THE CERTIFICATE PROGRAMME IN MUSIC: A MEANS OF BROADENING ACCESS TO HIGHER EDUCATION MUSIC STUDIES AT THE UNIVERSITY OF STELLENBOSCH

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DECLARATION

By submitting this thesis electronically, I declare that the entirety of the work contained therein is my own, original work, that I am the owner of the copyright thereof (unless to the extent explicitly otherwise stated) and that I have not previously in its entirety or in part submitted it for obtaining any qualification.

Signed: 

Date : 25 February 2010

ABSTRACT

THE CERTIFICATE PROGRAMME IN MUSIC: A MEANS OF BROADENING ACCESS TO HIGHER EDUCATION MUSIC STUDIES AT STELLENBOSCH UNIVERSITY

Key terms:
Community interaction; emotional intelligence; focus schools; grounded theory; music technology; music partnerships; music theory; musicality; self-regulation; service learning in music.

The Department of Music at Stellenbosch University (SU) established the Certificate Programme in Music (CP) in 1999. The programme was created to fulfil a multi-faceted role that would equip potential students who display a high level of musicality, but do not fulfil admission requirements to music studies at Higher Education level.

Initially, the programme was targeted at previously disadvantaged individuals who had had no opportunity to receive formal music tuition. Thereafter, the balance shifted to include all students with diverse cultural backgrounds but with no or insufficient prior musical tuition. Problems experienced by universities globally include growing numbers of students displaying lower levels of academic literacy and the number of potential music students who have not reached the standard required on their instruments or in music theory. Changes to programme content were made as courses were adapted; an example is the Higher Certificate in Music which will soon be a university-accredited qualification. A preparatory course in Music Technology was created for musicians already involved in the music industry, wanting to upgrade their skills or prepare themselves for admission to the BA with Music (Route: Technology) degree.

The objective of this research endeavour was to launch an in-depth investigation into all aspects of the CP. The grounded theory approach of Strauss and Corbin (1990) formed the foundation to the study. Data consisted of records from the CP, interviews and questionnaires. The research design was based on the conditional matrix of Strauss and Corbin (1990).

CP data was compared to national policies governing Higher Education, to SU policies regarding community interaction, and to SU's strategic framework. Categories for

investigation included concepts such as motivation, self-regulation, service learning and the development of emotional intelligence in students. Change theories were explored as a theoretical framework for the CP to cope with the ever-changing landscape of high school education.

Establishing partnerships which are mutually beneficial to the community and the university is listed as an important component of the community interaction policy at SU, and was found to be a significant component of the CP.

OPSOMMING

DIE SERTIFIKAATPROGRAM IN MUSIEK: ‘N MANIER OM TOEGANG TOT HOëR MUSIEKSTUDIE BY DIE UNIVERSITEIT VAN STELLENBOSCH TE VERBREED

Sleutelwoorde:
Diensleer; emosionele intelligensie; fokusskole;gegronde teorie; gemeenskapsinteraksie; musiektegnologie; musikaliteit; vennootskap met musiekorganisasies; self-regulering in musiekstudente.

Die Departement Musiek by die Universiteit van Stellenbosch (US) het die Sertifikaatprogram in Musiek (SP) in 1999 gevestig. Die program is ontwerp om ’n uiteenlopende rol te vervul vir voornemende musiekstudente wie musiektalent toon, maar wie nie aan die nodige toegangsvereistes voldoen om musiekstudie op Hoër Opvoedkundige vlak te neem nie.

Aanvanklik was die program gemik op voorheenbenadeelde persone wat nie die geleentheid gehad het om formele opleiding in musiek te ontvang nie. Daarna het die behoefte verskuif deur studente uit verskeie kulturele agtergronde, wie nie vorige musiekopleiding gehad het nie, in te neem. Wêreldwyd ervaar universiteite onder andere probleme met studente wat toenemend laer vlakke van akademiese geletterdheid toon, asook met die groeiende getal studente wat nie die nodige vlak in prakties sowel as musiekteorie bereik nie. Veranderinge is aangebring in die program en kursusinhoude is gewysig om verdere opleidingsmoontlikhede te bewerkstellig; die Hoërsertifikaat in Musiek is een voorbeeld – dit sal binnekort ’n universiteits-geakkrediteerde kwalifikasie wees. ’n Voorbereidende kursus in Musiektegnologie is spesiaal geskep vir kandidate wat reeds in die musiekbedryf is, of wat voorbereiding vir toelating tot die graadkursus BA met Musiek (rigting: Tegnologie) nodig het.

Die doelwit van hierdie navorsing is om ’n deeglike ondersoek in alle aspekte van die SP na te gaan. Strauss en Corbin (1990) se gegronde teorie was die uitgangspunt vir hierdie ondersoek. Die data bestaan uit aantekeninge van die SP, onderhoude en vraelyste. Die navorsingsontwerp is gebaseer op die voorwaardelike matriks van Strauss en Corbin (1990).

Die SP se data is vergelykbaar met die regering se nasionale beleid met betrekking tot Hoër Onderwys, sowel as die US beleide sover dit betrekking het op die gemeenskapsinteraksie en die strategiese raamwerk van US. Kategorieë wat ondersoek is, sluit onder andere konsepte soos motivering, selfgereguleerde, diensleer en die ontwikkeling van emosionele intelligensie in.

Die vestiging van vennootskappe met wedersydse voordeel vir beide die universiteit en die gemeenskap is aangewys as ‘n belangrike komponent van die gemeenskapsinteraksie beleid by US. By hierdie ondersoek is vasgestel dat dit ’n groot komponent van die SP is.

ACKNOWLEDGEMENTS

I would like to extend a warm word of thanks to the many people who have played a pivotal role in the completion of this thesis.

A supervisor such as Prof. Caroline van Niekerk is a rare find. She has motivated and inspired me with her intensity, tremendous work rate and work volume, meticulous attention to detail and the ability to work intensively for hours on end.

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My family has been an immense source of love and strength and I offer sincere thanks and gratitude to my husband Stemray, my daughter Odile and my father Dirk for their understanding for the (sometimes) long trips to Pretoria. Special thanks are due to Bersan and Elmary Lesch in Pretoria, who generously provided so much more than a place for me to stay and where I enjoyed the opportunity to shape ideas on the research.

Special tribute must be paid to those staff members who were instrumental in shaping the design of the programme, notably Cheryl George, Stefné van Dyk, Graham Pringle, Lynette Petersen, Rosanne Goosen and Ramon Alexander. Also to the coordinators of the Caledon and Army campuses, Stefné van Dyk and Sgt. Major Jack Simpson – thank you for your hard work and commitment to the implementation of programme improvements.

DEDICATION

I dedicate this thesis to all the lecturers in the Certificate Programme, for their tireless commitment to the aims and ideals of the CP, and to the students, for making this a story worth telling.

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ABBREVIATIONS

ABRSM	Associated Board of the Royal Schools of Music
AEC	Association of European Conservatoires
APC	Academic Planning Committee
BA MT	BA Music Technology
BMF	BMus Foundation
CI	Community Interaction
CP	Certificate Programme
CPO	Cape Philharmonic Orchestra
CPYO	Cape Philharmonic Youth Orchestra
CPYWE	Cape Philharmonic Youth Wind Ensemble
CTL	Centre for Teaching and Learning
DOE	Department of Education
DSC	Division for Short Courses
EDP	Extended Degree Programme
FBF	Field Band Foundation
FET	Further Education and Training
GG	Government Gazette
HE	Higher Education
HEI	Higher Education Institution
HEQF	Higher Education Qualifications Framework
HOTS	Higher Order Thinking Skills
MK	Umkhonto We Sizwe
MSD	Military Skills Development Students
NCS	National Curriculum Statement
NQF	National Qualifications Framework
NSC	National Senior Certificate
SADC	Southern African Development Community
SANDF	South African National Defence Force
SLP	Special Learning Pathway
SU	Stellenbosch University
UCT	University of Cape Town
UNISA	University of South Africa
WCED	Western Cape Education Department

CHAPTER 1

Introduction and Research Method

1.1 Introduction

The Certificate Programme (CP) in Music was founded at Stellenbosch University in 1999. The reason for the establishment of the programme was to provide music education for learners at high schools where music is not offered as a subject, and in so doing, to attract students to pursue tertiary music studies at the Music Department at Stellenbosch University (SU).

Initially, the main target group was historically disadvantaged individuals; however, more recently, the programme has expanded in diversity and numbers. The programme currently includes members of the community, working professionals who want to broaden their musical knowledge, such as the South African National Defence Force musicians, as well as choir and band leaders.

Subjects taught (past and present), listed alphabetically, include:

- Aural training
- Basic Principles of Business Ethics in Music Practice (preparatory)
- Choir-singing
- Choral conducting
- English literacy
- Ensemble playing (Jazz and Classical styles)
- General music studies (music history)
- Introduction to jazz theory
- Music in the community
- Music skills (theory of music): Harmony, keyboard harmony, form and analysis
- Music technology (preparatory)
- Practical music studies (instrumental tuition).

1.2 Theoretical Framework

“A grounded theory is one that is inductively derived from the study of the phenomenon that it represents … it is discovered, developed and provisionally

verified through systematic data collection and [the] analysis of data pertaining to that phenomenon" (Strauss & Corbin, 1990: 23).

This research has been based on the grounded theory approach of Strauss and Corbin (1990). Data pertaining to various aspects of the CP have been collected from 2005 to 2009. Data has been grouped around concepts following the coding procedures of grounded theory, and the concepts have been grouped to form categories (1990: 65). The categories which were formed have been compared both with each other and with the core phenomenon and been re-organised into further categories. The last part of this process was to plot the 'story line', which has been done in Chapter 3, and then to order the categories in an analytical manner – conditions, context, strategies and consequences (Strauss and Corbin, 1990: 124). In terms of this study, the conditions which exist in education in South Africa have necessitated the formation of the CP at SU (its context). Since the CP aims to ensure successful throughput of students, actions, interventions and strategies have been identified and the consequences of those actions have been documented in this study.

The three steps in the coding process were utilised to give body to the research:

- Open coding is the process whereby data is broken down, examined, conceptualised and ultimately categorised (Strauss & Corbin, 1990: 61). Strauss and Corbin describe a category as being a "classification of concepts", which is discovered when concepts are compared with each other and are found to pertain to similar phenomena (1990: 61). Initial data collection, for instance, provided information about where the students lived (geographic demographics).

- Axial Coding is the combining of the data gathered in open coding in new ways, where categories denote conditions, strategies or interventions and consequences (Strauss & Corbin, 1990: 96). The information pertaining to the geographic demographics and class attendance were combined and subsequently compared with student performance.

- Selective coding is the selection of a core category and relating it to other categories. These relationships are validated and then categories that require

further refinement and development are filled in (Strauss & Corbin, 1990: 116). Student performance led to the investigation of concepts like motivation and self-regulation.

The researcher has utilised the grounded theory approach of Strauss and Corbin as a resource for two reasons:

- "[Their approach] has a conceptually descriptive approach … and supports an interpretive stance" (Duscher & Morgan, 2004, as cited in Smit, 2004: 1)
- This method of qualitative analysis was best suited to the aims of this research, because it required constant comparison of data, concepts and categories (Scott, 2004: 113).

It has to be stated that the final stage of grounded theory analysis will not be implemented in this research – a theory will not be generated from these findings, though one might be forthcoming in the future. The findings will be used to direct further research and implement programme changes and improvements.

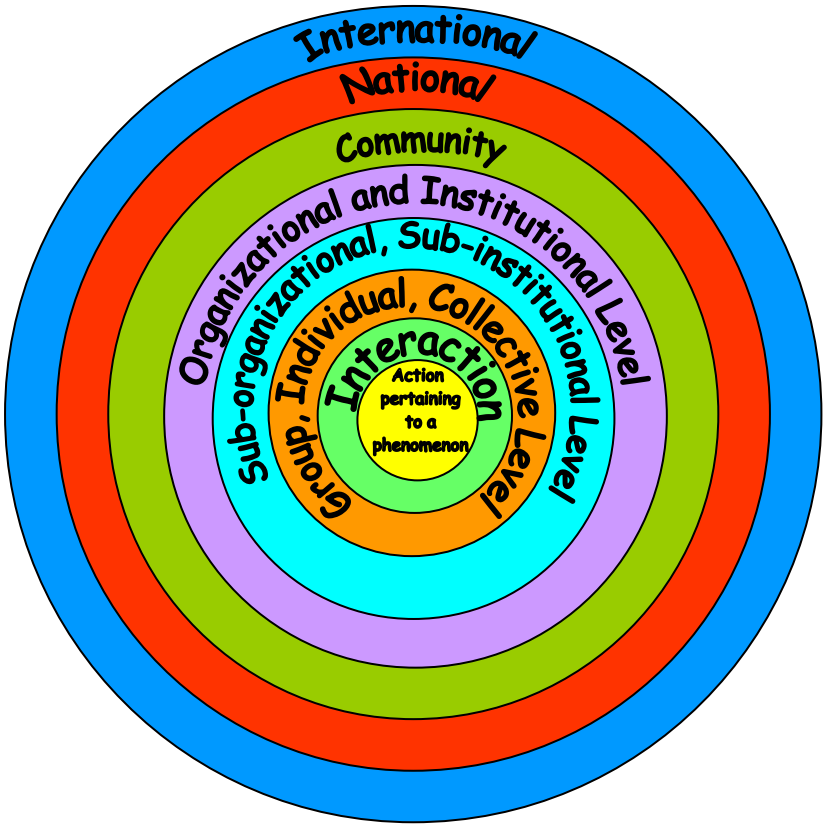
1.3 Research Question

This study has attempted to answer the following question:
What contribution does the CP make to enable successful access of students into the undergraduate programmes in music at SU?

1.4 Research Design

The phenomenon to be studied in this research will be the CP as a vehicle for creating access to tertiary music studies at SU. The Conditional Matrix of Strauss and Corbin (1990: 163) in Figure 1 below will be used as the basis of this study, as it most accurately describes the phenomenon of the CP.

Figure 1: Conditional Matrix of Strauss and Corbin (1990: 163)



The application of this model to the research undertaken in this study is described below:

1.4.1 Action pertaining to a phenomenon

At this level, actions are performed to "manage, respond to" a phenomenon (Strauss & Corbin, 1990:164). In this study, the CP is the phenomenon under investigation. The basic need is that members of the community require a programme that prepares them for entrance into the University. Data in the form of questionnaires and interviews will present a picture of staff and students.

1.4.2 Interaction

On this level, processes like "negotiation, teaching, domination, discussion, debate, self-reflection" take place with regard to the phenomenon (Strauss & Corbin, 1990:164). In this context, negotiation takes place on various levels: between coordinator and CP educators on matters of remuneration, teaching hours, teaching content, and between CP staff and full-time lecturing staff in the BMus degree on

teaching content and examining procedures and standards. Issues of domination arise between staff and students, when students want to dictate what they want to learn, or, as in the case of mature students, when they want to dominate the class or impose their views on the content. Sometimes, young students who have an inflated opinion of their ability do the same. All of the processes at this level lead to interventions introduced to affect the outcome of effective throughput to and retention in the BMus degree programme.

1.4.3 Group, individual and collective level

“Biographies, philosophies, knowledge and experiences” of students and staff, as well as those of special interest groups, like the Education Department, community organisations, partners in the programme, etc. (Strauss & Corbin, 1990:164) are a feature of this level of interaction. This infers that there will be many types of interaction which will have an impact on the programme co-ordinator, students and lecturers, on the way in which they view themselves and each other.

1.4.4 Sub-organisational and sub-institutional level

This level involves structures beyond the CP, such as the Konservatorium, which deals with the artistic and performance matters, while the Music Department deals with academic matters. Konservatorium “activities” include part-time teaching of practical lessons, the International Chamber Music Festival, conferences and concerts. The CP was initially conceived as a Konservatorium project, as it receives no funding from the University, and is not part of the official Programme Qualifications Mix of the University. At the end of 2006, a day-long meeting was held with all staff, at the end of which the organisational structure/relationship of the Konservatorium and the Music Department (which deals with all matters academic) was changed. The change which affected the CP was that it became part of both domains. As a Konservatorium project, therefore, it is considered to be at the sub-organisational level and as part of the Music Department, it falls under the sub-institutional level, as part of the Music Education Department’s activities. The Konservatorium provides subsidy in the form of reduced fees, and access to workshops, festivals and concerts whilst the academic partnership that the CP has with the Music Department ensures academic support.

1.4.5 Organisational and institutional level

The CP fits into the Community Interaction Division, which is the third pillar of the University of Stellenbosch's activities, along with teaching and research. The CP also has to be registered at the Division for Short Courses at the SU.

1.4.6 Community level

Cultural and religious factors play a key role – most of the students' backgrounds in music have been in church, the Moravian, New Apostolic and Pentecostal churches being the most prominent. Community organisations like the Minstrels, the Christmas Bands and the Field Band Foundation also yield students for the CP, who in turn become leaders and teachers in their community organisations. The partnership should remain relevant and of mutual benefit to both Community and the University.

1.4.7 National level

This level deals with issues regarding the national school curriculum. The change in the school curriculum affects student input into first year at universities, because the minimum entrance requirement has been lowered by the Department of Education. National policy with respect to foundation programmes at universities requires that music departments now have to take a developmental approach to teaching and learning. In another vein, students in the CP who participate in national music workshops and festivals are assumed to be exposed to standards of music-making on a broader scale.

1.4.8 International level

Being aware of global trends can help to keep the CP relevant, and in a constant state of growth. Students are also encouraged to participate in international examinations such as those of Trinity Guildhall, as well as international music festivals wherever possible. The programme coordinator attended a conference in Oslo in 2008, where the focus of research had been pre-college music education, and had extended over a period of three years. The aim of the conference was to publicise the findings of the committee and to adopt these findings at the end of the conference as a resolution: that pre-college music education was essential to the throughput of music students into music studies at tertiary level. The researcher heartily endorses this finding.

1.5 Research Methodology

The research methodologies used were the following:

- Participatory Action Research
- Coding Procedures or Analysis
- Memos.
- Literature review.

1.5.1 Participatory action research

The students who indicated that they would like to study BMus formed the focus groups who participated in this research. The research was conducted by means of interviews, which took place twice with each student during the time frame of a year – the first interview was part of their audition process, and the second interview took place towards the end of the year. Former students of the CP were also interviewed. The students' reactions to activities relating to the programme, the programme contents and level of instruction have been recorded and evaluated.

The main reason for selecting this mode of research was to elicit responses from the students which could generate actions to improve the efficacy of the programme and its intent to create access. This part of the research was conducted with the awareness that participants came with their own knowledge. The objective of these interviews was to formulate ways in which the participant's knowledge and the researcher's knowledge of institutional and organisational processes could be combined. This information formed a starting point for actions and intervention strategies to address the challenges associated with preparing students with academic backlogs for entrance to degree programmes.

Some of the interviews were conducted in a group context, in a semi-structured format, and the individual interviews were more structured.

1.5.2 Coding Procedures and Analysis

The quantitative data collected included: attendance of students and staff, academic results, workshop attendances nationally, internal workshops, module frameworks, budgets, funding and sponsorships, books and equipment purchased, question papers, recruitment, social and geographic demographics, prior musical knowledge of students and educational backgrounds of the students. Qualitative data collected

and analysed included factors like motivation, leadership amongst students in the programme, transformation of staff and students, empowerment, confidence and self-esteem.

Relating to this study, the CP was identified as the core category, and systematic comparisons of relationships between the CP and organisational and institutional levels at SU were carried out. Other categories like identities and the personal stories of the participants in the programme were further refined and developed. Strauss and Corbin (1990:197) recommend that keeping memos is the backbone of grounded theory. They identify three types of memos, namely: code notes, theoretical notes and operational notes. Code notes are memos which contain data which pertain to the three types of coding, namely "conceptual labels, paradigm features and indications of process" (1990:197). Theoretical notes are essential to ensure theoretical sensitivity; they are the results of inductive and/or deductive reasoning about the categories, processes and relationships within the conditional matrix (1990:197). Operational notes are memos with directions to self about questions, and possible comparisons to other categories. Babbie and Mouton (2001:501) suggest that the memos be used to identify the core situation or "story", which is the CP in all its facets. The story must then be told in an analytical manner, and all data gathered linked to the core via categories and sub-categories, all the time showing how they relate to the core situation.

1.6 The value/limitations/delimitations of the study

In the past two years, there has been an overall decline in the preparedness of students who enter university. The gap in standards between learners who exit school in Grade 12 and the expectations of the lecturers at the start of the first year of tertiary studies is widening. This perception is based on the fact that in 2009, 69% of the first-year music students received 'bridging' theory classes. Since 2008, there has been a decline in the number of students from the focus schools auditioning for admission to BMus. In 2009, no students from focus schools came through the audition process for BMus. Instead, these learners were referred to the CP, and their performance in those auditions for CP has placed them at the BMus Foundation 271 level (for which the exit level is roughly Grade 4 standard in theory, and Grade 6 standard of playing). For learners who did music as a subject in Grade 12, and who it is assumed will exit with a minimum standard of Grade 5 on their instrument, a

programme like the CP is essential. Of additional value to this study is the fact that the researcher also coordinates the CP, was a music educator and chief examiner in the WCED for a number of years, and is well-acquainted with organisational and institutional aspects which are essential to the running of the programme.

The limitations of this study are that there are concerns about the possible reticence of students in interviews in sharing information of a confidential or negative nature with the researcher, because of her position as coordinator of the programme. The relatively small number of participants in the study makes it difficult to generalise the results of the findings – the findings are limited to the situation at SU. Other institutions wanting to do similar programmes might find some of the information helpful, but this study does not claim to be the answer for all programmes of a similar nature at other universities.

The delimitations of the study are that:

- The study is limited to the period from 2005 to 2009.
- The research is limited to SU.
- The target group for this research was limited to the students in the following classes in the CP: BMus Foundation and the BA Music Technology (Preparatory), because these are the students whose classes are specifically focussed on preparation for degree study.

1.7 Notes to the reader

This thesis has been a journey for the researcher from certain assumptions to the discovery of theories and research to support improvements to the CP. Moreover, it has been a journey from total self-investment emotionally, to 'objectively' conceptualising theoretical frameworks on which to base interventions that will support students in their quests to gain entrance into the degree programmes at SU. The reader might have concerns as to the objectivity of the researcher, and so the researcher has also completed the questionnaire for staff. Objectivity has been gained through the study of research by other academics on many of the themes explored in this research.

The records of the data pertinent to the CP are filed in the office of the researcher, and are available should anyone have any queries.

1.8 Chapter Layout

Chapter 2 contains an overview of the literature consulted during the course of this research.

Chapter 3 contains historical information pertaining to the CP, placing the programme in the context of South Africa today. Issues surrounding the policy documents of the Department of Education (DOE), the National Curriculum Statement and the Provincial statement are also discussed. The National Qualifications Framework provides the backdrop to most of this discussion. The institutional and organisational policies of SU which are relevant to the CP are discussed, as are the relevance and importance of partnerships with community and other organisations.

The theoretical framework for this thesis utilises the grounded theory approach of Strauss and Corbin, and on that basis, in Chapter 4, the data which has been collected is presented and analysed.

In Chapter 5, the final chapter, conclusions to each of the preceding chapters are drawn, which includes descriptions of the innovations which have been implemented in the last five years. The chapter concludes with recommendations to support the findings of the research.

CHAPTER 2

Literature Review

2.1 Introduction

A wide range of literature had to be consulted for the material discussed in this thesis. Literature reviewed included national and provincial level policy documents in the field of Higher Education (HE) and at the Further Education and Training (FET) level. Governance documents of Stellenbosch University such as the policy documents regarding Community Interaction, short courses and SU's Strategic Policy were consulted to ascertain the relevance and relationship of the CP to institutional structures within SU.

2.2 Grounded Theory Approach

The book *Basics of Qualitative Research*, a handbook on grounded theory procedures and techniques by Strauss and Corbin (1990), guided and informed the researcher on the techniques for collecting and analysing qualitative data. Sets of categories have been constructed from the data, and these have been analysed to see whether they could be contributing factors for successful access of students from the CP into the BMus degree programme.

The workshop paper by Terry A Wolfer (1998) entitled "Just do it: An Inductive, Experiential Method for Teaching Qualitative Data Analysis" was also a useful tool to guide the researcher in the steps towards successful qualitative analysis. Further reading on the topic in *The Practice of Social Research* by Babbie and Mouton (2001) revealed that a constructivist approach could be employed to build a theory from the data, also by reasoning and comparing with literature on similar projects.

