

Musical Understanding: An Analysis of the Creative Arts CAPS Outline for the Foundation Phase

Marsanne Malan



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Supervisor: Ms Danell Herbst

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Declaration

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Abstract

Musical Understanding: An Analysis of the Creative Arts CAPS Outline for the Foundation Phase

In South Africa we are fortunate to have Music as part of the school curriculum. The new improved curriculum, the National Curriculum Statement Grades R – 12, is currently being introduced and implemented in South Africa from 2012 onwards. As a result of these developments in Basic Education, the researcher saw an open door to explore and discuss Music's position in the curriculum in a study. Music is now part of the study area Creative Arts in a newly structured subject called Life Skills in the Foundation Phase. Each subject in the new curriculum has a prescribed outline of course material, referred to as CAPS (Curriculum and Assessment Policy Statement).

The main objective of this study was to determine how musical understanding is fostered in the new South African school curriculum. Through literature exploration the researcher sketched a background of new developments in the education curriculum of South Africa. As a theoretical framework to this study, the researcher turned to the writings of Elliott, specifically his ideas around *musicianship* which can also be seen as musical understanding. By using a range of researchers in the field a perspective was constructed around teaching-for-musical-understanding in the general music classroom.

The course outline set out for the Creative Arts in the Foundation Phase, with a focus on the Performing Arts (Dance, Drama and Music), was compared to a checklist for musical understanding compiled through literature exploration. Specific elements are necessary for musical understanding to be achieved in the general music classroom and through content analysis as a research design; the researcher critically examined the curriculum content.

It was evident through the analysis process that our South African curriculum supports musical understanding in the general music classroom. But the fullness of musical understanding can only be achieved when there is awareness in teachers using the course outline, of how learners come to understand music. The CAPS outline is set out in such a way that teachers can implement musical understanding daily in their classrooms, but it is of utter importance that the course outline for the Creative Arts will be used effectively.

Opsomming

Musikale Begrip: 'n Analise van die Skeppende Kunste Kurrikulum- en Assesseringsbeleidsverklaring Uitleg vir die Grondslagfase

Ons is bevoorreg om in Suid-Afrika Musiek as deel van die skoolkurrikulum te hê. Die nuwe, verbeterde kurrikulum, die Nasionale Kurrikulumverklaring Graad R – 12, word tans bekendgestel en geïmplementeer in Suid-Afrika vanaf 2012 en as gevolg van hierdie nuwe verwickelinge in Basiese Onderwys het die navorser 'n geleentheid gesien om Musiek se posisie in die kurrikulum te ondersoek en te omskryf in 'n studie. Musiek vorm nou deel van die studie-area Skeppende Kunste in 'n nuwe vak Lewensvaardigheid in die Grondslagfase. Elke vak in die nuwe kurrikulum het 'n beleidsverklaring met inhoud, wat bekend staan as die Kurrikulum- en Assesseringsbeleidsverklaring.

Die hoofdoelstelling van hierdie studie was om te bepaal hoe musikale begrip bevorder word in die nuwe Suid-Afrikaanse skoolkurrikulum. Deur 'n literatuuoroorsig het die navorser 'n agtergrond geskep van nuwe verwickelinge in die skoolkurrikulum van Suid-Afrika. As teoretiese raamwerk is die werk van Elliott gebruik, spesifiek sy idees oor *musicianship* (toonkunstenarskap, vir gebrek aan 'n beter term), wat hy ook beskryf as musikale begrip ("musical understanding"). Deur 'n groep navorsers se werke te gebruik, is 'n perspektief daargestel vir onderrig-vir-musikale-begrip in die algemene musiekklassamer.

Die vakinhoud van die Skeppende Kunste in die Grondslagfase, met 'n fokus op die Uitvoerende Kuns (Dans, Drama en Musiek), is vergelyk met 'n lys van spesifieke punte wat nodig is om musikale begrip te kweek, soos verkry uit literatuur. Deur 'n analise van inhoud as navorsingsontwerp, het die navorser 'n kritiese ontleding gedoen van kurrikuluminhoud in vergelyking met die spesifieke punte wat verkry is.

Die proses van analise het bewys dat ons Suid-Afrikaanse kurrikulum wel musikale begrip ondersteun in die musiekklassamer, maar die volheid daarvan kan net bereik word wanneer onderwysers wat die vak uitleg gebruik, onderrig gee met 'n bewustheid van hoe leerders musiek begryp. Die Kurrikulum- en Assesseringsbeleidsverklaring is uiteengesit op so 'n manier dat onderwysers daaglik musikale begrip in hul klassamers kan bevorder, maar slegs as die Skeppende Kunste uitleg effektief gebruik word.

Dedication

To Jesus Christ – The Way, The Truth and The Life

Thank You, Lord, for what You did for me on the cross so that I can live a life of abundance. Thank You for the gift of making music, for Your provision and for Your grace. Your timing is perfect, Lord!

May this study glorify Your name.

I would then like to dedicate this work to:

My Mom, Elize de Wet

For every sacrifice to ensure that I got all the opportunities necessary to enrich my musical development, who encouraged me to always be true to myself, inspired me to make the right choices in life and motivated me to dream big.

&

My late Grandmother, Santie Burger

Who always sang to me and taught me Afrikaans folk songs while walking home on our way back from school, and because I always knew I was her favourite.

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Abbreviations

ANC	African National Congress
C2005	Curriculum 2005
CAPS	Curriculum and Assessment Policy Statement
DBE	Department of Basic Education
DoE	Department of Education
GET	General Education and Training
FET	Further Education and Training
FETC	Further Education and Training Certificate
IAM	Indigenous African Music
MP	Minister of Parliament
NCS	National Curriculum Statement
NKV	Nasionale Kurrikulumverklaring
OBE	Outcomes Based Education
RNCS	Revised National Curriculum Statement
RSA	Republic of South Africa
WAM	Western Art Music

“Studying music may have educational fringe benefits (a popular philosophy these days), but I believe children should learn to understand music so that when they become adults, they will understand music. Straight and to the point! My philosophy of music education is as simple as that [...] I hold the elegantly simple belief that learning to understand music is its own reward” (Bluestine, 2000:xiii-xiv).

Chapter One

Introduction:

Background to the study and research objective

1.1 INTRODUCTION

Campbell (2000:32) posits that music “happens” to children. They are engaged in music all day when they move their bodies: stretching, bending and skipping; creating different rhythmical patterns in daily play and activities.¹ Their voices echo in song when they talk to each other – loud or soft, high or low. According to Clayton (2001:6) these formative years in childhood are the time when most children are first introduced to music, through singing, playing instruments and learning about music. It is also in these “first very impressionable years” that seeds are planted for when children later want to continue with music in a band, choir or orchestra setting (Clayton 2001:6). This will in turn contribute to them living lives of fulfilment as adults (Pitts, 2000:36; Bluestine, 2000:xvi, Dolloff, 2005:295; Bowman, 2012:37).

As a young² music teacher in the 21st century, the researcher has become more and more aware of the “richness and diversity of the many ways in which children can engage in and interact with music” (McPherson, 2006:v). The researcher envisages this *engagement* and *interaction* taking place out on the playground or at home; but more importantly, in the general music classroom. Through exploration it became evident that researchers feel the need to justify why music needs a place in the school curriculum (Plummeridge, 2001:21; Hallam, 2006:193; Bowman, 2012:36; Hennessy, 2012:625), creating the idea that music education’s place in schools is threatened. Philpott (2012:48) echoes this statement: “It is the ongoing fate of music to be perceptually justifying its place in the school curriculum.”

This destiny of music motivated the researcher to investigate the current position of music education’s place in the new South African school curriculum (DBE, 2011b). Not so much with a focus on the implementation thereof, but more on what our curriculum’s vision is for music in a school environment.

¹ Supported by Dolloff (2005:281).

² The researcher went to study Music straight after school and graduated in 2007 (BMus) and 2009 (BMus Hons).

The researcher was confronted with two issues: Firstly, the reality is that the teachers who are responsible for teaching Music in the general classroom will most probably not be a music specialist, but a general class teacher (Erasmus, 2013:4). The curriculum must therefore be set out in such a way that someone who is not a specialist music teacher will be able to understand the expectations that are set out for the music classroom. Secondly, according to a recent study by Van der Westhuizen (2011/2012:30), the main dilemma is that musical understanding is not occurring in the music classrooms of South Africa, “but merely memorisation of facts and the performance of music through imitation [...]”.

1.2 MOTIVATION FOR THE STUDY

To fully grasp the significance of the topic chosen for this study, it is important to recognise the motivation behind this rationale. Original ideas that gave way to choosing the topic will be highlighted. The exploration of literature will also be discussed, exploring original studies that steered the researcher into formulating the research problem.

1.2.1 Original ideas in choosing the topic

The main idea that initiated the chosen topic was the implementation of the new National Curriculum Statement Grades R – 12 (NCS Grades R – 12) in South Africa. During the first stages of the implementation process, the researcher was a young piano teacher who also had to start teaching general music to a selection of grades in the Foundation Phase. Being trained at university level in the use of the previous curriculum outline, the Revised National Curriculum Statement Grades R – 9 (RNCS Grades R – 9), the researcher was curious to explore the new NCS Grades R – 12.

To keep the research relevant, the researcher had to choose something that would enrich her teaching, but at the same time teach her the art of conducting research in the field of music education. Originally the implementation process of the new NCS Grades R – 12 seemed the obvious choice as topic, focusing on Music in the curriculum and how teachers are using the new curriculum outline in their classes. But at that time it was the first year that the new curriculum was introduced and investigating the implementation process of Music in schools would not have been fair to teachers or to the system. A true interpretation of an implementation process would need a few years to investigate and schools were at that stage only in the process of introducing the new curriculum.

The next step was to use the researcher’s own teaching environment as motivation. In South Africa, we are fortunate to have Music as part of the school curriculum from as young as

Grade R.³ Music is part of the study area Creative Arts in the newly structured subject called Life Skills in the Foundation Phase (Grades R – 3) and Intermediate Phase (Grades 4 – 6). The new revised curriculum, the *National Curriculum Statement Grades R – 12*, is being introduced and implemented in South Africa from 2012 onwards⁴ (DBE, 2011b: foreword by the Minister). As a result of these developments in Basic Education, the researcher saw an open door to explore and discuss the subject Life Skills, with the focus on Music, in this study.

Each approved subject in the new curriculum is presented and outlined in its own document supplied by the Department of Basic Education (DBE, 2011b:3) called the “Curriculum and Assessment Policy Statement”⁵ (generally referred to as “CAPS”). The newly published *Curriculum and Assessment Policy Statement (CAPS) Grades R – 3* for the subject Life Skills in the Foundation Phase (DBE, 2011b) has been chosen for this study.

The following table, (Table 1.1) gives an outline of the subjects presented in the Foundation Phase and Intermediate Phase, with the place of Music in Life Skills highlighted.

Table 1.1: Table of subjects in the Foundation Phase and Intermediate Phase (DBE, 2011b:6)

Subjects in the Foundation Phase (Grades R – 3)	Subjects in the Intermediate Phase (Grades 4 – 6)
Home Language	Home Language
First Additional Language	First Additional Language
Mathematics	Mathematics
Life Skills	Natural Sciences and Technology
<ul style="list-style-type: none"> - Beginning Knowledge - Creative Arts <ul style="list-style-type: none"> • Visual Arts • Performing Arts (Dance, Drama, Music) - Physical Education - Personal and Social Well-being 	Social Sciences
	Life Skills <ul style="list-style-type: none"> - Creative Arts <ul style="list-style-type: none"> • Visual Arts • Performing Arts (Dance, Drama, Music) - Physical Education - Personal and Social Well-being

Dance, Drama and Music fall under Performing Arts in the CAPS document for Life Skills in the Foundation Phase. The following description is given: “Performing Arts in the Foundation Phase allow learners the opportunity to creatively communicate, dramatise, sing, make music, dance and explore movement. Through the performing arts, learners have the opportunity to develop their physical skills and creativity” (DBE, 2011b:9).

³ Learners in Grade R are generally turning 6 years old in this grade.

⁴ The implementation of this new curriculum will take place in three phases: 1) 2012: Grades R – 3 and Grade 10; 2) 2013: Grades 4 – 6 and Grade 11; 3) 2014: Grades 7 – 9 and Grade 12 (DBE, 2011a:5).

⁵ The researcher would describe this document as a “manual” for each subject, containing the outline of course material to be covered during a year.

The researcher started using the CAPS document for Life Skills in the Foundation Phase in her own classroom, and enjoyed experimenting with the outline that was set out in the document. Having an outline to follow helped her in ensuring consistency and progression throughout the grades that she was teaching and helped her in formulating assessment standards for reporting purposes.

To further the exploration process, the researcher set out to investigate literature to maintain a topic in support of using a curriculum outline as motivation for this study.

1.2.2 Exploring existing literature

Curriculum documents on the official website of the Department of Basic Education of South Africa⁶ guided the researcher's initial focus in reading through literature documents regarding curriculum outline. She then started to firstly explore research done in South Africa using the previous curriculum statement, with the work of Jansen (1998), Asmal and James (2001), Spady (2009) and Badenhorst (2012); and also making Music education the focus: Malan (2004), Herbst, de Wet and Rijdsdijk (2005), Vermeulen (2009); Coetzee (2010) and Spies (2011). After this the researcher extended her reading to international studies with Music in the curriculum as research objective, including the writings of Elliott (1995, 2014), Wiggins (2001), Burnard (2005) and Bowman (2012).

At that stage the researcher familiarised herself with the different CAPS documents where Music features, to form a general idea of the overall progression of Music as performing art in our current curriculum. With the CAPS for Life Skills in the Foundation Phase being the chosen document, she looked for significant aspects that could be used in a research framework. She also set out to explore what is currently available in terms of instructional material to be used in addition to the CAPS document for Life Skills in the Foundation Phase.

The Department of Basic Education (DBE, 2013a) has developed workbooks specifically with the new curriculum in mind, titled *The Rainbow Workbooks*. The workbooks form part of the Department of Basic Education's aim at improving the performance of South African learners in the first six grades.⁷ The Rainbow Workbooks are available to download from the Department of Basic Education's website at no cost. Other publishers that have compiled workbooks for the subject Life Skills include Oxford University Press' *Headstart Life Skills* series (Oxford University Press Southern Africa, 2012), as well as Heinemann Educational

⁶ www.education.gov.za

⁷ With the researcher's last visit to the Department of Basic Education's website on 22 September 2014, the workbooks were now also available for a selection of subjects up to Grade 9.

Publishers' *Spot On* range (Heinemann Educational Publishers, 2013). The Australian series *Music Room – a developmental classroom music program*, from Bushfire Press (Bushfire Press, 2000) is also being promoted in South Africa to be used in conjunction with the new South African school curriculum.⁸

With an idea of the musical activities available in the published workbooks, the researcher needed a theoretical basis on which to ground her thoughts. As theoretical framework to the study, the researcher turned to the writings of Elliott (1995, 2014), specifically his ideas around *musicianship*. Through investigation the researcher realised that Elliott sees musicianship also as musical understanding. The researcher could see the potential of teaching for musical understanding in her own classroom and set out to find out more.

The researcher started reading on understanding as a phenomenon in itself, using Perkins (1993) as instigator. Elliott's (1995, 2014) musicianship was the central theory in support of musical understanding, flowing into Wiggins' (2001) theory on musical understanding. A theoretical basis through literature was the ideal means for the researcher to sustain a valid research objective in using a curriculum outline as topic.

1.2.3 Statement of the research problem

The researcher knew she wanted to use the South African curriculum in a study and her new-found interest in teaching for musical understanding was a perspective that enjoyed her attention. She started asking herself whether the outline of course material in the CAPS for Life Skills document for the Foundation Phase would support a teaching-for-musical-understanding-approach in her own classroom. Life Skills has been organised in such a way that it ensures a solid foundation of skills and values that can be built upon in higher grades (DBE, 2011b:8). It is therefore essential that the outline of course material for the Foundation Phase is viable when compared to music education research on an international standard. Researchers agree that children need to engage actively in musical experiences – through singing, playing music, listening to music, moving to music and creating music (Wiggins, 2001; Dolloff, 2005; Jeanneret & DeGraffenreid, 2012). These experiences of music-making also serve as representation of their understanding of basic musical concepts (Wiggins, 2001; Burnard, 2005; Kindall-Smith, 2010).

The research problem is that although music education in our country is for all children, we have limited information of how our new South African school curriculum nurtures music,

⁸ This was confirmed via e-mail to the researcher (Allmusic, 2011): “**Music Room** – a *Bushfire* series – offers a **fantastic** solution for CAPS **music, dance and drama** – and even visual art.”

specifically with reference to Foundation phase learners and musical understanding as a phenomenon.

In the light of the above-mentioned information, the following research question emerged:

To what extent does the National Curriculum Statement Grades R – 12 foster musical understanding in the Foundation Phase general music classroom?

In reflecting on the research problem, there were three aspects that the researcher had to adhere to in order to answer this question. Firstly, through a literature review of the South African curriculum, past and present, she had to be able to sketch a framework of where the NCS Grades R – 12 finds itself currently. A theoretical basis around musical understanding would then have to serve as working definition of this phenomenon in the field of music education. She also had to practically compare her working definition of musical understanding to the chosen document, to see to what extent our curriculum fosters musical understanding.

1.3 RESEARCH AIM AND OBJECTIVES

The main aim of this research is to establish to what extent the National Curriculum Statement Grades R – 12 fosters musical understanding in the Foundation Phase general music classroom. The place of Music in the newly structured curriculum will firstly be presented as an example of Music Education in a South African context. In undertaking this study, it is also the intention of the researcher to offer new insights regarding the occurrence of musical understanding in Foundation Phase learners by using the curriculum outline of the Grade 1 programme as an example.⁹

The sub-questions of the current research are therefore the following:

- a) How does musical understanding manifest itself in the general music classroom according to current literature?
- b) How is musical understanding achieved in the Performing Arts classroom when using the outline of course material for Music from the CAPS document for Life Skills in the Foundation Phase, with specific reference to Grade 1?

⁹ The idea for this study was taken from a recent Doctorate thesis by Todd (2012), discussing the phenomenon of musical progression in English primary schools. She uses the National Curriculum for Music as research context, followed by a discussion regarding musical progression. The researcher also wishes to follow the same outline for this study, using the NCS Grades R – 12 as research context and musical understanding as the topic of discussion.

1.4 RESEARCH DESIGN AND METHODOLOGY

This study's focus is on content analysis. Mouton (2001:165) describes content analysis as “[s]tudies that analyse the *content* of texts or documents.” By using secondary data, content analysis “is usually aimed at public documents,” and the main concern in using existing data is the procedure used in selecting data or documents (Mouton, 2001:166). The main document which will be analysed is the CAPS-document for the subject Life Skills in the Foundation Phase, with the focus on the Performing Arts in Creative Arts.

Researchers agree that content analysis as research design uses both qualitative and quantitative techniques (Berg, 2001:242; Mouton, 2001:166). For Bless, Higson-Smith and Kagee (2006:164), qualitative and quantitative methods complement each other in the analysis process. The researcher chose to refer to this study as qualitative data analysis, taking the stance of Babbie and Mouton (1998:490) and Berg (2001:242), with the focus on content that will be analysed. The researcher initially uses quantitative techniques in the analysis process, but the results of the study are derived from a qualitative approach.

The researcher will use a study of literature as a basis for the process of analysis. The following elements will be explored:

- As an overview of the problem, a discussion of the current curriculum for South African schools, referring to past and present documents, will form a background for the new CAPS-document for Life Skills in the Foundation Phase to be explained. This policy chapter will serve as an outline of the research context by highlighting Music's place in the curriculum.
- The literature review for this study will be based on ideas regarding musical understanding in the general music classroom, specifically in the Foundation Phase. A working definition of musical understanding will be explored using theories on this specific topic.
- In discussing the research process, Devi Prasad's (2008:9) six points that are relevant when using content analysis as research design will be used as a framework: 1) Formulate the research question or objectives; 2) Select communication content and sample; 3) Develop content categories; 4) Finalise unit of analysis; 5) Prepare a coding schedule, conduct pilot testing and check inter code reliabilities and 6) Analyse the collected data. Eight steps in conducting the analysis process (Babbie & Mouton, 1998:492; Colorado State University, 2014a) will also be used: 1) Decide on the level of analysis; 2) Decide how many concepts to code for; 3) Decide to code for existence or frequency of a concepts; 4) Decide how to distinguish among concepts; 5) Develop rules for coding of texts; 6) Decide what to

do with irrelevant information; 7) Code texts; and 8) Analyse results. Here the CAPS document for Life Skills in the Foundation Phase will be analysed¹⁰ using the theoretical basis gained in the literature review.

The footnotes used throughout the study are for additional information to the text. The reader can therefore decide to read the document with or without the footnotes.

1.5 DEFINING IMPORTANT TERMINOLOGY

The following terms that need clarification in the study, are listed in alphabetical order:

a) CAPS

The “CAPS” refers to documents (Policy Statements) for each subject, which specify the content that teachers must teach and assess for each subject in the NCS Grades R – 12. The researcher feels strongly about the fact that it is not the curriculum (as generally been referred to in laymen’s terms), but it is an outline of the content of a specific subject, to be presented on a termly basis over a year.

b) Creative Arts

Creative Arts is a study area in the subject Life Skills in the Foundation Phase school curriculum of South Africa. It includes the Performing Arts (Dance, Drama and Music) and Visual Arts.

c) DoE vs DBE

Previously, the South African education department was titled the Department of Education. Currently, with a new Minister and a new curriculum, it is now named the Department of **Basic** Education (emphasis added by researcher).

d) Foundation Phase

In the South African context, the Foundation Phase includes Grades R – 3. Learners in Grade R will turn 6 years old during that year, and will therefore turn 9 years old during the course of their Grade 3 year. The Foundation Phase includes learners between 6 and 9 years old.

e) General music classroom

In contrast to individual music teaching, where children are trained in a specific instrument by an instrumentalist teacher, the general music classroom in South Africa is there to

¹⁰ This process of analysis is categorised as a data collection method by Mouton (2001:105) under “selecting and analysing texts.”

include all children, and are therefore aimed at all children.¹¹ In our country it is either a specialist music teacher who teaches Music in the general music classroom or a general class teacher.

f) Learners or pupils or students

The NCS Grades R – 12 refers to “learners” and to ensure continuity this term will be used throughout the study, unless otherwise stated for a specific purpose or in a quotation.

g) Life Skills

Life Skills is a newly structured subject in the Foundation Phase and Intermediate Phase of the South African curriculum. It is dedicated to the holistic development of learners and includes the social, personal, intellectual, emotional and physical growth of learners (DBE, 2011b:8). Life Skills consists of different study areas including: Beginning Knowledge, Creative Arts, Physical Education and Personal and Social Well-being in the Foundation Phase, with only Beginning Knowledge that falls away in the Intermediate Phase. In the previous curriculum (The RNCS Grades R – 9), Life Orientation (LO) was the learning area that focused on the holistic development of learners to empower them as citizens of the new South Africa (Badenhorst, 2012:iv). Currently, Life Orientation is still a compulsory subject in the Senior Phase and Grades 10 – 12, with the newly structured Life Skills serving that same purpose in Grades R – 6.

h) Music education

Music education in the context of this study refers to general music education – music education for all children in a class-group context.

i) Music vs music

In this study “Music” will be used to refer to the subject area of the arts, and “music” will be used freely in context.

j) Performing Arts

Performing Arts consist of Dance, Drama and Music. Together with Visual Arts it forms the study area Creative Arts.

k) Specialist music teacher vs general class teacher

“A specialist music teacher is defined as one who has a university degree or diploma in music Education, whereas a ‘general’ class teacher [...] is defined as one with a training diploma in all primary-school subjects” (Herbst *et al.* 2005:278).

¹¹ For Burnard (2005:268), “general music” refers to “the educational ideal of relevant music instruction for all students regardless of their prior musical experiences.”

1) Usage of male and female throughout the study

The male and female form will be used interchangeably in order to include both parties when used, except when referring to the researcher which will always be the female form.

