melody have evolved over the centuries to suit different functions. Musical instruments were banned in most churches throughout the Middle Ages: consequently melodies were written within the range of human voices. Hymns usually had a simple tune so that congregations with no musical training could sing them. Certain types of fast, complicated music would echo in a large church and would confuse the singers, so church music usually had a slow tempo. The melodies heard in religious *(sacred)* music are therefore very different to those heard in *secular* or non-religious music.

Each person has his own idea about what constitutes a good tune or melody and some tunes are easier to sing along with than others. When listening to popular music, there is an identifiable catchy melody, which is easily sung and remembered.

In traditional music in Botswana, the melody is usually inseparable from the text. The performance is considered more important than the music as the music evolves and develops with

each performer. In vocal music, the leader sings the melody and the followers respond. In Western Music, some composers include lilting melodies, while others prefer to use their melodies to represent people, moods or non-musical concepts. In Indian music, a melody is based on a ***raga***, **a note series** on which musicians improvise, and in the music of Java and Bali, the music is built up in layers based on a core melody called a *balungan*. Different societies have different ways of treating melody. Melody, of whatever type, is at the heart of the music.

Example 5:	Plainchant from the Renaissance	02:09	
Example 6:	A melody from the Western tradition	02:40	
Example 7:	A melody from the Botswana tradition	03:18	
Example8:	A melody from modern popular music in Botswana		03:48
Example 9:	A melody from the Indian tradition	04:26	
Example 10:	A melody from the Javanese tradition	05:02	
Example 11:	A melody from the North African tradition	05:38	

4.6.3 Harmony

Harmony is any simultaneous combination of two or more notes or sounds, as opposed to a melody, which is a succession of sounds. The term suggests a pleasant sound, but the term can apply to agreeable (consonant) or clashing (dissonant) sounds.

Composers use harmony to bring character and colour to a passage of music. By changing the chords underneath a tune, or even the way the chords are played, the character of the music is changed. Harmony can be chordal, as in *Fatshe la Rona*, and there are a number of ways of playing the same chord. These include block chords, arpeggio chords, broken chords and divided chords (T7).

Ke mmutla wa matshwara tsela with harmony played		
Example 12	in block chords	06:17
	in arpeggio chords	06:33
	in broken chords	06:48
	in divided chords	07:02

In some types of music, melodies are accompanied not just by sustained chords, but by harmonies created by other melodic lines. For example, the trumpet might play one tune while the strings have another tune on the top. The simultaneous combination of two or more melodies is known as *counterpoint.*

One of the more familiar ways of changing a tune is by using *major* or *minor* keys. The technical difference between major and minor keys is that the third note of a minor scale is a half step (a semitone), lower than that of a major scale (T8). Music in a minor key sounds distinctly different from the same music played in a major key.

Example 13:	Music played in a major key (major tonality)	07:15
Example 14:	Music played in a minor key (minor tonality)	07:48

Other effects can be obtained by changing the harmonies quickly from one chord to another, resulting in feelings of despair and panic. Slow moving harmonies, however, create a background of calm and serenity. (When watching television or film, keep this in mind the next time you see the crime about to be committed, or when the long-lost lovers meet again on a beach, having given up hope of ever being re-united, etc.!)

Example 15:	Music with many changes in harmony	08:17
Example 16:	Music with slow moving harmony	08:54

Music played by different combinations of instruments and/or voices also changes the character of the music. The sound, or combination of sounds, is referred to as tone colour or timbre. Different instruments influence the mood of the music, as can the density of the sound, which is referred to as texture. Other tools such as volume (louder and softer), structure (how the music is ordered) and style (jazzy, modern) are also used to create a unique composition of music.

Example 17:	*Pata Pata*	
	played by a string quartet	09:37
	played by a marimba band	10:12
	sung by Miriam Makeba	10:43

Example 18:	Music with a thin texture	11:15
	Music with a thick texture	11:50
Example 19:	Using volume as a tool for surprise	12:30
Example 20:	Music played as the composer intended	13:19
:	The same excerpt played with a different orchestra, style and tempo	13:54

4.6.4 Summary

The basic elements of musical sound are present in all music, irrespective of the style. Knowledge of the following elements and concepts is a prerequisite for the understanding of the essence of music.

Duration (T9)

Rhythm	Grouping of long and short sounds and silences: music always involves rhythm patterns
Beat or pulse	*The equi-spaced bounce of the ensemble musical motion* (Nzewi 1999: 84) Recurring beat or pulse within a basic time unit in music (simple and compound duple, triple and quadruple time as well as irregular beats)
Metre	Measurement of pulses and rhythm patterns, indicated by metre signatures
Tempo	The speed at which music moves: fast, slow, getting faster, getting slower

Pitch (T10)	High and low sounds, sounds going up, down or staying the same Melody is a combination of pitch and rhythm patterns
Dynamics (T11)	Loud and soft sounds, sounds getting louder and softer, stress or accent given to a sound

Tone Colour (T12)	Timbre indicates the type of sound: Environmental sounds, music, noise, silence Mood: happy, sad, heavy, light, calm, dramatic Vocal: male, female, solo, choir, opera, folk, pop Instrumental: aerophones, idiophones, membranophones, chordophones, electrophones Texture: thin, thick, monophonic, homophonic, polyphonic
Structure (T13)	Combination of sounds: Melody: intervals, rhythm patterns, phrasing Harmony: horizontal and vertical arrangement Form: binary, ternary, rondo, variation, style and genre.

These elements are taught through the music activities of performing, composing and appraising. Music skills and concepts are learned, and auditory and reading abilities are developed through these activities.

4.7 Didactical Guidelines

When teaching Music, musical sound should be at the core of every lesson and sound should always precede symbol. It is the teacher's responsibility to ensure that all students take an active part in the lesson.