2.3 Theories relating to change

The most constant aspect of the CP has been that, since 2005, it has been in a state of change. Every year strategies were adopted and rejected or enhanced as a result of changes in conditions surrounding the programme. This affected interventions and plans. Alicia Kritsonis (2004/5) compares Change Theories in her article "A comparison of change theories". The common factor in all the theories relating to change is that whatever the rate of change, the acceptance of change and the need

for it should be intrinsic, accepted and understood by all staff, otherwise change is superficial and incomplete. Strauss and Corbin assign properties to change – change has shape, form and character, and can be defined by the rate, occurrence, scope, direction impact and the ability to control change (1990: 151).

Alicia Kritsonis (2004/5) describes Kurt Lewin's three-step process of change, dating from as early as 1951:

- "Unfreezing the status quo": motivating staff by preparing them for the change; building trust and the recognition of the need for change, and the active participation of staff by brainstorming solutions
- Movement to a new status quo: recognition and agreement by all staff that the old status is no longer viable; gaining fresh insight and working together for new information relevant to the new status quo
- "Refreeze the new status quo" is important; otherwise staff will revert to old habits. Robbins (2004/5: 2) suggests that "new patterns can be reinforced and institutionalized through formal and informal mechanisms including policies and procedures".

As early as 1958, Lippit, Watson and Westley (1958: 58-59) extended Lewin's three steps into seven steps:

1. Diagnose the problem.
2. Assess the motivation and capacity for change.
3. Assess the resources and motivation of the change agent. This includes the agent's commitment to change, power and stamina.
4. Choose progressive change objects. Action plans are developed and strategies are established.
5. The role of the change agents should be selected and clearly understood by all parties so that expectations are clear.
6. Maintain the change. In this process, communication, feedback and group coordination are essential elements in this step of the change process.
7. Gradually terminate the helping relationship. This will occur when change becomes part of the organisational culture.

2.4 Pre-College education

The researcher attended a congress hosted by the Association of European Conservatoires (AEC) in Oslo in 2008 – the topic of the conference was: “Pre-college Music Education”. The research into the topic was conducted over a period of three years, involving 67 organisations responsible for professional music training from 32 European countries. The findings were presented at the conference in Oslo, and were documented in handbooks entitled:

I. Curriculum Design and Development in Higher Music Education – Jeremy Cox (2007)
II. Internal Quality Assurance in Higher Music Education – Evert Bisschop Boele (2007a)
III. Implementation and Use of Credit Points in Higher Music Education – Evert Bisschop Boele (2007b)
IV. Pre-college Music Education in Europe – the Final Report - Fieke Werner (2007).

The final outcome of the conference was clear – that Higher Education Institutions throughout Europe are taking great care with the preparation of students in the pre-college phase, thereby ensuring greater throughput of students from first to final years. South African bridging-type programmes and specifically the CP can benefit from taking note of such findings.

2.5 Self-regulation and motivation in students

McPherson and Zimmerman (2002: 328) describe three processes of self-regulation: first behavioural self-regulation, which involves self-observation to adjust the method of learning. Environmental self-regulation is the adjusting of environmental conditions to achieve the desired outcome, such as finding a practice room in which to practise, or a quiet spot in the library where he/she can work without disruption. A student who displays a measure of covert self-regulation is able to focus on the task at hand, blocking out all external distractions (McPherson and Zimmerman, 2002: 328). The authors explore the characteristics of self-motivation in students, the importance of parental and teacher support and encouragement in creating confidence in prodigies, and the varying self-beliefs those students bring to the classroom, as well as time management and other skills.

A study of the interaction between students and lecturers in the music class is discussed by Patricia E. Sink in her article “Behavioral Research on Direct Music Instruction” (Colwell, 2002), and this was found to be very relevant to the study of the CP.

Maehr, Pintrich and Linnenbrink have identified four indicators of motivation: choice and preference, intensity, persistence and quality (2002: 343). The variations in these behaviours will indicate the degree of motivation, e.g. the intensity with which a task is undertaken indicates the level of motivation in the student for the task at hand.

2.6 Emotional Intelligence (EI) and transformative learning

Jack Mezirow, the founding father of the transformative learning theory (1991), asserts that critical reflection can be nurtured in learners if they feel safe within that environment. Authors Low and Nelson claim that “transformative learning … transforms the student into an effective person” (2005). A study of both the facets of EI and transformative learning were found to be of key importance in the study of the CP.

2.7 Partnerships for effective learning

The article, “Transformative Learning in Extension Staff Partnerships: Facilitating Personal, Joint and Organizational Change” (2002) by Nancy K. Franz, the Associate Professor of Youth Development at the University of Wisconsin Extension, investigates the idea that partnerships that involve transformative learning on both sides of the partnership will be successful. Hesselbein et al (1996) quote Kanter (1994) as saying that the most successful partnerships are learning oriented. The CP has formed partnerships with community organisations who share the common goal of transformative learning.

Morton (1995) describes three paradigms for Community Projects: the Charity Paradigm, the Project Development Paradigm and the Social Change Paradigm. In the “Charity” paradigm, power rests in the hands of the service provider and the management structure of the partners, with little or no input from the students belonging to these organisations. Each organisation determines its own outcomes, and the success of the partnership is reliant on how much of the outcomes between service agent and partners are matched. Morton describes service from this

paradigm as being somewhat rigid, “based on preconceived notions about the nature of problems and their solutions, so that rather than producing ameliorative effects, Project Development may have no impact or even produce negative outcomes” (1995: 22). The main characteristic of the Social Change Paradigm is that the change is planned with equal input from the partners over a long period, with the long-term view to social change being the primary aim.

2.8 Policy documents

The Higher Education Qualifications Framework Policy, dated 5 October 2007, was consulted for the guidelines governing admission requirements to programmes at Higher Education Institutions. The Revised National Curriculum Statement (NCS) was also consulted to gain clarity on the National Curriculum. The DOE’s document on foundation programmes (2008) provided information on extended degree programmes, which were instituted to provide academic support for students from educationally poor backgrounds.

Policy documents from Stellenbosch University which relate specifically to the topic of this thesis were consulted. These include the Handbook of the Division for Short Courses (2007); the Strategic Framework Policy 2015 (2009); and the Community Interaction Policy (2000).

2.9 Programme review

Creating access to tertiary studies for its students is not the only aim of the Certificate Programme; it is accountable to its partners and as such has to undergo evaluation of its programme at the end of each year. In recent years, programme evaluation has developed as a field of study and as a result, many ‘models’ or ‘approaches’ (Boyle & Radocy 1987: 285 – 286) have been developed. Programme evaluation is essential in order to determine to what extent the objectives of the programme have been met. The CP was evaluated to assist with further curriculum development, and to assess whether the intervention strategies implemented in recent years have been effective, and to what extent. The evaluation process was restricted to that segment of the CP which focuses on preparing students for admission to tertiary music studies, the BMus Foundation Programme.

2.10 Service learning

“Improving service learning practice: research on models to enhance impacts”, edited by Root et al (2005), is a composite book of several authors who report on advances in the field of service learning research. Two of the chapters in this book are of particular significance to this research, and the first is the chapter on “College students’ preferred approaches to community service: Charity and Social Change Paradigms”, where three paradigms of community service are offered. While the three paradigms mentioned in this chapter are useful, the author of this thesis does not agree with the use of the term “community service”, as it implies that there is no reciprocal benefit to the University community. The term “community interaction” implies reciprocity between server and served, in this case the university and the community, and it is also the terminology adopted by SU (SU Community Interaction Policy, 2004: 2).

The value of student placement at community organisations is directly linked to the motivation of the students and could have an impact on future volunteer decisions by the student, as is discussed in the second Root et al chapter: “The Job Characteristics Model and Placement Quality: Placement and Motivation”.

2.11 Academic literacy

A lack of language proficiency could be an indicator that a student will be at risk of failure in an academic course. *Academic literacy: prepare to learn* by Albert Weideman (2007) is a workbook for students and teachers with 200 exercises designed to improve the student’s language proficiency. The use of this book forms part of the recommendations in Chapter 5, as it was found, in a study of manuals to assist with the aspect of academic literacy, to be particularly useful.

2.12 Summary

The researcher looked at literature which provided theoretical contexts for concepts such as change, motivation, self-regulation, programme review or internal quality assurance. Service learning was introduced into the final year of the BMus degree programme in 2009 and to this end, literature was consulted dealing with this aspect. Literature regarding the nature of community projects was consulted to give the researcher a clear understanding of the paradigms that exist in community projects,

and also to give the reader an understanding of the development of the CP through the different paradigms.

CHAPTER 3

Historical Background and Context for the Thesis

3.1 Higher Education in South Africa

Post-1994, Higher Education Institutions in South Africa have been facing numerous challenges. Central government is increasingly exercising strategic control of/influence upon Higher Education Institutions (HEIs) and contrary to predictions, student numbers in HEIs have fallen since 1996. Market forces require graduates to have specialist training as well as critical thinking and communication skills. The number of black student enrolments has increased at HEIs, but in most cases, students from disadvantaged communities experience difficulties in paying their fees. The failure rate of first year students remains high – a study undertaken in 2001 showed that 365 000 students at HEIs throughout South Africa failed to pass their first year.

3.1.1 Higher Education Qualifications Framework (HEQF)

Education White Paper 3: *A Programme for the Transformation of Higher Education (1997)* addresses the problem of articulation between programmes as well as the difficulty experienced by students desiring to transfer between technikons and universities, because the academic offerings are so diverse. To this end, the Department of Education (DOE) published a policy document in 2007 called the Higher Education Qualifications Framework (HEQF). This framework is intended to:

- Provide common parameters and criteria for programmes at HEIs
- Create consistency in the use of qualification titles by all HEIs[1]
- Coordinate programmes at HEIs[2]
- Ease articulation between qualifications and institutions

[1] A qualification is defined in the policy document as the formal recognition of academic achievement offered by an accredited institution upon completion of the degree. The qualification should include the title and purpose of the qualification, the appropriate NQF level, entry requirements and exit levels, credits, rules of combination, assessment criteria and recognition of prior learning (HEQF. Government Gazette, No. 30353, October 2007: 6).

[2] A programme is a set of structured learning activities that leads to a qualification. A programme has the following criteria: entry and exit levels, a core component as well as electives and fundamental components, depending on the aim of the programme or qualification (HEQF. Government Gazette, No. 30353, October 2007: 6).

- Provide the basis for the integration of all qualifications at higher education level into the National Qualifications Framework (NQF)
- Ease the understanding of comparative qualifications between institutions.

The policy document makes it clear that every institution has the freedom, within the structures mentioned above, to design programmes that reflect their visions and missions, and that address the needs of their clients (HEQF, Government Gazette, No. 30353. October 2007: 5).

3.1.2 National Qualifications Framework (NQF)

The National Qualifications Framework has ten levels. Higher Education qualifications occupy levels 5–10, with levels 5–7 being undergraduate study and levels 8–10 being post-graduate study. Each NQF level has a level descriptor which forms the outer layer of the qualification specification, e.g.:
Higher Certificate:
Type specifications:
NQF level 5.

3.2 National Curriculum Statement (NCS)

The NCS Grades 10-12 (General) is a policy document devised by the DOE which pertains to the school curriculum. The second phase of the school curriculum (Grades 10-12) is referred to as the Further Education and Training (FET) phase. The NCS is based on the principles of social transformation, outcomes-based education (OBE), the acquisition of knowledge, skills and integration and applied knowledge. The principle of progression is described as the “process of developing more advanced and complex knowledge” (2005: 8). The remaining principles on which the NCS is based are articulation and portability, human rights, inclusivity, environmental rights and social justice, the valuing of indigenous knowledge systems and credibility, quality and efficiency.

3.3 Arts and Culture Focus Schools

The Western Cape Education Department (WCED) developed the concept of schools which would be focussed on the development of Arts and Culture. Ten historically disadvantaged schools were nominated to be focus schools for Arts and Culture. These schools were allocated special budgets to develop the four disciplines of Arts

and Culture: dance, drama, visual arts and music. The learning area Arts and Culture is compulsory for all learners at all schools from Grade R to Grade 9; at the end of Grade 9 learners can elect to do music as a subject from grades 10 to 12. Learners who indicate that they want to do music as a subject earlier than grade 10 may do so from grade 8 if the school has the resources to offer it. This is referred to as a special learning pathway (SLP), and was introduced to ensure that learners are able to select arts subjects by the time they reach Grade 10 (Papendorp, 2006: 4).

3.4 Admission requirements for HEIs

The minimum requirement for admission to a higher education institution is the National Senior Certificate[3], implemented as of 1 January 2009. The Higher Education Act, 1997 states that although

> The decision to admit a student to higher education study is the right and responsibility of the higher education institution concerned … A higher education institution's admissions policy and practice is expected to advance the objectives of the Act and the NQF and must be consistent with this policy.

The Minister of Education has declared that the National Senior Certificate will be the minimum entrance requirement for admission to the Higher Certificate. The Higher Certificate or Advanced Certificate could serve as the minimum entry requirement for admission to the Diploma and Bachelor's degree, in addition to the academic criteria for admission to the Bachelor's degree.[4]

3.5 The Extended Degree Programme (EDP)

In 2006, the DOE implemented the Extended Degree Programme (EDP) at HEIs. The programme is intended to:

- Provide academic support for students who have a poor educational background
- Assist HEIs with the process of transformation
- Broaden access for students from disadvantaged communities.

The duration of the degree is extended by one year, as the first year is spread over two years. In their first year, students do a percentage of foundational courses which

[3] National Senior Certificate – A qualification at level 4 on the National Qualifications Framework. Government Gazette, Vol. 481,1\10.27819, July 2005.
[4] Minimum Admission Requirements for Higher Certificate/Diploma and Bachelor's Degree Programmes requiring a National Senior Certificate. Government Gazette, Vol. 482, No. 27961, August 2005.

have a direct bearing on their intended course of study, as well as half of their first year course. The second half of the first year is completed in the second year.

3.6 Stellenbosch University

The following is an extract from the 2012 vision statement of Stellenbosch University:

> In a spirit of academic freedom and of the universal quest for truth and knowledge, the University as an academic institution sets itself the aim, through critical and rational thought … of being relevant to the needs of the community, taking into consideration the needs of South Africa and of Africa and the world in general …

The Strategic Framework Policy (2000) of SU cites the realities of a changing global environment. Worldwide trends indicate that HEIs approach diversity in relation to two extremes:

1. Exclusivity: national, religious, ethnic or social identities OR
2. Inclusivity: diversity seen as an asset capable of adding value to an institution.

Within the South African context, HEIs favour inclusivity as the most effective approach to diversity. The South African Government has designed a National Policy Framework for HEIs to work interaction with their communities into their core functions.

The policy gives priority to the following:

- Massification of the Higher Education (HE) system and its institutions
- Rapid growth in HE by people from currently and previously educationally disadvantaged communities and
- Encouraging a move away from the “ivory-tower” form of HE isolation to education which is more relevant to the needs of regional, national, continental and global contexts.

SU has, in its Strategic Policy, outlined the three main pillars on which the university functions:

1. To create knowledge – research
2. To transfer knowledge – teaching
3. To apply knowledge – community interaction.

The Community Interaction Division was formed in response to the need for the appropriate application of the third pillar at SU. The Community Interaction Policy supports community engagement as one of the five strategic elements of its mission. The policy indicates a paradigm shift towards academically based community interaction.

3.6.1 Community Interaction (CI) at SU

The main objectives of Community Interaction (CI) at SU as outlined in its policy document (Stellenbosch: 2004) are:

- To initiate and manage partnerships with communities … and providing the means whereby both ... can actively discover knowledge, teach and learn from each other
- To develop social consciousness in students by exposing them to the realities of society and enabling them to fully participate in a democratic society
- To provide guidance to the implementation of community programmes by supporting the development of meaningful relationships with individuals, communities and institutions (SU Community Interaction Policy, 2004: 2).

3.6.2 Redress at SU

“The University acknowledges its contribution to the injustices of the past and therefore commits itself to appropriate redress and development initiatives” (SU, 2000). SU includes the following actions in its strategy to redress:

- Academic backlogs - extension of existing academic support programmes
- Demographic broadening - creating access for students from current and previously disadvantaged backgrounds
- Commitment to sustained actions of development.

The CI model at SU is constructed as follows:

1. Community **Partnerships** between the University and community establishments that are relevant locally and nationally, while still adhering to the University’s focus areas with a view to shared objectives, to the mutual benefit of both.
2. **Social Responsiveness** which integrates the learning and research activities with community needs.

Paragraph 5.2 of the Basic Policy Principles of CI states that:

> Priority will be given to the transfer of knowledge to and the learning experiences of students, being the University's most important clientele. Community Interaction aims … to add value to the development of critical thinking skills of students in synergy with teaching and research, thus contributing to their preparation for active participation as South African citizens in their future careers.
>
> SU Community Interaction Policy, 2004: 3.

3.6.3 The Division for Short Courses at Stellenbosch University

The extract from Vision 2012 in par. 3.6 illustrates the intention of SU to participate actively in the development of South African society, and one of the ways in which this is done is through the presentation of short courses. The Division for Short Courses (DSC) coordinates, standardizes and provides a support base for the presentation of all short courses offered at the university.

The DSC has published a policy document dated October 2007 which contains guidelines for the presentation of short courses at SU. In the introduction to this policy, a short course is defined as a training opportunity

1. that is not offered as a formal subsidized qualification by the University
2. which is offered at NQF level 5
3. of which the total number of credits must amount to less than 120.

Short courses have to be registered with the Academic Planning Committee (APC) each year. The policy document states that courses which are submitted for registration should comply with one or more of the eight criteria listed below:

I. To fulfil the University's responsibility to play a role in the community
II. Continued professional education
III. Further education
IV. Community Interaction
V. Service learning
VI. Third-stream income [5]
VII. The stimulation of innovation
VIII. The commercialization of the University's intellectual capital.

[5] Third stream funding refers to funding in the form of donations and sponsorships from a source other than government and income from student fees

Table 1 below demonstrates the capacity of the CP to fulfil the criteria of the DSC:

Table 1: Matching of CP activities to DSC criteria

No.	Criteria of the Division for Short Courses at SU	CP activities within set criteria
I.	To fulfil the University's responsibility to play a role in the community	85% of students in the CP are leaders or members of community music or social upliftment projects which use music as a means of upliftment
II.	Continued professional education	10% of CP students are professional musicians who want to learn to read music, and want to improve their technical playing abilities
III.	Further education	17% of CP students are registered in the faculties of Engineering, Economics, Medicine and Humanities, and have enrolled in the programme to complete their music grades. These students started their music studies at school, but chose to study another discipline as a career.
IV.	Community Interaction	The entire programme is based on the main principles of community interaction, which are the formation of partnerships and social responsiveness.
V.	Service learning	A new module for final year BMus students, some of whom are gaining experience in teaching and mentoring students in the CP
VI.	Third-stream income	Funding is derived from various sources
VII.	The stimulation of innovation	Staff are encouraged to implement innovations in teaching - the introduction of the new BA Music Technology course is an example, as well as the teaching of harmonic principles via the guitar
VIII.	The commercialization of the University's intellectual capital	Has not been implemented yet, but there are plans to create resource material of the lecturers' teaching material in the course

3.7 The Music CP at Stellenbosch University

In 1998, Prof Ria Smit, Head of Music Education and Prof Hans Roosenschoon, the then Head of the Music Department, researched the need for a programme which teaches music to previously disadvantaged individuals who attend schools where music as a subject is not offered. The research resulted in the establishment of the Music CP. Stefné van Dyk and Tarnia van Zitters were approached to design and teach in the programme, and they were assisted by nine students. Two programmes, the Introductory Programme in Music and the BMus Foundation Programme were introduced. Each programme was one year in duration, and was designed to attract students to consider music studies at the Konservatorium, especially those students

who had not previously thought it possible to study at SU. At the end of 2000, Stefne resigned and Albert Engel assumed the leadership of the programme in 2001.

The programme expanded to include two satellite campuses:

1. Caledon (2001). Stefné Van Dyk became the coordinator for this satellite.
2. SA Army Base, Youngsfield (2005). Sgt Maj Jack Simpson is the coordinator of this satellite campus in Wynberg, Cape Town.

The untimely death of Albert Engel in 2003 resulted in several changes of leadership until the appointment of the author as co-ordinator in 2005. Simultaneously, several changes occurred:

1. A partnership was formed with the South African Department of Defence, and the second satellite campus was born on the Army Base at Youngsfield in Wynberg, Cape Town. The nature of the partnership was that the members of the SANDF would receive training in music skills via the CP.
2. The Introductory and BMus Foundation programmes were extended to two years each, since by then it was clear that it was not possible to teach all the information properly in the space of one year.
3. Students were entered for external examinations in both practical and theory, as an external evaluation measure to assess both teaching and learning.
4. Students were encouraged to participate in music festivals at National and International level – The National Youth Jazz Festival in Grahamstown, the National Youth Orchestra Course in Johannesburg, the National Horn Symposium and the International Chamber Music Festival in Stellenbosch were the first festivals in which the students participated.
5. An English language course was introduced as a compulsory subject for all students who were preparing to apply for the BMus degree the following year.

3.8 Aims of the CP

- To fill the gap that exists between the work of community organisations, high schools and HEIs.
- To fulfil a multi-faceted role that would equip members of the broader community with skills to play an instrument, and to expand their knowledge and insight into reading and understanding music.
- To prepare students for entry into the BMus Degree Programme.

- To empower students with a qualification and skills that will enable them to seek employment in community music organisations and/or as professional musicians.
- To give under- and postgraduate students the opportunity to gain valuable experience in teaching and mentoring, which is directly in line with the University's Community Interaction Policy.
- To create research opportunities for lecturers, staff and students.

In 2006, the extended degree programme (EDP) was implemented at HEIs. The students in the CP who had reached the required level on their Practical Instrument, and who were accepted to study at SU, registered as EDP students. These students registered for Music Skills in the BMus Foundation Programme concurrently with the first year of the EDP.

The introduction of this programme made it possible for students entering the final year of the BMus Foundation Programme to enrol for their first year of BMus studies, thereby simultaneously completing their theoretical coursework while doing the first half of their first year. The weakness in this system for music students (and here the reference is to all first year EDP students, not only CP students on this course) was that the foundational courses were generic and often the students complained that they did not have enough time to practise or spend on their music studies. In 2007, the Senate of SU decided that Music students were no longer allowed to do the extended degree programme, which meant that the CP had to fulfil that role, to a limited extent.

3.9 Student Enrolment

The steady increase of student numbers in the CP can be seen as an indication that a programme of this nature is considered essential to the community. Table 2 below shows the increase in the number of students who registered for the CP since 2005:

Table 2: Enrolment of students in CP since 2005

Year	BMus Foundation	Introductory Programme In Music	Total no. of students
2005	26	38	64
2006	32	29	61
2007	36	36	72
2008	76	65	141
2009	82	66	148

The table highlights several aspects:

- Student enrolment has nearly quadrupled since 2005.
- The biggest increase in student enrolment has been in the BMus Foundation Programme, which indicates a growing need for music education at this level.
- Of the students in the Introductory Programme, 45% indicated at their initial interview their intention to further their undergraduate studies in music in the future.

Statistics of student advancement into undergraduate studies at tertiary level show a different picture:

Table 3: Student advancement from CP into degree programme

Year	No. of Students admitted
2005	1 (SU)
2006	3 (SU); 4 (UCT)
2007	2 (SU); 3 (UCT)
2008	3 (SU)
2009	7 (SU)

Examination of the problems around their acceptance into undergraduate studies at SU reveals that in 2005, 99% of the 26 BMus Foundation students did not have a Matriculation exemption pass. In fact, their acceptance into the BMus Foundation Programme at that stage did not require a Matriculation exemption pass. In 2006, the CP staff made a decision not to allow students without Matric passes into the Introductory programme, and to inform prospective BMus Foundation students with a poor academic background clearly as to their academic prospects at SU[6].

The following case studies are cited here as examples of the different types of students who have progressed from the CP into the BMus degree programme, with differing results.

Case study 1: N

N, aged 22, was 19 years old when he first joined the CP in 2005. He was a member of the Field Band Foundation, since the age of 11 when he played percussion and then progressed to playing the trumpet after 3 years in the programme. The Field Band Foundation is a social upliftment programme which is based on the American

[6] Prior to 2006, students were accepted into the programme regardless of whether they had matriculated or not.