1.6 OUTLINE OF CHAPTERS

The outline of this study will take the following format:¹²

a) Chapter One: Introduction to the study

This current chapter is an overview of the background to the study as well as the research problem that will be addressed throughout this project. It also serves as an introduction to the research design, methods and specific key terms that will be used.

b) Chapter Two: The National Curriculum Statement Grades R-12

The NCS Grades R – 12 serves as research context. The background of new developments in the education curriculum of South Africa is highlighted, as well as the place of Music and the arts in the new curriculum.

c) Chapter Three: Musical Understanding in the General Music Classroom

The aim of Chapter Three is to give an overview of the term “musical understanding” as it can be seen in current literature. Elliott’s (1995, 2014) views on musicianship and music education in the curriculum are at the core of this chapter. Vital components that need to be part of a balanced music curriculum are highlighted using international literature.

d) Chapter Four: Musical Understanding and the South African Curriculum

Chapter Four is the research chapter. An explanation of content analysis as research design serves as introduction to the chapter. The methods used in analysing the curriculum are displayed by using the CAPS document with the outline of course material for the Performing Arts in the Foundation phase as chosen text.

e) Chapter Five: Conclusion

As conclusion to the study, Chapter Five gives an overview of the project, highlights the main points of discussion, elaborates on the outcome of the research chapter and gives the necessary recommendations for further study.

¹² The chapter outline and design for this study takes the same format as Redfern’s (2013) recent research: “Helping control Attention Deficit Disorder behaviour using musical activities.”

Chapter Two

The National Curriculum Statement Grades R – 12:

The research context and the place of Music in it

2.1 INTRODUCTION

Education remains one of the top priorities for the South African government in terms of expenses. According to Lings (2013) education is a key area of growth in government spending throughout 2013/2014. Trevor A. Manual – previously the Minister of Finance (National Treasury, 2009), formerly stated in 2009 that public education remained South Africa’s prime investment in the 2008/2009 financial year. R140,4 billion was accounted for in the spending plans of the government.¹³ Education was still on the top of the list for South Africa’s spending strategies in 2010 with the newly appointed Minister of Finance, Pravin Gordhan (Spies, 2011:49). Currently, in 2013/2014, R233 billion¹⁴ of South Africa’s budget is invested into the education system alongside sport and culture, as specified by Gordhan (2013; *Summary of the national budget*, 2013).

This chapter explores and expresses the current changes in South Africa’s education system, especially the place of Music and the arts in the new curriculum plan that is currently being implemented. With money and time being poured into the schooling of the youth, it is obvious that South Africa also wants to be seen as “a successful society,” as noted in the words of President Jacob Gedleyihlekisa Zuma: “All successful societies have one thing in common – they invested in education” (Zuma, 2013).

A brief background on education in South Africa will be given, and specifically arts education since 1994, when the country became a democracy. Curriculum 2005 with outcomes-based education and the *Revised National Curriculum Statement (RNCS) Grades R – 9* will be briefly discussed. The main focus of this chapter will be on the development of the new *National Curriculum Statement Grades R – 12*, followed by an explanation of the Curriculum and Assessment Policy Statements (CAPS) designed for each subject. The new

¹³ The researcher specifically chose to mention 2009 in this paragraph, seeing that the research following in this chapter mainly focuses on the changes in the South African school curriculum that occurred from 2009 onward, under control of both a new Minister of Basic Education and Minister of Finance.

¹⁴ SouthAfrica.info (2013) states the amount as R232,5 billion, with education that is “once more receiving the biggest slice” of South Africa’s budget.

structure of the subject Life Skills, which includes the Performing Arts and Visual Arts in the Foundation Phase, will be outlined as research context. Specific emphasis will be on the CAPS document for Life Skills in the Foundation Phase. The study area Creative Arts and Music as one of the Performing Arts will be discussed in detail.

2.2 BACKGROUND TO THE EDUCATION CURRICULUM OF SOUTH AFRICA

On 14 February 2013, President Jacob G. Zuma of the Republic of South Africa listed education as one of five priorities to be discussed in his State of the Nation Address at the Joint sitting of Parliament in Cape Town. Health, the fight against crime, decent job creation and rural development in combination with land reform, were discussed amongst others (Zuma, 2013). After the government declared education as “apex priority” (Zuma, 2013) a few years ago in 2009, the existing Department of Basic Education has gone through extensive lengths to finalise a “comprehensive turnaround plan” to improve the eminence of education in the country (Ministry of Basic Education, 2010:4; Van Niekerk, 2012).

2.2.1 1994 as the Turning Point

Being a country previously ruled by the system of *apartheid*¹⁵ and then shifting to a democracy in 1994, education in South Africa has been undoubtedly impacted by this shift in legislature (Malan, 2004:12; Herbst *et al.*, 2005:260; Badenhorst, 2012:2). Asmal and James (2001:185) stated that under *apartheid* it was only people classified as white by race who had the luxury to public education. For Naicker (2000:1), *apartheid* education “promoted race, class, gender and ethnic divisions and has emphasised separateness, rather than common citizenship and nationhood.” With different education departments for different race groups,¹⁶ the new democratic government of 1994 took over a population that was unequally educated (Asmal & James, 2001:186; Botha, 2002:2; Malan, 2004:15; Coetzee, 2010:1). The effects of *apartheid* were also felt in the arts. Under the *apartheid* curriculum most coloured and no black schools had access to the arts, including music education (Thorsén, 1997:100). Jansen (1998:322) labelled the segregated learning environment in the schools of the new South Africa as “fragile” and Botha (2002:1) professed that education in South Africa was in a state of emergency in the early 1990s.

¹⁵ “South Africans were legislatively separated into categories, according to race, during the apartheid era, which lasted from 1948-1994” (Coetzee, 2010:1).

¹⁶ South Africa had nineteen education departments under *apartheid* which were divided according to race groups, geography and ideologies (DoE, 2002a:4; Malan, 2004:15).

As the transformation process to a new, African National Congress (ANC) government occurred, transformation in the education system had to follow (Malan, 2004:12). With a new Constitution¹⁷ in place where everyone now had the right to a basic education (RSA, 2009) and a new Department of Education steering the education system of South Africa (Malan, 2004:16), the government had to develop an education programme that included all, but also addressed the needs of South African learners (Coetzee, 2010:20). As Professor Sibusisu Bengu, then Minister of Education noted in the White Paper of 1995: “South Africa has never had a truly national system of education and training, and it [did] not have one yet” (DoE, 1995).

2.2.2 Outcomes-Based Education (OBE) and Curriculum 2005 (C2005)

The system of Outcomes-Based Education (OBE) seemed to be the answer for South Africa: “the educational paradigm that was to drive the country’s educational future”, in the words of Dr. William Spady (2009:3), also known as “The Father of OBE”. According to Botha (2002:5), OBE was originally developed in the United States, but Jansen (1998:322) disagrees and states that the origin of OBE cannot be pinpointed due to different opinions in research. Olivier (2009) believes that education has always been outcomes-based, when the ancient Greek’s school of philosophy is used as point of reference. There is, however, consensus about the fact that OBE’s general focus is on the outcomes that must be accomplished for learners to achieve their maximum potential (Jansen, 1998:322; Botha, 2002:5; DoE, 2002b:1; Olivier, 2009).

Curriculum 2005 was established with this model of OBE in mind (Herbst *et al.* 2005:263; Coetzee, 2010:20). Entitled “Curriculum 2005”, with the intention to have the curriculum fully implemented by the year 2005, it was specifically developed for the General Education and Training (GET) band: Grades R to 9. The introduction of the new learning area¹⁸ Arts and Culture in Curriculum 2005, also gave all South African children access to a general education in music and the arts (DoE, 2002b:5). The official launch of C2005 took place on 24 March 1997 in Cape Town, with the implementation process for the new C2005 following in 1998 (Jansen, 1998:321). The Curriculum was welcomed with great expectation: “It would bridge all, and encompass all. Education and training, content and skills, values and knowledge: all would find a place in Curriculum 2005” (Review Committee, 2000:1).

¹⁷ “The Constitution is the supreme law of the land. No other law or government action can supersede the provisions of the Constitution” (RSA, 2009).

¹⁸ In Curriculum 2005, subjects were called “Learning Areas”, pupils were known as “learners” and teachers were referred to as “educators” (DoE, 2002b:3).

2.2.3 The Revised National Curriculum Statement (RNCS) Grades R – 9

Only a few years after the launch of Curriculum 2005, the curriculum and its implementation were reviewed. The government was aware that changes would come, seeing that Curriculum 2005 made room for improvement and implying that the required changes could be made if necessary (Review Committee, 2000:12). Unfortunately, quite soon after the initial implementation of the curriculum, the essential errors became clear (*Report of the task Team for the Review of the Implementation of the National Curriculum Statement*, 2009:12). On 8 February 2000, the new Minister of Education, Professor Kader Asmal, announced the institution of a Review Committee to examine Curriculum 2005 (Review Committee, 2000:4).

Key factors in the evaluation process of C2005 included the reconsideration of the design in terms of teaching time and the use of terminology in the document. Teacher training and learning support were also highlighted (Review Committee, 2000:19). The new RNCS Grades R – 9 was implemented in 2003/2004 in schools (DoE, 2002a:5-6; Malan, 2004:17). It was not a new curriculum, but was built upon key elements of Curriculum 2005 “and affirm[ed] the commitment to outcomes-based education” (DoE, 2002a:6). OBE was also introduced for the first time in Grades 10 – 12 from 2004, after declaring the National Curriculum Statement Grades 10 – 12 (General) as policy. The Senior Certificate (Matric) was now replaced with a Further Education and Training Certificate (FETC) (DoE, 2002c:1-2).

In hindsight, Curriculum 2005 with OBE brought forth a range of opinions in education circles with writers expressing their thoughts in literature. Asmal and James (2001:190) are of the opinion that “[t]his curriculum transformed the training of teachers and improved the content of classes.” Jansen (1998:321-322) labels OBE as an “ambitious curriculum policy” in his analytical article about the status of education in South Africa, but also anticipates ten reasons why it will have a negative influence on our schools. Olivier (2009) and Spady (2009) sum up their impressions of the education system in the articles: “Why OBE has not worked in South Africa” and “It’s Time to End the Decade of Confusion about OBE in South Africa.”

To end the decade of confusion for all, the government was ready to respond; this time with new impact and a new, improved curriculum.

2.3 THE PROCESS OF CURRICULUM TRANSFORMATION

Angelina (Angie) Matsie Motshekga, Minister of Parliament (MP) and Minister of Basic Education since 2009, is at the forefront of the immense task of managing the implementation of curriculum change in South Africa (*Minister of Basic Education*, 2013). After appointing a Ministerial Task Team¹⁹ to identify challenges in the education system; after numerous public hearings with teacher unions and teachers; and after receiving more than 500 electronic submissions on the theme of curriculum change (DBE, 2011a:4; *Report of the task Team for the Review of the Implementation of the National Curriculum Statement*, 2009:5), Minister Motshekga had the following to say:

A task team of curriculum experts consulted widely with teachers and other stakeholders and handed a report to me in September 2009. The major focus of the report was on how to relieve teachers and schools of some of the challenges experienced as a result of the current curriculum and assessment policies and leave more time for teaching and learning (DBE, 2010a:2).

Key areas that were identified for evaluation by the task team can be listed as follow (*Report of the task Team for the Review of the Implementation of the National Curriculum Statement*, 2009:5-6):

- Curriculum policy and guideline documents;
- Transition between grades and phases;
- Assessment, particularly continuous assessment;
- Learning and teaching support materials (particularly textbooks);
- Teacher support and training (for curriculum implementation).

On 20 October 2009, Minister Motshekga announced that the recommendations for the key areas listed in the Task Team's Report would be implemented partially and with immediate effect. Other recommendations would be implemented on a long-term basis (DBE, 2011a:4).

With the transformation process underway, a newsletter, *Curriculum News – Improving the quality of learning and teaching*, was issued to keep teachers, principals and the officials involved up to date with the changes taking place²⁰ (DBE, 2010a:2; Ministry of Basic Education, 2010;4). These changes would gradually occur over a period of five years, and

¹⁹ Also referred to as “a panel of experts” in *Report of the Task Team for the Review of the Implementation of the National Curriculum Statement* (2009:5).

²⁰ The Department of Basic Education launched a campaign “to ensure that all South Africans are kept informed of the developments in education” (DBE, 2010a:2) by distributing a series of newsletters as updates on the happenings. After the first two publications in January and May 2010, the title of the publication changed to *Curriculum News – Improving the quality of learning and teaching, Strengthening Curriculum implementation from 2010 and beyond* (emphasis added by the researcher).

this “Five Year Plan” (DBE, 2010a:2) was then named *Action Plan to 2014: Towards the Realisation of Schooling 2025* (DBE, 2010b:3).

2.3.1 The Action Plan towards Schooling 2025

Minister Angie Motshekga “has a plan to rescue education [...] Titled ‘Action Plan 2014: Towards the Realisation of Schooling 2025’, it deals with the full gamut of problems from infrastructure and resource shortages to teacher knowledge and technical skills” (Paton, 2010).

In the second issue of *Curriculum News* (May 2010), the Minister announced the development of a plan for the education sector. It was originally named “Schooling 2025: the Department of Basic Education’s Action Plan” (DBE, 2010c:3). In a statement by the Minister on the 6th of July 2010, the plan was branded “Action Plan 2014: Towards the Realisation of Schooling 2025” (Ministry of Basic Education, 2010:4). In the *Government Gazette* of 2 August 2010, the plan was officially published as the *Action Plan to 2014: Towards the Realisation of Schooling 2025* (DBE, 2010b:3; emphasis added by the researcher).

The Minister believed that communicating all the changes taking place in the education system is essential (DBE, 2010c:2; DBE, 2010d:2; Ministry of Basic Education, 2010:1,4). A General Notice was published in August 2010, as invitation to the public to comment on the *Action Plan to 2014* (DBE, 2010b:3). The published draft of the Action Plan was proposed to people in the education sector, and was also available to the public (DBE, 2010b:8). The first draft of the *Action Plan to 2014* lists twenty-seven goals that the Department wanted to achieve. Thirteen of them concentrate on outputs (goals) in terms of quality standards, improving performance and enrolments. The remaining fourteen goals are fundamentals that must be in place to achieve the output goals: training of teachers, learner resources, school funding and infrastructure (*Action Plan to 2014: Towards the Realisation of Schooling 2025*, 2013; DBE, 2010b:5-6; DBE, 2013b:4-7).

2.3.2 The Vision of Schooling 2025

The bigger aim of the *Action Plan to 2014* is a notion towards the year 2025, titled *Schooling 2025*. This long-term vision is the Department of Basic Education’s objective for South African schools. *Schooling 2025* covers the following aspects of basic education (*Schooling 2025*, 2013):

- **Learners:**

By 2025 the government wants to see dedicated learners. They must attend school every day, be on time, be committed to their schoolwork and have a definite will to come to school.
- **Teachers:**

Teachers must be adequately trained in their profession; they must continuously improve their capabilities and be confident leaders. Teachers are important role players in the development of the nation.
- **School principals:**

School principals must understand their role as leaders and their responsibility to promote harmony, creativity and a diligent work ethic. They must ensure that teaching takes place as it should.
- **Parents:**

Parents must be well informed about what is going on in schools; they must receive regular reports on their children's performance according to clear standards. They must know that there will be someone to listen to their requests or problems.
- **Learning and teaching material:**

Learning and teaching material must be of a high standard and available in abundance. Computers are noted as an important feature in schools.
- **School facilities:**

Buildings and facilities must be spacious, functional, safe and well maintained. Learners and teachers must look after these buildings and facilities because they are proud of their school.

Taking into consideration that the new and current National Curriculum Statement Grades R – 12 was officially introduced into schools in 2012, it gives the government thirteen years to reach their objective to ensure that every South African learner receives a decent education. The year 2025 has been set as a milestone, but the government wants to make a continuous effort to reach the goals mentioned before then, if possible (*Schooling 2025*, 2013).

With the Department of Basic Education's long-term vision in place, it was time to see how the curriculum supports this vision.

2.4 THE NATIONAL CURRICULUM STATEMENT (NCS) GRADES R – 12

The word curriculum stems from the Latin term *currere*, which means “to run” (Elliott, 1995:242). It embodied several meanings in ancient times, including: “a race, a course to be followed [...] a career.” Elliott states that the term *curriculum* has mainly been associated with content. Conway (2002:55) agrees in making the content-based questions “What Is Taught?” and “What Is Learned?” the main concern of a curriculum.

In a South African context, the late Prof. Kader Asmal expresses South Africa’s vision of a national curriculum in the following statement:

The development of a national curriculum is a major challenge for any nation. At its broadest level, our education system and its curriculum express our idea of ourselves as a society and our vision as to how we see the new form of society being realised through our children and learners. Through its selection of what is to be in the curriculum, it represents our priorities and assumptions of what constitutes a “good education” at its deepest level (DoE, 2002a:1).

The improved and most recent National Curriculum Statement Grades R – 12²¹ is a policy document that gives expression to the education system of South Africa (DBE, 2011b:4). According to the Department of Basic Education, “[t]he curriculum is based on the acquisition of knowledge, skills and values. It aims to develop the full potential of each learner as a citizen of a democratic South Africa” (DBE, 2010d:3).

The NCS Grades R – 12’s objective is therefore to guarantee that children will obtain knowledge and skills that they can apply in a meaningful way in their own lives (DBE, 2011b:4).

2.4.1 General aims of the South African Curriculum

The NCS Grades R – 12 serves a purpose, is based on specific principles and aims to produce learners with certain abilities. Table 2.1 is the researcher’s presentation of the general aims of the South African Curriculum (DBE, 2011b:4-5).

Table 2.1: The general aims of the South African Curriculum

The Purpose	The Principles	Learners that are able to:
<ul style="list-style-type: none"> • Equipping learners with the knowledge, skills and values necessary for 	<ul style="list-style-type: none"> • Social transformation: ensuring that equal educational 	<ul style="list-style-type: none"> • Identify and solve problems; make decisions using critical

²¹ The title of the new curriculum should not be confused with the previous National Curriculum Statement Grades 10 – 12. The NCS Grades 10 – 12 and the RNCS Grades R – 9 fall away to make place for the National Curriculum Statement Grades **R – 12** (emphasis added by the researcher).

<p>self-fulfilment, and for meaningful participation in society as citizens of a free country;</p> <ul style="list-style-type: none"> • Providing access to higher education; • Facilitating the transition of learners from education institutions to the workplace; • Providing employers with a sufficient profile of a learner's competencies. 	<p>opportunities are provided for all;</p> <ul style="list-style-type: none"> • Active and critical learning: encouraging an active and critical approach to learning, rather than rote and uncritical learning of given truths; • High knowledge and high skills: the minimum standards of knowledge and skills to be achieved at each grade are specified. High, achievable standards in all subjects must be set; • Progression: the content and context of each grade shows progression from simple to complex; • Human rights, inclusivity, environmental and social justice: The NCS Grades R-12 is sensitive to issues of diversity such as poverty, inequality, race, gender and other factors; • Valuing indigenous knowledge systems: acknowledging the rich history of this country; • Credibility, quality and efficiency: providing an education that is comparable in quality to those of other countries. 	<p>and creative thinking;</p> <ul style="list-style-type: none"> • Work effectively as individuals and as members of a team; • Organise and manage themselves and their activities responsibly and effectively; • Collect, analyse, organise and critically evaluate information; • Communicate effectively using visual, symbolic and/or language skills in various modes; • Use science and technology effectively and critically showing responsibility towards the environment and the health of others; • Demonstrate an understanding of the world as a set of related systems by recognising that problem solving contexts do not exist in isolation.
<ul style="list-style-type: none"> • The concept of inclusivity is of high importance for the Department of Basic Education and should be evident in organising, planning and teaching at schools. Teachers must be able to understand how to recognise and address obstacles in learning. They must also be capable of embracing diversity²² (DBE, 2011b:5). 		

²² The Department of Basic Education (2010e) has published a document focusing on inclusive teaching: *Guidelines for Inclusive Teaching and Learning*.

It is important for teachers to be aware of and share in the vision of the South African Curriculum, seeing that they are expected to be implementing this curriculum every day in their classes.

2.4.2 The NCS Grades R – 12: Presented as three documents

South Africa's National Curriculum Statement Grades R – 12 specifies policies in three areas: subjects; requirements for promotion; and assessment. The NCS Grades R – 12 therefore comprises of three specific documents which must be read in conjunction with each other (DBE, 2011b:3):

- **Curriculum and Assessment Policy Statements (CAPS)** for each approved subject – a document where each subject is outlined with its own set of topics, aims and assessments per term²³ (DBE, 2011a:7);
- The policy document **National policy pertaining to the programme and promotion requirements of the National Curriculum Statement Grades R – 12** – this document explains the promotion requirements and subject selections for the four school phases (DBE, 2011a:5); and
- The policy document **National Protocol for Assessment Grades R – 12** – a policy framework focusing on the management of assessment on school level, as well as basic requirements for assessment (DBE, 2011a:5).

2.4.3 Subjects in the NCS Grades R – 12 and the place of Music in the curriculum

As an outline to the subjects in the NCS Grades R – 12 and the time allocations for the teaching time of each subject, the researcher has compiled Table 2.2 and Table 2.3 to underline Music's place in the context of the NCS (DBE, 2011b:6-7). The department has formulated the teaching times of subjects across 40 weeks of the year, with an estimated 10 weeks for each term. The realignment of Music and the arts is highlighted and discussed with each table.

²³ See par. 2.4.4 in this chapter for a detailed explanation of CAPS.

Table 2.2: Subjects in the Foundation Phase (Gr. R – 3) and Intermediate Phase (Gr. 4 – 6) with their time allocations per week (DBE, 2011b:6)²⁴

Subject	Grade R (Hours)	Grades 1 & 2 (Hours)	Grade 3 (Hours)	Grades 4–6 (Hours)
Home Language	10	Max: 8 or Min: 7	Max: 8 or Min: 7	6
First Additional Language	n/a	Max: 3 or Min: 2	Max: 4 or Min: 3	5
Mathematics	7	7	7	6
Life Skills	6	6	7	4
- Beginning Knowledge	(1)	(1)	(2)	n/a
- Creative Arts	(2)	(2)	(2)	(1.5)
Performing Arts (Dance, Drama, Music)	(1)	(1)	(1)	(1)
Visual Arts	(1)	(1)	(1)	(0.5)
- Physical Education	(2)	(2)	(2)	(1)
- Personal and Social Well-being	(1)	(1)	(1)	(1.5)
Natural Sciences and Technology	n/a	n/a	n/a	3.5
Social Sciences	n/a	n/a	n/a	3
Total hours per week (as specified by the DBE)	23	23	25	27.5

In the Foundation and Intermediate Phase, Music is part of the Performing Arts together with Dance and Drama. The Performing Arts and Visual Arts are grouped under Creative Arts in a newly structured subject called Life Skills. Music, Dance and Drama are divided into an hour of teaching time per week, with Visual Arts given an hour of teaching time up to Grade 3, and half an hour in Grades 4 – 6.

²⁴ The researcher has specifically grouped the Foundation Phase and Intermediate Phase together in terms of subjects that are overlapping between the phases.

Table 2.3: Subjects in the Senior Phase (Grades 7 – 9) and Grades 10 – 12 with their time allocations per week (DBE, 2011c:7)

Subject	Grades 7 – 9 (Hours)	Grades 10 – 12 (FET Phase) (Hours)
Home Language	5	4.5
First Additional Language	4	4.5
Mathematics	4.5	4.5
Life Orientation	2	2
Natural Sciences	3	A minimum of any three subjects to be selected from the policy document <i>National policy pertaining to the programme and promotion requirements of the National Curriculum Statement Grades R – 12</i> . Total hours covered by three subjects: 12 (3 x 4h)
Social Sciences	3	
Technology	2	
Economic Management Sciences	2	
Creative Arts (Dance, Drama, Music, Visual Arts)	2	
Total hours per week (as specified by the DBE)	27.5	27.5

In the Senior Phase Music still falls under Creative Arts and is grouped together with Dance, Drama and the Visual Arts as one subject. Two hours of teaching time per week are allocated to the four pathways of the arts. Learners are expected to study two art forms out of the four, which then ensure an hour of teaching time for each choice per week. It is up to each school to decide which of the pathways in Creative Arts they can offer – keeping facilities, resources, specialist teachers and learner preferences in mind (DBE, 2011c:9). The reality is therefore that Music will only be offered in schools that have the facilities, resources and teachers who can teach Music.

In Grades 10 – 12 Music can be chosen as a subject. Schools have the opportunity to specialise in three streams: Western Art Music (WAM), Jazz, and Indigenous African Music (IAM). Teaching hours are divided over four hours a week and learners are expected to use their own time to practise their instruments outside of school (DBE, 2011d: 9,11). Music can unfortunately then only be chosen as a subject in schools that can offer Music. This can also result in learners changing schools or choosing specific schools mainly for this purpose – where Music can be offered as a subject choice.