4.7.1 Resources

Music activities will be mainly song-based. Appropriate song material may be drawn from the local and national traditional and modern repertoire, as well as from art music and the music of other countries. Instrumental play, movement, dance and dramatisation can then be derived from the song material. Melodic (e.g. *xylophone, glockenspiel, marimba*) and non-melodic (e.g. *shaker, bells, tambourine, drum*) percussion instruments, *setinkane, recorders, keyboards, stringed instruments*, or any other home-made instruments could be used to accompany the songs.

4.7.2 Performing

Singing

The main aim of teaching singing is to develop a love for singing. Students should sing with confidence, enthusiasm and spontaneity. Out of tune singing and poor voice tone should be corrected, without dampening the singing spirit.

Choosing songs:

When choosing songs, the time or season of the year should be considered, special events, ceremonies, festivals, holidays, integrating themes from other subject areas and programmes.

Teaching songs:

Songs should first be presented as a whole, sung by the teacher or played on tape. Explain the meaning of the song if necessary. The length of the song and the use of repetition within them will determine the teaching method. Longer songs may need to be taught phrase by phrase, and if the teacher indicates the approximate pitch of the following phrase visually, it is much easier for the song to have a flow, even in the early stages. When a song is new, use a slower tempo than desired, gradually increasing the tempo as the song becomes familiar.

Special attention should be given to voice control, dynamic levels of a song and the blending of voices.

Classes should begin with a vocal warm-up, which may include:

- A long hum (eight counts) on doh- me - soh - doh'
- 'Nay', 'nee', nigh', 'noh', 'noo'; on each note of a descending (major) scale
- 'Hah-hah-hah-hah-hah' on doh - me - soh - me- doh' beginning on C and then on D, moving up one scale tone each time
- Varying dynamics, pitch and tempo of a familiar song, to teach the class to follow the conductor

- Singing tongue-twisters on a given pitch to improve enunciation such as 'She sells seashells on the seashore' or sing the phrase 'The teeth, the lips, the tip of the tongue' on each pitch of a descending scale: doh' - te - lah- soh - fah - me - ray - doh.
- Echo patterns, sung by the teacher, and
- Singing from a reading pattern, which may be hand signs, graphic notation, Tonic Sol-fa, staff notation or a modulator.

Guidelines for correct posture should be established. The feet should be slightly apart: knees, arms, shoulders and neck should be relaxed, head and chest high, shoulders down. Students should sit and stand during a singing class. The singing repertoire should be varied, with a mix of old and new, traditional, local and international.

Playing

When music students are participating in group work, it may sound like chaos: it is the teacher's responsibility to ensure that it is organised chaos! Each group or individual should have clear, precise instructions as to what the objective is, and sufficient time must be given to achieve that objective. Structured and systematic work plans are very helpful in the early stages in instrumental classes, providing a focus for the work, yet allowing for the creativity of the individual. If the class is playing as a group, ensure that clear signals are given for starting, stopping, increasing and decreasing volume, etc. and that the instruments are carefully placed not to obstruct the student's view of the conductor.

Melodic and non-melodic accompaniment, body percussion and movement may be added to songs.

Moving

Ensure that enough space is available for movements to be carried out. All movements should have a definite beginning and end. Students should wait for an agreed sign to start and end movements. The beat must be clearly audible before any movements commence. A variety of recorded music, classroom instruments or environmental sounds can be used as a stimulus for movement activity. Certain songs lend themselves to dramatisation. Avoid telling the students how to interpret the song; group work might show a variety of interpretations.

4.7.3 Composing

Composing can take place by an individual or through a group activity. When students work in small groups, it certainly facilitates the task of the teacher, but occasionally, individuals will have musical ideas which may not be shared by the group and should have the option of working alone if the task allows. Any homemade, traditional or classroom instruments, the voice or any other sound source, may be used as a stimulus for creativity.

The teacher should lead and support activities in a variety of ways:

- A stimulus or an idea (a poem) could be suggested by the teacher or by a student, followed by a discussion. (What images, words, associations are made?)
- Observation, listening and experimentation with ideas are conducted. (What instruments or sounds could be used? How should they be played?)
- Intervention by the teacher may be necessary to give extra help. (If you pluck here rather than strumming there, you will change the sound to create that effect.)
- Ideas should be drawn together in the performance of a piece. (Let's play Group A's first idea, followed by Group C's first idea. Then Group B's second idea, etc.)

In the early stages of composing, the majority of learners appreciate a checklist, appropriate to the task in hand, to guide them. This can range from the simple 'Is your choice of instrument suitable?' to the more complex area of notating the composition, when a prepared sheet/grid/score is more helpful.

4.7.4 Appraising

All learning processes are dependent on effective listening. Music activities always involve listening and provide excellent opportunities for the development of listening skills, which will benefit learning across the curriculum.

Listening

Students should be introduced to the discipline of attentive listening procedures: the distinction between hearing and listening is often lost. The length of music examples should be short at first and then gradually lengthened. Listening guides or questionnaires are essential to encourage active listening. Students cannot be expected to enjoy or relate to something new without any hint as to what the music actually contains, or if familiar, what they should be actually listening for.

Appreciating

Students should be given a guided exposure to music as well as opportunities to participate in listening activities. They should be exposed to a variety of local, national and international musical styles. Examples should include vocal as well as instrumental music of different styles, historical periods, forms and genres.

4.7.5 Reading and Writing

Following practical experience of the concepts of music, notation symbols should be introduced for reading and writing music. Musical sounds may be translated into graphic, Tonic Sol-fa and staff notation, and this should be demonstrated. The ultimate objective should be to be musically literate.