Marching Fieldband concept. The nationwide programme targets really poor communities, and especially communities where the youth are at risk of exposure to the culture of drugs, gangs and violence. When he joined the CP in 2005, he was put into the second year of the 171 theory class (called 171b at the time) because he could not read music fluently.

The Fieldband Foundation sponsored N's studies, and he learnt trumpet under the tutelage of Pamela Kierman, Head of Brass and fulltime lecturer at the Konservatorium. At the end of that year, he achieved a mark of 77% for Music Skills and 87% for Practical Music Studies. He also passed the Trinity College Grade 7 examination with Distinction. He did not fare as well in History of Music, where he scored a total of 10% for the year. By his own admission, he could not conceive of writing a history assignment, so did not hand in any, hence the poor mark. In 2006, N was admitted to the BMus EDP, against the advice of the theory lecturers and the programme co-ordinator. Two years later, N has passed all his practical subjects on second year level, but has been prohibited from continuing on to third year level until he passes History of Music 1, Music Theory 1, and Music Technology 1. Lecturers' experiences of him were that he seldom attended lectures, hardly handed in assignments, and was unable to communicate his problems to them. At the time, N's home life appeared to be unstable, from his text messages. At the start of 2008, N sought help from the counselling services on campus, and for a while, there was a marked improvement in his attitude to work and attendance in class. He has since stopped classes, but continues to amaze audiences with his playing skill in both jazz and classical music.

Case study 2: A

A Matriculated from a local school in 2001, and in 2002 he joined the CP. A did not pass with Matriculation Exemption, but he had passed Grade 7 on the French Horn and had done Music as a subject at a local music centre. He confesses to having lost interest in the programme after Albert Engel's death, and did not complete the course. Instead, he taught for the Fieldband Foundation for two years, after which they sent him on scholarship to Oslo in Norway. There he stayed for a year, having French horn and Music literacy lessons. Before he returned to South Africa, the Norwegians gave him a French horn, and A returned to South Africa with a renewed determination to become a qualified music teacher. He spent the last 6 months of

2005 in the BMus Foundation Programme, brushing up on his theoretical skills, and was admitted to the BMus EDP the following year on the basis of age exemption. Despondent with not being able to pass Musicology 1, A has stopped classes.

Case study 3: L

L Matriculated from a High School in Cape Town in 2004. Whilst at school, he had music lessons at a local music centre. He was a member of their Concert Windband and their Concert Stageband.

He spent a year at another institution, then in 2005 he enrolled for a BCom degree at Stellenbosch University. He took trombone lessons with Pamela Kierman as a part-time student. After attending the National Youth Orchestra course at the start of the June vacation that year, L returned to Stellenbosch to participate in the first ever International Chamber Music Festival which was held at the Konservatorium. He made the life-changing decision after this "music-filled" vacation to change study direction once again and to study music.

L spent the last six months of 2005 in the CP, where he was in the same class as N. Because he had a very good Matric pass, he was simply transferred from his BCom course to the BMus course, and though he was offered the opportunity to do the EDP, he refused, preferring to "give it a go". L is currently a final year BMus student.

Case study 4: X

X Matriculated from a High School on the Cape Flats in 2004. He spent the first year after completing Matric working in his father's catering business and helping his mother with the driving of her young 'creche' clients. He played the organ in the New Apostolic Church, and met SU organ lecturer M when he played at a function given by the church. After four lessons with M, the lecturer recommended that X would be an ideal candidate for the CP, because he could see great potential in him. X enrolled in the Programme in 2006, and for the first three weeks of the programme he was moved from class to class, seeing where he belonged, because, being largely self-taught, he had chunks of knowledge, but also many gaps. Eventually, through dogged persistence, he settled in the 272 theory class, who were preparing to write the Grade 5 Unisa exam later that year. He passed this exam with distinction at the end of that year, and progressed on the bassoon, which he had started to learn as well, to grade 4 level. He was admitted into the BMus EDP, because, although he

had a Matric exemption pass, his language scores in his entrance examination were low.

By his own admission, X relaxed "slightly" after he started his first year. The problem was, once he let go of the reins, he had difficulty catching up, and found it hard to cope with the demands of academic study and his desire to push his second instrument, the bassoon, to the level of first instrument. X is now in his second year of the BMus degree, and judging from his results, is managing the balance between his academic work and practical studies very well.

3.10 Course content and curriculum design in the CP

In designing the curriculum, the core elements of the course had to be decided upon and the course planned in such a way as to see a logical progression from its start in the Introductory Programme in Music through to its conclusion with the Higher Certificate. The core competencies from the outset were determined to be:

- Theory of music, which includes:
    - Aural Training
    - General Music Studies (History of Music)
    - Harmony and Analysis in the more advanced stages of the course
- Practical Music Studies.

The development of generic skills in students was identified by the staff as essential to their holistic development. These included:

- Written and oral communication
- Confidence
- Critical thinking
- Reflective thinking.

Table 4 below gives an overview of the courses offered in the CP.

Table 4: Brief description of the courses offered in the CP

PROGRAMME	DURATION	ENTRANCE REQUIREMENTS	EXIT LEVEL	SUBJECTS TAUGHT
INTRODUCTORY PROGRAMME 171 NQF Level 3[7]	2 years	None	Theory: Grade 3 Practical:Grade 4 *Army equivalent: Musician level*	▪ Music Skills: Theory, Aural, Keyboard Harmony ▪ Practical Music Studies
"BRIDGING" PROGRAMMES				
BMUS FOUNDATION PROGRAMME 271 NQF Level 4	1 year	Theory:Grade 3 Practical:Grade 4	Theory:Grade 4/5 Practical:Grade 6 *Army equivalent: Senior Musician level*	▪ Music Skills: Theory, Aural, General Music History,Keyboard Harmony ▪ Practical Music Skills
BA MUS TECHNOLOGY 272 (Preparatory) NQF Level 5	2 years	None *(Please note: This course is for guitarists only)*	Theory:Grade 4/5 Practical:Grade 6 *Army equivalent: Senior Musician*	▪ Music Skills: Theory, Aural, General Music History,Fretboard Harmony ▪ Practical Music Skills ▪ Basic Principles of Business Ethics
HIGHER CERTIFICATE IN MUSIC NQF Level 5	1 year	Theory:Grade 3/4 Practical:Grade 5/6	Theory: Grade 5 Practical:Grade 7/8 *Army equivqlent: Chief Musician*	▪ Music Skills: Theory, Aural, General Music History, Keyboard Harmony ▪ Basic Principles of Business Ethics ▪ Practical Music Skills
In addition to the above, students can choose one or more of the following electives: Choir singing; Choral conducting; Ensemble: Jazz/Classical ; Jazz theory; Music technology; General Music Studies: History of Music; Business Ethics in Music Practice				

3.10.1 Description of the modules in the CP

Since this study focuses on the preparation of students for the degree/diploma course, only the course material of the BA Mus Technology (Prep), BMus Foundation and Higher Certificate courses will be discussed. The three-digit figures after the courses (171, 172, etc.) denote the level of the courses.

[7] The level 3 & 4 courses (Introductory Programme in Music, BA Mus Technology Preparatory and the BMus Foundation Programme) have been allowed by the DSC because they are seen as opportunities to broaden access to the university for students who have no other means of preparing themselves for music undergraduate study at Stellenbosch University.

3.10.1.1 Practical Music Studies

Students are taught in accordance with the graded examination syllabi of Trinity Guildhall School of Music, Unisa and Associated Board of the Royal Schools of Music, according to the preference of the lecturer. The emphasis is on the acquisition of reading skills and the development of technical and musical facility.

3.10.1.2 Theory of Music

This is the most important aspect of the work in the programme, as most students enter with little or no theoretical background. The theory course is taught along developmental lines, progressively adding advanced theoretical concepts.

3.10.1.3 Aural

Students are taught to identify and sing concepts such as intervals, triads, cadences, the difference between major and minor keys, modulation and melodic dictation, to mention a few. As with the theory, a developmental approach is used.

3.10.1.4 Repertoire studies

The prior musical experiences of students before they enter the programme are based on what they have learned at their church or community organisations to which they belong. They will also have picked up their listening trends from their peers. This course is designed to expose the students to the broader landscape of Western Art Music[8].

3.10.1.5 General Music Studies

This course covers the history of Western Art Music, and is presented from the BMus Foundation year onwards at an introductory level. The course content becomes more advanced as the students progress through the Grade 5 and 6 years, and a class in Repertoire studies was added in 2009.

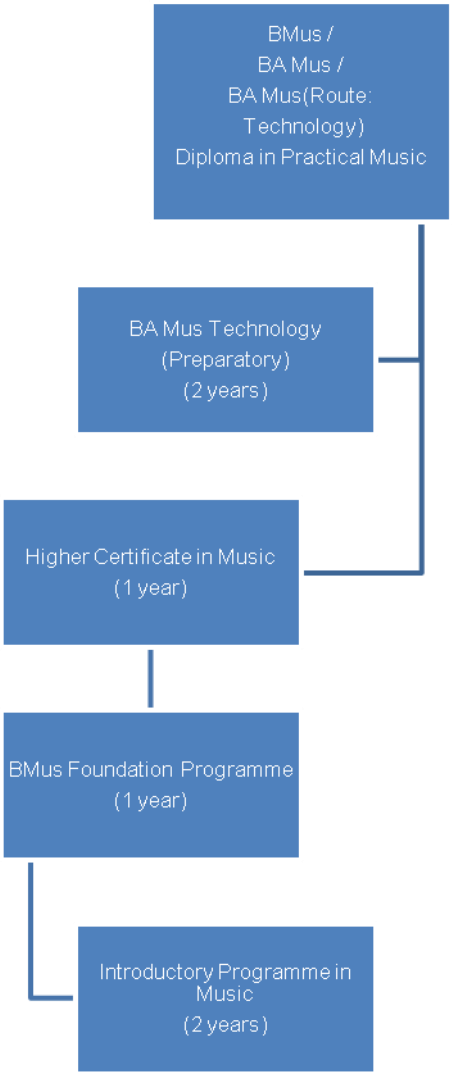
3.10.2 Articulation from one programme to the next

Students may articulate from the Introductory Programme in Music to the BMus Foundation Programme and from there to the Higher Certificate in Music. Of the students who started in the Introductory Programme with the intention of eventually

[8] Western Art Music is the term generally used to refer to music which is also described as “classical”.

qualifying for a BMus degree, 4% have stayed the course; most of the students in the Introductory Programme do not want to spend eight years studying for a BMus degree. Students may articulate from both the Higher Certificate and the BA Mus Technology (Prep) course into a degree or diploma course, but cannot advance from the Introductory or BMus Foundation course into a degree or diploma course. Students may articulate from the Higher Certificate into the second year of a Diploma Course, although they might have to do some first year Diploma courses as well.

Figure 2: Articulation of courses within the CP and into degree/diploma courses



3.11 The credit point system

One of the requirements when registering a programme with the DSC is that credits must be allocated to each course (Policy in respect of the presentation of short courses at Stellenbosch University, 2007: 19). The policy document indicates that a minimum number of 50 credits per course is required for a qualification.

The advantages of having a credit point system are that:

- Credit points regulate the course in terms of curriculum development. Courses cannot be added without careful consideration of the student's workload.
- The allocation of credit points provides a helpful insight into the "crucial characteristics of the curriculum" (Boele, 2007: 29).
- Credit points indicate the weighting of subjects to staff, students and the institution.

The use of credit points in the CP has not been utilised to its full potential in the course, i.e. it has not been assessed in terms of the amount of work that students really do on their own. At this stage, it is merely an administrative tool, to check whether students qualify to receive a certificate at the end of the academic year. Lecturing staff are under pressure to ensure that their students learn as much as possible in a relatively short time – the normal musical development for children is twelve years; the CP is trying to achieve a similar result for most of the students in two years. Harald Jorgensen points out that "Qualitative aspects of learning are related to time aspects and effort on behalf of the learner, and …how much time the learner is allowed to invest in his learning project" (2007: 17-18).

3.12 Implementation and use of credit points

The system for devising credit points is based on the measurement of the workload of the average student, which is the sum of the number of study hours divided by 10. The HEQF states that Certificate-type qualifications assume an academic year of 30 weeks, with 10 hours being equivalent to 1 credit (GG No. 30353, 5 October 2007: 8).

BMus foundation programme

Table 5: BMus Foundation Programme 271

Compulsory courses:

Music Skills	Hours per Year	Self-study Time	Total no. of hours	Credits	Credits in Whole points
Theory, keyboard harmony	60	60	120	12	12
Aural	30	30	60	6	6
History of Music	30	30	60	6	6
Practical Music Studies	30	196	226	22.6	23
Total	**150**	**316**	**466**	**46.6**	**47**

Table 6: Electives

Choir	Hours per year	Credits	Credits in Whole points
Choir Singing	28	2.8	3
Choir Conducting	14	1.4	1
Student practice time for both	20	2	2
Total	**62**	**6.2**	**6**
Ensemble Preparatory	Hours per year	Credits	Credits in Whole points
Ensemble class	30	3	3
Student practice time for both	30	3	3
Total	**60**	**6**	**6**
Music Technology: Preparatory	Hours per year	Credits	Credits in Whole points
Lectures	30	3	3
Self-study time	30	3	3
Total	**60**	**6**	**6**

BA Mus Technology (preparatory) 271

Table 7: BA Mus Technology (Preparatory)

Music Skills	Hours per Year	Self-study Time	Total no. Of hours	Credits	Credits in Whole points
Theory & Harmony	60	60	120	12.0	12
Aural	30	30	60	6.0	6
Fretboard / Keyboard Harmony	30	30	60	6.0	6
Practical Music Studies	30	196	226	22.6	23
Basic Principles of Business Ethics in Music Practice	30	30	60	6.0	6
Total	**180**	**346**	**526**	**52.6**	**53**

BA Mus Technology (Preparatory) is a class which was created in 2008 to fill a need that became apparent after the final round of interviews had taken place − a group of eight like-minded students with four things in common:

- All played the guitar
- Some had already cut CDs and were making a living as professional musicians
- Their Matric marks were very good – all except one had Matric exemption with very good marks in Mathematics
- All want to study BA Mus Technology at Stellenbosch University.

Their lecturer devised a syllabus which teaches theory and harmony according to guitar principles, unlike conventional theory which is taught along keyboard principles. The reader may note the absence of the module “music technology” in this course. The reason for this is twofold:

- The module content of music technology is the same as the module which is studied by all first-year music students in the degree course
- The level of computer literacy amongst these students is highly-developed.

Higher Certificate in Music: 272 (first year)

Table 8: Compulsory courses for Higher Certificate in Music

Module	Hours per Year	Self-study Time (hrs)	Total no. Of hours	Credits	Credits in Whole points
Theory, harmony	60	60	120	12.0	12
Aural	30	30	60	6.0	6
History of Music	30	30	60	6.0	6
Practical Music Studies	30	300	330	33.0	33
Repertoire Studies	30	30	60	6.0	6
Total	**180**	**450**	**630**	**63.0**	**63**

Higher Certificate in Music: 272 (second year)

Table 9: Courses in Higher Certificate: second year

Module	Hours per Year	Self-study Time (hrs)	Total no. Of hours	Credits	Credits in Whole points
Harmony	60	60	120	12.0	12
Form and Analysis	30	30	60	6.0	6
Aural	30	30	60	6.0	6
History of Music	30	30	60	6.0	6
Practical Music Studies	30	300	330	33.0	33
Repertoire Studies	30	30	60	6.0	6
Total	**210**	**480**	**690**	**69.0**	**69**

Table 10: Electives

Module	Hours per Year	Self-study Time	Total no. Of hours	Credits	Credits in Whole points
Choir Singing	28	28	56	5.6	6
Choir conducting	28	28	56	5.6	6
Ensemble Preparatory	28	28	56	5.6	6
Music Technology:Prep	28	28	56	5.6	6

In the Higher Certificate, students are not obliged to take optional subjects because:

- for most, finances are a prohibiting factor;
- those who play instruments other than organ, guitar piano and recorder are already playing in the University’s ensembles, like the Symphony

Orchestra, the Symphonic Windband and the Jazz Band.

Optional subjects are left out of the compulsory credit point system, but are added to the Certificate as “extra subjects”.

3.13 Assessment of students

The Centre for Teaching and Learning (CTL) at Stellenbosch University has established a First Year Academy, which deals with academic and mental wellness of first year students at the university. One of its initiatives was the “Early assessment” period, where all first year students are tested by various means – either by assignment or test at the end of the first term. The main purpose is to identify students who are “at risk”, and to create academic support for them via the CTL.

In the CP, an early assessment test for all its students is done at the end of the first term for all theoretical subjects. Practical subjects are assessed in a technical test in the middle of April. For the remainder of the year, the assessments are done as follows:

Practical Music Studies:

- Two technical tests – one in each semester
- Two pieces at the end of the first semester
- Four pieces and Sight reading at the final examination.

All theoretical subjects are assessed on the basis of continuous evaluation – i.e. four assessment opportunities per semester, which should include

- 1 test in final examination period
- Portfolio of work .

3.14 Selection process

Students are selected via an audition. The audition is not competitive, and selection has always been subject to the number of students that can be accommodated.

The audition process has five parts:

1. Potential students are interviewed by the co-ordinator and at least two members of staff of the CP, to determine the depth of their interest in music, as well as their prior musical experience. Any other pertinent personal details

about the interviewees are gathered, such as parental support or involvement, and the reason for wanting to do the course. If students want to prepare for entry into the BMus degree, they are required to submit their Matric results.

2. Students are required to play a piece of their own choice, to demonstrate their level of playing.
3. Students are also required to do sight reading.
4. A short aural test follows, which tests intervals, triads, pitch recognition and rhythmic ability.
5. A theory lecturer tests their theoretical knowledge. To date, this test has been conducted orally.

After this process, the students are put into classes according to the results of the theory test. Most of the students who are accepted into the BMus Foundation phase of the programme and higher, already have advanced playing skills. It is their written skills, theory and aural training that require attention, so no matter what their playing ability; students get placed according to their theoretical knowledge.

Selection has always been handled by the co-ordinator, one of the theory lecturers, and the Head of the Practical Division of the CP. Generic skills like written communication are never part of the audition process, yet this is the skill which is the most underdeveloped in students. Lecturers have argued against including a written essay in the test, claiming that it will act as a deterrent for students applying for the course. A second source of frustration for the co-ordinator is that the expectations of the lecturers are often not matched by the student's output as the course progresses.

Questions raised about what one could reasonably expect from a student are:

1. How does one determine who will complete the course from an initial interview?
2. Will this student live up to his/her potential?
3. How does one know, from an interview, whether this student will be punctual and attend all classes?

Questions are raised about staff, too:

1. Will there be a clash of cultures between staff and students?
2. Will the lecturers know how to motivate students from cultures different to their own?

3. Will the lecturer be punctual and at all classes?
4. Will the lecturer deliver the outcomes required, especially the student-lecturers who teach practical subjects?

3.15 Partnerships

The CP has three significant partners: the South African National Defence Force (SANDF), the Cape Philharmonic Youth Orchestra (CPYO) and The Fieldband Foundation. The first two partnerships were formed in 2005; the last started in 2007. All three organisations share a common vision, viz, transformational learning. The operational aspect of the CP has had to adapt over the years to successfully accommodate the students from these organisations. In the process, the CP has benefited from the experience, resulting in a streamlined organisation well able to service the needs of its major partners, which in turn has had the result of improving service delivery to communities.

3.15.1 Cape Philharmonic Youth Orchestra (CPYO)

The Cape Philharmonic Orchestra (CPO) established its youth orchestra (CPYO) and Symphonic Wind Ensemble (CPYWE) in 2004, and the first players joined the CP in 2005. The CPO's long-term plan is to have an orchestra which is fully representative of the demographics of the Western Cape by 2015. Five of the ten CPYO players who originally joined the CP in 2005 are currently busy with undergraduate studies at University of Cape Town (UCT), four are doing undergraduate studies at US, and the tenth student was accepted as a fulltime employee at the SA Navy Band (CPYO members are currently registered at every level of the CP). Two are currently ad hoc players in the CPO, and it is hoped that more of these students will become CPO cadets.

3.15.2 South African National Defence Force (SANDF)

In a telephonic interview which the researcher held with Col R Buczynski, (Staff Officer SO1, responsible for Regular Force Music), he confirmed that the SANDF has a total of 340 posts for musicians in 8 military bands (Telephone conversation, 23 July 2009). The numbers of SANDF students in the CP has grown from 16 in 2005 to 42 members in 2009. This partnership allows access to African countries, as the SANDF has a training agreement with the SADC (Southern African Development

Community) countries. To date, there have been military students from the following areas:

Nationally

- Gauteng
- Kwazulu Natal
- Polokwane
- Western Cape Province

Internationally

- Botswana
- Namibia
- Rwanda
- Swaziland
- Zambia.

The outcomes of every year of the CP match the promotional levels of the Defence force, and students are often promoted on their return to their division. The Military Skills Development students are successfully employed as permanent musicians in military bands throughout the country. The table below explains the military ranks and the equivalent theoretical and practical qualifications for each rank:

Table 11: Military ranks and music requirements for each

Theory Grade	Practical Grade	NQF level	Army Qualification	Army title	Period In yrs
3	3	3	Learner Musician	Private	1
3	4	4	Musician	Lance Corporal	1
4	6	4	Senior Musician	Corporal	1
5	8	5	Principal Musician	Corporal-Sergeant	1
5/6	ATCL[9]	5	Chief Musician	Staff Sergeant	2

[9] ATCL (Associate of the Trinity Guildhall College of Music, London) refers to the music qualification offered by Trinity Guildhall College of Music, London.

6		5-6	Group Leader	WO2	2
6		5-6	Bandmaster	WO1	2
7	LTCL[10]	6	Directors'	Captain	3

The SANDF recruits Matriculated young men and women between the ages of 18 and 28, from historically disadvantaged areas, in their MSD programme. Generally people who have no job prospects after they leave school apply for this programme. All applicants undergo rigorous psychological and physical fitness testing, and successful candidates have three months of military training at military bases in Saldanha Bay or Kimberley. After their basic training, the students spend the next 21 months at a military base learning skills that are appropriate to their area of study. Those who have a basic knowledge of music are auditioned by the Director of the Army Band in Cape Town and the head of Military Music in Pretoria, as to their suitability to learn music. Successful candidates are sent to the Military base in Youngsfield, Wynberg, where they enrol in the CP. The SANDF pays MSD students a small salary every month and a lump sum payment at the end of their course.

3.15.3 Fieldband Foundation (FBF)

The FBF is a social upliftment programme which aims to empower the youth and children in historically disadvantaged communities through the medium of music and marching band programmes. HIV and Aids education forms part of the programme activities, as well as the development of youth leadership. Members of the FBF receive tuition in brass, percussion, steelpans and marimbas and send their young leaders to universities around the country to obtain a qualification in music, so that they can go back to their branches and teach young children. Each year, youth are selected to go to Norway as part of an exchange agreement, and Norwegian teachers come to South Africa to work in the FBF projects.

[10] LTCL (Licentiate of the Trinity Guildhall College of Music, London).

3.16 Transformative learning and partnerships

Nancy K. Franz, Associate Professor of Youth Development at the University of Wisconsin Extension, says in her article entitled “Transformative Learning in Extension Staff Partnership: Facilitating Personal, Joint and Organisational Change”:

> Partnerships can enhance individual and organisational success through more effective problem solving and improved adaptation to change … Successful partnerships align individual transformation with larger institutional change (2002: 2).

The SANDF has, at the core of its vision, the commitment to upskilling the qualifications of all its members, in particular the former MK (former members of the resistance army, Umkhonto we sizwe) cadres and the members of the former “homelands” military forces. The SANDF also has an agreement with the SADC countries to provide education and training for its military members. The CPO is dedicated to transforming the orchestra to be more representative of the demographics of the Western Cape by 2015. This is documented in the vision and mission statement of the orchestra. The provincial Department of Cultural Affairs and Sport have identified geographical areas where the youth are at risk of violence, drugs and HIV aids, and have formulated a plan to involve the youth in cultural activities like the Brass Band Initiative.

A closer look at the strategic plan of the university reveals significant changes in its Community Interaction Division and its operations, and that, in turn, affects changes in the CP. The underlying intention of the CP is to increase diversity within the Konservatorium, both in academic offerings and studentship. An unforeseen by-product of the CP has been the transformation of student-lecturers, many of whom are white and have had their first close contacts with students of colour as teachers in the programme. Many report a significant change in attitude and understanding of the students, and some have on occasion reported that there was far more spiritual fulfilment to be had in teaching the CP students.