Seeing Music's overall position in the curriculum, it underlines the fact that the time spent in the general music classroom in the Foundation Grades needs to be used effectively.

2.4.4 The Curriculum and Assessment Policy Statements (CAPS)

January 2010 was the start of the enormous task of developing CAPS for all the subjects in the NCS Grades R – 12, as approved by the government. It is important to note that “CAPS” is not the name of the new curriculum, as also emphasised by Ms Alena Coetzee, Senior Education Specialist from the Education Department of Gauteng (*The South African schools curriculum: From NCS to CAPS*, 2012). The CAPS refers to documents (Policy Statements) for each subject, which specify the content that teachers must teach and assess for each subject in the NCS Grades R – 12.

The new Curriculum and Assessment Policy Statements will repackage the existing curriculum into the general aims of the South African curriculum, the specific aims of each subject, clearly delineated topics to be covered per term and the required number and type of assessments, also per term (Ministry of Basic Education, 2010:2).

The CAPS documents are divided into phases: Foundation Phase, Intermediate Phase, Senior Phase and FET Phase (Grades 10 – 12) and then into specific subjects in each phase. When using the term “CAPS” in context, it will always be in conjunction with a subject and phase, for example, the CAPS for Social Sciences in the Intermediate Phase or the CAPS for Mathematics in the Senior Phase.

CAPS documents in the NCS Grades R – 12 with Music as focus can be listed as follow:

- CAPS Foundation Phase, Grades R – 3. Life Skills (DBE, 2011b);
- CAPS Intermediate Phase, Grades 4 – 6. Life Skills (DBE, 2011e);
- CAPS Senior Phase, Grades 7 – 9. Creative Arts (DBE, 2011c);
- CAPS Further Education and Training Phase, Grades 10 – 12. Music (DBE, 2011d).

For this study the CAPS for Life Skills in the Foundation Phase will be explored.

2.5 THE CAPS FOR LIFE SKILLS IN THE FOUNDATION PHASE

Life Skills is a newly structured subject in the Foundation Phase of the South African curriculum. It is dedicated to the holistic development of learners and includes the social, personal, intellectual, emotional and physical growth of learners (DBE, 2011b:8). “The Life Skills subject is aimed at guiding and preparing learners for life and its possibilities,

including equipping learners for meaningful and successful living in a rapidly changing and transforming society” (DBE, 2011b:8).

The subject Life Skills (DBE, 2011b:8) exposes learners to a wide range of knowledge, skills and values that will ultimately strengthen their:

- Physical, social, personal, emotional and cognitive development;
- Creative and aesthetic skills and knowledge through engaging in dance, music, drama and visual arts activities;
- Knowledge of personal health and safety;
- Understanding of the relationship between people and the environment;
- Awareness of social relationships, technological processes and elementary science.

Life Skills is in place to support and reinforce other Foundation Phase subjects, namely Languages (Home and First Additional) and Mathematics. It consists of four study areas: 1) Beginning Knowledge; 2) Personal and Social Well-being; 3) Physical Education and 4) Creative Arts. It has specifically been organised in this way to ensure a solid foundation of skills and values that can be built upon and developed in the higher grades (DBE, 2011b:8).

2.5.1 The four study areas in Life Skills in the Foundation Phase

2.5.1.1 Beginning Knowledge

The idea behind Beginning Knowledge is based upon subjects in the higher grades and includes concepts and skills found in the Social Sciences (History and Geography); Natural Sciences and Technology. The focus here falls, for example, on conservation and adaptation from the Social Sciences or on planet earth from the Natural Sciences. Design, communication and evaluation are all skills on a technological level (DBE, 2011b:8).

2.5.1.2 Personal and Social Well-being

This study area is specifically aimed at young learners, because they are still learning how to take care of themselves and stay healthy. The focus here is on health and relationships, values and attitudes. Issues that are addressed in this subject area include nutrition, safety, violence and environmental health. Here, learners will develop skills to make a positive contribution to their family, community and society (DBE, 2011b:9).

2.5.1.3 Physical Education

Physical growth, development, recreation and play are emphasised in this study area. It also focuses on perceptual and locomotor development, rhythm, balance and laterality. The Foundation Phase is a fundamental time to develop fine and gross motor skills in young

learners. Games and activities are used that will form the basis of participating in sports later in their lives (DBE, 2011b:9).

2.5.1.4 Creative Arts

Creative Arts are divided into four art forms: dance, drama, music and the visual arts. The aim of Creative Arts is to foster creative and imaginative individuals who will develop an appreciation for the arts. It will also equip learners with the basic knowledge and skills to participate in creative activities. Creative Arts is organised into two complementary streams: Visual Arts and Performing Arts (DBE, 2011b:8).

- Visual Arts

Visual Arts focus on the mastery of a variety of art techniques. It is divided into two-dimensional (2D) work – to give learners an experience of the real world through visual and sensory stimulation; and three-dimensional (3D) work – to develop the concept of shape in space.

- Performing Arts

The Performing Arts are there for learners to develop their creativity and physical skills. It allows learners the opportunity to be creative, to sing, dance and explore movement. Performing Arts build self-confidence and promote self-discipline. The content for the course outline of the Performing Arts in the Foundation Phase is divided under two headings: *Creative games and skills* (focusing on preparing the body and the voice, as well as games that are used to support learning skills) and *Improvise and interpret* (to create music, join in movement and to participate in drama – as individuals or as a group).

2.5.2 Topics in Life Skills

The Study areas “Beginning Knowledge” (2.5.1) and “Personal and Social Well-being” (2.5.2) are organised into topics in the Life Skills curriculum. Topics include, for example: “In the classroom” and “Days of the week” in Grade R; “Healthy Habits” and “The Weather” in Grade 1; “Seasons” and “Animals” in Grade 2; and “Feelings” and “Rights and responsibilities” in Grade 3 (DBE, 2011b:15, 30, 43, 54). These topics can be integrated by linking it with other subject areas where appropriate and can therefore also be integrated in the Creative Arts classroom. Teachers have the liberty to choose their own topics to support their specific school environment (DBE, 2011b:14).

The suggested order of topics is especially significant, seeing that it begins with what is familiar to the learner and then introduces new concepts and skills later. The sequence of the topics can be changed, but teachers must be aware of the progression of topics in terms of the familiar and unfamiliar (DBE, 2011b:14).

2.5.3 Resources for Life Skills

The equipment being listed in the CAPS document for Life Skills is generally standard material for a Foundation Phase class. Learners should be able to have access to these at all times. The standard materials include, for example: bean bags, ropes, hoops, balls of different sizes, outdoor play equipment; dry media (wax crayons, paper, pencils), wet media (paint, ink, dyes) and brushes of different sizes; paper; play dough; recyclable materials; glue and scissors; CD player, CDs, musical instruments; old clothes, utensils, containers, to be used as “props” for fantasy and dramatic play; educational toys (bought and homemade) pictures, wall charts and maps; and story books (library).

For the Creative Arts there are a number of specific resources that are essential in the classroom. According to the CAPS for Life Skills in the Foundation Phase (DBE, 2011b:13), the following is required:

- Open space;
- Musical instruments, including found and made;
- Audio and audiovisual equipment with a range of suitable music;
- Charts and posters;
- Variety of props like materials, balls, different sized and shaped objects, old clothes; and
- Visual stimuli for drawing and construction.

The researcher would include the first four points as relevant to the Music classroom. Here is a brief description for the use of the resources:

- Open space:

An open space will support Music activities which incorporate movement, improvisation and playing instruments. It will give learners the chance to use their own space but also to learn how to share their personal space with others.

- Musical instruments, including found and made:

There is unfortunately no specification in the CAPS for Life Skills of the instruments that can be used in the Music classroom. At a school where there are the finances to buy instruments, the following will be useful in the Foundation Phase Music classroom (Malan, 2012:3): non-melodic instruments (percussion instruments) and melodic instruments (xylophone, piano, keyboard, recorder and guitar). Handmade instruments can successfully be used in the Music classroom and can be made from recycled material.

- Audio and audiovisual equipment with a range of suitable music:

A CD-player will come in handy when playing music for activities involving listening and movement. A computer where music can be played from and where images can be projected on screen, or a television with DVDs, can encourage learners to participate through visual stimulation. CDs and DVDs that will be relevant to the Foundation phase will include children's songs and rhymes, instrumental music (a march or waltz) and examples of everyday sounds (Malan, 2012:3).

- Charts and posters:

For children's visual stimulation charts and posters with musical elements can be used. Musical instruments, music symbols, musical styles, and soundscapes can all be introduced through charts and posters.

The reality is that finances play a big role in the resources for the Music classroom. Different schools have the means to different resources. Teachers can unfortunately also shy away from teaching Music at all by using the excuse that there are no instruments or resources to teach with at a school. This therefore poses a big challenge to these teachers to make, create and find resources to teach Music.

2.5.4 Teaching Life Skills in the Foundation Phase

Routine activities, free play activities (indoors and outdoors) and structured activities are key concepts in the Foundation Phase timetable. These activities are built into the CAPS

document for Life Skills in the Foundation Phase because they engage learners in educational activities (DBE, 2011b:10).

Routine activities include greetings, preparation for activities and tidying up. In the Music classroom routine activities can be supported by greeting songs or musical games involving tidying up. Free play activities are especially relevant to the Performing Arts in terms of free movement and improvisation. Structured activities are guided by the teacher and are short teaching and learning activities. This can take place with individual learners, a group or the whole class.

2.6 THE OUTLINE OF COURSE MATERIAL FOR THE PERFORMING ARTS IN THE FOUNDATION PHASE

Each grade in the Foundation Phase has its own set of criteria for the Performing Arts listed for each term. This is presented as a course outline for the study area Creative Arts.²⁵ Appropriate topics in other study areas in the CAPS for Life Skills can be used in the Performing Arts classroom and it is up to teachers to use their discretion in this regard.

The researcher has included the outline of the content to be covered during a year on a term-by-term basis in the Foundation Phase Performing Arts classroom as Addendum A. The outline has been kept in its original layout and wording, as can be seen in the CAPS document for Life Skills in the Foundation Phase (DBE, 2011b). It is important to note that the Performing Arts covers Dance, Drama and Music as art forms and the content is therefore compiled with all three in mind. It is also noteworthy that the curriculum for the arts is set out in an integrated way, which implies that Music will be presented in an integrated way.

The course outline for Grades R – 3 is divided into two main ideas: *Creative games and skills* and *Improvise and interpret*. The researcher will discuss the content and outline in detail in Chapter Four.

2.7 CONCLUSION

With Music being repositioned in our current curriculum, it is important for the researcher as a specialist Music teacher teaching general music in the Foundation Phase to place Music in the curriculum in context. The researcher was trained at university on how to interpret the previous Curriculum's (The RNCS Grades R – 9) documents in terms of lesson planning,

²⁵ As mentioned in 2.5.1.4, the Creative Arts is organised in two complementary streams: the Performing Arts and Visual Arts. The focus for this study will only be on the Performing Arts (Dance, Drama and Music).

themes in the music class, listening activities, etc. but did not think she had the knowledge to do the same with the current curriculum. By working through literature to see the bigger picture of our education system and why changes have occurred and are still changing, it inspired the researcher to revisit her attitude towards change and equip herself to embrace it.

The researcher has used this chapter to sketch the context of music education in South Africa by using the curriculum as motivation. She has therefore also further explored the CAPS document for Life Skills in the Foundation Phase as an opportunity to engage in the newly structured curriculum for the Performing Arts.

Chapter Three

Musical Understanding in the General Music Classroom:

The Why, the What and the How

3.1 INTRODUCTION

With Chapter Two being a policy chapter regarding an overview of the education curriculum of South Africa and the place of Music in it, this chapter will focus on current literature underpinning the phenomenon of musical understanding in children.

The outline for this chapter will follow David J. Elliott's (2012, 2014) structure of thoughts around music education in asking three questions: *Why* ("Why teach music?"), *What* ("What should music teachers teach?") and *How* ("How should music education be carried out?"). Boardman's (2001)²⁶, Hallam (2001) and Wiggins (2001) raises the same questions as Elliott (2012, 2014).²⁷ These three main questions will feature in this chapter in concurrence with the concept of understanding, and then more specifically musical understanding. Elliott's view on *musicianship* will be discussed as the theoretical basis to this literature review and as a framework to musical understanding. Perkins' (1993) research on understanding will be used as instigator, with Elliott (1995, 2014) building forth on musicianship as (musical) understanding. Wiggins' (2001) focus on how *musical understanding* can be taught will be supported by current research regarding the enhancement of musical understanding through musical actions, musical experience, problem solving and musical context.

3.2 THE WHY

Research over the past few years has had a rising interest in topics covering the benefits that music can contribute in terms of intellectual development (Demorest & Morrison, 2000:33; Plummeridge, 2001:23; Trainor, 2005:262; Schellenberg, 2006:111; Kraus & Chandrasekaran, 2010:599). An uprise in curiosity about Music's role in society was also triggered after a series of studies by a group of researchers,²⁸ where spatial reasoning task

²⁶ Eunice Boardman (2001) poses five basic questions in her theory of music instruction to support teachers in their decisions regarding instruction: 1) *why* teach music?; 2) *what* do we teach?; 3&4) *where/when* do people learn? and 5) *how* do people learn?

²⁷ Westerlund (2012:17) also uses *why*, *what* and *how* questions to guide the reflective music teacher.

²⁸ Frances Rauscher, Gordon Shaw and Katherine Ky's "Music and Spatial Task Performance", in the *Nature* (365) of 1993:611 (mentioned in Demorest & Morrison, 2000:33; Schellenberg, 2006:112; Ball, 2010:249).

performance increased when listening to the music of the Classical composer Mozart – known as the “Mozart Effect”²⁹ (Reimer, 1999:39; Demorest & Morrison, 2000:33; Schellenberg, 2005:317, 2006:112; Mattar, 2013:370). As a new researcher, the researcher’s growing interest in the latest research regarding music’s “extrinsic outcomes”, in the words of Plummeridge (2001:29), or “extramusical value” (Boardman, 2001:46), resulted in the fact that she steered her intentions away from teaching music for the sake of just being music (Reimer, 1999:43; Bluestine, 2000:xiii; Ball, 2010:8). She has moved more towards the focus of the intellectual benefits that music can contribute to the lives of children in her general music classroom, and therefore perhaps missed the essentials of why music is taught. The following points aim to revisit why we as music teachers essentially do what we do.

3.2.1 So why teach music?

This question has been in discussion for decades (Cutietta, 2001:11). Even though there has been quite a focus on music’s intellectual benefits, some researchers still prefer to challenge it by reasoning, as did Cutietta (2001:13), for example: “The problem with these reports is that they send the wrong message,” – a comment also supported by the works of Reimer (1999), Bluestine (2000), Boardman (2001), Ball (2010) and Elliott (2014). This “wrong message” chooses to emphasise that learning music will improve intellect, whereas the fundamental essence of music then loses its significance in order to “justify itself because of unrelated learning” (Cutietta, 2001:13). Learning and playing music will obviously improve musical abilities, but using music as a means to another end is then missing the point.

For Bowman (2012:31) it is essential to distinguish between two major elements when teaching music: are we educating *in* music or educating *through* music? Educating *in* music refers to instruction in music, which Bowman prefers to call “training”. For him, “educating” must be reserved to the broader sense of music’s “more essential life-serving functions” (Bowman, 2012:32), thus educating *through* music. The enrichment and enhancement that music brings to life encompass the educational value of music (Ball, 2010:8; Bowman, 2012:36).

The notion of the value(s)³⁰ of education in music is also highlighted by others. For Boardman (2001:48) the main value of music is that it “enables us to express the inexpressible” as it gives a voice to our most “inner life of feeling” (Boardman, 2001:49).

²⁹ Don G. Campbell registered this term as “The Mozart Effect[®]” in 1996 to be used in a series of books with the same title (United States Patent and Trademark Office, 1996).

³⁰ Researchers either use the singular “value” (Campbell, 2000; Boardman, 2001; Cutietta, 2001; Swanwick, 2012) or plural “values” (Elliott, 2014).

Swanwick (2012:69) uses value to refer to a conscious awareness in people of what music means to them. Elliott (2014) also wishes to place the emphasis on values, claiming that self-growth and self-knowledge are some of the important values of music.³¹ With these values being achieved, learners' self-esteem and self-identity are also further enhanced by education in music.

Woody (2013:37) in turn includes Elliott's attributes under his "musical self-concept". For him, music plays an integral part in the development of a person's self-concept, because music can tap into the emotional needs of people; or in the words of Pitts (2000:39), people's "[e]motional discovery and understanding". Ball (2010:8) prefers to claim that music nurtures and educates emotion.

Music as social agent has also been evident in the works of McClung (2000:37), Ball (2010:8), O'Neill (2012) and Chuong (2013), stating that music can serve as a link between people, and also between people and their community.³² Elliott (2014) sums it up perfectly: "The aims of music education include the development of critically reflective listeners and musical amateurs who possess the understanding and motivation to give music an important place in their lives and the lives of others in their communities" (Boardman, 2001:49). Therefore, when people have an understanding of what music means to them, it embraces all the other beliefs concerning why music is taught.

3.2.2 Why does music deserve a place in the school curriculum?

It is unfortunate to see that researchers abroad constantly feel that they need to justify the need for music education in the school curriculum (Reimer, 1999:42; Plummeridge, 2001:21; Hallam, 2006:193; Bowman, 2012:36; Hennessy, 2012:625). Music cannot be something that only fills a place in the curriculum when there is some time left in the timetable for it. Music needs to have a rightful place just as mathematics and languages (Boardman, 2001:48; Ball, 2010:8). Bluestine (2000:xiii) agrees:

Music class is not simply a stop-gap during the school day during which students can relax between the "important" subjects; music is more than simply a source of entertainment, more than a means of raising self-esteem of a relatively small segment of the student population. Music is a discipline as well as an art. And, like other disciplines, it's worthy of study for its own sake.

³¹ Also highlighted by Westerlund (2012:14).

³² Swanwick (2012:79) takes it as far as claiming that music education of the future will be strongly driven by local communities and not necessarily by the school environment.

In South Africa music has a continual part in the curriculum from Grade R up to Grade 9, after which Music is presented as a subject choice. Here we do not have the need to compete for music in our curriculum and this study will therefore not take that angle.³³ But the reality is most probably that without music in the curriculum, most children will not have the chance to be exposed to “the most remarkable blend of art and science, logic and emotion, physics and psychology, known to us” (Ball, 2010:2). Not referring to exposure to music by listening to the radio or to music on the television,³⁴ but exposing children to music as symbol³⁵ for using it as “performers, creators and listeners” (Boardman, 2001:49, Westerlund, 2012:11). This revelation of music might, in turn, produce adults who live lives of fulfilment (Pitts, 2000:36; Bluestine, 2000:xvi; Bowman, 2012:37).

By acknowledging music as a rightful subject for its own sake, the question of why music should have a place in the curriculum will not be an issue. Because the answer can simply be: because music is music.

3.3 THE WHAT

In South Africa, the common consensus of what should be taught in the general music classroom will be aimed directly at the content of the school curriculum. The frameworks for subjects are outlined in a descriptive way and the skills that need to be developed in the classroom for music as subject area are noticeable. But on an international front: what are the main concepts that need to be addressed when teaching music? I have turned to the research of one of the great educationists in the field for answers: David J. Elliott.

3.3.1 What are we supposed to teach in the general music classroom?

For Elliott (2014), the above-mentioned answer is straight-forward: Musicianship (Burnard, 2005:267). Musicianship refers to different forms of musical knowledge which always include the act of listenership, as discussed in Elliott’s well-known *Music Matters* (1995).

³³ Nearly ten years ago, one of the main problems confronting music education in South Africa was more the implementation of the music component in the new curriculum (Herbst, *et al.*, 2005:261). Vermeulen (2009) has also addressed this issue in her research, searching for different ways to integrate the arts in the South African curriculum. The focus on the current implementation of music in schools with the NCS Grades R – 12 calls for a new study.

³⁴ Referring to Hallam’s (2006:192) account that “[a]ll kinds of music are available to most people 24 hours a day.”

³⁵ Boardman (2001:48) wishes to refer to music as a symbol system, not focused on the musical symbols in notation, but referring to the sound of the music.

3.3.1.1 Musicianship: Different kinds of musical knowing³⁶

“Whenever a person (child through adult) is making music well, he or she is exhibiting a multidimensional form of knowledge called musicianship” (Elliott, 1995:53). This “multidimensional form of knowledge” is observable when actions take place, and is therefore practical in essence and nonverbal³⁷ (Elliott: 1995:53-54, 60). The nature of musicianship is procedural, meaning that different kinds of knowledge manifest itself during the “procedure” or process of making music.³⁸

When we know how to do something competently, proficiently, or expertly, our knowledge is not manifested verbally but practically. During the continuous actions of singing or playing instruments *our musical knowledge is in our actions; our musical thinking and knowing are in our musical doing and making* (Elliott, 1995:56).

This “thinking-in-action” and “knowing-in-action” can be seen as a form of practical knowledge that is the core of musicianship³⁹.

With the understanding that musicianship is procedural in essence, there are four other kinds of musical knowledge that supplement the procedural heart of musicianship: Formal musical knowledge, informal musical knowledge, impressionistic musical knowledge and supervisory musical knowledge. Following is a brief description of the different kinds of knowledge⁴⁰ – keeping in mind that procedural knowledge as a type of knowledge is also demonstrated throughout other kinds of knowledge as described by Elliott (1995:60-67):

a) Formal Musical Knowledge

For Elliott (1995:60), formal musical knowledge refers to “all textbook-type information about music”, or what Boardman (2001:49) refers to as “factual knowledge”. This type of knowledge is unmusical and must undergo a conversion to procedural knowledge to really come to its own. It is important to note that the ability to read musical notation cannot be defined as musicianship. Notation is only a part of the procedural and formal aspects of musicianship.⁴¹

The researcher has encountered situations where teachers see notation as the ultimate goal of making music. For them, if you cannot read music well, you cannot make music well. For

³⁶ This section on Elliott’s use of *musicianship* is purely a summative recollection of his discussion of the term, serving the purpose of making the reader aware of the essence of Elliott’s praxial philosophy.

³⁷ Bowman (2012:31) refers to this as “action-embedded knowledge”.

³⁸ When the action of making music is the basis of music instruction, it shifts the goals of music instruction to ways that are more pleasant for music-making (Bowman, 2012:29).

³⁹ “[T]hinking-in-action” and “knowing-in-action” are terms that Elliot (1995:54) used from Schön, D. 1983. *The Reflective Practitioner: How Professionals Think in Action*. Massachusetts: Basic Books.

⁴⁰ Van der Westhuizen (2011/12:32-33) gives a similar summary of Elliot’s praxial philosophy in her rationale for an eclectic approach in teaching.

⁴¹ Swanwick (2001:233) refers to notation as “secondary symbol systems”.

Elliott (1995:62) the opposite is important: While formal musical knowledge may be a prerequisite for music teachers and other experts in the field, it does not have to be a requirement to achieve great levels of musicianship. “True, many brilliant performers (improvisers, composers) talk and write eloquently about music and musical artistry. But many others do not.” Formal musical knowledge is thus a secondary aim of general music education.

b) Informal Musical Knowledge

Informal musical knowledge cannot be found in textbooks like formal musical knowledge. Informal musical knowledge is the type of knowledge gained with experience in the field. It contains three key elements or “ingredients” (in the words of Elliott, 1995:63) that are related to each other and influence each other. Elliott (1995:63) explains it in the following way, as can also be seen in the researcher’s illustration of Elliott’s (1995:63) ideas in Figure 3.1:

Informal musical knowledge involves the ability to reflect *critically* in action. Reflecting critically depends, in turn, on knowing when and how to make musical *judgments*. And knowing how to make musical judgments depends on an understanding of the musical situation or *context*.

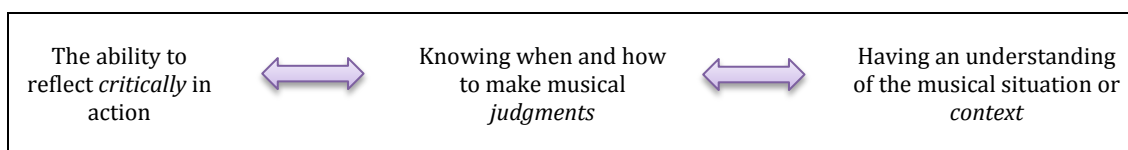


Figure 3.1: The researcher’s illustration of the three ingredients of informal musical knowledge

In the context of a music classroom, for example, informal musical knowledge will manifest itself mainly during judgments in action which develop through active musical problem solving. An example could be when a learner knows from her class experience that when she plays the tambourine as accompaniment to a song of the xylophone group (understand context), she cannot play louder than the actual melody (make judgments) because she is only filling in rhythmical effects (reflect critically).