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The founding father on transformative learning theory, Jack Mezirow (1991), suggests that a change in the frame of reference for all concerned needs to take place, in order for the educator to provide a safe environment for students to engage in critical reflection (Mezirow, 2000, in Franz. 2002: 3).

A willingness to be open to new ideas and thinking “out-of-the-box” seems to be the best route to a successful partnership, and partnerships which are learning-orientated seem to work well (Kanter 1994). The partnership with the Army, for instance, could not flourish without a willingness to adapt to their needs as musicians. At the same time, part of the Community Interaction policy is to expose community members to the way in which the University functions, to the norms and standards of academic life.

3.17 Development of Competencies in the CP

The staff of the CP identified three core competencies which were under-developed in students. The first was practical (instrument-based) competencies. Students entering the programme could not read music well, if at all, and had no real technical facility on their instrument. The challenge was to teach them reading and technical skills while instilling aesthetic values in those to whom these concepts were foreign.

The second was theoretical (knowledge-based) competencies. All students entering the programme since 2005 have displayed a limited vocabulary − academically and musically. Generic competencies were identified as the third set which needed urgent attention. In 2005, English language skills were introduced into the BMus Foundation 272 course. This course was designed by a lecturer in the English department and had two objectives:

- To improve the written and oral communication skills of those who intended to pursue undergraduate studies
- To assist afore-mentioned students with their preparation for the university entrance examinations.

Constant challenges were lack of punctuality and class attendance by the students, who constantly challenged the course content and the system which denied them access to the University. There were 10 students in the class in 2005, one of whom had Matric exemption. Fifty percent of the students failed the course in 2005. These students did not submit assignments nor did they have a full attendance record.

At a meeting with these students in 2006, at which the lecturer and students were present, the following issues were raised:

- SU was accused of blocking their access

- They had passed English at school; they did not understand why they had to do it again
- English was not the home language of some of the students − Afrikaans-speaking students wanted a literacy skills course which would assist them with their preparation for the Afrikaans section of the university's entrance examination.

3.18 Summary

The HEQF was created by the DOE to ensure consistency of academic offerings at HEIs and to facilitate ease of articulation for students between HEIs and between different programmes. The EDP was created by the DOE to assist with academic backlogs of students from educationally poor high schools. At SU, the decision was made that BMus students would not be able to enrol as EDP students. CI is one of the primary functions at SU, and forms an integral part of SU's strategy of planned actions of development and redress.

The CP is the main vehicle of access to the Music Department at SU – it was initiated as a programme of sustained development. Student numbers have increased by 400% since 2005, and the rate of throughput to the BMus and BA Mus (Route: Technology) has grown from 1 student in 2005 to 7 students in 2009.

Aspects of importance noted re the CP are:

- Admission procedures for students are via auditions
- The criteria for short courses as determined by the Division for short courses at SU are fulfilled
- The CP has subjected itself to internal review at the end of every year, through student interviews and staff feedback
- Strategies have been implemented to facilitate student throughput to music degree programmes
- Credit points were implemented but not utilised to assess how much time the students have spent on various subjects
- The CP cultivates partnerships with community-based music projects which are also knowledge-based, as these partnerships appear to be most effective (Franz: 2).

CHAPTER 4

Presentation and Analysis of the data

4.1 Introduction

This research has been focussed on investigating the factors which could enable successful access of students to the undergraduate music programmes at SU, and also establishing whether the CP is sufficiently able to deliver the service of creating access. In this chapter, the data is presented and analysed. Qualitative data has been collected in the form of interviews and questionnaires, and from these, several categories were created in the open coding process. Quantitative data has been collected from the administrative records of the CP. The categories for investigation included attendance, geographic and age demographics, educational backgrounds and prior musical experience of students, motivation, emotional intelligence, service learning and evaluation.

4.2 Attendance of staff and students

The attendance records from 2005 to 2009 were analysed for trends. In 2005, the present coordinator took over the programme after the death of the first coordinator. By then the tendency for lecturers and students to “share a smoke” before starting class had already become habitual. “Smoke breaks” were frequent throughout the evening. Classes started at 17:00 and ended at 22:00 on Tuesday and Thursday evenings. The duration of each lecture was 45 minutes, the breaks between classes were 15 minutes, and four classes were held per evening. From 2005 onwards, classes ended at 21:00 on the same evenings. Attendance figures dropped off by 60% in the second semester, and slowly resumed towards the end of the third term – an occurrence which the coordinator was told had come to be accepted as “normal”.

Attendance was in many cases linked to problems with transport, and the new coordinator and some of the lecturers assisted in transporting students to and from class. The students were dependent on the lecturers’ personal schedules, which often meant that they were late for their class. A trend developed in these students in that they became disempowered to do much for themselves – they could not attend class if the lecturer was unable to transport them, and a bartering situation arose between these students and lecturers. There was a period of time during 2005 that

the following observations of a class of 9 students were made by the lecturers and coordinator:

- Twenty-two percent of students would sit on the wall outside the building smoking;
- Eleven percent of the students admitted to resenting the fact that they had to attend this class – it was an English class which was designed to raise their academic literacy levels;
- Thirty-three percent of the students stopped off to play pool on the way to class, and arrived either too late or not at all;
- Thirty-three percent of the class attended lectures regularly, and did all or most of their assignments.

Problems with staff attendance were also largely due to issues of transport in 2005 and 2006; there were many times that students arrived at the class to find the lecturer had gone home. The problem was widely-spread between all classes in these years. There was a perception that teaching in the CP was not important and interviews with these staff members revealed underlying emotional issues such as insecurity with the teaching matter and concerns of how they were perceived by the students. Varying levels of musical experience in the class and the difficulty experienced in teaching harmony to students who did not have a firm theoretical background were the main challenges during this period. This coincided with erratic student attendance. Interestingly, the student lecturers were rarely absent, always punctual and well-prepared for class. From 2007 onwards, all student applicants were interviewed and auditioned, and during the interviews, issues such as the importance of attendance and punctuality were stressed. Additional classes were established - one year per grade from the BMus Foundation year onwards, and students were placed in classes according to their theoretical background.

4.3 Demographics

An examination of the demographic profiles of students was done in order to identify and show trends and the impact of the trends on the functionality of the CP. Issues around punctuality and class attendance led the researcher to examine the geographic demographics of students to determine whether there was a relationship

between the performance of students and the areas from which they had to travel to lectures.

4.3.1 Geographic Demographics

Initially, the programme was intended to target the schools in and around the Stellenbosch area. Application forms from 2005 reveal that 45% of students were resident in Stellenbosch; the rest travelled from towns in the Southern suburbs of Cape Town and the Boland, West Coast and Overberg regions. The commute distance from the Overberg and West Coast regions to Stellenbosch is in excess of 100 kms, and the distance from the Boland and Southern Suburbs to Stellenbosch is approximately 50 kms. Those students reliant on public transport from Cape Town to Stellenbosch had a 2 hour journey in either direction. The fact that so many students commuted from these areas impacted negatively on their academic performance and achievements:

- Punctuality and attendance were a problem
- The cost factor was also an impediment to class attendance. 30% of the students who commuted to Stellenbosch were affected by this cost - at the time a single journey from Atlantis to Stellenbosch cost R30
- Physical exhaustion as a result of the long hours spent commuting – lecturers reported in staff meetings that students appeared tired and students reported in interviews that they never worked after they arrived home, because they were exhausted
- These students only came in on the days on which classes were presented – twice weekly, and once a week on Monday evenings for Windband rehearsal. The result was that they were never integrated into the “Konservatorium culture”, and were treated as outsiders by those who were part of the Konservatorium (they were referred to as “stiefkinders” in a staff meeting of the full-time staff, when a staff member made this observation as a point of concern).[11]

The researcher conducted a survey of the students in the CP at SU in 2009 to determine to what extent the situation regarding transport and commuting has changed, and to what extent this has influenced students’ progress in the CP. The

[11] “Stiefkinders” is the Afrikaans equivalent of “stepchildren”.

survey did not include the students at the Caledon and Army campuses, since the Army students received tuition on the Army base where they live, and the Caledon students received lessons at the school they attended. Data were gleaned from the application forms, and in three instances, the researcher assisted with finding accommodation for students. The survey was conducted with the BMus Foundation students, who totalled 51 in number. From the data gleaned, it is evident that the CP has extended its reach to 22 other towns beyond the outskirts of Stellenbosch. In 2009, students resided in the following areas in the Western Cape:
Athlone, Blue Downs, Bridgetown, De Doorns, Durbanville, Eerste Rivier, Franschhoek, George, Goodwood, Grassy Park, Hopefield, Kraaifontein, Stellenbosch, Macassar, Mamre, Milnerton, Mitchells Plain, Paarl, Parow, Somerset West, Strandfontein, Swellendam and Vredenburg.

The data revealed that 72% (N = 38) of the students in the BMus Foundation Programme resided in the Cape Peninsula, and 32% of those students who lived in the Western Cape resided permanently in Stellenbosch. 21% of the remaining students rented a room in Stellenbosch. The rest of the students commuted to Stellenbosch on a daily basis, and the cost of the commute placed a restriction on the number of times they could go to the Konservatorium, and also on the extent to which they could participate in the activities within the Konservatorium. Traditionally, students who travelled from the Mitchells Plain/Strandfontein areas experienced transport difficulties – 14% travelled from these areas, and 8% of these students had severe transport problems. The attendance record of 2 students from this area indicated that they attended 7% of aural classes in 2009, and arrived too late for 50% of their harmony classes. Attendance of these students at history of music classes was 50%. These students did not pass the final examination at the end of the course in 2009. A lack of motivation was not the reason for poor attendance – they were extremely motivated, but their problems with transport were severe.

Students who lived outside the Western Cape Province in 2009 were from the following provinces:

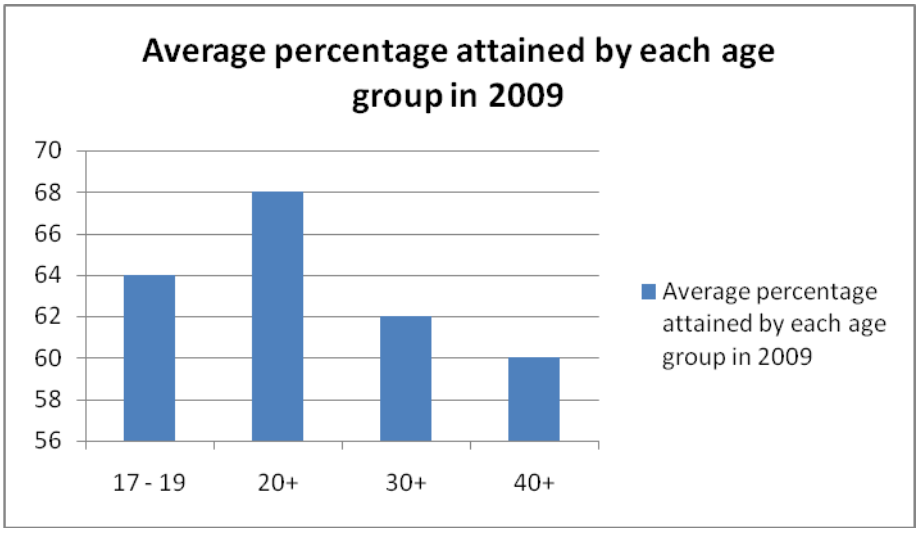
Free State: Bloemfontein, Sasolburg - 25%
Gauteng: Pretoria - 13%
Eastern Cape: Patensie – 13%
Mphumalanga: Secunda – 13 %.

In 2005, the number of students who travelled to Stellenbosch for lectures outnumbered those who lived in Stellenbosch by a ratio of 3:2. The pass rate of the students who lived in Stellenbosch and those who travelled to Stellenbosch was 75% in both instances. In 2009, the ratio of students who lived in Stellenbosch outnumbered those who travelled by 5:4. Eighty-three percent of these students passed the final examination, and a look at the attendance records of the 10% who did not pass indicated a class attendance of 50% and less. Eighty-eight percent of the students who travelled to Stellenbosch passed the examination. Attendance records reveal that 10% of the failing students who lived in Stellenbosch had an attendance rate of 40% and less in one or more subjects, which indicated that other factors were involved in their lack of attendance.

4.3.2 Age demographics of students and staff

In an attempt to see whether age is a factor in learning, the researcher grouped the students into age ranges of 17–19; 20+; 30+ and 40+. The marks of the final examinations were averaged in each age group. All age groups performed between the ranges of 60% and 70%, with the 20+ age group scoring the highest average. The objective was also to see whether this could be used as a guide to introduce an age-limit for admission of students into the CP. An analysis of the range of the ages in the CP in relation to the performance of the students in the final examination did not reveal any particular pattern, so there is no motivation for imposing an age-limit on student intake at either end of the age spectrum. Figure 2 below maps the performance of students across the age groups.

Figure 3: Performance of students across age groups



4.3.3 Student profiles

A cross–section of students from the BMus Foundation Programme and the BA Mus Technology (Preparatory) classes were interviewed (N = 17) by the researcher. Seven of these students attended schools in previously disadvantaged areas, and ten attended schools best identified by their former label of “Model C” schools.[12] The interviews were face-to-face, individual sessions with the students in the BMus Foundation Programme.

Seven students in the BA Music Technology class preferred to do a group interview. The student interviews are in Appendix A. The age of the students ranged from 19 – 47, and their educational and cultural backgrounds are equally diverse. The openness and confidence displayed during the interviews were a marked contrast to their initial interviews in most cases. One of the students interviewed did not utter a word during his initial meeting with the coordinator at the auditions in 2008, deferring to his mother at all times. Less than a year later, this same student came to his interview alone, exuding confidence.

In the BMus Foundation phase, it is expected that students would have prior music experience. Students who are accepted for the BA Music Technology Preparatory course are expected to have a high level of proficiency on their instrument, even though the ability to read music is not a pre-requisite for admission to the course. Forty-one percent of the students interviewed had had no formal music training, of which 29% were self-taught. Seventeen percent of the interviewees mentioned having their initial musical experiences in their churches, and the only churches which were mentioned by the interviewees were the New Apostolic and Moravian churches. Eighteen percent of the interviewees had tuition at their high schools, and 6% have affiliations to organisations such as the FBF and the CPYO. One interviewee had done Rock School examinations at his high school. Everyone experienced a raised level of motivation compared to their motivations levels before they joined the programme. Different indicators of motivation were evident for the interviewees. For one student it was his own progress that motivated him, for another, it was enjoyment of the course, which was the case with most of the interviewees. The degree of self-actualisation in interviewees was diverse, with some

[12] Model C was the term used by government to denote “whites only” schools pre-1994.

expressing definite goals of wanting to be orchestral or jazz (or both) musicians. Twelve percent of interviewees mentioned that they were learning time management skills. The choice of adjectives with reference to their future goals is revealing: versatile, well-rounded and polished professional. Transference of skills is one of the by-products of this programme, and the activities in which the interviewees are involved can be divided into two groups − performing in bands and teaching. The one exception is the student who is engaged in giving motivational talks to high school learners. Most of the interviewees have the opportunity to transfer the skills learnt in the CP, and these are spread over a range of activities: church orchestras and bands, rock bands, jazz duo, CPYO and FBF. Interviewees were asked whether they had learnt anything that was unrelated to music, and the answers revealed a depth of spirituality: humility featured in more than one response, one had become self-sufficient and yet another learnt to let go of his/her fears:

> … *I learnt to let go of my fears. Being exposed to players from all over the country at the two festivals this year was a first for me. I met musicians who inspired me; their talks went straight to my heart. I feel different when I pick up my instrument now; I am very careful when I blow into it because what will come out at the other end will be me, and the audience will know if I am insincere …*

The interviewer noted subtle differences between the individual and group interviews. The use of language in the group interview was less emotive and more street-wise and "funky". Experiences were either "kief" or "stoked" (both indicate wonderful experiences), and classes were "cooking" (great) or "snoring" (boring). Despite the jocularity in the room, the interviewer noted that they had a strong camaraderie, were respectful of each others' talents and were all highly motivated individuals.

One of these students is currently in his final year of BMus studies, but wishes he had "stayed in the CP an extra year to practise more" before doing BMus, because he feels he did not have sufficient time to practise because of the intensity of the academic workload.

4.3.4 Profiles of lecturers

The exploration of the professional and personal identities of the staff associated with the CP was done in order to establish whether a pattern would emerge which would indicate tendencies towards successful teaching and learning. The process had to begin with the researcher, who also co-ordinates the CP. Since the researcher would be asking the questions of the students and staff, she had to confront and process

personal and professional issues that could cloud the interview. The researcher also completed the staff questionnaire, and was therefore careful when interpreting the responses.

The lecturers who teach in the CP were asked to participate in a questionnaire about their personal and professional identities. The questionnaire was emailed to the colleagues, who completed them and emailed them back to the researcher. Shortened versions of the questions asked were put on a grid, and the lecturers' response was recorded. The lecturers were numbered 1 – 12, and their responses recorded (table 11 below). The full questionnaires are Appendix B:

Table 12: Staff profiles

LECTURER	Vivid childhood memory	Reason: music studies	Your expectations of students
1	Camping	Humanist	Low knowledge base
2	Music lesson	Musical family	Great expectations
3	Musical	Aptitude	High standard
4	Mother singing	Love teaching	High standard
5	Concert performance	Expression of self	None
6	Instrument as gift	Aptitude	Enthusiasm
7	Interracial socialisation	Expression of self	None
8	Music box gift	Aptitude	Behavioural
9	Tree climbing	Attracted to instrument	Enthusiasm
10	Vacation	Expression of self	Enthusiasm
11	Political	Redress imbalance	Social change
12	An organ for Christmas	passion	respect

LECTURER	Your expectations of CP	Personal identity & relate to students	Professional identity support work
1	Resourceful teaching	Great impact	Match ideals of CP
2	Highly structured	Understanding	Empathy
3	Professional preparation	Motivate	Sets high standards
4	High standard	Respect	Respect
5	Opportunity for others	Supportive	Perseverance
6	Access to SU	Relaxed	Sound knowledge
7	Resourceful teaching	Integrity	Professional conduct

8	Highly structured	Perseverance	Integrity
9	None	Enthusiasm	Commitment
10	None	Empathy	Growth
11	Access to SU; empowerment	Challenging	Deal with diversity
12	To assist students	Role model	Development of communication skills

LECTURER	**Reflections on CP**		
1	Students lose motivation		
2	Low access rate to SU		
3	Work in progress, positive		
4	Met expectations		
5	Some not seize opportunity		
6	Move CP to next level		
7	Exceeded expectations		
8	Transformative learning		
9	Met expectations		
10	Challenging		
11	Move CP to next level		
12	Met expectations		

It is interesting to note that 55% of the lecturers cite a musical memory as their most vivid childhood memory. While the main objective of the CP is to create access to tertiary studies, only 27% of the lecturers quote it as an expectation. The use of descriptors such as “enthusiasm, empathy, resourceful, integrity and commitment” implies that the lecturers understand the need for a transformative approach to their teaching. The final question in the questionnaire was “How does your personal identity impact on your relationship with the students, and how does your professional identity support your work in the CP?” One of the responses was:

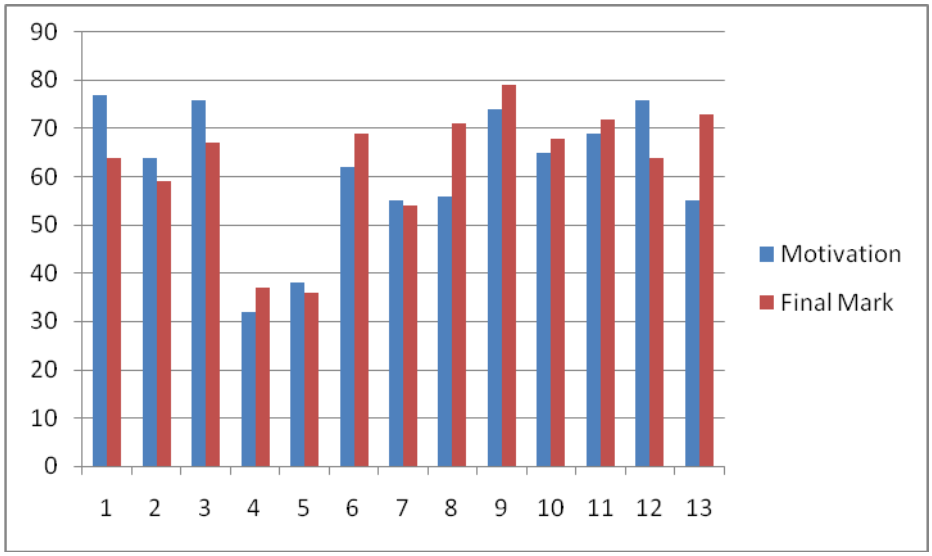
> *Your ‘way of being’ is the most important in a one-on-one relationship if you want true meaning, learning and motivation to blossom. My personal identity lies very close to my professional identity and I believe it greatly matches the ideals of the certificate programme.*

Another lecturer responded to the same question by expressing the desire to empower her students and build their self-esteem, as her experience in working with previously disadvantaged youth for many years has shown her that they have low self-esteem, and "are reluctant to question authority … or even voice an opinion". Seventeen percent of the lecturers were BMus students who had previously been in the CP, and saw themselves as role models for the students they were now teaching and mentoring.

4.4 Student motivation

A student's motivation may be measured by how much he/she values the goal, which in this case is learning to master the concepts in each of the subjects, and whether he/she expects to succeed. Students in the BMus Foundation course were asked to allocate a number between 0 and 5 to indicate how much the course is valued. 0 indicates no value; 5 indicates that the course is greatly valued. Similarly, they were asked to rate their expectation of success in the course, using the same system of rating. In keeping with the expectancy-value theory of motivation, the two values were multiplied, since "value and expectancy are said to multiply, not add" (Feather 1982). The resultant value gives the motivation score, and when worked as a percentage against the total possible score (meaning 5 x 5 = 25); the percentage gives an indication of the motivation levels of the students. The students were asked to give values to the core subjects of theory of music, aural, practical instrument, general music studies and their chosen elective. Seventeen students responded, and their motivation levels were measured against their final exam results in 2009 (figure 4).

Figure 4: Correlation between Motivation levels of students and final mark



The numbers on the horizontal axis represent the 13 students who were interviewed. Two columns are dedicated to each student – the first refers to the level of motivation and the second to the final exam result. Two of the students achieved less than 40% on their motivation scores. They also received less than 40% in their final exam results. The same applies to one of the students who received 50% for both the motivation score and exam results. It is not possible to generalise the results because two of the students who scored 50% on their motivation scores, scored more than 70% in their final exam. Three of the scores indicate a high level of motivation (higher than 70%), and a far lower exam result, in one case 13% lower. This could be an indication that either the student was under-prepared, or did not understand the material being tested.

In the case of these students, the researcher has come to know them well, and can confirm that the mark achieved is a good mark for them, taking into account the fact that they have been exposed to this level of critical thinking for the first time and have shown steady improvement since joining the programme. The researcher is aware that the testing of knowledge alone cannot form a complete image of the student's abilities (Low and Nelson, 2005: 3). Motivation has different facets of behaviour by which one could more accurately gauge the student's level of participation in the course.

Students 1 and 3 (figure 4 above) have chosen to resign from full-time careers in order to pursue their choice, which in this case is to study music. Student no. 13 (figure 4) is also registered for a BCom degree, and had to divide his attention between his full-time studies and this course. All lecturers have commented favourably on the intensity and quality of these students' work. The persistence of adhering to their dream, and the willingness of these students to learn whatever skills are necessary, are qualities which are difficult to quantify, yet are readily visible. These three students are good examples of self-regulatory behaviour which is so essential to the development of musicians.

The degree to which students can apply the processes of self-regulation (Mcpherson & Zimmerman, 2002: 328) in their learning strategies will dictate the level of their success. The researcher has observed the degree of self-regulation in these students grow and expand over the four years of their course – they have learnt the

ability to seek help from peers and knowledgeable persons when faced with difficulties. The researcher has come to the conclusion that this is a skill that can be learnt by and developed in students.