Informal musical knowledge stems from two bases (Elliott, 1995:64): One is an individual’s understanding of the formal knowledge of a specific musical practice, but the second, more important aspect is an individual’s own reflecting-in-action. Informal musical knowledge takes place in a musical context where problem finding and problem solving are key

elements. This “situation” of reflecting-in-action (problem finding and problem solving) is called “situated knowledge”,⁴² and is at the core of informal musical knowledge.

c) Impressionistic Musical Knowledge

Also being described as situated knowledge, impressionistic musical knowledge refers to feelings and emotions – “a strongly felt sense that one line of action is better than another” (Elliott, 1995:64). It is an important facet of musicianship, seeing that it helps us with the reflection on our musical actions – giving certain actions a name, categorising them. Elliott (1995:64) gives the following description: “[I]mpressionistic knowledge is a matter of cognitive emotions or knowledgeable feelings for a particular kind of doing and making.” There is also nothing wrong with using “feeling” in music-making and not being able to express why. It therefore does not mean that impressionistic musical knowledge is less intelligent for focusing on emotion: A learner feels he must play softer on the xylophone in verse 2 of the song, because it is the part in the music where the caterpillar is sad.

d) Supervisory Musical Knowledge

Supervisory musical knowledge’s ultimate application can be seen in “efforts to monitor and coordinate all other forms of musical knowing in the pursuit of artistic musical outcomes” (Elliott, 1995:67). In other words, it is the regulator of musical thinking in action and also in the long-term development of musicianship (Elliott, 1995:66). Supervisory musical knowledge is also another kind of situated knowledge and combines three aspects (Elliott, 1995:66-67):

- an overarching sense of musical-personal judgment;
- an understanding of the specific musical ethics of a given practice; and
- a particular kind of imagination-in-action (images in one’s mind of the music-making process).

Supervisory musical knowledge develops in educational contexts when doing musical things, but also from the interaction with teachers and peers when reflecting on one’s own musicianship. Its ultimate usage is when all other forms of musical knowing are managed in the quest for musical products. In the Foundation Phase general music classroom supervisory musical knowledge could manifest like this: When a learner sings her own composition to the class (procedural knowledge), she cannot read music yet, but has used

⁴² “[K]nowledge that arises and develops chiefly from musical problem finding and musical problem solving in a genuine musical context, or a close approximation of a real musical practice” (Elliott, 1995:64). It is important to distinguish between *procedural knowledge* (practical knowledge = the ‘procedure’ of making music) which is the essence of the knowledge in musicianship and *situated knowledge* (the situation of finding and solving musical problems). Procedural knowledge, informal musical knowledge, impressionistic and supervisory musical knowledge (which are both still to follow) are all kinds of situated knowledge.

her teacher's rhythmical images on the board for her song (formal musical knowledge). She knows from previous experience that she swaps the words around in the second line of the song. She therefore reflects in action while making basic judgments of how she is presenting this second line because she understands that the second line is also the one going too high for her voice (informal musical knowledge). At that moment she decides to sing the third line softly, not knowing why but she just felt like it (impressionistic musical knowledge). After the performance the learner reflects on her performance with her class and teacher, discussing how she managed the different kinds of knowledge throughout (supervisory musical knowledge).

With a detailed discussion of Elliott's ideas regarding different kinds of musical knowing, it is important to note the following about musicianship:

- a) all the knowings-in-action are integrated and take place simultaneously;
- b) four of the five kinds of knowledge that form part of musicianship are nonverbal and situated: procedural, informal, impressionistic and supervisory musical knowledge (Elliott, 1995:67);
- c) musicianship depends on the context in which it occurs (Elliott, 1995:67; 2014);
- d) musicianship is not age specific, seeing that "a musical artist can be a child or adult, depending on what that person knows how to do musically" (Elliott, 1995:70);
- e) musicianship has five different levels in terms of musical performing (Elliott, 1995:70-71):
 - *Novices*: Novices have some formal knowledge about musical works but little of the other kinds of knowledge, because they have not yet had the time to get used to the "situation" of music making.
 - *Advanced beginners*: Advanced beginners have small degrees of all five kinds of musical knowledge and start to use all these knowings in action. Small amounts of attention are to be used in musical thinking-in-action, but not necessarily yet for reflecting on the action.
 - *Competency*: Competent music learners have all five kinds of musical knowledge "proceduralised" and can reflect-in-action. They can also solve musical problems when pointed out by the teacher, but not yet at the level to find musical problems themselves.

- *Proficiency*: This level of musicianship can be seen in fluent thinking-in-action and reflecting-in-action. Informal, impressionistic, and supervisory musical knowings inform this musician's thinking-in-action while attending to specific features of a composition while performing.
 - *Experts*: All five kinds of knowledge are developed and integrated. The rich level of thinking-in-action can solve any musical problem while finding opportunities for artistic expression.⁴³
- f) there are several ways through which musicianship are evident: by the musical actions of performing, improvising, composing, arranging, and/or conducting (with all of them involving listening) (Elliott, 1995:70; 2014).

When reflecting on Elliott's musicianship as a classroom experience of what we as music teachers are supposed to teach, he specifies the following: "[E]ffective music teaching and learning requires a definite type of teaching-learning situation that inducts learners into musical practices as authentically as possible" (Elliott, 1995:67). For him, we must encourage growth⁴⁴ in the music classroom: new and original musical works which exceed expectations. He uses the apple tree as analogy: "Indeed, just as the real products of apple trees are not apples but new apple trees, the eventual outcomes of musical practices are not only new musical works but new musical practices" (Elliott, 1995:68). Food for thought for any general music teacher!

3.3.1.2 Musical understanding: Knowing how to make music well

With a basic idea of Elliott's view on musicianship, it is clear that his reflection on the term refers to different types of knowing, or knowing-(and-thinking)-in-action.⁴⁵ But when is "to know" something, similar to "to understand" something, or more directly: Is "to know music" similar to "to understand music"? Elliott (1995:68) answers this question in the following way:

⁴³ It is important to note here that even though this study focuses on musical understanding in children, it does not mean that they must only be seen as "novices" because of their age. Music educators need to constantly strive to stretch children's musical abilities and must not settle for only the basics because children are only "novices". Nothing stops us to strive towards "competency" for example. Dolloff (2005:294) echoes this statement: "Some educators feel offended with the use of the word 'excellence' in connection with the musical education of children. They view 'excellence' as elitist. On the contrary, I believe that to strive to do something well is to set standards – to affirm that something is worth doing well."

⁴⁴ Bowman (2012:37) agrees, mentioning that music education "facilitates future growth".

⁴⁵ Referring to Koopman's (2005:81) "Knowledge-in-Action", Gruhn's (2005:108) "knowing-in-action" and Westerlund's (2012:13) use of "knowing-in-action" when identifying musicianship as musical understanding.

Some people want to claim that musical understanding is distinct from knowing how to make music well. The claim is false. It rests on the dualistic assumption that verbal knowledge about music represents true understanding, while the ability to make music well is a mechanical skill or behaviour. Such notions fail to appreciate the rich and complex nature of music making as knowledge-in-action.

Gruhn (2005:103) agrees, stating that it is through musical doing that we “develop genuine knowledge of music”. For Elliott (1995:68,70), musicianship is the same as musical understanding: “[It] equals musical understanding”. He explains musicianship as a form of working understanding, seeing *working* as a practical form of knowing and *understanding* as a network of knowings, deeper than the formal aspect of knowing.⁴⁶ Elliott (2005:101) therefore explains musical understanding as different kinds of knowing,⁴⁷ using self-explanatory terms such as “procedural knowing, verbal knowing, experiential knowing, intuitive knowing, and meta-cognition (or supervisory knowing)”. All these knowings then link closely to the different kinds of knowing that constitute musicianship. As Burnard (2005:272) suggests: “Musical understanding is shaped, informed, and influenced by many kinds of knowing.”

3.3.2 What makes musicianship also (musical) understanding?

Before a discussion of musical understanding can be attempted, the core of what it is to *understand* needs to be explored (Gruhn, 2005:98). David Perkins, Senior Professor in Education at the Harvard Graduate School of Education, together with other scholars, has done extensive research in this regard: “[U]nderstanding is a matter of being able to do a variety of thought-demanding things with a topic – like explaining, finding evidence and examples, generalizing, applying, analogizing, and representing the topic in a new way” (Perkins & Blythe, 1994:5-6).⁴⁸ This “doing” of thought-demanding things are referred to as Perkins and Blythe’s (1994:5) “performance perspective”. When a student is able to showcase their understanding, it can be seen as “understanding performances” or “performances of understanding”. Unintentionally these terms can link closely to making, or rather, performing, music.

As can be seen in Figure 3.2, Perkins’ (1993) thoughts on understanding will instigate this section, with Elliott (1995) building forth on musicianship as (musical) understanding.

⁴⁶ Supported by Perkins’ (1993) and Perkins and Blythe’s (1994) claim: “[U]nderstanding [...] goes beyond knowing.” Also see Renero’s (2009:33) explanation of the different senses of understanding.

⁴⁷ Elliott (2014) still supports his own argument almost ten years later by claiming that musical understanding “involves many closely related kinds of thinking and knowing.”

⁴⁸ A similar reference was made in Perkins’ (1993) article “Teaching for Understanding”.

Wiggins (2001) in turn then uses a cognitive apprenticeship approach as building blocks for her own ideas regarding musical understanding in the classroom:

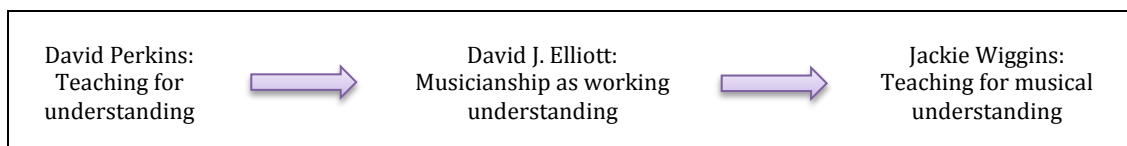


Figure 3.2: The researcher's illustration of the three researchers used to define musical understanding

3.3.2.1 David Perkins: Teaching for understanding

For Perkins (1993), the main aim of education in school must be to teach learners how to dynamically use knowledge and skills later in life, whether in a professional capacity (engineer or musician), or in everyday circumstances (citizen or parent). This will be generated through teaching for understanding, where the long-term benefits of education will be evident:

Knowledge and skill in themselves do not guarantee understanding. People can acquire knowledge and routine skills without understanding their basis or when to use them. And, by and large, knowledge and skills that are not understood do students little good! (Perkins, 1993).

Perkins (1993) lists six points that teachers who teach for understanding must adhere to: 1) Make learning a long-term, thinking-centered process; 2) Provide for rich, ongoing assessment; 3) Support learning with powerful representations; 4) Pay heed to developmental factors; 5) Induct learners into the discipline; and 6) Teach for transfer. Following is an outline of the six points:

1) **Make learning a long-term, thinking-centred process:**

Here the focus must be on what the teachers can get the learners to do. Time is of the essence, seeing that a continuous engagement in a topic through thinking with and about the topic will build up a repertoire of performances of understanding.

2) **Provide for rich ongoing assessment:**

Assessment must not be seen as a final means to evaluate what learners know and do not know regarding a topic. When they have an idea of what is expected of them, effective learning takes place. Assessment must therefore be a continuous, ongoing activity that guides learners through the understanding process. They can be assessed in different ways,

for example, through feedback from the teacher or peers, self-evaluation or specific criteria which are set out. “[T]he constant factor [must be] the frequent focus on criteria, feedback, and reflection throughout the learning process” (Perkins, 1993).

3) Support learning with powerful representations:

The way in which information is represented is of key importance. The teacher teaching for understanding needs to present work in a creative, intuitive way which will support learners’ understanding performances. Teachers can also ask the learners to make their own representations of information, which serve as understanding performances in themselves.

4) Pay heed to developmental factors:

It is important for teachers to stay up to date with research regarding children and their development. Research is constantly moving forward and what teachers studied as learners will not be the same when you are in the field, teaching years later. When teaching for understanding, it is valuable to have a sense of what is age appropriate for learners.

5) Induct learners into the discipline:

It is important to note that it is actually through justification, explanation, solving problems, *et cetera* that rich understanding takes place:

Conventional teaching introduces students to plenty of facts, concepts, and routines from a discipline such as mathematics, English, or history. But it typically does much less to awaken students to the way the discipline works – how one justifies, explains, solves problems, and manages inquiry within the discipline (Perkins, 1993).

The teacher who teaches for understanding must therefore make it his/her mission to focus on these patterns of thinking, such as problem solving, in learners.

6) Teach for transfer:

Transferring facts or information from one context to other contexts shows understanding. “Knowledge tends to get glued to the narrow circumstances of initial acquisition” (Perkins, 1993). The teacher teaching for understanding must always be aware of teaching for transfer, helping learners make connections from one context to another; not just focusing on the obvious, but taking topics beyond boundaries.

The researcher has constructed Table 3.1 to serve as summary of Perkins' six points regarding understanding:

Table 3.1: David Perkins' "Teaching for Understanding"

1. Learning = a long-term, thinking-centred process	2. Rich ongoing assessment	3. Powerful representations	4. Pay heed to developmental factors	5. Induct learners into discipline	6. Teach for transfer
<ul style="list-style-type: none">•Get learners to do.•Continuous engagement in a topic will build understanding.	<ul style="list-style-type: none">•Have an idea of the expectations.•Assessment is an ongoing activity and there are different ways of assessing.	<ul style="list-style-type: none">•Representation of information is key.•It must support learners' understanding performances.	<ul style="list-style-type: none">•Stay in tune with current research.•Keep information age appropriate.	<ul style="list-style-type: none">•Awaken learners to the way a discipline works.•Patterns of thinking such as problem solving support understanding.	<ul style="list-style-type: none">•Transferring facts from one context to another shows understanding.•Teacher must help learners to make these connections.

3.3.2.2 David J. Elliott: Understanding musical understanding⁴⁹

Elliott (1995:68) has used Perkins' (1993) research regarding understanding in his own definition of musical understanding by highlighting five characteristics which all forms of understanding must contain. Elliott (1995:68-69) used the five characteristics to show that musicianship equals (musical) understanding. The keywords that he used claim that musicianship: 1) is a *relational* form of knowing; 2) is *coherent*; 3) has *standards of practice*; 4) is a *productive* form of knowledge; and 5) is *open*. A brief explanation of the five characteristics regarding musicianship as understanding will follow:

1) Musicianship is a relational form of knowing:

Skilled music makers know how different features of music relate to one another. Musicianship as relational knowing is to understand how different aspects of thinking and knowing relate to specific musical practices. This in turn gives meaning to one's musical efforts. Table 3.2 explains two aspects: how skilled music makers exhibit their relational form of knowing and how musicianship relates to one's broader sense of knowing (as quoted by Elliott, 1995:68-69).

Table 3.2: Musicianship as relational form of knowing

Skilled	Broader
<p>Competent, proficient, and artistic music makers know how different aspects of musicing relate to one another in terms of:</p> <ul style="list-style-type: none"> • Cause-effect • Whole-part • Form-function • Comparison-contrast, and • Production-interpretation. 	<p>In a broader sense, to have musicianship, is to understand how one's thinking and knowing can relate to the following elements that define specific musical communities:</p> <ul style="list-style-type: none"> • Goals • Ideals • Standards • Histories <p>...which in turn give meaning to musical efforts.</p>

⁴⁹ This heading to the paragraph uses the same description as Gruhn's (2005:98) article with the same title: "Understanding Musical Understanding". This paragraph only refers to Elliott's ideas regarding musical understanding and the heading is purely a creative use of words, with no reference to Gruhn here.

2) Musicianship is coherent:

As mentioned previously, musicianship is a multidimensional form of knowing. When all these knowings are perfectly intertwined through thinking-in-action, they show coherence. This coherence of the different knowings is evident in practical musical excellence and creativity – something artistic music makers know all too well.

3) Musicianship includes standards of practice:

Musicianship is all about standards of “musical excellence, originality, and significance” (Elliott, 1995:69). In this way standards are also a guide in the development of musicianship. When we have knowledge of specific musical criteria (as our musicianship develops), this knowledge can direct us when making music – opening up new aims when we make music in a specific genre.

4) Musicianship is a productive form of knowledge:

As mentioned previously, musicianship is in essence procedural.⁵⁰ The action of music-making is therefore of relevance here, where knowledge is evident in the “production” of music in action. This “demonstration of understanding in practical achievement” links closely to musicianship as a form of working understanding (Elliott, 1995:69).

5) Musicianship is open:

Being open refers to being a continuous process, like any form of understanding. Musicianship as different kinds of knowledge is naturally a continuous process as the progression between the kinds of knowledge takes place.

Following is Table 3.3, showing Elliott’s ideas regarding musicianship as understanding:

⁵⁰ Please see 3.3.1.1.

Table 3.3: David Elliott's "Musicianship as Understanding"

1. Musicianship = a relational form of knowing	2. Musicianship = coherent	3. Musicianship = includes standards of practice	4. Musicianship = productive form of knowledge	5. Musicianship = open
<ul style="list-style-type: none">• To understand how different aspects of thinking and knowing relate to specific musical practices.• In turn this gives meaning to one's musical efforts.	<ul style="list-style-type: none">• Knowings that are perfectly intertwined together through thinking-in-action show coherence.• This coherence of the different knowings is evident in practical musical excellence and creativity.	<ul style="list-style-type: none">• Knowledge of specific musical criteria can direct us when making music.• It opens up new aims when we make music in a specific genre.	<ul style="list-style-type: none">• Knowledge is evident in the "production" of music in action.• This links closely to musicianship as a form of working understanding.	<ul style="list-style-type: none">• Being open is a continuous process.• Musicianship is naturally a continuous process as the progression between the kinds of knowledge takes place.

It is evident from Elliott's explanation of musicianship as understanding that musicianship can also therefore **be** musical understanding. More specifically, musicianship is a form of working understanding that is also in essence procedural and situated.

3.3.2.3 Jackie Wiggins: Teaching for musical understanding

In Jackie Wiggins' (2001:21-22) research regarding musical understanding, she places the emphasis on cognitive apprenticeship, where "teachers work side-by-side with learners, participating in holistic experiences, allowing the learners to perform whatever tasks they are able to, but providing scaffolding where necessary." The result of cognitive apprenticeship is understanding, with an ability to reapply learned concepts to different situations. The main outcome of cognitive apprenticeship is the independence of the learner.

Wiggins (2001:42-43) takes six points of a cognitive apprenticeship vision of teaching and learning which she moulds into "what teaching and learning in a *musical cognitive apprenticeship* might look like". The six points include: 1) Learners need to engage in real-life, problem-solving situations; 2) Learning situations need to be holistic in nature; 3) Learners need opportunities to interact directly with the subject matter; 4) Learners need to take an active role in their own learning; 5) Learners need opportunities to work on their own, with peers, and with teacher support when needed; and 6) Learners need to be cognizant of the goals of the learning situation and their own progress toward goals.

Following is an outline of the six points:

1) Engage in real-life, problem-solving situations:

Even though some aspects of traditional music teaching can be linked to real-life situations (performing in bands or orchestras), it has not necessarily been expected of learners to solve problems in these situations. It is necessary for learners to be confronted with problem solving in these situations. And while beginners do need to start with music that is not too complex, it does not mean they can not listen to or perform music of quality.

2) Learning situations are holistic in nature:

A genuine musical context is of key importance. Starting with the bigger picture in mind and working back to smaller parts, which in turn will then move back towards the musical

whole. Here, it is important that learners understand the relationship between the parts and the whole (detail and context).

3) Opportunities to interact directly with the subject matter:

Instruction must be planned so that learners get the chance to “engage in performing, listening to, and creating music” (Wiggins, 2001:43). Even when teaching the history of a musical work, it must be in relation to the experiences of the three musical actions.

4) Learners take an active role in their own learning:

Learners need the opportunity to initiate and carry out original ideas. The teacher must not be seen as the only source of knowledge, and instruction must be planned with this in mind.

5) Opportunities should be available in different settings:

Learners need the chance to have a multitude of learning opportunities in different settings – small groups or also on their own, but all in the context of performing, listening and creating experiences.

6) Learners should be aware of goals of the learning situation and own goals:

Learners need to understand how one concept relate to another in different contexts. This is why it is important for the teacher to create contexts where relationships are evident. “Only then will they be able to construct their own understanding and grow in independence as musicians and musical learners” (Wiggins, 2001:43).

The researcher has constructed a summative table, Table 3.4, illustrating Wiggins’ (2001) six points regarding teaching for musical understanding:

Table 3.4: Jackie Wiggins’ “Teaching for Musical Understanding”

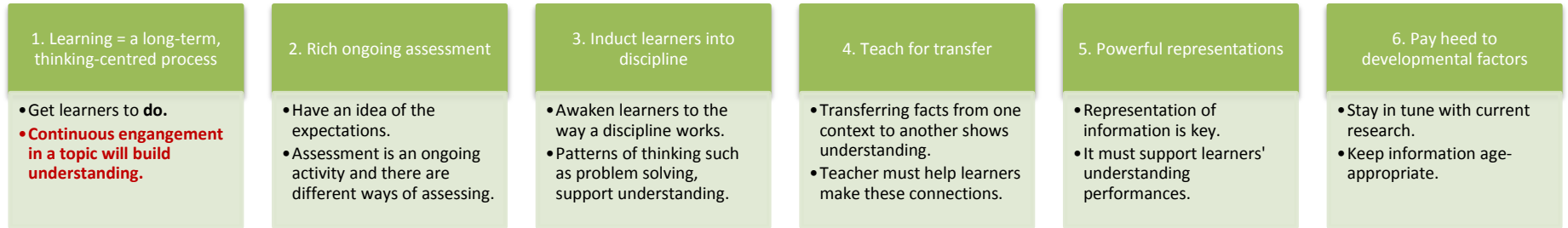
Engage in real-life, problem-solving situations	Learning situations are holistic in nature	Opportunities to interact with subject matter	An active role in own learning	Opportunities to work in different settings	Aware of goals of learning situation and own goals
<ul style="list-style-type: none">• Opportunities to solve musical problems• Expose learners to music of quality	<ul style="list-style-type: none">• Musical context is key• Whole-part-whole approach	<ul style="list-style-type: none">• Plan instruction so that learners can perform, listen to and create music.• Teaching through musical experiences with musical actions	<ul style="list-style-type: none">• Learners need the chance to carry out original ideas• Teacher is not the only source of knowledge	<ul style="list-style-type: none">• Different settings of learning• In the context of performing, listening and creating experiences.	<ul style="list-style-type: none">• Learners must understand how learning fits in with other elements• Will be able to understand and grow in independence.