4.5 Change management

Since its inception in 1999, the CP has been in a constant state of change. The changes which have been implemented were largely in reaction to changes in circumstances and environments. The implementation of Curriculum 2005 of the DOE brought its own set of challenges, and at a staff meeting of the Music Department in 2006, the researcher invited a Curriculum Advisor in Music to address the staff, to alert them to the changes which could be expected in students who enrolled for music studies as from 2008. At that meeting, the Curriculum Advisor highlighted the following challenges which music departments at universities would have to address:

- All school learners from Grade R to Grade 9 would receive their music education as part of an integrated package called the Arts and Culture learning area
- From Grade 10 onwards, learners from the Arts and Culture learning area would be selected to follow a Special Learning Pathway (SLP), whereby they could do music as a subject and learn to play an instrument. Where the manpower was available, learners could do this from Grade 8 onwards, in addition to Arts and Culture
- The minimum requirement for the standard of playing on an instrument for learners doing music as a subject in Matric would be reduced to Grade 5 of any of the conventional external examining bodies of either Trinity Guildhall College of Music, Associated Board of the Royal School of Music (ABRSM) or UNISA (University of South Africa). Prior to 2008, the minimum playing standard required at the end of a student's Matric year was Grade 7.

The Curriculum Advisor maintained that programmes such as the CP would be vitally important to music departments at universities, so that those learners who start their music education in Grade 10, and who exhibit sufficient musical talent, could upgrade their musical skills before entering into degree programmes at tertiary institutions. The reactions from lecturers present were mixed, and ranged from: "I hope I will have retired by then …" to outrage. The staff of the CP began to focus on change and the

management of change to adapt to the intended challenge. As a first step it was deemed essential to evaluate the current programme in order to see where changes were needed.

At the annual staff *bosberaad*[13] at the end of 2006, the CP staff listed the following challenges common to 95% of the students (referred to as the "Challenge List" hereafter):

- Poor literacy levels of students and limited usage of language, both musical and academic
- Poor payment of class fees
- Low level of written skills amongst most of the students
- Not meeting deadlines for assignments
- Extremely limited knowledge of musical repertoire
- Punctuality and class attendance was a problem
- Lack of motivation amongst students.

The last two challenges were not restricted to students – students complained of staff who cancelled lessons when they were already in Stellenbosch, or who simply did not let them know that they were not going to be in class. In addition, some staff displayed a laissez-faire attitude towards teaching, both in presentation of lessons and lesson outcomes. This list of challenges is virtually identical to the list which was drawn up at the final meeting of CP staff in 2005. At the meeting in 2005, the staff had made the following decisions:

- To increase the number of students enrolling for the BMus Foundation programme
- To increase awareness of the CP and its activities among the staff in the Music Department
- To concentrate on the throughput of students from the CP into BMus.

The desire to change had been manifested and accepted and even agreed upon by staff, yet at the end of 2006, the list of challenges remained largely unchanged, even though improvements were reported. These improvements were:

[13] *Bosberaad* : loosely translated means: a group of people meeting to seek counsel on a specific issue in the isolation of the "bush", South African term for the wilds. The term has now come to be associated with a meeting that lasts several hours or days and at which solutions for problems will attempt to be found.

- Module frameworks for each course were drawn up by CP staff in consultation with lecturers in the undergraduate programme
- The Head of the Practical Music Department invited the coordinator to be part of Practical staff meetings
- The syllabus had been revised and adapted to narrow the gap between the theory content of the CP and the first year BMus theory entrance requirement, which at the time was Grade 6 (Unisa)
- The duration of each of the programmes was adapted according to the syllabus content - the Introductory Programme was increased from one year to two; the BMus Foundation Programme from one year to three
- The enrolment of students in the BMus Foundation phase of the programme had increased by 18%
- The throughput of students to the BMus degree programme at SU had increased by 30%
- Payment of fees increased by 45%.

The lack of intrinsic change in the Challenge List from 2005 – 2006 seems to indicate that the changes were superficially pursued and implemented, and that perhaps there was no genuine “buy-in” from all the staff members. In all fairness, it must be stated that changes to the Challenge List were pursued with enthusiasm, conviction and vigour, and operational matters within the CP had improved. In attempting to understand the reason for the failure of the Challenge List to change from 2005 to 2006, the researcher examined some theories relating to change.

Steps 2 and 3 of Lewin’s “change-plan” (Kritsonis, 2004/5: 2) were implemented to a limited degree – whilst there was recognition of and agreement for the need for changes to the CP, the search for fresh insight was done by the coordinator, who attended workshops and DOE meetings for Arts and Culture teachers and reported back at staff meetings, which, due to various commitments of staff, were not always fully attended. Step 3 was implemented in as far as policies and procedures were drawn up for the CP, resulting in the formulation of module frameworks and course outlines by staff, but these were done in isolation of SU policy and procedures, and were only relevant to the CP.

Prior to 2007, the coordinator handled the interviews and auditions of prospective students. The auditions for the class of 2008 were handled by a panel of two lecturers and the coordinator. Towards the end of the auditions, through collective discussion in the panel, a decision was made to start an entirely new class which would be called the BA Mus Technology Preparatory class. One of the lecturers on the panel expressed the desire to work with this group. He presented a motivation, module framework and course outline for this class, which, it was thought, would initially be one year in duration. This innovation meant that some of Lippit et al's steps of change management could be implemented. The problem was diagnosed, viz., a class of guitar students with different needs to the usual CP profile – the Matric pass of these students was of a much higher standard than the usual CP applicant and all of these students wanted to study BA with Music (Route: Technology) in the future.

Motivation for the introduction of this new course included the following:

- Harmonic concepts could be easily understood because of the students' guitar-playing skill
- The human and physical capital in the form of facilities and lecturers were available
- The teaching of aural concepts would be integrated into the harmony lesson
- Students would learn theoretical concepts on their guitars in class.

Due to constant communication and feedback sessions with both students and lecturer, the course was extended by an extra year in 2009, which these students do concurrently with half of their first year of the BA with Music (Route: Technology) course. These students register as special students in the Humanities, which means they can do a selection of first-year subjects which do not require specific prior knowledge. In retrospect, the addition of this course to the CP programme offerings has benefited the CP in the following ways:

- The rate of progress in this class is evenly-paced, because of the common goal and special interest in Music Technology and because these students do not have serious academic backlogs
- Throughput to the music degree programme at SU has increased because these students have a reasonably strong academic background

- The attrition rate of students in this class is nil - the threat of boredom in the classroom which has been cited as reasons for students in the remaining CP courses dropping out, is averted.

The remaining courses in the CP cannot fit the seven steps quoted above, because there are too many variables in each course level. Kritsonis further examines a cyclical model of change as espoused by Prochaska and Diclemente, who found that people pass through a series of stages, and tend to move back and forth between stages. Prochaska and Diclemente describe the four stages to change as: “precontemplation, contemplation, preparation and maintenance” (Kritsonis, 2004/5: 3). Individuals in the precontemplative stage do not recognize the need to change their behaviour – they consider their behaviour normal. During student interviews, the researcher has become aware of students who fit this description, and it is reflected in their results and lack of progress on their practical instruments. Interestingly, these students are unaware that they are not making significant progress – their results in the CP are significantly better than their achievements when they were at school. An analysis of the final results reveals that these students have remained in the precontemplative phase for the entire year.

The student interviews also reveal a group of students who have reached the “contemplative” stage, and have become aware of the need for behavioural change. These students have not committed to the process of change, they have not started on the steps required to effect lasting change, they simply are aware that changes have to be made. At this stage, it seems, students either return to the “precontemplative” phase or leave the programme, or they will start taking the steps required for the “preparation” stage. During this stage, the student is ready to make changes to his/her behaviour, and needs support in the form of “counselling, social support and assistance with problem solving” (Kritsonis, 2004/5: 4). Changes in behaviour are increasingly effected by the individuals, and for them follows the final stage of “maintenance”, whereby reinforcement of said changes is adapted to the student’s lifestyle. These changes could be permanent or temporary, hence the cyclical or spiral nature of the design of this process. In the interviews with students, the researcher has found that students who have a high level of self-efficacy are naturally more positively disposed towards behavioural change within themselves, particularly in the presence of positive role models.

4.6 Paradigm shifts in the CP

Morton (1995) describes three paradigms for Community Projects:

(a) Charity Paradigm

(b) Project Development Paradigm and

(c) The Social Change Paradigm.

From 2005 to the present day, the CP as a community interaction project has undergone several changes in character, and in retrospect can be broken down into phases. 2005 – 2006 could be described as the years when the “Charity “paradigm described by Morton (1995) was dominant and was characterised by the following elements:

- Ethos of non-payment of class fees;
- Stronger emphasis on practical playing ability than on academic prowess;
- Everything was done for the students, which, it was later realised, disempowered them and delayed their process of self-determination;
- All activities were planned by the staff with little or no input from the students - the existing programme was simply implemented;

The CP was visualised as an alternative route into the BMus degree for students from schools with poor educational backgrounds. Nothing was expected of the students in return, and there was “no expectation that any lasting impact will be made” (Morton, 1995: 20). There was, however, a strong expectation that students who completed the music requirements for entry into the BMus degree should be allowed to do so, regardless of their academic suitability.

Two negative outcomes of this paradigm seem to be that:

(a) Students from this period exhibited a tendency towards long-term dependency − they still rely on the lecturers at SU to enter them for festivals, bursary and work opportunities, and

(b) The server’s preconceptions of the individual and the source of his/her problems are maintained or strengthened during this time, since there was no emphasis on the structural causes of the problem at the time (Morton,1995: 20).

The years 2007–2008 saw dramatic changes in the structure of the CP – changes that fit Morton's description of the Project Development Paradigm, which:

> Focus[ses] on defining problems and their solutions and implementing well-conceived plans for achieving those solutions … the organising principle … lies in the development of partnerships of organisations that collectively have access to the resources necessary to "make something happen (1995: 22)

As with the "Charity" paradigm, power rests in the hands of the service provider and the management structure of the partners, with little or no input from the students belonging to these organisations. Each organisation determines its own outcomes, and the success of the partnership is reliant on how much of the outcomes between service agent and partners are matched. Morton describes service from this paradigm as being somewhat rigid, "based on preconceived notions about the nature of problems and their solutions, so that rather than producing ameliorative effects, Project Development may have no impact or even produce negative outcomes" (1995: 22). The researcher disagrees with this description as far as the CP/SANDF/ FBF partnership is concerned, because all parties work for the social upliftment of their members, and regulations are part of any well-run organisation.

Feedback from the partners of the CP, the SANDF, CPYO and the FBF, highlighted the following problems:

- Organisations such as the FBF send their leaders to universities for professional qualifications. Their members who are studying music at SU are the only students not able to qualify for a degree, who in fact struggle to pass first year theory and history of music. The organisation has members in other faculties at SU who are doing well, and they have members at other universities who are graduating with professional music qualifications, just not at SU.
- The SANDF needs professional qualifications for their musicians, but allowing all their musicians to pursue fulltime study at a university is not possible, for logistical and financial reasons. The CP offers the vehicle for part-time study, but not for a fully accredited qualification.
- The CPYO is committed to the development of orchestral musicians who can receive professional training at universities – the entrance requirements of SU have been a deterrent for some of the musicians who have been in the CP, and they have continued their tertiary music studies at UCT.

All of the partners agree that the content of the subjects taught in the CP, as well as the efficiency and proficiency of delivery has been of a high standard, but the problem of professional qualifications has remained a source of concern.

During the period 2007-2008, the researcher became involved in the planning of new programmes for the Music Department at SU, viz. the Higher Certificate in Music and the Diploma in Practical Music. As a result of this involvement, she became familiar with SU policies and procedures regarding academic standards and outcomes, and the policies and procedures of the CP have gradually been revised to comply with these.

Towards the end of this period, and throughout 2009, the result of the research on this programme has seen the researcher assume the responsibility of being a "change agent" whose "primary responsibility is to … facilitate emancipatory change" (Babbie & Mouton, 2001: xxxi). The CP has gradually become change oriented, specifically with regards to serving the interests of the students, whilst still serving the needs of its major partners and SU. Change in the BMus programme affects the CP, as with the introduction of the Service learning module which was introduced at the beginning of 2009.

4.7 Service Learning

Service Learning is a new module, introduced for the first time in 2009 for BMus students in their final year of study. In this course, students have to:

- Complete reflective journals, of which 50% is informal journaling about their experiences. These have to be handed in after every 2-3 hours of practical work

- Fill in a time sheet of hours spent at the site which has been verified by the Site Supervisor, who gives a summative assessment of the student on a form provided by the lecturer.

Students were taken on a tour of possible community projects in Stellenbosch as well as the CP. They were given the option of placement in assisting lecturers with the teaching of sections of work, such as theory, or helping students to practise, or

practising aural concepts with students. The authors on service learning quote Eyler and Giles (1999: 190-191) who list the following criteria for high-quality placements:

- Students do meaningful work
- Students have important responsibilities
- Students have varied or challenging tasks
- Students work directly with community partners
- Students receive support and feedback from agency staff
- The service continues over a sustained period.

Two students elected to do their service learning within the CP – one student assisted with aural tutorials, and the other assisted with theory teaching. One student was male, the other female. Their feedback was conducted in the form of a questionnaire. The completed questionnaires are in the Appendix C, and a summary of their answers is reported here. The student who chose to assist with tutorials in aural will be identified simply as T and the student who assisted with theory teaching as F.

When asked what factors in their past contributed to their choice of activity, T responded that she felt it is an area of music that needs more attention. F's choice was influenced by the fact that he has worked with students and teachers in the CP in the past in CP activities such as the jazz band. In response to the question of whether their choice reflected what they would do after they graduate, both students responded negatively: F has enrolled for a degree in a different field altogether, and T will do postgraduate studies in Chamber Music. Both students might engage in community interaction activities in the future, "if the road takes them there" (T).

When asked whether they might engage in future research about any aspect of their community engagement, F said no, and T said she would if she found herself in a situation such as this. Both students chose the Project Development paradigm as most fitting description of the CP, and T added that she thought there was a bit of the Charity paradigm as well. Feedback on their experience in the programme was mixed – F thought the programme works well, but that students should be screened before being allowed to choose an elective which requires special skills or

knowledge. T experienced some disorganisation within the programme because the tutorials were not compulsory.

Both students answered the question on whether they had experienced any transformation from within by saying that they discovered they enjoyed teaching. Feedback from CP students confirms that the experience was positive for them. Comments ranged from – “it was really helpful to have extra aural classes …” to “ … he was really good. He made sure we all understood, and he made us all take a turn at doing the intervals on the board”.

4.8 Rural Engagement

“Acts of service are steps in a larger strategy to bring about change, quite often assessed as the redistribution of resources or social capital” (Morton, 1996: 20). Morton’s third model of change, the Social Change Paradigm, best describes the phase which the CP management structures are undergoing. Rather than wait for students to walk through the doors of the Konservatorium, the CP is reaching out to form partnerships with organisations in rural communities who have resources and the social capital to form a partnership. Projects have started in Vlottenburg, and extend to Grabouw in 2010. The main characteristic of the Social Change Paradigm is that the change is planned with equal input from the partners over a long period, with the long-term view to social change being the primary aim.

The key descriptor to this relationship between the server and the partners in the Rural Engagement Programme is “collaborative”. Relationships are built; learners are exposed to the university’s learning environment. We have already experienced tremendous growth in self-esteem in students from this programme. The “Rural Engagement Programme” which was established in 2009 is one of the developmental processes of the CP’s strategy to redress inequalities in academic output from the high school system in rural areas. The aim of the service is to empower students to help themselves “in the world as it is now, not as we wish it to be” (Morton, 1996: 23).

4.9 Assessment of students

All students in the CP are assessed by means of various activities throughout the year. This includes tests, assignments and oral presentations. Lecturers also assess

the emotional growth of the students by the manner in which they manage factors such as time, stress, adherence to deadlines for assignments and presentations as well as their oral contributions to classroom discussions. These have been referred to in staff questionnaires in Appendix B. Another assessment tool is to measure the performance of the students at national and international level. These include external practical and theory examinations, music festivals as well as the number of students who are accepted into music degree programmes.

4.9.1 Results of CP final examinations

The researcher has examined the final results of the students at different levels in the CP in order to discover patterns present which might indicate factors which inhibit or contribute towards successful access to degree programmes. For ease of understanding, the abbreviations which are contained in the graphs below are explained here:

- BMF – BMus Foundation
- BA MT – BA Mus Technology (Preparatory)
- 271 is the first year of the BMus Foundation Programme. Students are at the level of Grade 4 theory and Grade 5/6 practical
- 272 Gr 5 is the second year of the current BMus Foundation Programme. Students are at the level of Grade 5 theory and Grade 6/7 practical
- 272 Gr 6 is the third year of the BMus Foundation Programme. Students are at the level of Grade 6 theory and Grade 7/8 practical.

The vertical columns in figure 5 indicate the modules examined, and a short explanation of the modules follows:
The core modules, which are compulsory, are:

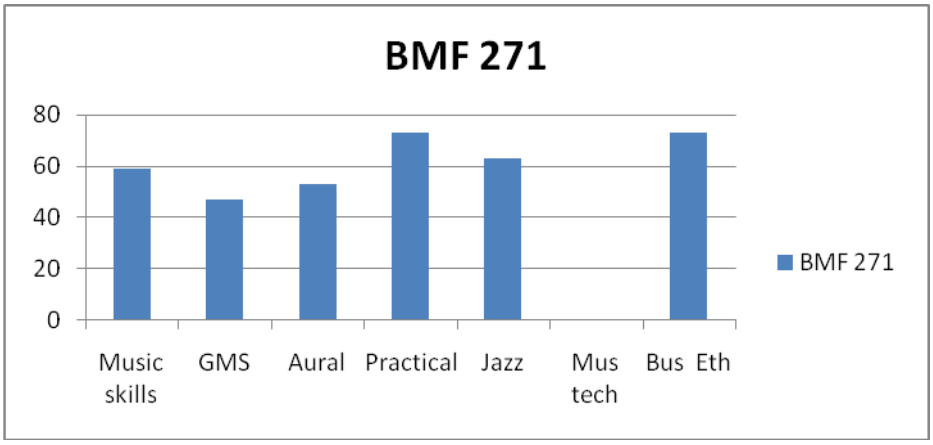
- Music skills - the study of music theory and form and analysis
- General Music Studies (GMS) - an introduction to the main style periods in music history
- Aural – the training of aural concepts
- Practical - instrumental study.

Students were allowed to choose one of the following electives:

- Jazz – theory and improvisation
- Mus Tech – Music Technology

- Bus Eth – Basic Principles of Business Ethics in Music Practice.

Figure 5: BMF 271 Final examination results 2009



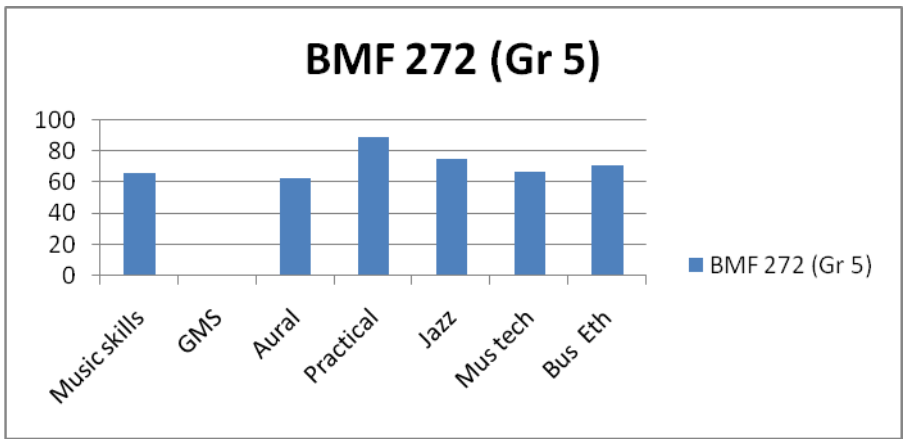
In this class, students have had prior music tuition. Thirty-six percent of the students in this class came from the Introductory Programme in Music and have been in the CP for two or three years. The rest of the students had a variety of musical backgrounds – 14% are professional musicians who want to improve their music literacy skills and playing technique, and the rest have been in other professions previously.

Scrutiny of the results of the core modules reveals that the students scored highest in the practical examination, followed by music skills and aural. The lowest scores were obtained in general music studies. In an interview with the lecturer concerned, she remarked:

> *The students made so many excuses at the start of this course – they missed deadlines for handing in work, and were often absent. There used to be a shadowy group of students who sat at the back of the class who never participated in classroom discussions. As the year progressed, this group of students grew into individuals who asked questions and participated in class discussions.*

There were two lecturers and a student assistant involved in the theory teaching of this class – one for theory and harmony, one for GMS, and the student assistant was on hand to provide mentoring and assistance with teaching when the lecturer could not be present.

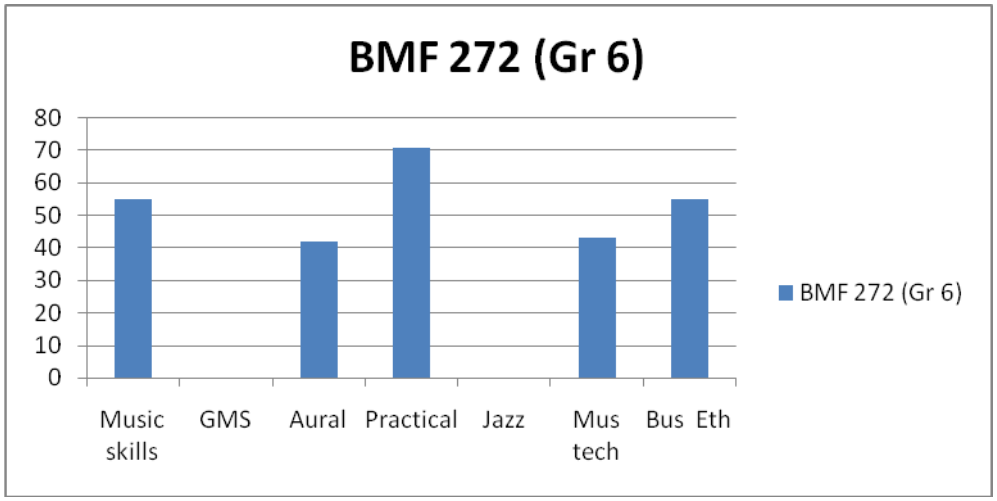
Figure 6: BMus Foundation 272 final examination results 2009



The BMF 272 Grade 5 class displays a higher level of performance in the theoretical subjects than the previous group. The General Music skills mark is incorporated into the music skills mark, and on average the class performance was 28% lower than the average performance of the students in the practical module. The spread of ages in the class is interesting – students are evenly spread across the age groups from 18 – 51. Thirty-eight percent of the students in this class were in the BMus Foundation 271 class in 2008. Twenty-five percent of the class did music as a subject at high school prior to joining the CP in 2009, are both members of the CPYO and do not have the requisite university-approved pass to qualify to do a degree in Music. Despite having done music as a subject at school, their auditions indicated a lack of knowledge required at this level, which is why they were not put into the BMF 272 (Grade 6) class. Their progress and last interviews indicate that this was the right decision.

By comparison, the students in the second year of the BMus Foundation 272 class had lower averages in all modules. This could be because the workload is heavier, and the practical standard more demanding. Traditionally, this has been the final year in the BMus Foundation programme prior to entry into the BMus degree, and this has also been the point at which some students lose motivation (refer to 4.4).

Figure 7: BMus Foundation 272 (Grade 6) final examination results 2009



An examination of the factors mentioned previously in this research show no pertinent trends in the performance of these students. In the age group 17–20, the results range from 67% to 81%. In this group, the students' identities are extremely diverse: one student is enrolled for a degree in languages at SU, and wants to complete her grade examinations in music. The second is a student whose educational background is not strong, but her playing skills are extremely good – she has participated in music festivals in Brussels and Dresden. The third student, who achieved the highest mark of the three, is in Grade 11 at a high school in the Western Cape with a strong academic background. The first two students reside in Stellenbosch and the third travels to Stellenbosch from his school. The students in the age group 30+ and 40+ achieved marks ranging from 41% to 63%, and the marks of two of the students who achieved less than 50% are directly related to problems with transport to and from lectures.

The age group 20+ has the most students in this class, and their achievements range from 18%-78%, with four students passing the exam. Conversations throughout the year between the researcher and the students who did not pass revealed that they did not have clearly defined goals, and that their motivation levels were low. They cited difficulties such as missing their families, and domestic problems where they resided. They also displayed an array of emotional problems such as persecution complex, low self-esteem and low level of confidence. This seemed to have had an effect on their results. Students in the 30+ and 40+ age range seem better able to cope with adversity, even as severe as the death of a partner in one case. This

seemed to act as a catalyst to return to class and pass the examination, even though the student was highly motivated before the event.

The charts in figures 8 and 9 below display the performance of the BA Mus Technology first and second year classes (271 and 272). In this stream, BA Mus 271 has no entrance requirement other than the ability to play the guitar skilfully, and students are expected to exit at the end of their first year with an understanding of the theoretical concepts of Grade 4 theory. Their practical standard should be equivalent to Grade 5, although the students reached a standard comparable to Grade 6 at the end of 2008.

Figure 8: BA Mus Technology First year (271) final examination results

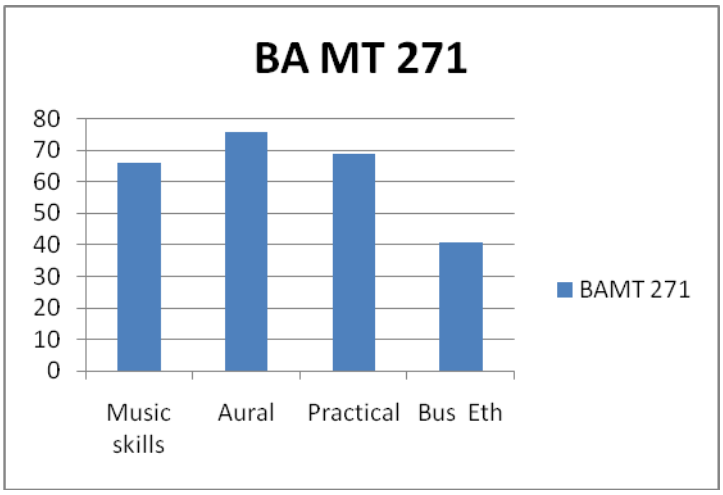
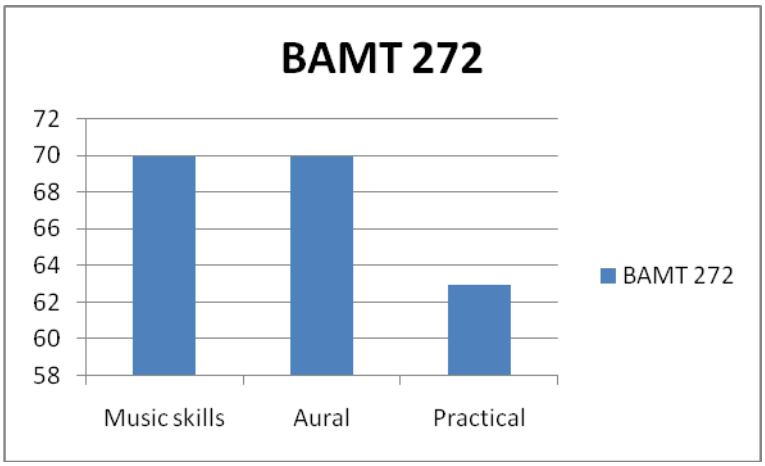


Figure 9: BA Mus Technology Second Year (272) Final examination results



At the end of the second year, students were expected to have a knowledge and understanding of theoretical concepts equivalent to Grade 5. Their practical standard has to be Grade 7 because this will enable them to audition for BMus.

A comparison of the two streams (BMus Foundation, all three years and BA Mus Technology, first and second year) in Figures 10 & 11 is interesting:

Figure 10: Average percentage per module in BA MT

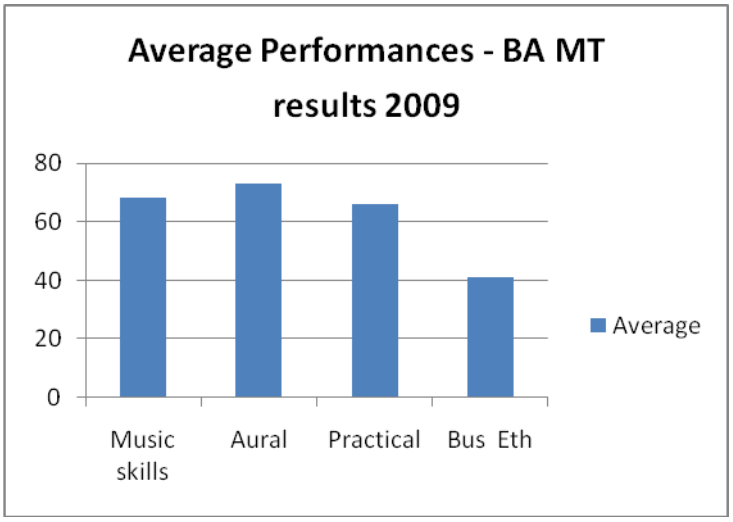
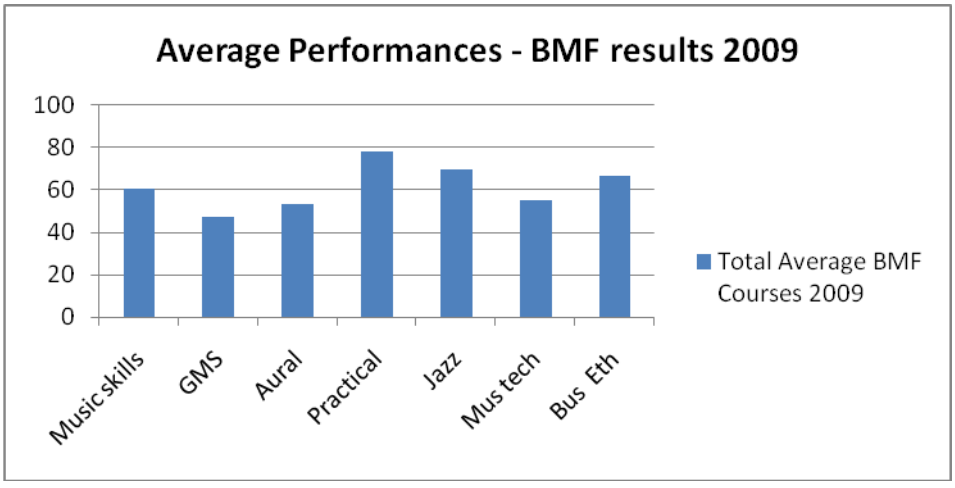


Figure 11: Average percentage per module in BMF



The students in the BA Mus Technology stream achieved an average percentage of 68% in music skills, which is 8% higher than that of the BMus Foundation students. They also achieved a higher average mark for aural (73%) than the BMus Foundation students, whose average mark for aural was 53%. In Practical Music

Studies, the BMus Foundation students fared better – obtaining an average percentage of 78% while the BA Mus Technology students obtained 66%. Since the audition procedures to date have not tested cognitive skills of students, their school-leaving results were analysed to detect whether there is a pattern. In the BA Mus Technology course, 80% of the students had passed their Matriculation examinations with Merit, and 35% of the students in the BMus Foundation course had passed their Matriculation examinations with endorsement, one of whom obtained a merit pass.

A second point of interest is that the musical experiences of the students in the BA Mus Technology classes had been rock music prior to the commencement of their studies here at the CP. All students learn 'classical' techniques of playing while they are in the CP. At the group interview with this group of students, they were asked to compare the amount of practice time they spent individually in their first year of study, compared to their second year. All students admitted to practising for 5 to 6 hours daily in their first year, because they enjoyed the challenge of learning to read music and of adding new skills to their playing. In the second year, these students experienced more difficulty in learning ever-increasing levels of difficulty in playing and reading music. If one were to test their playing skills in their own fields of music, the results would in all probability be dramatically higher, and one could make a comparison of practical playing ability on even grounds. The BMus Foundation students have had their training in organisations which play classical music, such as the CPYO, or in churches, and their progress reflects this. As far as possible, students have been encouraged to play and write external examinations, and these results have been used in the past as a means of affirmation of the CP's own assessment of student progress.

4.9.2 External examinations

An increasing number of students have been entered for practical and theory examinations in addition to the CP internal examinations. Initially, the idea was used as a motivational tool, to motivate students to practise and focus their attention in the classroom. The number of entries has increased yearly, as has the number of students who pass these exams. Seventy percent of students passed their Trinity exams with a higher percentage than they did the CP exam.

4.9.3 Participation in music festivals and workshops

Since 2005, students have participated in the International Chamber Music Festival, the National Youth Orchestra course and more recently, the Miagi orchestra course. One of the students participated in international chamber music and orchestral courses this year – one in Dresden and one in Belgium. Students were placed in prominent positions in these orchestras. In the University of Stellenbosch Symphony Orchestra, 10% of the orchestra in 2009 consisted of past and present CP students. For the first time, two of the CP students successfully auditioned for the Concerto Festival which was held at the music department of SU in 2009.

4.9.4 Throughput of students to the BMus degree at SU and other HEIs

In 2005, one student was accepted into the BMus course. The numbers have grown steadily since then. Some students chose to go to UCT – four in 2006 and three and 2007. In 2009, seven students were accepted into BMus – four of them as special students, which means that part of their first year modules of the BMus course are done concurrently with the final theory and practical modules in the CP. Nine students are expected to start BMus studies in 2010.

4.10 Programme review

The programme design has evolved over ten years, and has always been aligned to the needs of the community which it serves (its partners included). The programme content has been re-designed to accommodate changes to the national school curriculum.

4.10.1 Marketing

Currently, marketing is done via concerts, personal visits by the coordinator to schools in the area and by word-of-mouth. In 2006, there was a fairly big response to advertisements placed in the newspaper, but in 2007 that number dropped sharply and only two people were recorded as responding to the advertisement. After that, the advertisement campaigns were axed, and the programme has grown by word-of-mouth. The coordinator ensures positive exposure of the CP by making presentations at high schools, through concerts at music festivals and local schools and through positive media exposure.

4.10.2 Financial

The coordinator is responsible for sourcing funding and ensuring that students pay their fees. The lack of funds remains a challenge. The CP received money in 2007 from the strategic fund at SU, and relies on third stream funding and student fees.

4.10.3 Staffing

Lecturing staff are highly competent and are a mixture of full-time and part-time staff, although the latter are in the majority. The age demographic of the staff ranges from BMus students to retired musicians. In our experience, the retired lecturers, who are teaching practical music studies, have the experience and the knowledge to teach young adults what they need to know to be able to perform proficiently in a short space of time. The more experienced lecturers mentor the student-lecturers.

4.10.4 Strategic planning

The lecturing staff of the CP meets at the end of each year in a forum which has come to be known as the *bosberaad.* This process has become a method of assessing the progress of the programme towards goals which have been collectively determined by the staff. This is the process of self-determination (Fetterman, 2001: 4), which he defines as the “ability to chart one’s own course in life, [and] forms the theoretical foundation of empowerment evaluation” (Fetterman, 2001: 13). At this meeting all issues that have arisen during the year are discussed. Planning and intervention strategies for the following year are discussed, and the recommendations for the future made. One of the observations made at the 2008 *bosberaad* was that students arrive with little to no knowledge of the classical or light music repertoire. The recommendation was that Repertoire studies be introduced in combination with Form and Analysis, and this was implemented in 2009.

4.11 Summary

Data has been collected over a number of years and over a wide range of activities within the CP, and the process of comparison of categories resulted in observations that could be beneficial to strategic processes to facilitate access for students into the degree level courses at SU.

An investigation into attendance records led to a comparison of the differing geographic demographics of students in the CP. This information in turn was

compared to the results of students in the final examinations. The observation was made that while travel did have an effect on the students' performance, other factors could also have prevented satisfactory performance. Interviews with students revealed further categories for investigation, such as motivation and expectancy levels (of the programme). More students scored higher in the final examination than they did in terms of expectancy-value.motivation scores.

Age demographics reveal that the 20+ age group is the highest performing group, and that the 30+ group has more external factors inhibiting satisfactory progress. Staff questionnaires reveal a group of dedicated, committed lecturers who have empathy for the students they teach. The questionnaires also reveal that only 27% of the lecturers prioritise "access" to the degree programmes.

An investigation into change theories indicates that the nature of change within the CP is consistent with research conducted in the field. The same can be said of the paradigm shifts within the CP – from charity to project development to the social change paradigm (Morton, 1995: 20).

The implementation of two new programmes – the Rural Engagement programme in the CP and Service learning at the music department is inter-related and inter-disciplinary, and both have the promise of long-term benefit to the CP.

Administrative issues are reported to be satisfactory in some areas and needing work in others. The participation of students in external events such as examinations and festivals provides grounds for affirmation of the standard and value of the CP.

CHAPTER 5

Summary, Recommendations and Conclusions

5.1 Introduction

This research has been focussed on the investigation of factors that could contribute to successful access to tertiary study for students who have the musical talent, but who have not had access to formal music tuition. Chapters 2, 3 and 4 have been summarized, and this chapter will not repeat those summaries; however, an overall summary of the preceding chapters will highlight the findings. The conclusion presents the contradictions in findings and the gaps that have been exposed in the issues which have been raised. The chapter concludes with recommendations.

5.2 Overall Summary

The conditional matrix of Strauss and Corbin (1990: 169) formed the backdrop to this research. Starting at the outer circle of the matrix, at international level, the researcher has ascertained that the international trend in higher music education is to focus on pre-college music education. The AEC conducted research over a period of three years at conservatoires throughout Great Britain and Europe with the objective of establishing the importance of pre-college music education to HEIs. In the final report (2007: 6), the AEC came to the conclusion that " … some connection between pre-college training and higher music education is always present, and in order to improve the quality of the outcomes of both levels of music education, a good relationship between the two levels is essential" (2007: 6).

At national level, the policy documents of the DOE were examined to determine specific criteria relating to HE, such as admission requirements and programme requirements. The EDP was created by the DOE to give academic support to students who had had a poor educational background, and had low scores on their language proficiency test in the entrance examination. The Senate at SU made a decision to discontinue the participation of the music students in the EDP. This increased the need for a pre-degree programme at the music department of SU to accommodate those students who needed academic support into the existing CP and assist students to prepare for higher education studies.

The Community Interaction Policy at SU is part of the university's strategy to redress past imbalances. Service learning resides in the Community Interaction division. The DSC gives guidelines for the presentation of short courses at SU, and the CP has to register with both departments annually. The CP therefore has specific guidelines to adhere to in the SU context. The CP as a vehicle for creating access to higher music education studies was identified as the core phenomenon, and all data collected, coded and analysed to this end. The collected data revealed categories that suggest prominence be given in future planning and activities to concepts such as motivation, self-regulation and emotional intelligence in students. Future interventions of a positive nature can be planned in this way (Smit, in Akrofi, Smit & Thorsen, 2006: 218).

Following the criteria used by the HEQF for programme review, the researcher reviewed the programme along the following lines: programme design, student recruitment, selection and admission, staffing, teaching and learning, student assessment, infrastructure and library resources, programme administrative services and internal quality assurance.

5.3 Answers to the research question: What contribution does the CP make to enable successful access of students into the undergraduate programmes in music at SU?

Twenty-three CP students have been accepted for degree or diploma music studies at universities since 2005 (Ch. 3). In 2006, 57% of the students who applied for further study at tertiary institutions were admitted to the diploma courses at UCT, and in 2007, 60% of the students who applied for further study were admitted to diploma courses at UCT. Forty-three percent of the students who went to UCT have completed their studies or are in their final year of study. At SU, 67% of the students who were accepted for degree study in 2006 will complete their degrees at the end of 2009. A study of the students who have been accepted into degree or diploma programmes and who have been successful in their studies show traits which are common to all.

5.3.1 Contributing factors in students

The researcher has observed the ex-CP students who have gained access to BMus for common traits. The first trait is the presence of musical talent and the ability to play the instrument or sing at the level required for entry into the next level of study. These students show the promise that they will be able to develop on a basis comparable to other students in the degree who have not had their disadvantage. Other characteristics which are evident in these students are self-regulation, motivation and the capacity for higher order thinking skills.

In all cases their motivation for studying music is intrinsic – all the ex-CP students currently in BMus admitted to having a passion for music; one said that music gave him joy. Goal-orientated motivation has also been linked to academic achievement, and is effective when the student's values match the course objectives (Entwhistle and Thompson, 1974: 381). This is true in the case of both students who are graduating at the end of 2009 at SU – both elected to study music after spending a year studying in another direction. One of the students, who also teaches in the CP, made the following comment in his questionnaire:

> *It has been my passion, and studying something that you have a passion for, is always better than studying something that you are forced into to please others, and it makes it more enjoyable to yourself.*

The degree to which students can apply the processes of self-regulatory behaviour in their learning will dictate the level of their success (Ch.2). The researcher has observed the degree of self-regulation in these students grow and expand over the four years of their course – they have learnt the ability to seek help from peers and knowledgeable persons when faced with difficulties.

A characteristic of the students who have remained in the BMus programme is that they have honed their academic literacy skills, and have shown the willingness to do so. Their language marks on their school-leaving certificates were above average in most cases. Those students who displayed a negative attitude towards the English and academic literacy courses, which were devised for their benefit, have struggled to adapt. Some have adapted and are now progressing well; others (13%) have discontinued the course.

5.3.2 Programme design

Programme design has proven to be responsible for the biggest increase in student throughput to BMus. In 2008, three students were admitted to BMus. In 2009, 7 students were admitted – an increase of 57%. This can be directly attributed to the creation of the new programme BA Mus Technology (Preparatory) – 57% of the intake was from the new programme. The programme was designed in response to the needs of the students and also to be more closely aligned to the musical and academic requirements for the music degree programmes.

There has always been, and should continue to be, a student-centred, developmental approach to teaching and learning in the CP. In addition to ensuring musical growth, the improvement of communication skills, written and oral, is a top priority.

5.4 Recommendations

The recommendations which follow should be seen as suggestions for future implementation in the CP, or as opportunities for further research. The suggestions are a result of gaps discovered in the findings, and it is hoped that these might be helpful to others running a similar programme. New programmes such as the Diploma in Practical Music and the Higher Certificate in Music might be introduced as from 2010, which will affect the exit levels of the BMus Foundation Programme.

5.4.1 Adjustment to current courses in CP

The BMus Foundation Programme (271) will become the music bridging course. The following provisions and outcomes would apply to this course:

- The outcome for theory should be comparable to Grade 4 standard of any external examining body
- The outcome for practical music study should be a minimum of Grade 6 standard
- General Music Studies should be compulsory
- An introductory course in academic literacy should be introduced or incorporated into the General Music Studies course.

The content of the courses will be easier to regulate in terms of consistency if the admission procedures are standardised.

5.4.2 Audition procedures

Entrance into this course should be formalised, and standardised, and should include a thorough assessment of skills that are needed for music study. An understanding of aural and theoretical concepts up to Grade 4 level should be included in the testing. The school leaving certificate should be of such a nature as to allow the students to proceed to the Higher Certificate/Diploma in Practical Music/any of the music degree programmes. The English literary level of potential students should be tested in the audition process as well.

5.4.3 Development of Emotional Intelligence

In their article about the role of transformative learning in achieving academic excellence, Low and Nelson state that “Emotional Intelligence is the ability to think constructively and act responsibly” (2004: 2). Emotionally intelligent students exhibit the following skills: time and stress management, the ability to think and act positively, and the ability to make wise and healthy choices. All of these are skills that can be taught to students, and the researcher would like to recommend that this becomes part of the course, either as workshops or as a separate “life-skills” course. This was also a recommendation made by one of the students (Appendix A: student questionnaires).

5.4.4 Communication with staff and students

One of the students recommended that study guides be issued to students which include an outline of the work to be covered with dates of deadlines for assignments, projects and test dates. One of the staff members recommended that all CP students be set up with email addresses (as part-time students they do not have access to email facilities) – this would facilitate communication with the students. The same lecturer also suggested that more free flow of information between management, staff and students is needed. The coordinator interviews the students before the start of the course and again at the end of the course, unless there are serious problems with a student, in which case interventions are put in place. Students-at-risk are identified and interviewed after the early assessment tests at the end of the first term, and it is recommended that a mid-year interview take place to assess the progress of students.

5.4.5 Development of academic literacy in students

De Nardo and Sheldon (2005: 42) suggest that “higher order thinking skills” (HOTS) can be developed in students “given time and instruction”. The gap that exists between academic language at university level and cultural, school and home language needs to be addressed. A course which introduces academic literacy would be useful for the students in the BMus Foundation courses, since it has been determined in the previous chapter that 65% of the students have poor literacy levels, as evidenced by the results of their school-leaving certificates. These students exhibit negative attitudes towards courses which teach academic literacy. The researcher recommends that students in the entry level BMus Foundation and BA Mus Tech Preparatory courses be given an introductory course in academic literacy. This should also apply to students who join the CP at a higher level, and who display poor academic literacy skills. Weideman’s book *Academic Literacy: prepare to learn* is a structured course with material for lecturer and student in the same book. In this way, the student can see what is expected of him/her and what the rationale is behind certain of the tasks.

5.4.6 Assessment of student progress

Students need regular assessment opportunities in theoretical subjects to keep them goal-orientated and to ensure their assimilation of increasingly difficult concepts. Most of the staff do this, but apparently some students felt they needed more. The tests should be a combination of written and oral, because they need to practise both writing and speaking. For their practical subjects, students need performance opportunities. This recommendation was made at the *bosberaad* in 2008, and students mentioned this during the interview.

5.4.7 Encouraging innovation

The CP has been fortunate to have had the benefit of innovations by staff members. The woodwind lecturer has the patent on a device which he invented to assist students. The device is called the *technique developer* and helps to form the students’ fingers over the keys as they practise, allowing them to lift their fingers a short distance instead of lifting them high above the keys, as beginners are wont to do. One of the brass lecturers has developed a breathing device called the *windsong,* which assists with breathing techniques. This device is suitable for all levels of

playing – beginners use it to learn to breathe correctly and advanced players use it to practise circular breathing. The device consists of a short tube which is made of Perspex material with a narrow tube near the top end through which the student breathes air into the tube. At the bottom of the tube is a small rubber ball, which the student has to try to lift by breathing into the tube. Once the ball is floating in the tube, it has to stay at the top of the tube.

Further innovations should be encouraged and working with the CP students seen as a particularly stimulating opportunity and certainly not as a burden, dealing with previously disadvantaged students.

5.5 Conclusions

There have been many developments in the CP since 2005. The most recent change is that the DOE has approved the university's application for the Higher Certificate in Music and the Diploma in Practical Music. At the time of completion of this thesis, the programmes had not yet been accredited by the HEQF, so it is not known whether these programmes will be officially implemented in 2010.

The importance of a programme like the CP needs to be acknowledged by SU, and institutional support given to assist with the achievement of the goals of the CP, which ultimately assists the institution with the transformation process. The areas mentioned under recommendations in this chapter need further investigation, because this research has uncovered gaps in the CP processes. The CP staff also has to "buy into" teaching strategies which enhance the learning experience for the students, and will enrich a programme that is already producing positive results in student access.

The partnerships which the CP has formed have been mutually beneficial - the outcomes of the CP match the outcomes of the CPYO, which is to empower the players to be able to do undergraduate studies, and to gain orchestral experience.

One of the ex-CP students is currently in his final year of BMus studies, but wishes he had "stayed in the CP an extra year to practise more" before doing BMus. He feels he did not have sufficient time to practise because of the intensity of the academic workload.

Reasons for concerns raised by both lecturers and students all need to be faced squarely and solutions genuinely sought, in the interests of the students, who are the clients of the university.

In conclusion, a quotation from a student:

> *I used to be very quiet ... My first challenge was to talk in the General Music Studies class when I had to do a presentation … (My) musical language has improved … When I teach in the FBF, I become aware of how much my vocabulary has increased. I would recommend the CP to people even if they are BMus-ready.*

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APPENDICES

APPENDIX A: Student Interviews

Student: no.1

Name	W
Age	24
Course	BMus Foundation 271
Level of prior music knowledge	I have been in the CP for three years now – before that, I loved to sing, but could not read music and had no formal training.
How did you learn about the programme?	I learnt about the programme through a friend, who had just registered in the CP. I had to do something with my life, and this looked like a good option.
What did you think you would learn in the programme?	I expected to do theory, aural and singing.
Have your expectations been met?	I learnt far more than I expected to, in music and about life. My time here has been a journey, and the knowledge gained about myself and what role I would play in my journey has been very empowering for me.
How has your musical and academic language been affected since starting the CP? Are you aware of situations where this is an advantage?	My musical language continues to grow, and so has my academic language. I had to do a 10 page assignment for Business Ethics, which I really enjoyed doing. My writing skills have improved tremendously, and I found the subject Form and Analysis difficult. Our lecturer showed us how to “open” the music naturally and in our own time we all came to an understanding of analysis.