3.3.3 What do we now know about musical understanding?

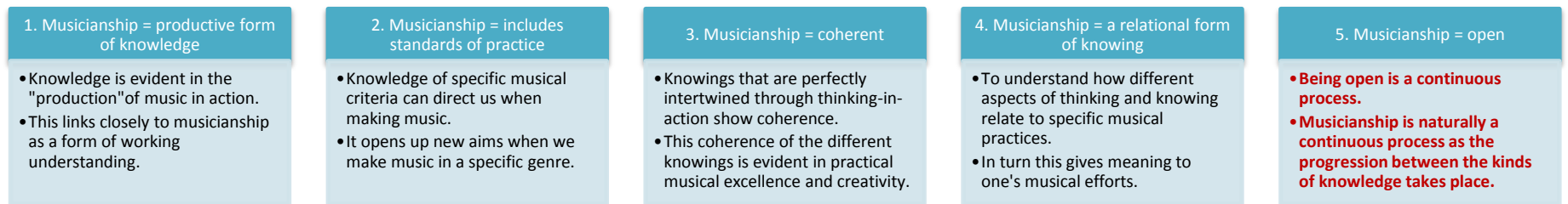
After a discussion of all three researchers' ideas regarding (musical) understanding, it is necessary to see how these thoughts can be intertwined into an all-inclusive description of musical understanding. Even though the terminology that the three researchers use is perhaps not the same in their research, basic concepts in their topics can be seen as related. In Table 3.5 the researcher has taken each researcher's ideas as they were, but has arranged the order of facts to look for general themes in their arguments. The arrows are meant to link ideas that go together, showing four themes that stand out:

Table 3.5: Perkins, Elliott and Wiggins as a whole

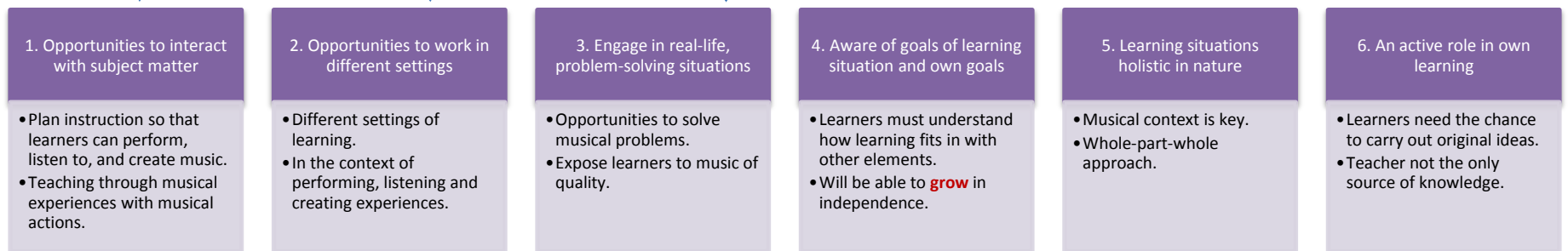
Perkins:



Elliott:



Wiggins:



In Table 3.5, the researcher has found four points that can be seen in all four arguments regarding musical understanding. Following is a brief discussion of all three researchers' ideas using the following themes: 1) Musical understanding needs some action; 2) Musical understanding needs a musical experience; 3) Musical understanding needs problems to be solved; and 4) Musical understanding needs transfer through contexts.

3.3.3.1 Musical understanding needs some action:

All three researchers agree (under item 1) that action or doing needs to be evident for understanding to take place. Perkins believes the teacher must get the learners to “do”, Elliott refers to “music in action” (or his working understanding) and Wiggins highlights the three musical actions of performing, listening and creating as opportunities to interact with subject matter.

3.3.3.2 Musical understanding needs a musical experience:

Even though Perkins refers to “assessment”, Elliott uses “specific musical criteria” and Wiggins prefers “performing, listening and creating experiences” (all of them under item 2), the researcher would group these terms under *musical experience*. For valid assessment to take place (Perkins), to have a sense of specific musical criteria (Elliott), and to engage in different settings of learning (Wiggins), some form of musical experience needs to direct these elements. How can I be assessed on something without displaying what I know and do not know? This “display” of knowledge is a musical experience in itself. How do I have a sense of specific musical criteria but no chance to display my knowledge? I need a musical experience to show my sense of specific musical criteria. Engaging in different settings of learning goes hand in hand with experiences in performing, listening and creating.

3.3.3.3 Musical understanding needs problems to be solved:

Perkins refers to “patterns of thinking” such as problem solving; Elliott uses his “thinking-in-action”⁵¹ and Wiggins highlights her “musical problem solving” (all of them under item 3) to stress the importance of problem solving for understanding.

⁵¹ See Elliott in 3.3.1.1.

3.3.3.4 Musical understanding needs transfer through contexts:

All three researchers agree that when a learner is able to transfer facts through different contexts, understanding is evident (item 4 for all). The researcher has included Perkins' representation of information here (item 5), seeing that the way in which concepts are introduced to learners will support the way in which they will be able to transfer these into other contexts. The researcher also feels that Wiggins' holistic approach (item 5) is a key element to help learners to understand how the detail fits into the context. By having an idea of a specific context and its parts, learners will be able to transfer the parts into different contexts.

As a concluding thought regarding the three researchers' ideas about musical understanding, it is important to note the consensus that (musical) understanding is a continuous entity (indicated in red on Table 3.5). Words such as "long-term", "ongoing", "continuous" and "grow" stand out. This issue of continuousness will not be used as one of the items for musical understanding, because for the researcher it can be seen as the **essence** embedded in teaching for musical understanding.

3.3.4 What about musical understanding in the curriculum?

The researcher used Perkins', Elliott's and Wiggins' research to link what it is to understand to what can be described as musical understanding. The next step is to now use this information gained in literature and see how this can be made relevant for the present-day curriculum for the general music classroom.

All three researchers (Perkins, Elliott, Wiggins) agree on the fact that musical understanding is continuous: something that the researcher sees as the essence of musical understanding. There were also four items about which the three researchers agreed which are necessary for musical understanding to take place, as can be seen in Table 3.6:

Table 3.6: The four items necessary for musical understanding to take place:



With this information being derived from theories on understanding and linking it to musical understanding, the researcher was in search of a link to the curriculum of the general music classroom. Surely musical understanding is something that can be planned in conjunction with a curriculum? The researcher found the answer in the works of Barrett (2005) and Gault (2005):

3.3.4.1 Janet R. Barrett: “Planning for Understanding”

Keeping the three researchers’ ideas in mind, Barrett’s (2005) “Planning for Understanding: A Reconceptualized View of the Music Curriculum” is a direct call for streamlining the curriculum towards musical understanding. From Barrett’s (2005:23) account, the researcher could construct the following outline:

- a) Understanding is the way in which learners organise knowledge in order to:
 - Solve musical problems;
 - Create new musical ideas;
 - Derive meaning from music.
- b) Essential questions for teachers to consider include the following:
 - How can classroom experiences directly engage learners’ musical thinking?
 - How can curriculum foster learners’ abilities and desires to relate to music as a lasting presence in their lives?
 - What is the essence of a musical experience with this sort of power?

Barrett’s (2005:23) points link closely to the points agreed upon by the three researchers that were discussed earlier. Her key concepts include: Creating new musical ideas, which the researcher will link to actions (item 1); musical experience (item 2); and problem-solving (item 3). Deriving meaning from music the researcher will link to transfer through contexts (item 4) as well as musical experience (item 2).

Barrett (2005:24) specifies that teachers’ perceptions regarding curriculum planning will determine learners’ musical understanding. It is also important to note: “As any traveler knows, an itinerary is not the journey itself. The overall plan for the curriculum is not the same as the curriculum that students and teachers experience” (Barrett, 2005:22-23).

Another researcher, Gault (2005:8), uses three learning modalities:⁵² visual, auditory and kinesthetic, as well as Bruner's Modes of Representation:⁵³ enactive representation (representing understanding through motor responses), iconic representation (using images to represent understanding) and symbolic representation (using symbol systems to represent understanding), to create his own framework to apply to music instruction that will develop musical understanding. Following is a brief discussion of his ideas.

3.3.4.2 Brent Gault: Strategies to develop musical understanding

Gault (2005:8) created three headings – “Experiential Activities”, “Making the Experiential Conscious” and “Application” to describe his viewpoint regarding musical understanding in the general music classroom:

- a) Experiential Activities:
 - Singing songs that highlight a musical concept;
 - Moving in ways that illustrate a concept (unconsciously and consciously);
 - Aural preparation through chanting and singing;
 - Iconic representations of a specific concept.
- b) Making the Experiential Conscious:
 - Relating singing, movement, or iconic representations to musical concepts (aural);
 - Visually identifying the concept.
- c) Application:
 - Reading new material;
 - Writing new material;
 - Experimenting with concepts (improvisation, composition, creative movement).

Again, Gault's points can also link closely to the three researchers' points as well as Barrett's (2005) ideas. The researcher would link his “experiential activities” to actions (item 1) and musical experience (item 2), his “making the experiential conscious” to problem solving (item 3) and transfer through contexts (item 4) and his “application” to problem solving (item 3) once again.

For Gault (2005:8), the general music classroom is a place where teachers can use instruction to involve all the senses. For him, using a model that enhances representation

⁵² Which Gault (2005) has taken from: 1) Barbe, W. B., and R. S. Swassing. 1979. *Teaching through Modality Strengths: Concepts and Practices*. Columbus, OH: Zaner-Bloser. 2) Campbell, P. S., and C. Scott-Kassner. 2005. *Music in Childhood from Preschool through the Elementary Grades*. 3rd ed. Belmont, CA: Thomson/Schirmer.

⁵³ Which Gault (2005) has taken from: Driscoll, M. P. 2000. *Psychology of Learning for Instruction*. 2nd ed. Boston, MA: Allyn and Bacon.

through the senses “leads to a curriculum designed to reach all sensory channels while fostering musical understanding.”

With Perkins, Elliott and Wiggins starting off ideas regarding musical understanding and Barrett and Gault reinforcing those ideas, the researcher was confronted with a “what” question: What can musical understanding add to research today?

3.3.5 What makes musical understanding profound for current research?

The idea of using developmental theories and connecting them with music has been an example set in music education research over the years, taking into account scholars’ continuous reference to cognitive developmental theorists doing research about musical development (Campbell & Scott-Kassner, 1995; Imberty, 1996; Burnard, 2006; Koch-Lochner, 2007; Hargreaves, Macdonald & Miell, 2012). Bluestine (2000:8) also agrees and believes that teachers and administrators must understand how child development relates to music when planning a music curriculum.

Bamberger’s (2006:69) main concern when reflecting on her own research using developmental theories in a musical context is that it attracted her to focus more on children’s behavioural patterns than on the irregularities and perplexities that can be evident in development. Swanwick’s (2012:64, 65) recent account also states that the criteria that are set out to be met in cognitive development theories can be quite challenging for music educators and musicians to meet. For him, the essence of musical development is not necessarily on the “developmental” aspect, but on musical activity in its fullness. Swanwick (2012:67) believes that “music itself is an activity that is in some way representative of our experience of the world, a multi-layered primary symbolic system.” It is for this reason that he suggests that because of the multi-layered facets of music, musical understanding should be addressed in the same manner (Swanwick, 2012:65).⁵⁴ Swanwick therefore does not reflect on musical development as such, but rather chooses to highlight musical understanding in the context of musical development.⁵⁵

Musical understanding has been a topic of discussion for researchers. Elliott (1995:56) states that musical understanding can be seen through the actions of music-making: “[A] performer’s musical understanding is exhibited not in what a performer says about what he or she does; a performer’s musical understanding is exhibited in the quality of what she gets done in and through her actions of performing”. Wiggins (2001:26), Burnard (2005:269) and Gruhn (2005:103) agree, affirming that it is through the direct interaction with performing

⁵⁴ Also supported by Barrett and Veblen (2012:361).

⁵⁵ This emphasis can be seen in Swanwick’s earlier works (2001 and 2008) as well.

music, listening to music and creating music that an individual's musical understanding can grow (Hampshire County Council, 2014). Wiggins as well as Westerlund (2012:12) believe that the ultimate goal of music teaching must be musical understanding.

For years, Swanwick (2012:72) has devoted his studies to this phenomenon – to try to “capture something of the richness of musical understanding”. Together with June Tillman, they have developed the Swanwick/Tillman developmental spiral as evaluation of the music that learners make⁵⁶ – which then in essence agrees with other researchers that the act of music-making needs to be evident in order to enhance musical understanding (Elliott, 1995:56; Wiggins, 2001:27; Hampshire County Council, 2014).

3.4 THE HOW

We now know from Perkins, Elliott and Wiggins **what** we need to do to teach for musical understanding: we need actions, musical experience, problems to be solved and transfer through contexts to take place. So, **how** do we do this?

When considering the “how” facet of Elliott's (2014) three philosophical questions, the teacher is at the core of how music education is presented. Wiggins (2001:24) also suggests that there must be someone who understands how learners learn music in order to teach music. If teachers can come to realise that musical understanding is something that can be taught in the general music classroom, their newly found approach can aim to “open multiple doors for all students” (Westerlund, 2012:12). Elliott (2014) agrees in saying that musicianship (which we now know equals musical understanding) is relevant and teachable to all (also supported by Ball, 2010:5 and O'Neill, 2012:166). Burnard's (2005:267) view is as follows: “What matters in general music, then, is that we affirm children's musical potentials and capabilities, widen their musical access, and strengthen our professional practice.”

In the following section the researcher will now take the four points of musical understanding as agreed upon by researchers (musical actions, musical experience, problem solving and musical context), and discuss them by asking four how questions: 1) How can musical actions enhance musical understanding? 2) How can musical experience enhance musical understanding? 3) How can solving musical problems enhance musical understanding? And 4) How can musical context enhance musical understanding?

⁵⁶ Swanwick does emphasise the fact that the intention of the Developmental Spiral is not to assess learners, “but rather to evaluate the *music* they make and their conversations about music at a particular time” (Swanwick, 2012:72).

3.4.1 How can musical actions enhance musical understanding?

Elliott (1995, 2014) suggests that teaching must be the same for all music learners, through “performing, improvising, composing, arranging, conducting and, of course, listening,”⁵⁷ which in turn “resonates with musical understanding” (Burnard, 2005:269). Wiggins (2001), Boardman (2001), Herbst (2011) and Swanwick (2012) all refer to Elliott’s musical actions in their research, but prefer to name the actions in different ways, as can be seen in Table 3.7:

Table 3.7: Elliott’s actions of music-making as used in the research of others

Wiggins (2001:24)	Boardman (2001:49)	Herbst (2011:2-34)	Swanwick (2012:75)	Elliott (1995, 2014)
Perform music	Performers	Performing (includes singing and conducting)	Performing	Performing Conducting
Listen to music	Listeners	Listening	Audience-listening	Listening
Create music	Creators	Creating (includes improvising, composing and arranging)	Composing	Improvising Composing Arranging

It is evident that all five researchers agree about three musical actions which must be evident in order to teach musical understanding: performing, listening and creating. As mentioned in the discussion of Elliott’s musicianship, it is in the music-making that musical understanding grows (Wiggins, 2001:26; Burnard, 2005:269; Gruhn, 2005:103; Hampshire County Council, 2014). It can then be understood that it is through performing music, listening to music and creating music that musical understanding (or musicianship) develops and can be demonstrated. Wiggins (2001:85) is serious about the inclusion of all three musical actions in a school music program:

If students are in a music program that includes opportunities for performance only, with no opportunities for listening or creating, it is comparable to being in a language arts program in which students have opportunities to read but not to speak or write.

⁵⁷ In Elliott’s *Music Matters* (1995:274) he lists the five kinds of artistic music-making as follows: “performing, improvising, composing, arranging, and conducting”. He includes listenership (“artistic music listening”) in all five forms of music making, seeing that music-making depends on listening.

Performing, listening and creating are non-negotiable aspects necessary in a music classroom that supports musical understanding.⁵⁸ Wiggins (2001:115-116) distinguishes between different levels of problem-solving through these musical actions of performing, listening and creating: entry-level musical concepts; middle-level musical concepts and complex musical concepts. Keeping in mind that this study focuses on the Foundation Phase curriculum of South Africa, Wiggins' (2001:115) entry-level musical concepts are relevant here. She lists the entry-level musical concepts as follows in Table 3.8 (Wiggins, 2001:115):

Table 3.8: Wiggins' entry-level musical concepts

Dynamics	Loud – soft
Beat	Steady beat – absence of beat
Tempo	Fast – slow
Duration	Short – long
Register	High – low
Contour and direction	Up – down
Articulation	Smooth – choppy

Musical concepts develop during musical experience. Young children need to engage extensively in musical experiences which support basic musical concepts (Wiggins, 2001:116). According to Wiggins (2001:116), “[t]hey need to participate in a multitude of experiences singing songs, playing classroom instruments, moving to music, listening to and creating music [...]”.⁵⁹ Musical experiences where performing, creating, listening to and moving to music have objectives and strategies – that is what it is all about.

The following section discusses the musical experiences – singing, playing, moving, listening and creating in the general music classroom, by drawing inspiration from researchers, but also exploring the researcher's own ideas from her own classroom.

3.4.2 How can musical experience enhance musical understanding?

The researcher has chosen Wiggins' (2001), Dolloff (2005) and Jeanneret and DeGraffenreid's (2012) entry-level musical experiences as context for entry-level concepts because they all agree that the activities singing, playing, listening, moving and creating are

⁵⁸ As referred to in 3.3.1.1, but a detailed discussion on this statement will follow in 3.4.2.

⁵⁹ Kindall-Smith (2010:36) agrees, stating that teachers must realise that there is a difference between musical activities and musical experiences. While musical activities like a school's singing group singing at the mall can motivate learners or encourage certain behaviour, musical experiences have a deeper meaning.

valuable entry-level problems for the general music classroom. A brief explanation will follow to outline how these experiences enhance musical understanding in the Foundation Phase general music classroom. While reading this section, keep in mind that these experiences link closely to the three musical actions (performing, listening and creating)⁶⁰ and are therefore essential in teaching for musical understanding in children.

3.4.2.1 Singing

“Traditional approaches in music education begin with the child’s body; specifically, the voice is considered the primary vehicle for musical experience” (Dolloff, 2005:284). Singing holds many possibilities in the music classroom, because it is instrumental in teaching children the concepts of beat, pitch, movement and being part of an ensemble (Wiggins, 2001:117; Dolloff, 2005:285; Jeanneret & DeGraffenreid, 2012:406). Young children cope best with shorter songs where they can concentrate on the musical aspects of a song. Children are not always able to read lyrics, so they need to memorise them through copying and imitation. They do, however, enjoy making up their own words for a song and adding movements to it (Wiggins, 2001:118; Welch, 2006:320).

The researcher has seen in her own music classroom how eight-year olds enjoy taking a well-known song and changing the lyrics for it. When choosing songs it is also important to consider the vocal range of a song to suit the children’s voices (Jeanneret & DeGraffenreid, 2012:406). The researcher has had to change key signatures numerous times when singing songs with Foundation Phase learners, because a pitch that suits an adult voice does not bring out the clear tone and nuances of the children’s little voices.

3.4.2.2 Playing

When children play instruments it links closely to the concept of movement in music. It is valuable to first act out the beat, rhythms or motifs through body movement before playing them on instruments. Songs used in class singing are good choices to use for playing instruments because the children have already been exposed to the music, beat and rhythms (Wiggins, 2001:118). The researcher has also observed that children enjoy playing percussion instruments to well-known songs that they hear on the radio. Here they follow the drum beat from a pop-song, for example. They cope quite well when the teacher turns off the music so that they can play their instruments without the original track by just

⁶⁰ For the researcher, the musical experiences and musical actions link up as follows: Singing, playing and moving = **Performing**; listening = **Listening**; and creating = **Creating**. All the experiences are interchangeable with each other and listening is a common thread throughout.

listening to the beat and rhythms (linking closely to listening). Even though Wiggins only refers to classroom instruments (nonpitched percussion instruments, simple barred instruments), Jeanneret and DeGraffenreid (2012:406) support the use of “environmental sources” as well, referring to found objects and instruments made from recycled material. Making music using technology (computers, et cetera) is also a form of “playing” an instrument (Jeanneret & DeGraffenreid, 2012:407).

In the researcher’s own music classroom she has used iPads to teach eight-year olds the concept of chords in music by accompanying our singing with chords on the iPad. The iPad constructs the chords and the learners only focus on playing the bass notes of the root chords.

3.4.2.3 Listening

“[L]istening to music is crucial for the development of all musical skills” (Hallam, 2006:58). For Gruhn (2005:108), listening becomes a form of “compensated singing” in children. When hearing music, children respond with actions: “[T]hey sing and move and listen”. Wiggins (2001:119) agrees, saying that children must be given the chance to show what they hear in music through moving with the music (also in Jeanneret & DeGraffenreid, 2012:406). Repertoire which is used to teach children *how* to listen must have noticeable elements to listen for, like extreme dynamics or definite tempo changes, et cetera (Wiggins, 2001:119; Hallam, 2006:68). Children must also have the opportunities to discuss and analyse music, which in turn gives them “conceptual tools” for future use (Jeanneret & DeGraffenreid, 2012:404). Frequent listening experiences in themselves create the chance for children to develop listening skills without necessarily making music as such. In the words of Cutietta and Stauffer (2005:133): “Through performance, listening skills may be enhanced quickly, but given ample effort and dedication, listening skills may be developed to sophisticated levels through other means, including repeated listening.”⁶¹

The researcher has quite successfully incorporated a listening activity of Gustav Holst’s *The Planets* or Camille Saint-Saëns’ *Carnival of the Animals* into a lesson. Here we focused on discussing elements and features in the different themes that we have listened to. The researcher has noticed though that it is important that children have a basic understanding of the concepts that we are listening for in the music. They must know what the difference is between high and low sounds, for example, in order to distinguish between a piccolo and a tuba.

⁶¹ Also supported by Dolloff (2005:291) in her account that good music educators have been doing exactly this for years – giving learners the chance to listen to larger works which they are not able to perform themselves.

3.4.2.4 Moving

Movement is an essential part in children's musical experiences. By using gesture and whole-body movement, children communicate their understanding of musical ideas (Wiggins, 2001:118; Jeanneret & DeGraffenreid, 2012:406). According to Hallam (2006:83), "[t]he dynamic body is important to learning and is embodied in music. It should not therefore be surprising that music educators have made explicit links between the body and musical learning." Learners need to have multiple experiences in movement to internalise, for example, duration (long and short) in songs in order to form an understanding of rhythm in music (Wiggins, 2001:118). Movement with music must also not be isolated from other activities such as listening and singing (Jeanneret & DeGraffenreid, 2012:406). For Wiggins (2001:118), children experience movement in the music classroom in the following way: "Physical interaction with music helps them to understand how it works, even though they may not be able to articulate what they are beginning to understand."

The seven-year olds in the researcher's music classroom enjoy moving with their instruments. While we are playing the beat to the music, they also move accordingly by marching and swaying to the beat. They also enjoy the activity of dance routines through action songs or copying movements from the teacher or each other when dancing. It happens very seldom that the teacher needs to encourage children to join in movement activities in the classroom, because they naturally enjoy the physical interaction with the music.

3.4.2.5 Creating

Improvising, composing and arranging seem to be the obvious forms of musical experiences that will be evident in the creative music classroom. But for Jeanneret and DeGraffenreid (2012:405), "[c]reating music goes beyond composing and improvising. Creative opportunities include all aspects of musical activities." For Wiggins (2001:119), children are naturals when it comes to creating. Music teachers can use this to their advantage when encouraging creativity in the music classroom. It is also important to guide children in decision making by asking specific questions during the creative process. Jeanneret and DeGraffenreid (2012:405) are of the opinion that creative activities should always be age appropriate. When composing and arranging it is best to assist the learners in reflection on their choices of instruments, for example. Younger learners also relate better to improvisation than composition, because composition requires specific musical aspects to be in place (Wiggins, 2001:119).

The seven-year olds in the researcher's music classroom enjoy taking well-known songs that we have sung throughout the year and changing the lyrics into a new idea. Here it is helpful to perhaps specify what to change in the song, like the animal or the place mentioned in the song. We still sing about the same theme (animals), but they now have the opportunity to re-create the setting of the song. Creating in small groups is a popular activity for the children in the researcher's music classroom.

This section's main focus was to emphasise how musical experiences can enhance musical understanding in the general music classroom. Following is the third point agreed upon by researchers: musical understanding needs problems to be solved.

3.4.3 How can solving musical problems enhance musical understanding?

Researchers agree that problem solving is crucial when teaching for musical understanding (Wiggins, 2001; Elliott, 2014). In Wiggins' (2001:51) approach to musical understanding, she uses the three musical actions: performing, listening and creating, as framework in developing musical problems⁶² for children. She links vocal and instrumental performance experiences with performance-based problems; analytical listening experiences with listening-based problems; and compositional and improvisational experiences with creating-based problems (2001:51). Giving learners the chance to solve these problems (or challenges) will result in musical independence in learners (Wiggins, 2001:51; Kindall-Smith, 2010:36; Elliott, 2014).

Good musical problems can be recognised by the following elements (Wiggins, 2001:51-52): 1) **They involve musical thought** which can be thinking in sound (learners hearing musical ideas in their heads); and 2) **They enable learners to act on musical ideas** (performing the music that they hear in their heads, analysing what they hear during a listening experience, or using musical ideas in compositions or improvisations).

Following is a brief discussion of Wiggins' (2001:51-60) approach to problem solving in the general music classroom.

⁶² Elliott (2014) chooses to refer to "musical challenges".

3.4.3.1 Solving musical problems through performing⁶³

When performing a new song or piece, problem solving takes place. It is important to note that mimicking a song will not be as challenging for learners than when they are expected to figure out specific elements in a song: melodic contour, texture, form, dynamics or tempo (Wiggins, 2001:53). These elements link directly to listening to the music while solving the problem. Making decisions when performing and reflecting on a performance are an integral part of problem solving (Wiggins, 2001:53-54; Elliott, 2014).

3.4.3.2 Solving musical problems through listening

Listening goes hand-in-hand with performing. Problem-solving when listening refers more to analytical listening; focusing on specific elements in a work. Listening is the most personal form of problem solving because no one will know what an individual hears if they do not communicate it. This is why it is important that listening-based problems will include some way of communicating that which is being heard, for example, through gestures or graphic representations. Investigating music through listening gives learners a chance to gain an understanding of how music is put together (Wiggins, 2001:56).

3.4.3.3 Solving musical problems through creating

Composing, improvising and arranging are included when designing creative problems. The aspect of creating music is not as popular as performing and listening in the music classroom because teachers are less confident when using creative problems (Wiggins, 2001:84; Dolloff, 2005:286). Wiggins (2001) distinguishes between creative problems under the following headings:

a) Composing

“Any time students engage in preplanned performance of original musical ideas, they are composing” (Wiggins, 2001:84).⁶⁴ Composition in the general music classroom will mainly refer to composing songs or instrumental music. Composition is not for a selected few with expertise in music. Children can also learn to be a part of the creative process by developing original musical ideas using instruments, computer software or creative sounds (Wiggins, 2001:84-85). Composition problems will mainly focus on what learners already know from

⁶³ For Elliott (2014), listening is in direct relation to performing, but for this section Wiggins’ (2001) original outline will be used.

⁶⁴ The creative process involved in composition has been highly accounted for in Swanwick’s studies of musical understanding (Westerlund, 2012:12).

prior performing and listening experiences. It is best to construct problems around specific elements, for example form, dynamics or tempo. These problems must be kept simple, by rather using a “less is more” approach when designing composition problems. This will give learners the chance to focus on a specific element when composing, without feeling overwhelmed (Wiggins, 2001:86). The teacher plays an important role in the successful execution of the composition exercise. Preparation in composition assignments are crucial: “Before they begin, students need to feel as though they already know what to do in order to be successful.” All efforts need to be embraced, focusing not so much on the perfect product, but on learning through the process (Wiggins, 2001:87).

Songwriting is also classified as composition. With young children, teacher support is essential. Here the focus will be on composing with the class as a whole, and guidance with a topic, lyrics, melody, structure, accompaniment and arrangement is important. As the children get more advanced, the process and experience of regular song-writing will equip them with skills to compose in smaller groups or on their own (Wiggins, 2001:88-98).

b) Improvising

The key to improvisation is spontaneity. It is not pre-planned like composition, because improvisation happens during performance. It is for this reason that the ideas created whilst improvising are difficult to reproduce (Wiggins, 2001:101). Children are still confident to create music on the spot, because they have not yet developed self-consciousness towards improvisation. They see improvising as “thinking out loud”. It is important to use good examples in the classroom as a framework for highlighting that which was successful in specific improvisations (Wiggins, 2001:101).

Improvisation can be structured (by using specific chord-progressions, for example), unstructured (free sounds) and by using voices (over a repeating chord progression, for example). Storytelling through music, creating a mood, music that is conducted (by following conducting signals) and a movie theme with background music are ideas for improvising experiences (Wiggins, 2001:102-103).

c) Arranging

Arranging music can also be seen as composing. Arranging is taking someone else’s musical ideas and presenting it in a new way. Learners need to have a good understanding of musical ideas in order to rearrange them into something different than the original. Arranging musical material enhances the musical understanding of a particular piece that is being arranged (Wiggins, 2001:105).

3.4.3.4 Problem finding and problem reduction

For Elliott (1995:73; 2014) it is also important to, apart from problem solving, distinguish further between *problem finding* and *problem reduction*, because the growth of musical understanding depends on these processes. To solve a problem one needs to be able to *find* the problem and identify it. In order to find a problem, one therefore needs to know what the specific expectations and goals of a musical practice are in relation to one's music-making and listening. Problem reduction refers to *reducing* a problem in pursuit of musicianship. Problem reduction is "necessary and intelligent" (Elliott, 1995:74), but must not be mistaken for musical problem solving. Problem reduction focuses on making a problem less of a problem, whereas musical problem solving focuses on using certain skills to actually solve the problem.

3.4.4 How can musical context enhance musical understanding?

Musical context here does not specifically refer to a place, venue, or any other form of structural setting where a gathering of music-making can take place. Musical context in this case embraces a more holistic sense of the term and must be seen as an entity used to describe the format of how music gets introduced (musical authenticity), learned (musical learning) and personalised (personal context). Having a basic idea regarding musical contexts, it is important to note that musical understanding is evident when facts can be transferred through different contexts, as stated by the five main researchers discussed in this chapter. In the following section brief ideas regarding musical context are given.

3.4.4.1 Musical authenticity in a musical context

The way in which music gets introduced to children is crucial. Every idea used in the music classroom must be taken from a reliable musical context. Learners must be aware of the connection between the authenticity of a work and what is being taught (Elliott, 1995:72; 2014; Wiggins, 2001:63).

In a more recent work, Wiggins and Espeland (2012:344) refer to using a more holistic approach in the music classroom, introducing learners to the "bigger picture", or what Elliott (2014) refers to as "a full course meal". This links closely to Bluestine's (2000:18) original whole-part-whole process of instruction: Introduce the "bigger picture" (whole), break it up into smaller sections (part), revise the original, but now with a new understanding (whole).

In this way, the original musical context of a work is known to the learners before its elements are introduced.

Van der Westhuizen (2011/12:31) agrees, stating that “[t]he music classroom is not meant to isolate music inside the school, but to illustrate how it is practised in the real world.” For Van der Westhuizen, musical understanding can be accomplished through opportunities of authentic music-making. This brings a respect for different types of musical entities and how they can be seen in reality. Elliott (2014) agrees, stating that the music classroom must become “an approximation of real music-practice situations”.

For Van der Westhuizen (2011/12:31), it is also essential to know that learning can take place in different contexts and to be aware of the type of music that is specific to each context. There are three learning contexts which Van der Westhuizen (2011/12:31) highlights: Formal, non-formal and informal learning contexts. These are taken from the works of Jaffrey⁶⁵, Oebelsberger⁶⁶ and Veblen and Olsson,⁶⁷ but also more widely known through the work of Green (2005). In terms of musical learning, places are used to categorise different learning contexts, as can be seen under the next point.

3.4.4.2 Musical learning in a musical context

The formal learning context refers to a school or university – an institution where learning takes place with a set-out programme and specific outcomes. The teacher is the main source of information and distributes the knowledge. The non-formal learning context is an institution outside of the school where learning takes place during extracurricular activities, such as a private music school. The informal learning context is not linked to a formal institution and can, for example, be at a learner’s home.

3.4.4.3 Personal musical context in a musical context

Children’s own personal context also adds to the musical context of the classroom. As Green (2001:51) notes:

⁶⁵ Van der Westhuizen (2011/12) used Jaffrey, M. 2006. Musical Futures: An emerging vision [Online]. Available: http://media.musicalfutures.org.uk/documents/resource/27244/An_emerging_Vision_Bw.pdf [2010, May 5].

⁶⁶ Used by Van der Westhuizen (2011/12): Oebelsberger, M. 2008. Formal and non-formal music education, in: M. Baroni & J. Tafuri (eds.). *Abstracts:28, ISME World Conference: Music at all ages*. Bologna: ISME, 47.

⁶⁷ Also used by Van der Westhuizen (2011/12): Veblen, K. & Olsson, B. 2002. Community Music: Toward an International Overview, in: R. Colwell & C. Richardson (eds.). *The new handbook of research on music teaching and learning*. Oxford: Oxford University Press, 731.

[C]hildren from different large-scale social groups tend, by varying degrees, to be involved in different musical practices, to attach different meanings to music, to prefer different kinds of, and to relate differently to music as individuals within their groups. These differences occur not only in their lives outside the school, but also in their engagement with music in school.

For each individual in the music classroom there is a personal musical context. Add all of these together and the musical context of the music classroom is a diverse entity in itself. Each personal musical context of a child adds to another's personal musical context as well. Add the teacher's personal musical context to the mix, and it becomes one grand musical context (which Swanwick refers to as "social contexts", 2012:68).

3.5 MUSICAL UNDERSTANDING IN A CHECKLIST

The researcher has used Perkins', Elliott's and Wiggins' research to draw a line from what it is to understand to what can be described as musical understanding. The next step is to now use this information gained in literature to see how this can be made relevant for the present-day curriculum for the general music classroom.

All three researchers (Perkins, Elliott, Wiggins) agree on the fact that musical understanding is **continuous**. This is something that the researcher sees as the essence of musical understanding. There were also four other items illustrated by researchers that can be seen in Table 3.9 that are necessary for musical understanding to take place:

Table 3.9: The four items necessary for musical understanding to take place:



Having derived this information from theories on understanding and linking it to musical understanding, the researcher then made a link to the general music classroom by explaining through literature **how** the four items can be taught in the Foundation Phase general music classroom. Table 3.10 serves as a summary of musical understanding in the general music classroom:

Table 3.10: How the four items can enhance musical understanding in the general music classroom:

1. Some action	2. A musical experience	3. Problems need to be solved	4. Transfer through contexts
<ul style="list-style-type: none"> • Performing • Listening • Creating 	<ul style="list-style-type: none"> • Singing = instrumental in teaching children musical concepts • Playing instruments = links closely to movement • Listening = when hearing music children respond with actions • Moving = how children communicate their understanding of musical ideas • Creating = all aspects of musical activities 	<ul style="list-style-type: none"> • Through performing = making decisions and reflecting on a performance • Through listening = analytical listening, the most personal form of problem solving • Through creating = composing, improvising, arranging 	<ul style="list-style-type: none"> • Musical authenticity = reliable musical context, holistic approach • Musical learning = formal, informal and non-formal • Personal musical context in classroom

The researcher's main aim with this last activity of creating a checklist for musical understanding, is to draw a conclusion to what musical understanding entails and how it can be recognised in a curriculum for the general music classroom. To emphasise the items that were discussed in this chapter the researcher wished to create a checklist as guide for teachers in favour of teaching for musical understanding in their own classrooms. This checklist is for the Foundation Phase general music classroom and specifically formulated to use in conjunction with a curriculum that is set out to be followed by general music teachers or class teachers teaching general music for a Foundation Phase class.

Barrett (2005:24) is not in favour of checklists, asking a valid question:

What guides a teacher through the process of reconceptualizing curricular practices so that understanding and meaning making are central? Prescriptive formulas, checklists, training manuals, or rigid methodologies are certainly inappropriate and incongruent with this paradigm [...]

Keeping her view in mind, the researcher still decided to formulate a summary of what this chapter's aim was – to create a working description of musical understanding for the general music classroom. By adding Barrett's (2005) and Gault's (2005) arguments to the original three researchers' (Perkins, Elliott and Wiggins') views, the researcher wanted to formulate a perspective of musical understanding supported by researchers who use the general music classroom as context and planning for understanding as motivation.

By concluding with a checklist of five researchers ranging from 1993-2005, the researcher wished to create a framework of findings through literature. Note that the researcher has eliminated the column "1. Some action" from the final table, because the three actions of

performing, listening and creating are included in the other columns of musical experience and problem solving.

The following table, Table 3.11, therefore concludes this literature review of musical understanding:

Table 3.11: The researcher's perspective on musical understanding in a checklist:

<p data-bbox="421 539 707 568">1. A musical experience</p> <ul data-bbox="331 671 786 1007" style="list-style-type: none">• Singing = instrumental in teaching children musical concepts• Playing instruments = links closely to movement• Listening = when hearing music children respond with actions• Moving = how children communicate their understanding of musical ideas• Creating = all aspects of musical activities	<p data-bbox="1016 539 1236 568">2. Problem solving</p> <ul data-bbox="898 671 1352 967" style="list-style-type: none">• Through performing = making decisions and reflecting on a performance• Through listening = analytical listening, the most personal form of problem solving, relating experiential to musical concepts• Through creating = composing, improvising, arranging	<p data-bbox="1525 539 1861 568">3. Transfer through contexts</p> <ul data-bbox="1456 671 1888 903" style="list-style-type: none">• Musical authenticity = reliable musical context, holistic approach• Musical learning = formal, informal and non-formal• Personal musical context in classroom – derive meaning from music
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3.6 CONCLUSION

Music lessons in the general music classroom can benefit other areas of children's lives, being it cognitive or social, and they therefore make an important contribution to their development. But why we teach as music educators, what we teach and how we teach it are important factors if we want to make a significant impact on the lives of children. If the researcher could gain an understanding of how the children in her music classes come to understand music, she can guide them on a musical journey with a new knowledge of what she is teaching. The skills that they acquire in the process will be an added advantage.

This chapter aimed to answer three questions in concurrence with musical understanding: why, what and how? We now know that education in music attends to certain values for people and that music deserves a rightful place in the curriculum, just as mathematics or languages. We are supposed to teach musicianship (different forms of musical knowing), which is also musical understanding (a deeper sense of knowing) in the music classroom. Musical understanding develops through the three musical actions of performing, listening and creating, and it can be taught through solving musical problems in the music classroom. Young children need to engage in the musical experiences of singing, playing, listening, moving and creating in order to develop musical understanding, which can be enhanced by the musical context. The chapter concluded with a working definition of musical understanding in the form of a checklist, to be used in the next chapter.

Chapter Four

Musical Understanding and the South African Curriculum:

Content analysis in action

4.1 INTRODUCTION

With an overview of the current curriculum of South Africa in Chapter Two and an exploration of the theory in the literature on the phenomenon of musical understanding in Chapter Three, this chapter will aim to correlate the two. We are fortunate in South Africa to have Music as an integral part in the Foundation Phase curriculum and it is therefore crucial that the time spent in the music classroom is used effectively. For the purpose of this study, a focus on teaching for musical understanding is what will ensure this effectiveness.

Three main ideas will take shape in this chapter: Firstly, a detailed discussion will follow to sketch a framework of qualitative data analysis, using content analysis as research design. The researcher will firstly use different activities from the CAPS course outline as example of conceptual analysis. As a second analysis the researcher will systematise the design of the research project. This demonstration of the analysis process will be presented to serve as a practical example of how musical understanding can be reached in the South African Foundation Phase curriculum.

4.2 CONTENT ANALYSIS AS RESEARCH DESIGN

“Content analysis is the systematic examination of written or recorded communication in order to break down, identify, and analyze the presence or relations of words, word sense, characters, sentences, concepts, or common themes” (The University of Texas, 2007), or what Devi Prasad (2008:173) refers to as “the scientific study of content of communication”. Working with official national documents, the researcher chose content analysis as a relevant design for this study to critically examine the content available to teachers and the public by using the method of selecting specific texts and analysing them (Mouton, 2001:105).

According to Babbie and Mouton (1998:490), content analysis can be classified as qualitative data analysis. For this study, the research interest used will be “the characteristics of language”, where the researcher’s main focus will be on analysing the language used in a specific document with relation to occurrence. Babbie and Mouton (1998:490) used a graphic overview to position content analysis within qualitative research, and the researcher has constructed Figure 4.1, using a part of their overview:

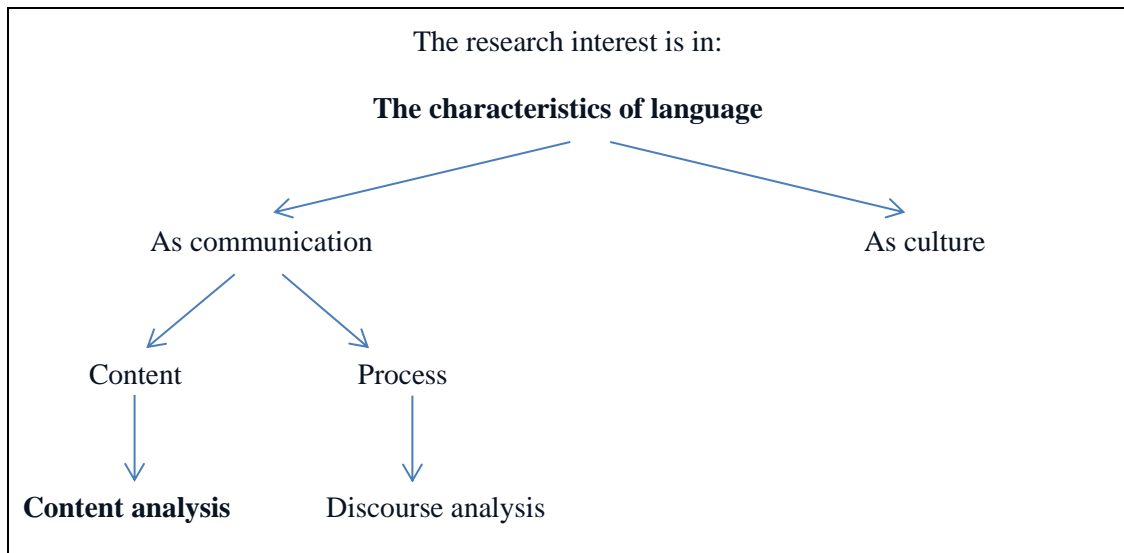


Figure 4.1: Graphic overview of qualitative research

The researcher did not see the need at this stage to elaborate on the rest of Babbie and Mouton’s (1998:490) graphic overview and decided to limit the focus to content analysis for this section.

4.2.1 Types of content analysis

There are two types (or categories) of content analysis: Conceptual analysis and relational analysis.

- a) **Conceptual analysis** refers to concepts that are chosen to examine, and the analysis process is focused on “quantifying and tallying” these concepts (The University of Texas, 2007; Colorado State University, 2014b; 2014c). For Petocz and Newbery (2010:126) conceptual analysis is also important in terms of clearness and consistency.
- b) **Relational analysis** goes a step further than conceptual analysis, where the relationships between chosen concepts in a text are explored (Colorado State University, 2014b). In the words of Babbie and Mouton (1998:493): “If you choose

to do this kind of content analysis, your focus will be on the relationships between the elements of your data rather than on the elements themselves.”

For this study, the researcher used conceptual analysis, because concepts are highlighted in terms of occurrence rather than focusing on the relationships or connections between the elements of the content.

4.2.2 The procedure of gathering data

The original CAPS for Life Skills in the Foundation Phase cover the outline for four study areas: Beginning Knowledge; Personal and Social Well-being; Physical Education and then also Creative Arts. The first step in highlighting Music in the curriculum was to eliminate three of the study areas and only focus on the Creative Arts. Seeing that the Creative Arts are also divided into Visual Arts and Performing Arts, the next step was to eliminate Visual Arts and only use the Performing Arts covering Dance, Drama and Music.⁶⁸

4.2.3 Deciding on a specific grade

The researcher is currently teaching Music for Grades 1, 2 and 3, so she is using the outline of course material for the Performing Arts every day in her occupation. For the purpose of this study she decided to only use Grade 1 as an example for the process of analysis, because different methods of coding will be used in this chapter. Using all four grades will result in an extensive analysis.

In South Africa some schools have Grade R on the campus, preparing learners for Grade 1. But Grade R can also be an independent grade as part of a playschool, being the highest grade of what is called “pre-primary”. From here learners are then enrolled into a new primary school, starting with Grade 1. Parents have the choice between a playschool with Grade R as the final grade before going over to Grade 1 in primary school, or a primary school with Grade R as the initial grade before Grade 1. For this reason Grade 1 seemed the obvious choice to use as an example, where this is the first Grade where the learners join up with the rest of the primary school.⁶⁹

⁶⁸ This process of elimination is an important step in the analysis process according to The University of Texas (2007) advising “to reduce content” for a specific level of analysis. The same procedure is used by Colorado State University (2014a), referring to “irrelevant information”.

⁶⁹ To support the researcher’s explanation of the different contexts of Grade R in South Africa, Strydom (2014) has a relevant discussion on this occurrence in a recent article. Van Vreden’s (2014) recent research also serves as support to this study, investigating the integration of Music in Grade R, using the same CAPS document (DBE, 2011b) used in the analysis process of this study.

The process of analysis and steps used to analyse the document would also work with all the other grades in the Foundation Phase (Grades R, 2 and 3 as set out in Addendum B), seeing that the coding processes used are relevant for all the grades. The researcher will only use the outline for Grade 1 as an example.

4.2.4 The CAPS for Life Skills in the Foundation Phase: Performing Arts

The researcher decided to take the original outline of course material for the Performing Arts (see Addendum A) and structure it differently. Exactly the same wording and headings were used, but she changed the layout for the Performing Arts for Grades R – 3 from a page per term that was set out in a “portrait” (vertical) page setup (Addendum A), to one page that includes all four terms’ course outline over a year for each grade using a “landscape” (horizontal) layout (Addendum B).

The researcher eliminated information from the original document for her own use, to ensure that the focus stays on the three streams of the Performing Arts: As can be seen in Addendum A, the original outline of the course material for the Performing Arts (Dance, Drama and Music) is set out together with the Visual Arts under “Creative Arts”. Each term (one, two, three and four) is organised on a page under the heading “Term 1 Grade 1”, “Term 2 Grade 1”, et cetera. Firstly, the Creative Arts are set out with the time allocation per term in hours, as well as the recommended resources for presenting the course outline of the Creative Arts.

The next point on the original document,⁷⁰ is an explanation that the course outline for the Creative Arts (Performing Arts and Visual Arts) can also be presented by using topics from the outline for Life Skills⁷¹ as context. Next is a new section of bullets under the heading “Performing Arts – 10 hours”. This part of the Performing Arts is divided into two sections: “Creative games and Skills”, followed by a number of bullets stating the course outline, as well as “Improvise and Interpret”, also followed by the course outline set out with bullets. The section on “Visual Arts – 10 hours”, is also divided into two sections: “Create in 2D” and “Create in 3D”, also both followed by bullets stating the course outline for the Visual Arts. This original layout is the same for the Creative Arts throughout all the Grades in the Foundation Phase.

⁷⁰ Please refer to Addendum A for the following section, because the researcher used this page as the example for the process of gathering data.

⁷¹ The researcher suspects that this must not be “Life Skills” as quoted from the CAPS document (DBE, 2011b:34), but rather be used as stated in the introduction of the document under “Topics” (DBE, 2011b:14), where it is mentioned that the topics of the study areas Beginning Knowledge and Personal and Social Well-being can be integrated into different study areas in Life Skills.