Motivation: Compare your level of motivation before you started the programme and now, one year later.	Before this year, my life was characterised by fear. I now look upon any fears that I encounter as challenges to be anticipated. My spirituality has deepened; being the singer for the SU Youth Jazz Band has helped my confidence. Now I am not motivated by marks, I am motivated by my enjoyment of what I do.
External exams: have you entered for theory and/or practical exams? What was your experience of the Unisa theory exam and the CP music theory exam?	I entered theory exams, and was prepared for the external exams by the CP exams. We were well-prepared for these exams.
Self-Actualisation:	I am learning the value of time management, I have less stress, because once I leapt off the cliff (singing in the Big Band Festival at the Baxter), I couldn't stop. I network, I am part of a music duo and we gig for SU functions now.
Transference of skills: give examples of how you are able to assist in the community from which you come with the knowledge you have gained in the CP.	I find it easy to talk to people now, and try to motivate school learners. I also talk about the (cert) programme when I perform at concerts.
Have there been any by-products to your learning here in the CP - in other words, have you learnt anything else besides music?	Definitely. My experiences at the NYJF and at concerts that the big band gives, have taught me the value of networking. I find it much easier to communicate with audiences, and to create a nice atmosphere when we perform.
The programme currently has two main aims: (a) To serve the community and (b) To prepare students for entrance into the degree programme. Does the programme manage to do both adequately and do you think there should be a third aim?	Yes it does.

Student no. 2:

Name	V
Age	46
Course	BMus Foundation 272 (Grade 6)
Level of prior music knowledge	Grade 4 on my instrument, and I received some training at church. I also taught at church and at the school where I work.

How did you learn about the programme?	I learnt about the programme through someone who had been in the programme.
What did you think you would learn in the programme?	I expected to learn more about theory and practical.
Have your expectations been met?	Yes.
How has your musical and academic language been affected since starting the CP? Are you aware of situations where this is an advantage?	When I open a church choir book, I can see cadences and modulations. When I listen to a song on the radio, I hear dissonances and intervals. My approach to teaching is different, I hear comments in church that my teaching is changed, perhaps the knowledge that I gained here and my previous teaching experiences have gelled. My technical language has also expanded, which helps me with the interpretation of scores.
Motivation: Compare your level of motivation before you started the programme and now, one year later.	My level of motivation has stepped in the last year. I want to improve myself even further.
External exams: have you entered for theory and / or practical exams? What was your experience of the Unisa theory exam and the CP music theory exam?	I wrote the Unisa Grade 6 theory exams, and I think I managed the first paper, I'm not so sure about the second paper of the Unisa exams.
Self-Actualisation:	I have coaches to help prepare me for my Matric exams; I have a game plan for 2010. I also want to start a music school in my community.
Transference of skills: give examples of how you are able to assist in the community from which you come with the knowledge you have gained in the CP.	I teach at church and at the school. I can help members of the community who play in bands with the interpretation of their scores.
Have there been any by-products to your learning here in the CP - in other words, have you learnt anything else besides music?	I am conscious of the fact that I can communicate on a higher level now, with musical peers especially.
The programme currently has two main aims: (a) To serve the community and (b) To prepare students for entrance into the degree programme. Does the programme manage to do both adequately and do you think there should be a third aim?	Yes, as a community project, though I think there may be more benefit to people if they already have a background in music, even at Introductory level.

Student no. 3:

Name	R
Age	19
Course	BMus Foundation 271
Level of prior music knowledge	I started studying music two years ago when I was in Grade 11 at school. That was the first time my school offered music as a subject. I wasn't allowed to do it as a subject, because I was already in Grade 11. Also play in the Moravian Church Brass Band.
How did you learn about the programme?	From my cousin M, who was a student in the programme previously and is now studying at another university.
What did you think you would learn in the programme?	I expected to learn more about music, like theory and aural. I thought it would be like school, just more intense and a lot more knowledge. I expected to become a better trombone player.
Have your expectations been met?	Yes and more. I have changed within myself, been inspired by the researcher and senior students N and his lecturer in Theory, Ms L.
How has your musical and academic language been affected since starting the CP? Are you aware of situations where this is an advantage?	I never had a big vocabulary at school. I use musical terminology freely now, without embarrassment. At first I didn't understand why we had to do History of music, but now I am curious to learn more, especially since it helps my playing to be aware of the styles in music. My Aural preparation for the Trinity College Practical examination was easier because we had listened to lots of music from different periods throughout the year.
Motivation: Compare your level of motivation before you started the programme and now, one year later.	I was bored at school, and time dragged. Here, the lecturers help you if you don't understand, they help outside of lecture times, and there are always students in the degree programme to help us. My personal goals have changed. I wanted to be a scientist when I was at school, now music has overtaken that desire. I am more focussed in class, and my classmates help me to stay focussed.

External exams: have you entered for theory and / or practical exams? What was your experience of the Unisa theory exam and the CP music theory exam?	No, I did not write the Unisa theory exam. I think I managed the CP theory exam quite well. I am going to play the Trinity Practical exam – it will be my first time.
Self-Actualisation:	I want to be a versatile musician. I would like to play in an orchestra and I would like to play in a jazz band – my experiences in the Chamber Music Festival and the National Youth Jazz Festival have inspired me to do that one day.
Transference of skills: give examples of how you are able to assist in the community from which you come with the knowledge you have gained in the CP.	I am going to offer to help my former teacher with the teaching of the brass players at the high school I attended last year.
Have there been any by-products to your learning here in the CP - in other words, have you learnt anything else besides music?	Yes – I learnt to let go of my fears. Being exposed to players from all over the country at the two festivals this year was a first for me. I met musicians who inspired me; their talks went straight to my heart. I feel different when I pick up my instrument now. I used to compare myself to other players, now I open myself to learn from other players.
The programme currently has two main aims: (a) To serve the community and (b) To prepare students for entrance into the degree programme. Does the programme manage to do both adequately and do you think there should be a third aim?	Yes it does. This programme makes me want to do more with my life.

Student no. 4:

Name	A
Age	24
Course	BMus Foundation 271
Level of prior music knowledge	Moravian Brass Band in Mamre. Could not read music, keep time. Trained a local choir in Mamre.
How did you learn about the programme?	Entered the choir in a local festival and won the category. I asked one of the judges when I saw him several months later to advise me on how best to improve my music, and he gave me the phone number of the researcher, and advised me to join this programme.

What did you think you would learn in the programme?	I did not know what to expect. I thought I would master my instrument, and do a little theory. I deliberately withheld my expectations, not wanting to be disappointed.
Have your expectations been met?	Yes. I got to do more than I expected – playing in the University Windband and Jazz Band improved my sight reading. Making friends who share my passion for music is a bonus. I expected an impersonal environment, but instead it's like being part of a small family in the CP.
How has your musical and academic language been affected since starting the CP? Are you aware of situations where this is an advantage?	My normal vocabulary is much bigger, and I use technical terms in music more freely. It's a big jump from playing chorales in church, which was my previous experience in music, to playing jazz. My counting when I play has improved, my reading of rhythms is stronger. I did not expect to do Aural, but I manage it, because I can play piano, so I think it helps. I listen differently to music.
Motivation: Compare your level of motivation before you started the programme and now, one year later.	My level of motivation is higher than that of the class. I experience some frustration and disappointment especially when those students who are good, waste the opportunity and waste time in the class.
External exams: have you entered for theory and / or practical exams? What was your experience of the Unisa theory exam and the CP music theory exam?	My preparation for the Unisa theory exam has been thorough – I think I should do well in the exam. I am playing my practical exam soon, and I look forward to the experience. The Aural in this exam is more difficult than what we do in class.
Transference of skills: give examples of how you are able to assist in the community from which you come with the knowledge you have gained in the CP.	I can contribute to my church band's rehearsal because of my experience gained in the Windband and Jazz band. I'd like to pass on the positivity I was exposed to at the National Youth Jazz Festival and the International Chamber Festival, where I noticed that I was rubbing shoulders with brilliant musicians who are so humble.
Have there been any by-products to your learning here in the CP - in other words, have you learnt anything else besides music?	I have grown so much this year – in confidence and independence. I have become more self-sufficient, and my goal-posts have been shifted further.

The programme currently has two main aims: (a) To serve the community and (b) To prepare students for entrance into the degree programme. Does the programme manage to do both adequately and do you think there should be a third aim?	Yes the programme serves both needs more than adequately. I can't think of a third aim, I think it's fine as it is.

Student no. 5:

Name	C
Age	48
Course	BMus Foundation 272 GR 6
Level of prior music knowledge.	When I first enrolled here, I only had two years of piano teaching, and my theory was not so good. I had taught myself to play the organ.
How did you learn about the programme?	I learnt about the programme through a friend who had been in the programme.
What did you think you would learn in the programme?	I decided to start from the very beginning, because I wanted to get a good foundation.
Have your expectations been met?	Yes - my organ-playing in particular has improved, especially my pedal-technique, I receive many positive comments from congregation members wherever I play.
How has your musical and academic language been affected since starting the CP? Are you aware of situations where this is an advantage?	I used to walk away when discussions involving musical terminology took place – now I can stand my ground, and I have noticed that I am more confident in these situations – I can speak easily to people who are in high positions in the music ministry in our church – before I would not even make eye contact with them.
Motivation: Compare your level of motivation before you started the programme and now, one year later.	My progress thus far motivates me to do better.
External exams: have you entered for theory and/or practical exams? What was your experience of the Unisa theory exam and the CP music theory exam?	I wrote the Grade 6 Unisa theory paper, I did not study for the history paper, but the harmony paper was fine.
Self-Actualisation:	I want to further my studies; I would like to become a music teacher.

Transference of skills: give examples of how you are able to assist in the community from which you come with the knowledge you have gained in the CP.	I teach at the school where I work, and I find it easier each year to impart knowledge to the learners, also to motivate them.
Have there been any by-products to your learning here in the CP - in other words, have you learnt anything else besides music?	Yes, my confidence has improved.
The programme currently has two main aims: (a) To serve the community and (b) To prepare students for entrance into the degree programme. Does the programme manage to do both adequately and do you think there should be a third aim?	The programme has enabled me to teach in the community from which I come. No, I don't think there should be a third aim.

Student no. 6:

Name	JP
Age	20
Course	BMus Foundation 271
Level of prior music knowledge	I had music lessons at Bergvliet Music Centre for three years, and stopped when I was in Matric.
How did you learn about the programme?	I learnt about the course from my cousin, who did the course a few years ago.
What did you think you would learn in the programme?	I thought I would have piano lessons, and that I would improve. I wanted to learn more about music, I realised I didn't know enough about the theory.
Have your expectations been met?	Yes. L is a good teacher, she ensures that we all understand the work. My piano lecturer was very good. I enjoyed my lessons.
How has your musical and academic language been affected since starting the CP? Are you aware of situations where this is an advantage?	My academic language was ok because I had completed my first year law studies before I came here. I have noticed an improvement in my musical language, I use it to help the Christian rock band in which I play. I can direct the band now.

Motivation: Compare your level of motivation before you started the programme and now, one year later.	My level of motivation has increased since I started here. I want to achieve more on my instrument. When I hear a beautiful piece on the radio, I want to learn to play it.
External exams: have you entered for theory and / or practical exams? What was your experience of the Unisa theory exam and the CP music theory exam?	I did no external practical exams, just the theory. I felt we were thoroughly prepared for the Unisa and CP exams.
Self-Actualisation:	I am fairly disciplined when I practise, I set goals before I start, but I know that I don't focus enough attention on the parts of the piece that are more difficult.
Transference of skills: give examples of how you are able to assist in the community from which you come with the knowledge you have gained in the CP.	When I rehearse with my band, I work on phrasing and I can direct them with chord structures and other musical aspects like dynamics for instance.
Have there been any by-products to your learning here in the CP - in other words, have you learnt anything else besides music?	I like being in a class with people who share my passion for music. I find it awesome to be with a group of people who can get excited about music. I learnt that it is important to jam. I liked jamming with my classmates. It's fun and my sight-reading has improved. Not many people place importance on going into a room to play with others – we have to think on our feet when we jam.
The programme currently has two main aims: (a) To serve the community and (b) To prepare students for entrance into the degree programme. Does the programme manage to do both adequately and do you think there should be a third aim?	Yes the programme does what it should, and no, I can't think of a third aim.

Student no. 7:

Name	J
Age	21
Course	BA Drama; BMus Foundation 271
Level of prior music knowledge	I didn't know scales, and my reading was at Grade 1 level. I had lessons as a child, and stopped at the age of 9. I've been playing by ear since the age of 14.

How did you learn about the programme?	I asked the librarian at the music library; he directed me to the coordinator.
What did you think you would learn in the programme?	I thought I would learn more about the guitar, and that knowing more about music would help me to become a well-rounded performer.
Have your expectations been met?	Yes. I think that expectations are composed of 50% of what the student gives of himself, and the remaining 50% is how much use he makes of the opportunity.
How has your musical and academic language been affected since starting the CP? Are you aware of situations where this is an advantage?	My music language has broadened. I want to continue adding to my "arsenal" of language for the future. When I was in Grahamstown at the NYJF, I attended a course on transcription, and I realised the importance of the musical language I was learning here.
Motivation: Compare your level of motivation before you started the programme and now, one year later.	While I was studying drama, I yearned to study music. My level of motivation has increased 100-fold. The environment of the Konserve is inspiring; I can find role models like my jazz lecturer here. The more I'm in it (the Konserve), the more attainable it seems.
External exams: have you entered for theory and / or practical exams? What was your experience of the Unisa theory exam and the CP music theory exam?	I was well-prepared for the Unisa theory exam. I was in "Cabaret" at the drama department during the third term, so time management was a bit of a challenge at times.
Self-Actualisation:	I'm on a journey – eventually I want to study Music technology. I became interested when I started doing sequencing while at high school. I realise that I don't have to be a virtuoso performer on stage, but I aspire to being a well-rounded performer. I've started composing as well.
Transference of skills: give examples of how you are able to assist in the community from which you come with the knowledge you have gained in the CP.	I find I am able to apply the knowledge that I am learning to the situations in some of the bands in which I play. I composed a song for a rock band I played with recently, and find that I can apply formulas and licks to the compositions to give form and structure, which a lot of the bands I play with don't have.

Have there been any by-products to your learning here in the CP - in other words, have you learnt anything else besides music?	The friends I have made in class, in the class of 2008 as well, I still gig with some of those who have left, and big band is really great. That is where I learnt that the rhythm section is the essential to the band, and what my role is in keeping the band together especially during the solo sections.
The programme currently has two main aims: (a) To serve the community and (b) To prepare students for entrance into the degree programme. Does the programme manage to do both adequately and do you think there should be a third aim?	I think the programme serves the first two aims well. As a drama student who didn't fit the other categories, I think as a third category, this fits me well.

Student no. 8:

Name	L
Age	20
Course	BMus Foundation 272 (Grade 5)
Level of prior music knowledge	I did music as a subject at high school, and part of my first year at UCT.
How did you learn about the programme?	I learnt about the programme from other CP students whom I met when I attended the Chamber Music Festival here at the music department at Stellenbosch University in 2008.
What did you think you would learn in the programme?	I thought I would do the same things I did at school, only in more depth.
Have your expectations been met?	Yes.
How has your musical and academic language been affected since starting the CP? Are you aware of situations where this is an advantage?	I learnt the meaning of terms that I had always heard, but never knew the meaning of. It helps me when I play in the orchestra.
Motivation: Compare your level of motivation before you started the programme and now, one year later.	All my lecturers motivate me. They go out of their way to give me extra lessons, even though they're a bit dramatic sometimes, but I like that. My level of motivation has definitely increased.
External exams: have you entered for theory and / or practical exams? What was your experience of the Unisa theory exam and the CP music theory exam?	My lecturer prepared us well for both the Unisa and the CP exam. I have never been so calm before an exam.

Self-Actualisation:	Before I started here, my goal was to become a music teacher. My practical lecturer has opened my eyes to a new mindset, and the possibility of being able to become an orchestral musician in five years' time. I never thought of myself in those terms before. That has increased my motivation.
Transference of skills: give examples of how you are able to assist in the community from which you come with the knowledge you have gained in the CP.	I teach students at home, in the CPYO of which I am a member, and at church, and the way in which I teach is different now, I incorporate a bit of everyone who teaches me here.
Have there been any by-products to your learning here in the CP - in other words, have you learnt anything else besides music?	Coming here was like therapy. The environment is calming and I feel supported when I walk through the door.
The programme currently has two main aims: (a) To serve the community and (b) to prepare students for entrance into the degree programme. Does the programme manage to do both adequately and do you think there should be a third aim?	Yes, very definitely.

Student no. 9

Name	M
Age	20
Course	BMus Foundation 271
Level of prior music knowledge	Started in the Fieldband Foundation, then also attended a local Music Centre where I received trombone and theory lessons.
How did you learn about the programme?	The Fieldband Regional Director Belinda Jackson told me about the programme.
What did you think you would learn in the programme?	Thought I would learn more theory of music, have trombone lessons.
Have your expectations been met?	Yes – I used to be very quiet, now I find it easier to talk to people.
How has your musical and academic language been affected since starting the CP? Are you aware of situations where this is an advantage?	My first challenge was to talk in the General Music Studies class when I had to do a presentation to the class. Musical language has improved, I use it everyday. When I teach in the FBF, I become aware of how much my vocabulary has increased.

Motivation: Compare your level of motivation before you started the programme and now, one year later.	I have trouble sitting for long periods of time, and have difficulty in completing large sections of work. I recognise that every bit of information I learn will help me towards my goal in life. I also want to know more about Jazz.
External exams: have you entered for theory and/or practical exams? What was your experience of the Unisa theory exam and the CP music theory exam?	The aural is not difficult for me; I feel we were well prepared for the Unisa theory exams and the Trinity exams, so I enjoyed the experience. The CP theory exams actually prepared me for the external exams.
Self-Actualisation:	Before I came here, I had an idea that I wanted to be a musician. Now I know that I want to learn all styles of music so that I am not limited to one style of playing – I want to be a solo performer and a Jazz musician. I want to play in a symphony orchestra, and I want to teach music.
Transference of skills: give examples of how you are able to assist in the community from which you come with the knowledge you have gained in the CP.	I teach in the FBF, and I find it easy to share what I am learning, and every week I find that I can add more knowledge in my teaching.
Have there been any by-products to your learning here in the CP - in other words, have you learnt anything else besides music?	Attending the National Youth Jazz Festival and the International Chamber Music Festival this year taught me one thing: everything goes back to the basics – it doesn't help to be good without mastering the basics. I also learnt that it is better to be humble. I met so many great musicians who were down to earth. That was the biggest lesson for me. At the Chamber Festival, I enjoyed the Brass ensemble more than the orchestra. This was the first time I played in a Brass Ensemble. I like the way the chords move and blend. Playing together like that was very different from anything I had done before.
The programme currently has two main aims: (a) To serve the community and (b) to prepare students for entrance into the degree programme. Does the programme manage to do both adequately and do you think there should be a third aim?	I would recommend the CP to people even if they are BMus-ready. No, I don't think there should be a third aim.

Group interview:

Categories	K	H	M	M	S	R	K
Level of prior music knowledge	Did Trinity exams	Started to learn music theory after applying for CP	Started to work on music theory after applying for CP	Self-taught	Self-taught	Self-taught	Did Trinity Rock School Syllabus
How did you learn about the programme?	Phoned SU, was encour-aged to enrol in CP by ad-missions Dept	Applied to do BSc, but then saw this course on the website	A friend who was on the course told me about it	I didn't know what to do with my life, was looking for some-thing	Saw it on the Web	On the website	I did a course in Sound eng, they told me about this course
What did you think you would learn in the programme?	To improve my skills so that I could do BMus full-time	I thought I would learn enough to get me into BA Mus Tech degree	I thought I would learn enough to get me into BA Mus Tech degree	I was just "stoked" that it was music	I consid-ered doing it full-time, so I also thought I would learn enough to get me into the BA Mus Tech degree	I thought I would learn enough to get me into BA Mus Tech degree	I thought I would learn enough to get me into BA Mus Tech degree
Have your expectations been met?	Yes, I am ready to do the BMus full-time, and I am coping with the first year Aural classes	Yes, I enjoyed the course.	Yes, this is a cool course	Awesom e, man, I just didn't like Bus Ethics.	Yes I will be sorry to stop these classes now	Yes	Yes
How has your musical and academic language been affected since starting the CP? Are you aware of situations where this is an advantage?	Yes we all play in bands, and it helps us a lot in those situa-tions	And we talk to each other about our music all the time	My musical language has improved very much, and some-times we just get together and jam	I couldn't read music when I came here, now I have just played the Grade 7 exam; feels good	I also couldn't read music when I came here, and I played the Grade 6 exam last year	My playing tech-nique is on a higher level	I like the fact that I can under-stand the music on the written page

Motivation: Compare your level of motivation before you started the programme and now, one year later	I always knew that I wanted to study music, so my motivation has always been strong	If I could continue with a course like this, I would, because I really like this, but I did part of my first year this year as well and did not enjoy it at all, so I'm leaving	I enjoyed this year, my lecturer keeps me on my toes and motivated. I am strongly motivated anyway. As long as I'm doing music and not BCom	I had problems with studying two years ago, now I am so motivated, I cannot wait to start my BA Mus Tech course	I am a highly motivated person, I wish I could continue with this course, but when I have completed my BCom studies I will study music	My lecturer is good at motivating one, and the class keeps me motivated too	My motivation levels are higher now
External exams: have you entered for theory and/or practical exams? What was your experience of the Unisa theory exam and the CP music theory exam?	Yes Both exams were fine	Yes Both exams were fine	Yes Both exams were fine	Yes Both exams were fine	Yes Both exams were fine	Yes Both exams were fine	Yes Both exams were fine
Self-Actualisation:	I wouldn't mind teaching music one day	We're all doing what we love, we know we must practise or else the gig won't be a success	I agree, if we don't practise we won't get the gig	Being in a band forces me to work at improving myself	Yes, I know where I'm going and what I want to do one day	I just want to be in the music industry	I'm going to work in the technical side of music
Transference of skills: give examples of how you are able to assist in the community from which you come with the knowledge you have gained in the CP	We apply what we learn to the bands in which we play	We apply what we learn to the bands in which we play	We apply what we learn to the bands in which we play	We apply what we learn to the bands in which we play	We apply what we learn to the bands in which we play	We apply what we learn to the bands in which we play	We apply what we learn to the bands in which we play
Recommendations?	Work outlines with deadlines for chapters must be given to students	More opportunities for tests	Major practical exam at end of first semester would be helpful	Need a course in life skills	Bus Ethics good course, needs to be more challenging for us	More practical lessons	Would be good if electric guitar could be taught here

APPENDIX B: STAFF PROFILE QUESTIONNAIRES

Lecturer no. 1:

OCCUPATION: Music teacher and music journalist

Fulltime/Part-time lecturer in the Music Department at Stellenbosch University: Part- time

What do you teach in the CP? Saxophone

Describe one childhood memory which stands out vividly in your mind. (Don't over-think it, just the first one that springs to mind.)

Myself, father and brother going camping and making stir-fry veggies on an old rusty sheet of metal over a fire.

Why did you choose to study music?

It makes my heart sing and I wanted to be able to work with people in very diverse contexts. I studied literature and music and this combines nicely in my part-time work as music journalist. I love to research the effects of music on the human condition.

What was your main expectation of (a) the students and (b) the programme when you were approached to teach in the Certificate Programme?

It is exactly as I expected. The students come with their own amount of talent, ability, skills and level of playing and we are very much aware of catering for the needs of students who've not had the ability to study music in an academic setting (without losing sight of the standards that need to be met.) We are just much more resourceful and sensitive in our needs assessments (than in "traditional" music tuition).

Have your expectations been matched/exceeded/not met at all?

Yes, they've been matched by the level of talent we come across. Expectations that have not been met occur when students start out very motivated but lose motivation to continue due to a lack of academic stamina and the "ground skills" to study.

How does your personal identity impact on your relationship with the students, and how does your professional identity support your work in the CP?

My personal identity impacts immensely on the relationships with my students. In humanistic psychology, one of the tenets of Carl Rogers (the great humanist psychologist) is that a teacher/counsellor's mere technique should be secondary to HOW/WHO the teacher/therapist is. Your "way of being" is the most important in a one-on-one relationship if you want true meaning, learning and motivation to blossom. My professional identity lies very closely to my personal identity and I believe it greatly matches the ideals of the certificate programme.