To ensure that the researcher adhered to the research objective it was necessary to compile her own outline of course material by only using the Performing Arts in the layout. As mentioned previously, the same wording and headings were used, but the researcher wanted to see if she could structure all the information on one page in order to make it easier to read for the research purpose. The horizontal structure of the course outline could cover all the information she needed on a single page and even though the words were small, Table 4.1 visually worked for her:

Table 4.1: The Outline to be covered over a year in the Grade 1 Performing Arts classroom

GRADE 1	Creative games and skills	Improvise and interpret
<p>Term 1 (DBE, 2011b:34)</p>	<ul style="list-style-type: none"> • Warming up body parts such as ‘playing the piano’, ‘washing body’, ‘shaking off water’, etc. • Safe environment: finding own and sharing space with no bumping • Locomotor movements: walking, skipping and running forwards and backwards • Non-locomotor movements: bending knees, shoulder and wrist circles • Warming up voice: breathing exercises and creative games such as blowing out candles, etc. • Body awareness exploring space and direction such as below, behind, above, using bodies or obstacles • Keeping a steady beat with changes in tempo whilst clapping or moving in time to music such as walking in fours, skipping in twos • Cooling down the body and relaxation: e.g. ‘candle melting’, ‘balloon deflating’ 	<ul style="list-style-type: none"> • Exploring shape and weight using action words and movements such as crooked, narrow, wide, feathery, pulling a heavy box, etc. • Singing indigenous songs using appropriate movements and dramatisation • Simple improvisation around familiar experiences in own family and community such as the ‘birthday party’, ‘umdlalo’, playing ‘pophuis’, etc. • Dramatisation: making up short stories of no more than a few sentences, based on a box of interesting objects - an object is selected, and imagined to be alive
<p>Term 2 (DBE, 2011b:35)</p>	<ul style="list-style-type: none"> • Warming up the body: circling the hands and ankles, making shapes with the body such as large and small, wide and narrow • Freeze games focusing on control, eye focus and use of space • Locomotor movements: hopping, jumping and galloping forwards and sideways • Axial movements: twisting, swinging the arms and side bends • Exploring beginnings, middles and endings of songs, stories and movements • Copying of movements, rhythms and movement patterns such as follow the leader, walking, skipping, clapping • Isolate body parts through movement such as pointing and flexing the feet, etc. • Vocal exercises such as rhymes, tongue twisters and songs with focus and clarity in vocal exercises • Cooling down the body and relaxation: games such as ‘rocking a baby’, ‘swaying’, etc. 	<ul style="list-style-type: none"> • Role play (stepping into the shoes of somebody else) • Developing short sentences of dialogue such as a conversation between the elephant and the mouse • Movements appropriate to a role in different situations, e.g. during a meal, a classroom, a bus • Singing songs using contrasts such as soft and loud, fast and slow
<p>Term 3 (DBE, 2011b:36)</p>	<ul style="list-style-type: none"> • Warming up the body: e.g. leading with the nose, elbow, knee • Combining locomotor and non-locomotor movements such as run-run-turn, run-forward-shrink-stretch-up • Mime actions showing emotion using visualisation such as eating my favourite food, opening a gift • Games focusing on numeracy and literacy such as number songs and rhymes, making letter shapes through movement • Listening skills through music games using different tempo, pitch, dynamics, duration • Cooling down the body and relaxation: using imagery or words such as ‘shrink slowly’ and ‘grow slowly’ 	<ul style="list-style-type: none"> • Choosing and making own movement sentences to interpret a theme with a beginning and an ending • Clapping rhythms in three or four time. Moving to music in three or four time. • Dramatising a make-believe situation based on a South African poem, song or story guided by teacher
<p>Term 4 (DBE, 2011b:37)</p>	<ul style="list-style-type: none"> • Warming- up the body: using different levels such as high: picking an apple, low: crawling and medium: crouching • Locomotor movements: hopping, jumping, galloping, running and skipping with a partner and changing directions • Non-locomotor movements: combining twisting, swinging the arms, side bends and jumps • Clapping games with a partner developing focus and co-ordination • Listening to music and describing how it makes you feel using words such as happy, sad, etc. • Cooling down the body and relaxation: ‘feel like a feather and float through the sky’, etc. 	<ul style="list-style-type: none"> • Representing objects and ideas in movement and sound such as: making a machine, a magic forest, ambulance, individually and in groups • Classroom performance incorporating a South African song/poem/story with movement and dramatisation

Through structuring each grade on a page (or two), the researcher was able to create an overview of the course outline per year for each grade (as can be seen in Addendum B). This already gave a way to recognise the prominence of progression, integration and skills, addressed in the outline, with a single glance. This format was therefore also the framework used for the rest of the analysis process.

4.2.5 Steps in planning the analysis

By exploring the chosen document, the researcher saw various activities, skills or categories that were significant while reading through the chosen document. It is, however, necessary to follow a series of steps to ensure consistency in the analysis process when planning the coding procedure (Berg, 2001:240).

Firstly, the researcher decided to use Devi Prasad's (2008:9)⁷² six steps that are necessary in a study using content analysis, as a framework:

1. Formulate the research question or objectives;
2. Select communication content and sample;
3. Develop content categories;
4. Finalise units of analysis;
5. Prepare a coding schedule, conduct pilot testing and check inter code reliabilities;
6. Analyse the collected data.

Items one and two were addressed at the beginning of the study, focusing on formulating the research question: To what extent does the National Curriculum Statement Grades R – 12 foster musical understanding in the Foundation Phase general music classroom?, as well as working through literature in order to select communication content to use for the analysis process. In this study the communication content that was analysed is the CAPS document for Life Skills in the Foundation Phase.

Items three to six will now be addressed in greater detail in this chapter by using Babbie and Mouton (1998:492) and Colorado State University's (2014a) eight steps, with a restricted focus on conducting conceptual analysis in the content analysis process.

⁷² The University of Texas (2007) also places emphasis on the first two items used by Devi Prasad, focusing on the initial stages of firstly identifying the research problem and questions, as well as reviewing prior research before planning the coding procedure.

4.2.6 Eight steps in conducting conceptual analysis

It remained important for the researcher to follow an outline of steps throughout the analysis process to ensure consistency. The following eight steps in Table 4.2 was used throughout this chapter (Babbie & Mouton, 1998:492; Colorado State University, 2014a):

Table 4.2: Eight steps in conducting conceptual analysis

Steps	Discussion
1. Decide on the level of analysis	Here the researcher must decide whether the level of analysis will be a specific word, phrase or a string of words, <i>et cetera</i> .
2. Decide how many concepts to code for	The amount of concepts that will be coded must be decided, seeing that this will also determine the level of modification that the researcher will use when coding.
3. Decide to code for existence or frequency of a concept	Coding for existence purely shows whether something does or does not occur. Coding for frequency shows where something occurs and steers toward quantitative data.
4. Decide how to distinguish among concepts	The researcher must decide whether concepts are going to be used exactly as indicated in the text or whether there will be room for generalisation around the content of data.
5. Develop rules for the coding of texts	Developing rules in the coding process ensures consistency.
6. Decide what to do with irrelevant information	Through developing rules, there might be data that will be irrelevant and therefore not to be used. Here the researcher must decide what to do with this information.
7. Code texts	Implementing the steps above by reading and re-reading through texts.
8. Analyse results	Draw up a conclusion for the results gathered in the coding procedure.

All coding procedures were done manually and not by using specific analytical computer software programs. Through manual coding the researcher can stay attentive to errors

(Colorado State University, 2014a). The researcher also kept referring back to these steps throughout the rest of this chapter in order to make the reader aware of the consistency.

4.2.7 Deciding on the level of analysis for this study

By reading through the CAPS document for Life Skills in the Foundation phase, the researcher noticed a variety of levels that could potentially be analysed. The overall focus of the Creative Arts document is the arts, so the first coding procedure could take a macro form of division into three bigger groups – the three performing arts: Dance, Drama and Music. Here the original headings of “Creative games and skills” and “Improvise and interpret” could be changed to Dance, Drama and Music. The same original outline for the Performing Arts can be used, but moved around to structure three new groups.

While scanning through the options of such an analysis, the researcher asked herself three questions – “why this analysis”, “what does this analysis tell us” and “how can this analysis be of use” (echoing Elliott’s three questions used to structure Chapter Three). By answering these questions in experimenting with a Performing Arts level of analysis, the researcher has made the following conclusions which are demonstrated here as an example of how the level of analysis for this study came about:

a) Why this analysis?

The idea of dividing the outline into the three Performing Arts is mainly because of the researcher’s own teaching responsibilities at school. Being a Music teacher, it is only expected of the researcher to teach the Music and Dance streams of Creative Arts, with other specialist teachers appointed for Drama and the Visual Arts. By distinguishing between the arts, the researcher could get a general idea of the attention and weight of each of the arts, and where emphasis is placed in the Grade 1 year. The researcher mainly focuses on the Music and Dance sections in her own classroom and has therefore decided on a Performing Arts analysis to make that distinction.

b) What does this analysis tell us?

Through an analysis of the three Performing Arts it became evident that the Performing Arts outline is meant to be integrated, which makes it practically suited for a general class teacher that must teach Creative Arts. For specialist teachers it is encouraging to see how a specific specialist field can be integrated with another art form.

c) How can this analysis be of use?

The main use of the Performing Arts analysis would be in a school setup where specialist teachers are responsible for specific fields of the arts – Dance teacher, Drama teacher and Music teacher. By relying on this type of outline, teachers can plan their lessons according to their own specialist field, ensuring that all the sections of the course outline are covered during a year. Each specialist teacher can then use their own column (for example the Drama column) and make a year planner, ensuring that continuity and progression will take place. But a specialist teacher can now also see where there are opportunities to connect with other specialists, using similar topics and skills that can be integrated in the classroom. This will give the learners an integrated, holistic experience of the arts, showing how the arts are linked and how they can complement each other. Teachers can learn from each other and be inspired in their own field of teaching.

After answering the three questions herself, the researcher realised the following:

An analysis with the focus on distinguishing between the three arts' main focus only emphasises the arts and can therefore not necessarily be of use when looking at specific skills and content in terms of what to teach in the classroom. An analysis of distinguishing between the arts will focus more on categorising these skills under the arts. The researcher also realised that such a division between the arts actually just reinforced integration through the arts. The outline is set out in such a way that a single concept can be used in a Dance, Drama or Music class and the content that was specifically focused on a specific art was minimal.

The researcher had to move to a next step in search of a level of analysis where specific content could be divided into a format for teachers to use to make distinctions in the course outline. Analysis One aims to do just that.

4.3 ANALYSIS ONE: THE ACTIVITIES

The course outline for Grades R – 3 is divided into two main ideas: **Creative games and skills** and **Improvise and interpret**. But the researcher also noticed that under these headings there were specific activities into which the content could be divided, and which featured throughout the outline for the year. The following activities were significant in each term in the outline of the CAPS document for Grade 1:

- a) Warming up and cooling down the body;
- b) Movement, body awareness and the use of space;
- c) The voice;

- d) Listening skills;
- e) Improvise and interpret.

The researcher knew that these activities had the potential to be used as a level of analysis and decided to see how it would work when following the eight steps, as can be seen in Table 4.3:

Table 4.3: The eight steps followed in Analysis One

Steps	In Analysis One
1. Decide on the level of analysis	Activities
2. Decide how many concepts to code for	Five activities: 2.1 Warming up and cooling down the body 2.2 Movement, body awareness and use of space 2.3 The voice 2.4 Listening skills 2.5 Improvise and interpret
3. Decide to code for existence or frequency of a concept	Code for existence of a concept
4. Decide how to distinguish among concepts	Use concepts exactly as indicated in text, but generalise in terms of classification
5. Develop rules for the coding of texts	Use keywords for activities 1, 2 and 3. Activities 4 and 5 are researcher's own classification
6. Decide what to do with irrelevant information	Eliminate irrelevant information; only use relevant words in classification, each item only to be used once
7. Code texts	Divide among 5 headings (column 1); classify into categories where relevant (column 2); how to incorporate activities in classroom (column 3)
8. Analyse results	Three questions – Why, what, how

The researcher decided to use the five activities as level of analysis (STEP 1) and therefore used these activities as headings in the following section to see if she could elaborate on them. She divided the course outline for Grade 1 under the five headings in her search to

decide how many concepts to code for in the activities (STEP 2). She also used some of the content in the activities more than once in this first attempt of coding, where necessary:

4.3.1. Warming up and cooling down the body

Warming up the body as preparation for a lesson and cooling down the body to relax afterwards can be seen in the course outline of all four terms. The preparation exercises help the learners to focus on the task at hand and the relaxation exercises can be used at the end of a lesson to prepare them for their next lesson. The examples given in the CAPS specify what can be used in a lesson, and give teachers ideas on how to present these exercises. The researcher used the exercises exactly as they are given in the CAPS document, and organised them into Table 4.4:

Table 4.4: Warming up and cooling down the body

Term 1	<ul style="list-style-type: none"> • Warming up body parts such as ‘playing the piano’, ‘washing body’, ‘shaking off water’, etc. • Cooling down the body and relaxation: e.g. ‘candle melting’, ‘balloon deflating’
Term 2	<ul style="list-style-type: none"> • Warming up the body: circling the hands and ankles, making shapes with the body such as large and small, wide and narrow • Cooling down the body and relaxation: games such as ‘rocking a baby’, ‘swaying’, etc.
Term 3	<ul style="list-style-type: none"> • Warming up the body: e.g. leading with the nose, elbow, knee • Cooling down the body and relaxation: using imagery or words such as ‘shrink slowly’ and ‘grow slowly’
Term 4	<ul style="list-style-type: none"> • Warming- up the body: using different levels such as high: picking an apple, low: crawling and medium: crouching • Cooling down the body and relaxation: ‘feel like a feather and float through the sky’, etc.

4.3.2. Movement, body awareness and the use of space

Activities in the course outline specifically focus on the use of space and body awareness in the Grade 1 Performing Arts classroom. Here, learners do not only get the chance to learn how to use their personal space and shared space, but also how to use their body in the space. In Music classes, the use of space is important in movement activities, when singing action songs or improvising on instruments. Group work also requires an awareness of space when the learners divide into smaller groups for activities. The outline of course material

also distinguishes between locomotor movements, non-locomotor movements and axial movements. Different combinations of the three types can be seen in Table 4.5 over the four terms:

Table 4.5: Movement, body awareness and the use of space

Term 1	<ul style="list-style-type: none"> • Safe environment: finding own and sharing space with no bumping • Locomotor movements: walking, skipping and running forwards and backwards • Non-locomotor movements: bending knees, shoulder and wrist circles • Body awareness exploring space and direction such as below, behind, above, using bodies or obstacles • Keeping a steady beat with changes in tempo whilst clapping or moving in time to music such as walking in fours, skipping in twos • Exploring shape and weight using action words and movements such as crooked, narrow, wide, feathery, pulling a heavy box, etc.
Term 2	<ul style="list-style-type: none"> • Freeze games focusing on control, eye focus and use of space • Locomotor movements: hopping, jumping and galloping forwards and sideways • Axial movements: twisting, swinging the arms and side bends • Exploring beginnings, middles and endings of songs, stories and movements • Copying of movements, rhythms and movement patterns such as follow the leader, walking, skipping, clapping • Isolate body parts through movement such as pointing and flexing the feet, etc. • Movements appropriate to a role in different situations, e.g. during a meal, a classroom, a bus
Term 3	<ul style="list-style-type: none"> • Combining locomotor and non-locomotor movements such as run-run-turn, run-forward-shrink-stretch-up • Games focusing on numeracy and literacy such as number songs and rhymes, making letter shapes through movement • Clapping rhythms in three or four time. Moving to music in three or four time.
Term 4	<ul style="list-style-type: none"> • Locomotor movements: hopping, jumping, galloping, running and skipping with a partner and changing directions • Non-locomotor movements: combining twisting, swinging the arms, side bends and jumps • Clapping games with a partner developing focus and co-ordination • Representing objects and ideas in movement and sound such as: making a machine, a magic forest, ambulance, individually and in groups

	<ul style="list-style-type: none"> • Classroom performance incorporating a South African song/poem/story with movement and dramatization
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4.3.3 The voice

The outline includes development of the voice with warm-ups, breathing techniques, vocal exercises and singing songs in the Performing Arts section of CAPS. In Music classes, the voice is the one instrument that is accessible to all, especially if there are few available instruments. Table 4.6 focuses on the course outline for the voice.

Table 4.6: The voice

Term 1	<ul style="list-style-type: none"> • Warming up voice: breathing exercises and creative games such as blowing out candles, etc. • Singing indigenous songs using appropriate movements and dramatisation
Term 2	<ul style="list-style-type: none"> • Vocal exercises such as rhymes, tongue twisters and songs with focus and clarity in vocal exercises • Singing songs using contrasts such as soft and loud, fast and slow
Term 3	<ul style="list-style-type: none"> • Games focusing on numeracy and literacy such as number songs and rhymes, making letter shapes through movement
Term 4	(No noticeable course outline for the voice)

4.3.4 Listening skills

Listening skills in the Music classroom are an integral part in learning to understand and appreciate music. For the researcher, singing songs and moving to music also includes the concept of listening, but if a concept was already used under the headings the researcher did not necessarily repeat it. The outline used in Table 4.7 was chosen when listening can be regarded as the main skill.

Table 4.7: Listening skills

Term 1	<ul style="list-style-type: none"> • Keeping a steady beat with changes in tempo whilst clapping or moving in time to music such as walking in fours, skipping in twos
Term 2	<ul style="list-style-type: none"> • Exploring beginnings, middles and endings of songs, stories and movements
Term 3	<ul style="list-style-type: none"> • Listening skills through music games using different tempo, pitch, dynamics, duration

	<ul style="list-style-type: none"> • Clapping rhythms in three or four time. Moving to music in three or four time
Term 4	<ul style="list-style-type: none"> • Clapping games with a partner developing focus and co-ordination • Listening to music and describing how it makes you feel using words such as happy, sad, etc.

4.3.5 Improvise and interpret

Through the section of “improvise and interpret” the CAPS document’s main aim is to give learners the chance to “create music, movement and drama individually and collaboratively (DBE, 2011b:9). The researcher did not just use the same outline as the original “improvise and interpret” section in the document and therefore used her own discretion where content could work better with another category. Table 4.8 shows the outline that could be used under “improvise and interpret”.

Table 4.8: Improvise and interpret

Term 1	<ul style="list-style-type: none"> • Exploring shape and weight using action words and movements such as crooked, narrow, wide, feathery, pulling a heavy box, etc. • Simple improvisation around familiar experiences in own family and community such as the ‘birthday party’, ‘umdlalo’, playing ‘pophuis’, etc. • Dramatisation: making up short stories of no more than a few sentences, based on a box of interesting objects – an object is selected, and imagined to be alive
Term 2	<ul style="list-style-type: none"> • Role play (stepping into the shoes of somebody else) • Developing short sentences of dialogue such as a conversation between the elephant and the mouse • Movements appropriate to a role in different situations, e.g. during a meal, a classroom, a bus
Term 3	<ul style="list-style-type: none"> • Mime actions showing emotion using visualisation such as eating my favourite food, opening a gift • Choosing and making own movement sentences to interpret a theme with a beginning and an ending • Dramatising a make-believe situation based on a South African poem, song or story guided by teacher
Term 4	<ul style="list-style-type: none"> • Representing objects and ideas in movement and sound such as: making a machine, a magic forest, ambulance, individually and in groups • Classroom performance incorporating a South African song/poem/story with movement and dramatization

When all the tables that were set out under the “activities” section are to be used in one table, it can be constructed in the following way, as can be seen in Table 4.9:

Table 4.9: In search of concepts to code for in Analysis One

GRADE 1	Warming up and cooling down the body	Movement, body awareness and use of space	The voice	Listening skills	Improvise and interpret
Term 1	<ul style="list-style-type: none"> Warming up body parts such as ‘playing the piano’, ‘washing body’, ‘shaking off water’, etc. Cooling down the body and relaxation: e.g. ‘candle melting’, ‘balloon deflating’ 	<ul style="list-style-type: none"> Safe environment: finding own and sharing space with no bumping Locomotor movements: walking, skipping and running forwards and backwards Non-locomotor movements: bending knees, shoulder and wrist circles Body awareness exploring space and direction such as below, behind, above, using bodies or obstacles Keeping a steady beat with changes in tempo whilst clapping or moving in time to music such as walking in fours, skipping in twos Exploring shape and weight using action words and movements such as crooked, narrow, wide, feathery, pulling a heavy box, etc. 	<ul style="list-style-type: none"> Warming up voice: breathing exercises and creative games such as blowing out candles, etc. Singing indigenous songs using appropriate movements and dramatisation 	<ul style="list-style-type: none"> Keeping a steady beat with changes in tempo whilst clapping or moving in time to music such as walking in fours, skipping in twos 	<ul style="list-style-type: none"> Exploring shape and weight using action words and movements such as crooked, narrow, wide, feathery, pulling a heavy box, etc. Simple improvisation around familiar experiences in own family and community such as the ‘birthday party’, ‘umdlalo’, playing ‘pophuis’, etc. Dramatisation: making up short stories of no more than a few sentences, based on a box of interesting objects - an object is selected, and imagined to be alive
Term 2	<ul style="list-style-type: none"> Warming up the body: circling the hands and ankles, making shapes with the body such as large and small, wide and narrow Cooling down the body and relaxation: games such as ‘rocking a baby’, ‘swaying’, etc. 	<ul style="list-style-type: none"> Freeze games focusing on control, eye focus and use of space Locomotor movements: hopping, jumping and galloping forwards and sideways Axial movements: twisting, swinging the arms and side bends Exploring beginnings, middles and endings of songs, stories and movements Copying of movements, rhythms and movement patterns such as follow the leader, walking, skipping, clapping Isolate body parts through movement such as pointing and flexing the feet, etc. Movements appropriate to a role in different situations, e.g. during a meal, a classroom, a bus 	<ul style="list-style-type: none"> Vocal exercises such as rhymes, tongue twisters and songs with focus and clarity in vocal exercises Singing songs using contrasts such as soft and loud, fast and slow 	<ul style="list-style-type: none"> Exploring beginnings, middles and endings of songs, stories and movements 	<ul style="list-style-type: none"> Role play (stepping into the shoes of somebody else) Developing short sentences of dialogue such as a conversation between the elephant and the mouse Movements appropriate to a role in different situations, e.g. during a meal, a classroom, a bus
Term 3	<ul style="list-style-type: none"> Warming up the body: e.g. leading with the nose, elbow, knee Cooling down the body and relaxation: using imagery or words such as ‘shrink slowly’ and ‘grow slowly’ 	<ul style="list-style-type: none"> Combining locomotor and non-locomotor movements such as run-run-turn, run-forward-shrink-stretch-up Games focusing on numeracy and literacy such as number songs and rhymes, making letter shapes through movement Clapping rhythms in three or four time. Moving to music in three or four time. 	<ul style="list-style-type: none"> Games focusing on numeracy and literacy such as number songs and rhymes, making letter shapes through movement 	<ul style="list-style-type: none"> Listening skills through music games using different tempo, pitch, dynamics, duration Clapping rhythms in three or four time. Moving to music in three or four time. 	<ul style="list-style-type: none"> Mime actions showing emotion using visualisation such as eating my favourite food, opening a gift Choosing and making own movement sentences to interpret a theme with a beginning and an ending Dramatising a make-believe situation based on a South African poem, song or story guided by teacher
Term 4	<ul style="list-style-type: none"> Warming- up the body: using different levels such as high: picking an apple, low: crawling and medium: crouching Cooling down the body and relaxation: ‘feel like a feather and float through the sky’, etc. 	<ul style="list-style-type: none"> Locomotor movements: hopping, jumping, galloping, running and skipping with a partner and changing directions Non-locomotor movements: combining twisting, swinging the arms, side bends and jumps Clapping games with a partner developing focus and co-ordination Representing objects and ideas in movement and sound such as: making a machine, a magic forest, ambulance, individually and in groups Classroom performance incorporating a South African song/poem/story with movement and dramatization 		<ul style="list-style-type: none"> Clapping games with a partner developing focus and co-ordination Listening to music and describing how it makes you feel using words such as happy, sad, etc. 	<ul style="list-style-type: none"> Representing objects and ideas in movement and sound such as: making a machine, a magic forest, ambulance, individually and in groups Classroom performance incorporating a South African song/poem/story with movement and dramatisation

By creating headings in search of concepts to code for the activities mentioned, the researcher could get a clear idea of the activities used in the outline for Grade 1. The researcher's focus in this analysis was to code for the existence of a concept (STEP 3), and she now had to make the decision of how to distinguish between these concepts. It is important that the researcher decides whether she is going to use content exactly as indicated or whether there will be room for generalising the content (STEP 4).

As can be seen in Table 4.9, there are words and phrases that stand out – “warming up”, “cooling down” and “movements”, for example. The researcher has divided the content into five different activities, but now she had to test her new outline by deciding how much room to give to generalisation when using the content. The researcher decided to colour code specific words and phrases to ensure consistency in her outline (or what Babbie & Mouton, 2001:493, refer to as “label”).

When looking at the headings of Analysis One, some content was easily distinguished, while other concepts had to be generalised. The researcher therefore had to use her own discretion, specifically under the headings “Listening skills” and “Improvise and interpret” in terms of how far she was willing to generalise words and concepts. But the original words used in the text were also used in the analysis. It was more with the classification of the texts that the researcher had to use her own discretion (STEP 4).

The rules that she used for each of the headings were the following (STEP 5):

a) Warming up and cooling down the body

Here the researcher only highlighted the words – **Warming up body** (in red) and **Cooling down body** (in blue). Each term has its own set of warm-ups and cooling down actions.

b) Movement, body awareness and the use of space

The words that were the main focus here had to do with any form of the word **movement**, including **movements** and **moving**, as well as **body**, **body awareness** and **space**. To include body awareness, the researcher also decided to use **clapping** as one of the coding words.⁷³ This group of words will be in purple.

⁷³ The researcher used clapping in the context of “movement” when its main focus was on body awareness. But she also grouped clapping with “listening skills” when the main focus is clapping while listening to music.

c) The voice

The main idea was to focus on singing in the classroom, so **voice**, **vocal**, **singing**, and **singing songs** were the words that were coded in **green**. The word “songs” on its own was not coded here, because this does not mean that singing takes place, but only that songs are used.

d) Listening skills

The researcher had to use her own discretion here, because the focus is on listening as a skill. The words coded here were meant to enhance the concept of listening as a skill, so here the researcher had to generalise. This can be seen in **orange**.

e) Improvise and interpret

The same discretion was used here, because different forms of improvisation and interpretation were highlighted in this column. The researcher’s own ideas regarding improvisation and interpretation in the classroom had to be presented here. She used the colour **pink** for this column.