Lecturer no. 2:

OCCUPATION: Lecturer, Brass; Conductor: USSBE

Fulltime/Part-time lecturer in the Certificate Programme (CP): Full-time

What do you teach in the CP?

- Brass students: 2 trombones
- Brass students: accompaniment.

Describe one childhood memory which stands out vividly in your mind. (Don't over-think it, just the first one that springs to mind.)

My music teacher throwing a metal mug behind the piano, which made a loud bang. I stood on the piano stool and looked over. The teacher was trying to say that I needed to be attentive, and described how in the war time, when bombs were dropping all over the UK, the concert pianist continued playing!

Why did you choose to study music?

I started playing the piano at age 3 and started lessons at 4. My father played the piano and I picked the notes out on the piano. It seems that music has always been a part of my life so it was a natural progression to continue with music studies, despite some misgivings later in life about the financial rewards or lack of financial rewards implicit in choosing music as a career. Many of the girls in my class at Collegiate

Girls High School pursued engineering, medicine et al, which proved to be far more lucrative.

What was your main expectation of (a) the students and (b) the programme when you were approached to teach in the Certificate Programme?

(a) When I first starting working with Certificate Programme students in 2004, I expected the standard of brass playing to be of a high level

(b) My expectations of the CP (in 2004) were that it was likely to be a highly structured programme.

Have your expectations been matched/exceeded/not met at all?

I will answer this in relation to the years that I have been involved with the Certificate Programme as much has changed since the current co-ordinator took over.

- 2004: Brass students' playing was of a very low standard; theoretical classes were often cancelled and there seemed to be general disorganisation.
- 2005: Brass students' playing showed improvement. CP in general improved with respect to theoretical coordination et al as it was taken over by the present incumbent.
- 2006 – present: CP Brass students exceed expectations and expectations with respect to the CP in general have been exceeded. However, it remains a concern that students still fall by the wayside when they enrol for BMus Theory/History, despite the intense teaching they receive in the CP.

How does your personal identity impact on your relationship with the students, and how does your professional identity support your work in the CP?

Personal identity: I have a strong sense of personal identity – many of the students with whom I worked are PDI (previously disadvantaged individuals) who are reluctant to question authority, ask any questions whatsoever, or even voice their opinion. In addition, due to the imbalances in the past, some of the students have issues with self-esteem, perhaps due to the parental home they grew up in. My aim is to empower them, to build self-esteem and to alert them to the fact that musical talent/ability knows no boundaries and is not restricted to the previously advantaged nor to the economically empowered!

Professional identity: I have spent many hours working with community musicians and I feel that I have the ability to relate to many of the students in a way that lecturers who have not had this experience cannot.

Lecturer no. 3:

OCCUPATION: Music Teacher

Fulltime / Part-time lecturer in the Certificate Programme (CP): Part-Time

What do you teach in the CP?

I teach Grade 4 theory and also work with the vocal ensemble of the programme.

Describe one childhood memory which stands out vividly in your mind. (Don't over-think it, just the first one that springs to mind.)

The first time I watched the Sound of Music, I wanted to be Maria. I was 6 years old.

Why did you choose to study music?

It was just the most natural thing for me to do. I have been doing music since the age of three and it is the only thing that really makes me happy. I cannot imagine doing anything else. I also had the best music teachers in primary school and they actually inspired me to become a teacher. Plus I love being surrounded by fellow musicians. They are the most interesting people on this planet.

What was your main expectation of (a) the students and (b) the programme when you were approached to teach in the Certificate Programme?

(a) I expected the students to be on a certain musical standard – to be able to communicate verbally what they do musically. I have learned over the past few years that this is something that they need to be taught. To express themselves in an academic manner does not come naturally to them.
(b) I expect from the programme to help its students reach a high level of playing, reading of music, introduce them to the type of knowledge that will help them survive in the music industry, either as a practicing musician or teacher.

Have your expectations been matched/exceeded/not met at all?

I think it is a work in progress. The programme has grown so much in the past few years and we are moving forward and are definitely reaching many students – making a difference. I think in many aspects my expectations have been matched.

How does your personal identity impact on your relationship with the students, and how does your professional identity support your work in the CP?

Personally, I always try to motivate students to reach their goals and always aim for gold. It is very important to me that they have a positive mindset and stay focussed on the goals that they set for themselves. AND it is very rewarding when they accomplish new heights. I enjoy their personalities and the unique way that they express themselves.

Professionally, I set high standards and strive towards reaching the learning outcomes that we set at the beginning of a year. There are always a few students that do not make it to the end of the race, but for those who face their fears and stick it out, I think, it is a most important life lesson – especially when they achieve their goals.

Lecturer no. 4:

OCCUPATION: Senior Lecturer in Voice at Music Department.

Fulltime / Part-time lecturer in the Certificate Programme (CP): Part-time.

What do you teach in the CP?

Voice

Describe one childhood memory which stands out vividly in your mind. (Don't over-think it, just the first one that springs to mind.)

My mother singing while doing her household duties.

Why did you choose to study music?

I cannot live without music and I love teaching since I was in primary school.

What was your main expectation of (a) the students and (b) the programme when you were approached to teach in the Certificate Programme?

The highest possible standard for each specific voice.

Have your expectations been matched/exceeded/not met at all?

It differs from student to student; mostly it has been matched.

How does your personal identity impact on your relationship with the students, and how does your professional identity support your work in the CP?

I treat all my students the same, whether it be BMus A or B, Drama E, CP or Konserve-students. They pay very dearly and have their expectations. I try to live up to it with honesty, sincerity as well as respect for the student.

Lecturer no. 5:

OCCUPATION: Fourth-Year BMus Student (Music Education Specialization).

Fulltime / Part-time lecturer in the Certificate Programme (CP): Part-time

What do you teach in the CP?

I teach Voice 178.The student learns how to make use of her voice based on its anatomy and how to grow and nurture the voice and the love of music.

Describe one childhood memory which stands out vividly in your mind. (Don't over-think it, just the first one that springs to mind.)

This is really not over-thought ☺ But I am being reminded of when I was selected to participate as a piano soloist with the Hugo Lambrechts Symphonic Orchestra at their inauguration of the new auditorium. I was dressed all smartly in my purple ball gown. It was a beautiful evening ☺

Why did you choose to study music?

Music has always been a part of my being. I sang in choirs all my life, played the recorder and the piano since grade 1, the oboe, travelled overseas, play in church. I am passionate about music. This is my expression tool. I had great music teachers

since I entered school and they have encouraged me to further my talents in this field. I am glad I was inspired to do it.

What was your main expectation of (a) the students and (b) the programme when you were approached to teach in the Certificate Programme?

a) I do not know if I expected anything. I knew these students love music and that they might not have been given the opportunity earlier to study music. I was keen to get involved.
b) Since we started with Service Learning (new subject for 4th years) I understood much more about the Certificate Programme seeing that other students in class were involved and expressing their experience. I think it is a GREAT programme; I believe every person should be given the opportunity to study music or to be involved in music somehow and there should be no limitations (financially unable, etc.) regarding this opportunity.

Have your expectations been matched/exceeded/not met at all?

My expectations are definitely met. I do, however, feel that some learners involved in this course should be much more grateful for this blessed opportunity. The Certificate can only grow from strength to strength.

How does your personal identity impact on your relationship with the students, and how does your professional identity support your work in the CP?

Personal Identity: My student is much older than what I am but strangely it does not really feel that way. We are able to connect and talk openly to one another. I consider myself a good listener and I know my student goes through a lot and I am able to support her, not only in the music class but outside it as well.

Sometimes our lives get so busy and we feel we cannot deal with situations; the secret is to stay positive and goal orientated. Everything we do adds value. At times, I felt my student getting a bit lazy but not that she wants to, she just feels there is so much to do. Professionally, I can stand my ground and encourage her but also make her realise that life is hard work. There is no giving up. If you started the race, you need to finish it successfully.

Lecturer no. 6:

OCCUPATION: Technical Officer, Part-time lecturer.

Fulltime / Part-time lecturer in the Certificate Programme (CP):

Fulltime staff member: Department of Music.

What do you teach in the CP?

Music Technology and basic computer skills.

Describe one childhood memory which stands out vividly in your mind. (Don't over-think it, just the first one that springs to mind.)

When I received my own brand new Hohner recorder, after playing for a year on my brother's old cracked instrument. I did not expect it and remember clearly how surprised I was when my father gave it to me out of the blue, wrapped in brown paper. It was the most beautiful thing I'd seen – I still have it 35 years later.

Why did you choose to study music?

I started playing piano by ear when I was 3 yrs old. Ever since then making music has been a passion of mine. I kept up with lessons until Matric, although I wasn't at a school that had music as a subject. I chose to study music since I believed another career would not allow me to continue involvement in music and I couldn't imagine a life without it.

What was your main expectation of (a) the students and (b) the programme when you were approached to teach in the Certificate Programme?

a) That they would be very enthusiastic and eager to improve their skills
b) That the programme would be tailor-made to suit students' needs and at the same time be at the level to provide access to tertiary music studies.

Have your expectations been matched / exceeded / not met at all?

Yes and no. In general I am still of the opinion that the programme as a whole is vital and serves a great need in the community. Perhaps the time is ripe now - after a few years of the programme running very well, that all teachers within the programme get together so that we can plan ahead, revisit the curriculum, smooth out problem areas

and also be aware of what we are all doing within the programme, so as to co-ordinate content that relates to each other's subjects.

My disappointments were mostly related to contact time students had with

a) myself, and
b) with availability of resources outside contact sessions (many of the students do not have access to computers other than in class, and also cannot travel to campus to make use of the available resources between classes.
c) Registration of these students on the US IT systems was also problematic, but can be smoothed out if we get them on board even before student enrolment.
d) Also, some of the students did not have the enthusiasm and necessary dedication required, while others joined the programme quite late or had to miss half a semester due to obligations elsewhere.

How does your personal identity impact on your relationship with the students, and how does your professional identity support your work in the CP?

I have a very relaxed approach with students, which provides an environment where classes are more like workshops than a top-down affair. I also adapt content and pace to students' needs quite seamlessly and am known as being very patient. I may be too lenient when it comes to deadlines, but I also realise that these students do not have the same profile as full-time tertiary students, which warrants some flexibility.

My professional identity supports my work in that I do have clear methods of knowledge transference and solid knowledge and insight of the subjects I teach.

Lecturer no. 7:

OCCUPATION: Lecturer

Fulltime / Part-time lecturer in the Certificate Programme (CP): Part-time

What do you teach in the CP?

Business Ethics, practical tuition, chamber music

Describe one childhood memory which stands out vividly in your mind. (Don't over-think it, just the first one that springs to mind.)

I grew up in Kimberley - we moved to Cape Town when I was about 9 years old. In Kimberley, I used to play with the children of the neighbourhood's domestic servants. We had lots of fun - climbing trees, run in the dusty roads bare feet, play, sing, dance, etc. - I used to teach them everything I learned at pre-school and that included music lessons. Their mothers used to secretly give me some of their traditional food to eat - I loved the *stampmielies* and pap. My parents never had a problem with baby-sitters: I simply went over to the servants quarters of the neighbours' house and stayed with them. My childhood memories are filled with pictures of happy, laughing Zulu children and their devoted mothers. And their unconditional outreach of sharing with others, even if they had nothing to give in terms of materialistic things.

Why did you choose to study music?

Music chose me. I wanted to study medicine or industrial engineering (I tested very high for this...can you beat this!), but ended up doing music. I have not regretted it yet.

What was your main expectation of (a) the students and (b) the programme when you were approached to teach in the Certificate Programme?

I had not prior expectations of students when I started off to teach in the programme- I prepared myself to teach from any level starting at beginners to advanced students.

Have your expectations been matched/exceeded/not met at all?

Definitely - it has been exceeded tenfold. If I think back to what the initial standard was, and where the programme stands today, especially in the jazz sections, a lot has been achieved.

How does your personal identity impact on your relationship with the students, and how does your professional identity support your work in the CP?

My personal identity is my professional identity and vice versa. I have my guidelines in life, and clearly defined guidelines in my profession. Without them, I would have

been either the worst lecturer on earth or more likely, no lecturer at all. I cannot separate my professional conduct as a separate entity; my views, my beliefs and my credo in life is what I try to live, to incorporate in my performances, to project in my lectures and convey to my students and those I deal with in my profession. That includes enjoying what I do without a rigid outlook or approach. I can, however, after having taught for a substantial time, conclude that it is indeed my professional identity that helped redefine my personal identity.

Lecturer no. 8:

OCCUPATION: Music teacher

Fulltime / Part-time lecturer in the Certificate Programme (CP): Part-time

What do you teach in the CP?

General Music Skills, Aural, Repertoire Studies and Piano to beginners.

Describe one childhood memory which stands out vividly in your mind. (Don't over-think it, just the first one that springs to mind.)

On my 10th birthday I was woken up by my mother, smiling, sitting on the edge of my bed. She was holding an unwrapped white music box, with tiny blue and pink flowers and orange butterflies on the exterior. On the lid was a picture of boy and girl sitting on a bench, he's giving her a flower. A ballerina twirled around to a beautiful melody when I opened it. At the time I still wanted to become a professional dancer with the Bolshoi Ballet Academy! I think it is the best present I've ever gotten. I still have it ... (That was one of the very few times I didn't figure out what I was getting for my birthday.)

Why did you choose to study music?

I was good at it. I was not a well-rounded student in school. Music was one of the only things that came to me naturally, which, some might say, is a bit of a contradiction, since I am classically trained and I can't improvise to save my life. It just made sense. I was also good in languages, but music was always the obvious choice.

What was your main expectation of (a) the students and (b) the programme when you were approached to teach in the Certificate Programme?

(a) Honestly, I was well-prepared for what to expect. My colleagues gave me an idea of what to expect regarding the students' backgrounds, their knowledge of music, their experience in a strict academic environment, etc. I did expect them to at least know who Mozart or Beethoven was ... My main concerns were behavioural problems in class such as disrespecting their peers or me, but luckily that was never an issue this past year.

(b) I was not very familiar with what the programme entailed although I was aware of its existence. I didn't expect much of the programme itself since it has been running for many years. I was confident that every subject/part of it was running smoothly and that I would become part of a well oiled machine.

Have your expectations been matched/exceeded/not met at all?

My expectations were met and even exceeded in some areas. When I started teaching in the programme at the beginning of 2009 I was a bit nervous about the students' abilities, mindsets and if they were up to the tasks ahead. I was worried that they might not realise what they've agreed to do. But I was extremely surprised near the end of the second term how they were changing right in front of my eyes. They were more confident, becoming more talkative, more active, trusting their own opinions. It was beautiful to watch them unfold.

How does your personal identity impact on your relationship with the students, and how does your professional identity support your work in the CP?

I like to believe that I am a person of substance, of character; a (mostly) confident person who does not make excuses or blames someone else but takes responsibility for bad decisions. I also try to laugh at myself when I make a mistake, not wallow in self-pity. I try to always 'exude' this in everything I do, and I try to get it across to my students that it is alright to not always be right or perfect but that it is important that you try and not give up. Have confidence in yourself. Have fun!

As far as my professional identity is concerned: honesty, hard work and integrity will get you far. Nothing in life is easy and you have to work hard to achieve something

that is worthwhile. Not many people will give you a break and you really have to prove your worth in some cases. I think many of the students were in for a shock, a reality check. But they succeeded, stopped making excuses, worked, met deadlines, and it paid off.

Lecturer no. 9:

OCCUPATION: Senior Lecturer in Cello

Fulltime / Part-time lecturer in the Certificate Programme (CP): Part-time.

What do you teach in the CP? Cello

Describe one childhood memory which stands out vividly in your mind. (Don't over-think it, just the first one that springs to mind.)

Climbing a tree as high as I can get.

Why did you choose to study music?
I loved the sound of a cello.

What was your main expectation of (a) the students and (b) the programme when you were approached to teach in the Certificate Programme?

(a) Students who take the trouble to enrol in the CP would have real interest in the subject

(b) Nothing in particular.

Have your expectations been matched / exceeded / not met at all?
Matched, mostly.

How does your personal identity impact on your relationship with the students, and how does your professional identity support your work in the CP?
I do not experience a difference between two identities. I see each student as a potential colleague and as someone who shares my enthusiasm for the cello. I work from this perspective – irrespective of how advanced a student is. If I do not sense this REAL commitment, I lose interest immediately.

Lecturer no. 10:

OCCUPATION: Final Year BMus Student

Fulltime / Part-time lecturer in the Certificate Programme (CP): Part –Time Lecturer

What do you teach in the CP?

Practical lessons in Trombone and Tuba

Describe one childhood memory which stands out vividly in your mind. (Don't over-think it, just the first one that springs to mind.)

There are too many memories, most of them not too pleasant, but I remember the first time we went on vacation to a holiday resort in the Wilderness (Knysna). It was the most amazing time I had back then, I was in Gr. 7/8, and it was June holidays. I was the first time I went kayaking and also the first time I was in a Jacuzzi. Though I wish I was a lot less shy back then.

Why did you choose to study music?

I decided that I did not want to work in front of a PC my entire life, the joy I experienced attending the International Chamber Music Festival in 2005 made me change my mind. I also don't wasn't anyone to wait as long as I did to do music and get tuition.

What was your main expectation of (a) the students and (b) the programme when you were approached to teach in the Certificate Programme?

(a) I expect the students to attend their lectures and lessons and I see the certificate programme as the ideal time to get in extra practicing before one studies BMus ... I wish I had done it for an extra year.

(b) Since I was in the programme prior to and during my studies, I didn't actually have expectations; I was just excited to start teaching and to help students.

Have your expectations been matched/exceeded/not met at all?

In this respect I can say that teaching, in general, is quite challenging and requires a lot of people skills as well. I can say that my experiences have been exceeded with the amount of commitment most, if not all, of the CP students have.

How does your personal identity impact on your relationship with the students, and how does your professional identity support your work in the CP?

With all my students being previously disadvantaged, I tend to relate to them well and often tell them of my experiences with music while also understanding most of the problems they encounter. Yes I think I have grown in the way I handle certain situations - there's time for fun, but there's also time for hard work and I stress this fact.

Lecturer no. 11:

What do you teach in the CP?

I coordinate the CP.

Describe one childhood memory which stands out vividly in your mind. (Don't over-think it, just the first one that springs to mind)

I was born when the Apartheid system was ten years old. My parents never spoke of it – the first I realised something was wrong was when I was 7 years old, and we were sent home from school early, without being told why by the teachers, who simply urged us to go straight home and to talk to no-one on the way. Halfway home, someone told us that we were going home early because "Verwoerd is dood". Along the way, when someone asked me why we were out so early, I told them "Verwoerd is dood". I did not know who "Verwoerd" was, but by the end of that day, I knew.

Why did you choose to study music?

When I was 14 years old, someone took me to the City Hall to see the Symphony Orchestra in concert. I remember the pianist was Yonty Solomon. The hall was full, and the man who took me, begged the ushers to let us in. We were told to stand behind the pillar and not to move. When I looked up, I saw that the last quarter of the seats in the City Hall had been cordoned off, and a host of people who looked like my parents sat behind the ropes. Some met my eyes, defiantly, some with shame, and I understood at once why my father had opposed my going to the concert. He never gave me the reason, just said: "Go, and see for yourself why I don't want you to go…" Then the orchestra played, and I jumped out of my skin. I had never heard an orchestra play, not even on a recording. I never went back, an on my way home, that

evening, I swore to myself that I would become a music teacher and never would a student of mine feel that shame and inadequacy.

What was your main expectation of (a) the students and (b) the programme when you were approached to teach in the Certificate Programme?

(a) I expected that the inner transformation would take place in the students
(b) I expected the CP to be an alternated access route to BMus studies, and I expected the programme to empower students.

Have your expectations been matched / exceeded / not met at all?

My expectations have been met in that the numbers of students gaining access to undergraduate studies is increasing, but I would like to see far more students being admitted to the undergraduate programmes.

How does your personal identity impact on your relationship with the students, and how does your professional identity support your work in the CP?

When I first came to SU, most of my teaching experience had been gained in classrooms in the historically disadvantaged community. Learning to deal with diverse students at SU, especially those from an “advantaged” background, was my biggest challenge. My professional ethics got me over the hurdle in those early days – the common factor underlying all actions was the need to prepare all students for a specific outcome. Gradually, without any conscious decision on my part, I have come to realise that there are no barriers in my approach to students – all students are dealt with on the basis of their history and the extent to which they share their beliefs in the outcomes of the CP.

Lecturer no. 12:

OCCUPATION: Student

Fulltime / Part-time lecturer in the Certificate Programme (CP): Part-time

What do you teach in the CP?

I am an assistant lecturer for theory in the Certificate Programme.

Describe one childhood memory which stands out vividly in your mind. (Don't over-think it, just the first one that springs to mind)

When I started playing the organ, my dad bought me an organ as a Christmas present.

Why did you choose to study music?

It has been my passion, and studying something that you have a passion for, is always better than studying something that you are forced into to please others, and it makes it more enjoyable to yourself.

What was your main expectation of (a) the students and (b) the programme when you were approached to teach in the Certificate Programme?

(a) To be respected, seeing that we were in the same age group (more or less)
(b) I was expecting that I would be in the background, but I was approached for helping most students.

Have your expectations been matched / exceeded / not met at all?

Yes, because I was respected by all of the students and I was approached by students to give them extra classes on things and concepts they couldn't understand.

How does your personal identity impact on your relationship with the students, and how does your professional identity support your work in the CP?

I had to adapt in the sense of being and playing a role of a role model (seeing that I was also in the C.P) and professionally it helped me develop my teaching and communication skills more in the classroom environment.

APPENDIX C: QUESTIONNAIRE: SERVICE LEARNING STUDENTS

STUDENT: A

YEAR OF STUDY: Fourth

COURSE: BMus

1. **What factors in you or your past contributed to your choice of activity?**

I have worked with the certificate course students and teachers in other activities, such as jazz band.

2. **Does your choice of activity in any way reflect what you will do once you graduate?**

No, I am studying a different degree after I graduate.

3. **Will you engage in community interaction after you have completed your studies?**

I am not sure, if my work allows me to then I will.

4. **Would you like to engage in further research about any aspect of your activities this year, or any other aspect of community engagement?**

No, there are no aspects which interest me enough for further study.

5. **Which of the three paradigms best describe the project you were involved in this year? (i.e. Charity / Project development / Social Change Programme)**

Project development.

6. **Is this the end of your music studies, or do you visualise studying further? If you're studying further, what discipline?**

This is the end of my music studies for the time being, I do intend to further my studies in composition after I have completed post-graduate studies and have established myself in the biotechnology sector.

7. **Describe your experience in the programme.**

The programme in itself works well, I enjoy interacting with the students. My teaching experience with my orgonology / arrangement student was very frustrating. It was like trying to teach a blind person to paint. In future, students should be screened for electives requiring specific skills, or knowledge.

8. **Has any transformation taken place within you, and can you pinpoint the exact moment or incident that triggered it?**

I discovered that I enjoy teaching; it was when I taught two of the main grade four theory classes. I also learnt patience.

STUDENT: T

YEAR OF STUDY: Fourth

COURSE: B.Mus

1. **What factors in you or your past contributed to your choice of activity?**

I've always been very good in my Aural Training in the past and I really love teaching it. It's a part of music that can be BMus on more, I think.

2. **Does your choice of activity in any way reflect what you will do once you** graduate?

Not necessarily. I would want to teach Aural too someday, but that would mean that I have to teach theory too and that's not a strong point, I think.

3. **Will you engage in community interaction after you have completed your studies?**

If the road takes me there, yes.

4. **Would you like to engage in further research about any aspect of your activities this year, or any other aspect of community engagement?**

Maybe not Aural Training, but if I land up somewhere in a community like this, I would do research on it.

5. **Which of the three paradigms best describe the project you were involved in this** year?

Project development – maybe a bit of Charity too.

6. **Is this the end of your music studies, or do you visualise studying further? If you're studying further, what discipline?**

I'm going to do my Honours in Chamber music, and probably my Masters too.

7. **Describe your experience in the programme.**

It was a lot of fun. Sometimes a bit unorganized, because of the fact that the tutorials were not compulsory for everybody, but at least the people that were there wanted to be there.

8. **Has any transformation taken pace within you, and can you pinpoint the exact moment or incident that triggered it?**

There has, yes, but it was more of a growing process in my teaching career and personality.