Table 4.10 showcases the researcher’s ideas for categorisation of the content to fit into five activities that can be seen in the Grade 1 Performing Arts classroom. Under each heading the content had to have specific words or phrases to ensure that it was placed in the correct heading according to the researcher:

Table 4.10: Distinguishing among concepts

GRADE 1	Warming up and cooling down the body	Movement, body awareness and use of space	The voice	Listening skills	Improvise and interpret
Term 1	<ul style="list-style-type: none"> • Warming up body parts such as ‘playing the piano’, ‘washing body’, ‘shaking off water’, etc. • Cooling down the body and relaxation: e.g. ‘candle melting’, ‘balloon deflating’ 	<ul style="list-style-type: none"> • Safe environment: finding own and sharing space with no bumping • Locomotor movements: walking, skipping and running forwards and backwards • Non-locomotor movements: bending knees, shoulder and wrist circles • Body awareness exploring space and direction such as below, behind, above, using bodies or obstacles • Keeping a steady beat with changes in tempo whilst clapping or moving in time to music such as walking in fours, skipping in twos • Exploring shape and weight using action words and movements such as crooked, narrow, wide, feathery, pulling a heavy box, etc. 	<ul style="list-style-type: none"> • Warming up voice: breathing exercises and creative games such as blowing out candles, etc. • Singing indigenous songs using appropriate movements and dramatisation 	<ul style="list-style-type: none"> • Keeping a steady beat with changes in tempo whilst clapping or moving in time to music such as walking in fours, skipping in twos 	<ul style="list-style-type: none"> • Exploring shape and weight using action words and movements such as crooked, narrow, wide, feathery, pulling a heavy box, etc. • Simple improvisation around familiar experiences in own family and community such as the ‘birthday party’, ‘umdlalo’, playing ‘pophuis’, etc. • Dramatisation: making up short stories of no more than a few sentences, based on a box of interesting objects - an object is selected, and imagined to be alive
Term 2	<ul style="list-style-type: none"> • Warming up the body: circling the hands and ankles, making shapes with the body such as large and small, wide and narrow • Cooling down the body and relaxation: games such as ‘rocking a baby’, ‘swaying’, etc. 	<ul style="list-style-type: none"> • Freeze games focusing on control, eye focus and use of space • Locomotor movements: hopping, jumping and galloping forwards and sideways • Axial movements: twisting, swinging the arms and side bends • Exploring beginnings, middles and endings of songs, stories and movements • Copying of movements, rhythms and movement patterns such as follow the leader, walking, skipping, clapping • Isolate body parts through movement such as pointing and flexing the feet, etc. • Movements appropriate to a role in different situations, e.g. during a meal, a classroom, a bus 	<ul style="list-style-type: none"> • Vocal exercises such as rhymes, tongue twisters and songs with focus and clarity in vocal exercises • Singing songs using contrasts such as soft and loud, fast and slow 	<ul style="list-style-type: none"> • Exploring beginnings, middles and endings of songs, stories and movements 	<ul style="list-style-type: none"> • Role play (stepping into the shoes of somebody else) • Developing short sentences of dialogue such as a conversation between the elephant and the mouse • Movements appropriate to a role in different situations, e.g. during a meal, a classroom, a bus
Term 3	<ul style="list-style-type: none"> • Warming up the body: e.g. leading with the nose, elbow, knee • Cooling down the body and relaxation: using imagery or words such as ‘shrink slowly’ and ‘grow slowly’ 	<ul style="list-style-type: none"> • Combining locomotor and non-locomotor movements such as run-run-turn, run-forward-shrink-stretch-up • Games focusing on numeracy and literacy such as number songs and rhymes, making letter shapes through movement • Clapping rhythms in three or four time. Moving to music in three or four time. 	<ul style="list-style-type: none"> • Games focusing on numeracy and literacy such as number songs and rhymes, making letter shapes through movement 	<ul style="list-style-type: none"> • Listening skills through music games using different tempo, pitch, dynamics, duration • Clapping rhythms in three or four time. Moving to music in three or four time. 	<ul style="list-style-type: none"> • Mime actions showing emotion using visualisation such as eating my favourite food, opening a gift • Choosing and making own movement sentences to interpret a theme with a beginning and an ending • Dramatising a make-believe situation based on a South African poem, song or story guided by teacher
Term 4	<ul style="list-style-type: none"> • Warming-up the body: using different levels such as high: picking an apple, low: crawling and medium: crouching • Cooling down the body and relaxation: ‘feel like a feather and float through the sky’, etc. 	<ul style="list-style-type: none"> • Locomotor movements: hopping, jumping, galloping, running and skipping with a partner and changing directions • Non-locomotor movements: combining twisting, swinging the arms, side bends and jumps • Clapping games with a partner developing focus and co-ordination • Representing objects and ideas in movement and sound such as: making a machine, a magic forest, ambulance, individually and in groups • Classroom performance incorporating a South African song/poem/story with movement and dramatisation 		<ul style="list-style-type: none"> • Clapping games with a partner developing focus and co-ordination • Listening to music and describing how it makes you feel using words such as happy, sad, etc. 	<ul style="list-style-type: none"> • Representing objects and ideas in movement and sound such as: making a machine, a magic forest, ambulance, individually and in groups • Classroom performance incorporating a South African song/poem/story with movement and dramatisation

	<p>Non-locomotor movements</p> <p>Axial movements</p> <p>Combining locomotor and non-locomotor movements</p>	<ul style="list-style-type: none"> • bending knees, shoulder and wrist circles • combining twisting, swinging the arms, side bends and jumps • twisting, swinging the arms and side bends • run-run-turn, run-forward-shrink-stretch-up
Singing	<p>Warming up and exercises</p> <p>Singing songs</p>	<ul style="list-style-type: none"> • breathing exercises and creative games such as blowing out candles, etc. • rhymes, tongue twisters and songs with focus and clarity in vocal exercises • singing indigenous songs using appropriate movements and dramatisation • singing songs using contrasts such as soft and loud, fast and slow
Listening		<ul style="list-style-type: none"> • exploring beginnings, middles and endings of songs, stories and movements • through music games using different tempo, pitch, dynamics, duration • listening to music and describing how it makes you feel using words such as happy, sad, etc. • keeping a steady beat with changes in tempo whilst clapping or moving in time to music such as walking in fours, skipping in twos • clapping rhythms in three or four time. Moving to music in three or four time.
Improvise and interpret	<p>Improvising</p> <p>Dramatising</p>	<ul style="list-style-type: none"> • exploring shape and weight using action words and movements such as crooked, narrow, wide, feathery, pulling a heavy box, etc. • mime actions showing emotion using visualisation such as eating my favourite food, opening a gift • around familiar experiences in own family and community such as the 'birthday party', 'umdlalo', playing 'pophuis', etc. • role play (stepping into the shoes of somebody else) • developing short sentences of dialogue such as a conversation between the elephant and the mouse • choosing and making own movement sentences to interpret a theme with a beginning and an ending • Dramatisation: making up short stories of no more than a few sentences, based on a box of interesting objects - an object is selected, and imagined to be alive • Movements appropriate to a role in different situations, e.g. during a meal, a classroom, a bus • Dramatising a make-believe situation based on a South African poem, song or story guided by teacher • Representing objects and ideas in movement and sound such as: making a machine, a magic forest, ambulance, individually and in groups • Classroom performance incorporating a South African song/poem/story with movement and dramatisation

It is at this point of the coding process that the researcher had to analyse the results from this analysis (STEP 8). She asked herself three questions: 1) Why Analysis One, 2) What does Analysis One tell us; and 3) How can Analysis One be of use?

4.3.6 Why Analysis One?

While working through the outline of the course material for the Performing Arts, the researcher noticed specific activities into which the outline could be divided. These activities were constant throughout all the terms in Grade 1, as well as the other grades in the Foundation Phase. The idea of this analysis was to highlight specific clusters of games, skills and creating in the music classroom. With the outline divided into specific activities, the researcher would then be able to distinguish between different elements on which to focus in her own classroom.

4.3.7 What does Analysis One tell us?

For the analysis process, the researcher planned Analysis One using the eight steps in conducting conceptual analysis (as discussed in 4.2.6).

It was only after the researcher's initial analysis into the activities that she realised there was quite a significant resemblance to the musical experiences discussed in Chapter Three. Wiggins (2001), Dolloff (2005) and Jeanneret and DeGraffenreid (2012) agreed on the following entry-level musical experiences: singing, playing, listening, moving and creating. These musical experiences can also be linked to the activities of Analysis One.

It is remarkable that each term focuses on "warming up and cooling down the body", which is consistently taken through each term from Grade R up to Grade 3 (see Addendum B). Warm-ups can successfully be used as preparation to a lesson, just as cooling down can finish off a lesson. "Movement, body awareness and use of space" can be regarded as the main focus throughout the Grade 1 year, starting off with finding own and sharing space up to combining different movements. The main idea with "the voice" is singing: using warm-ups, exercises and songs as motivation. "Listening skills" in music intertwine with other musical experiences, but the researcher made a specific column for this because they were easily identifiable in the outline. "Improvise and interpret" can be linked to experiences of creating, where learners gets the chance to improvise and create.

4.3.8 How can Analysis One be of use?

Analysis One is of great significance for the researcher. By highlighting specific activities that could be seen throughout the four terms, the researcher realised that these activities link up closely to the musical experiences discussed in Chapter Three:

- Warming up and cooling down the body = Moving;
- Movement, body awareness and use of space = Moving;
- The voice = Singing;
- Listening skills = Listening; and
- Improvise and interpret = Creating.

Via the coding procedure, the researcher was forced to use each bullet of the original course outline only once, and classify this into relevant categories. By shifting the focus from an outline divided into terms into an outline divided into activities, the ways of incorporating these activities in the classroom also seem more open-ended. This means that teachers can use these ideas and elaborate on them. In this type of grouping, the ideas grouped together show a range of selections. It is important in this type of outline that teachers stay aware of progression when using the ideas to incorporate in the classroom. The original outline in the four terms was mainly grouped to ensure progression. The researcher also made sure that her outline kept that progression; the first bullet would be the more basic idea; the last bullet the more advanced. A teacher teaching Performing Arts must have a basic understanding of this progression.⁷⁴

The most important use of this analysis would be in the researcher's investigation of how musical understanding is achieved in the Grade 1 Performing Arts classroom. By coding and categorising specific activities into categories, the researcher can now use Analysis One outlined with this specific purpose – to search for musical understanding on a South African front.

4.4 ANALYSIS TWO: MUSICAL UNDERSTANDING IN THE PERFORMING ARTS CLASSROOM OF SOUTH AFRICA

In the researcher's quest to describe musical understanding in Chapter Three, she concluded with a perspective of musical understanding supported by researchers who use the general music classroom as a context. She drew up a checklist by five researchers of works published from 1993-2005 to sketch a framework for musical understanding, as can be seen in Table 4.12.

⁷⁴ It is interesting to note that the curriculum outline over a year follows a specific progression, as can be seen in the activity of warming up and cooling down the body – starting off the year with gross-motor movements through to fine-motor movements later in the year. Progression is stated as one of the principles of the South African Curriculum, as can be seen in Table 2.1.

Table 4.12: The researcher’s perspective on musical understanding in a checklist

1. A musical experience	2. Problem solving	3. Transfer through contexts
<ul style="list-style-type: none"> • Singing = instrumental in teaching children musical concepts • Playing instruments = links closely to movement • Listening = when hearing music children respond with actions • Moving = how children communicate their understanding of musical ideas • Creating = all aspects of musical activities 	<ul style="list-style-type: none"> • Through performing = making decisions and reflecting on a performance • Through listening = analytical listening, the most personal form of problem solving, relating experiential to musical concepts • Through creating = composing, improvising, arranging 	<ul style="list-style-type: none"> • Musical authenticity = reliable musical context, holistic approach • Musical learning = formal, informal and non-formal • Personal musical context in classroom – derive meaning from music

In order to fulfil the main objective of the study, the researcher wanted to use the perspective gained on musical understanding in Chapter Three and connect it to the South African curriculum outline. For this purpose the researcher decided to use the outline from the CAPS document for the Performing Arts in Grade 1, but in the format of the table (Table 4.10) formulated via Analysis One.

The table used for this purpose therefore has to include the activities which will be compared to the three elements needed for musical understanding. For example, the table can have the following format:

Table 4.13: Example of a format for Analysis Two

Activity	Categories	Examples	Musical experience	Problem solving	Transfer through contexts	Musical understanding?
Singing	Warming up and exercises	<ul style="list-style-type: none"> • breathing exercises and creative games such as blowing out candles, etc. • rhymes, tongue twisters and songs with focus and clarity in vocal exercises 	<p>✓</p> <p>To show the existence of musical experience</p>	<p>✓</p> <p>To show the existence of problem solving</p>	<p>✓ / ✗</p> <p>A positive and negative tick to show the possibility of transfer through contexts</p>	<p>✓</p> <p>To show if musical understanding takes place</p>
	Singing songs	<ul style="list-style-type: none"> • singing indigenous songs using appropriate movements and dramatisation • singing songs using contrasts such as soft and loud, fast and slow 	<p>✓</p>	<p>✓</p>	<p>✓ / ✗</p>	<p>✓</p>

The researcher followed specific steps in analysing the CAPS document according to the five distinguishable activities, which can be discerned in the analysis process of Analysis One: 1) Warming up and cooling down the body; 2) Moving; 3) Singing; 4) Listening and 5) Improvise and interpret.

To ensure consistency, the researcher again referred back to the eight steps of conducting a conceptual analysis (as discussed in 4.2.6) when she planned the outline of Analysis Two, as can be seen in Table 4.14:

Table 4.14: The eight steps followed in Analysis Two

Steps	In Analysis Two
1. Decide on the level of analysis	Musical understanding
2. Decide how many concepts to code for	Three elements: 2.1 Musical experience 2.2 Problem solving 2.3 Transfer through contexts
3. Decide to code for existence or frequency of a concept	Code for existence of a concept
4. Decide how to distinguish among concepts	Use concepts exactly as indicated in text
5. Develop rules for the coding of texts	All three aspects observable, with exceptions
6. Decide what to do with irrelevant information	No irrelevant information, use Analysis One as original
7. Code texts	Use activities and tick with a “yes” or “no” to indicate three elements to result in musical understanding
8. Analyse results	Three questions – Why, what, how

The level of analysis will be musical understanding (STEP 1). In order to showcase musical understanding in the course outline, the concepts that are going to be coded for will be the three points agreed upon by researchers: musical experience, problem solving and transfer through contexts (STEP 2). The researcher decided to code for existence (STEP 3) because this is what will determine how musical understanding is achieved in the Performing Arts

classroom for Grade 1. She decided to use the concepts exactly as indicated, with no room for generalisation (STEP 4). In determining the rules for coding (STEP 5), the researcher had to use the information gained in Chapter Three to decide on the following:

- a) Researchers (Perkins, Elliott, Wiggins) agree that for musical understanding to take place, three elements are needed: a musical experience, problem solving and transfer through contexts. The researcher therefore had to construct the rule that an activity must include **all three aspects** to result in musical understanding, and can not only have one element;
- b) Under “musical experience”, **one of the five experiences** (singing, playing, moving, listening or creating) had to be evident. It was important to specify that “playing” refers to playing instruments, “moving” refers to moving to music – in the words of Wiggins (2001:118): “Physical interaction with music helps [children] to understand how it works,” and “creating” had to include either composing, improvising or arranging (as discussed in Chapter Three under 3.4.2);
- c) Under “problem solving” there had to be the existence of **one** of the following: 1) decision making, 2) analytical listening or 3) creating;
- d) Under “transfer through contexts” the researcher had to decide whether to show that the **possibility of transfer through contexts** can take place or not. The course outline does not specify how moving through contexts takes place, so the researcher would not be able to distinguish this element. She will, however, show that the possibility for transfer through contexts is evident. Here, the teacher is at the core of this element of musical understanding (to echo Elliott’s view, 2014). The teacher will determine whether transfer through contexts will eventually take place;
- e) For an activity to therefore qualify as musical understanding taking place, all three elements had to be evident, with “transfer through contexts” counting when it shows up as a possibility.

As the next point in the analysis process the researcher will need to decide what to do with irrelevant info (STEP 6). For Analysis Two, the researcher will use Analysis One exactly as it were, with no elements being eliminated. The ideas of how to incorporate the activities in the classroom are to guide teachers on how to present the activities to the learners, and the focus here will be on musical understanding through the activities and not specifically through lesson ideas. The ideas are included to show how the rules for the coding procedure were implemented.

During the coding procedure (STEP 7), the researcher will code for the existence of musical understanding through each activity. When all three elements are reviewed, the researcher will confirm with a “yes” (✓); or if not, with “no” (✗) under the headings for musical experience and problem solving and then “possible” (✓ / ✗) to indicate whether transfer through contexts can possibly take place.

The existence of musical understanding will then either be a yes (✓) or a no (✗) in Table 4.15:

Table 4.15: The coding procedure for Analysis Two

Activity	Categories	Examples of how to incorporate activities into the music classroom	Musical experience	Problem solving	Transfer through contexts	Existence of musical understanding?
Warming up body		<ul style="list-style-type: none"> • ‘playing the piano’, ‘washing body’, ‘shaking off water’, etc. • circling the hands and ankles, making shapes with the body such as large and small, wide and narrow • leading with the nose, elbow, knee • using different levels such as high: picking an apple, low: crawling and medium: crouching 	✗	✓	✓ / ✗	✗
Cooling down body		<ul style="list-style-type: none"> • ‘candle melting’, ‘balloon deflating’ • ‘rocking a baby’, ‘swaying’, etc. • using imagery or words such as ‘shrink slowly’ and ‘grow slowly’ • ‘feel like a feather and float through the sky’, etc. 	✗	✓	✓ / ✗	✗
Moving	Use of space	<ul style="list-style-type: none"> • Safe environment: finding own and sharing space with no bumping • Freeze games focusing on control, eye focus and use of space 	✗	✓	✓ / ✗	✗
	Body awareness	<ul style="list-style-type: none"> • exploring space and direction such as below, behind, above, using bodies or obstacles • Isolate body parts through movement such as pointing and flexing the feet, etc. • Copying of movements, rhythms and movement patterns such as follow the leader, walking, skipping, clapping • games focusing on numeracy and literacy such as number songs and rhymes, making letter shapes through movement • Clapping games with a partner developing focus and co-ordination 	✓	✓	✓ / ✗	✓

Activity	Categories	Examples of how to incorporate activities into the music classroom	Musical experience	Problem solving	Transfer through contexts	Existence of musical understanding?
Moving	Locomotor movements	<ul style="list-style-type: none"> walking, skipping and running forwards and backwards hopping, jumping and galloping forwards and sideways hopping, jumping, galloping, running and skipping with a partner and changing directions 	✗	✓	✓ / ✗	✗
	Non-locomotor movements	<ul style="list-style-type: none"> bending knees, shoulder and wrist circles combining twisting, swinging the arms, side bends and jumps 	✗	✓	✓ / ✗	✗
	Axial movements	<ul style="list-style-type: none"> twisting, swinging the arms and side bends 	✗	✓	✓ / ✗	✗
	Combining locomotor and non-locomotor movements	<ul style="list-style-type: none"> run-run-turn, run-forward-shrink-stretch-up 	✗	✓	✓ / ✗	✗
Singing	Warming up and exercises	<ul style="list-style-type: none"> breathing exercises and creative games such as blowing out candles, etc. rhymes, tongue twisters and songs with focus and clarity in vocal exercises 	✓	✓	✓ / ✗	✓
	Singing songs	<ul style="list-style-type: none"> singing indigenous songs using appropriate movements and dramatisation singing songs using contrasts such as soft and loud, fast and slow 	✓	✓	✓ / ✗	✓

Activity	Categories	Examples of how to incorporate activities into the music classroom	Musical experience	Problem solving	Transfer through contexts	Existence of musical understanding?
Listening		<ul style="list-style-type: none"> • exploring beginnings, middles and endings of songs, stories and movements • through music games using different tempo, pitch, dynamics, duration • listening to music and describing how it makes you feel using words such as happy, sad, etc. • keeping a steady beat with changes in tempo whilst clapping or moving in time to music such as walking in fours, skipping in twos • clapping rhythms in three or four time. Moving to music in three or four time. 	✓	✓	✓ / ✗	✓
Improvise and interpret	Improvising	<ul style="list-style-type: none"> • exploring shape and weight using action words and movements such as crooked, narrow, wide, feathery, pulling a heavy box, etc. • mime actions showing emotion using visualisation such as eating my favourite food, opening a gift • around familiar experiences in own family and community such as the 'birthday party', 'umdlalo', playing 'pophuis', etc. • role play (stepping into the shoes of somebody else) • developing short sentences of dialogue such as a conversation between the elephant and the mouse • choosing and making own movement sentences to interpret a theme with a beginning and an ending 	✗	✓	✓ / ✗	✗
	Dramatising	<ul style="list-style-type: none"> • Dramatisation: making up short stories of no more than a few sentences, based on a box of interesting objects - an object is selected, and imagined to be alive • Movements appropriate to a role in different situations, e.g. during a meal, a classroom, a bus • Dramatising a make-believe situation based on a South African poem, song or story guided by teacher • Representing objects and ideas in movement and sound such as: making a machine, a magic forest, ambulance, individually and in groups • Classroom performance incorporating a South African song/poem/story with movement and dramatisation 	✗	✓	✓ / ✗	✗

Again, at this point of the coding process, the researcher had to analyse the results from this analysis (STEP 8). She asked herself three questions: 1) Why Analysis Two, 2) What does Analysis Two tell us; and 3) How can Analysis Two be of use?

4.4.1 Why Analysis Two?

Analysis Two was the main objective of this study – to determine the existence of musical understanding in the outline of course material from the CAPS document for the Performing Arts in the Foundation Phase. The researcher used Grade 1 as the example here, but the same steps of the conceptual analysis could be used for the outline of all the other grades in the Foundation Phase, but leading to different results, of course.

4.4.2 What does Analysis Two tell us?

For the analysis process, the researcher again planned Analysis Two according to the eight steps in conducting conceptual analysis (as discussed in 4.2.6). The researcher therefore deliberately decided not to comment on the number of “yes” items against the number of “no” items in the musical understanding column, because this Analysis focused on the existence of concepts and not their frequency.

It can firstly be noted that **Warming up and cooling down the body** are important aspects in the music classroom, but they will not develop musical understanding as a result and could rather be seen as introduction to movement lessons or as relaxation finishing off a lesson.

The results from the analysis process were the same for both:

- Musical experience = ✘
- Problem solving = ✓
- Transfer through contexts = ✓ / ✘

MUSICAL UNDERSTANDING? ✘

Because there was no musical experience evident here, musical understanding cannot take place. Problem solving can be seen as the use of the body and transfer through contexts can be possible when given the chance.

From the **movement** categories it is only through “**Body awareness**” where musical understanding can be distinguished. Body awareness had the following elements:

- Musical experience = ✓

- Problem solving = ✓
- Transfer through contexts = ✓ / ✗

MUSICAL UNDERSTANDING? ✓

The researcher is of the opinion that through the fact that body awareness ideas included clapping games, rhythms and number songs as part of the outline, musical experiences of performing and singing were evident. With problem solving through movement patterns, games focusing on certain skills and clapping games developing coordination as well as the possibility of transfer through contexts, musical understanding was evident here.

For all the other movement activities the outcome was as follows, mainly because there is no musical experience evident in the outline, and mainly a focus on the use of the body:

- Musical experience = ✗
- Problem solving = ✓
- Transfer through contexts = ✓ / ✗

MUSICAL UNDERSTANDING? ✗

Unless the other activities are used in conjunction with listening to music, musical understanding will not take place.⁷⁵ Decision making under problem solving and the possibility of transfer through contexts unfortunately do not result in musical understanding without a musical experience.

Singing and listening are the two main activities in the music classroom where musical understanding can be used to its full potential:

- Musical experience = ✓
- Problem solving = ✓
- Transfer through contexts = ✓ / ✗

MUSICAL UNDERSTANDING? ✓

With ideas such as singing songs using contrasts, listening to music and describing the feeling it conveys and clapping rhythms in different times, all three elements of musical understanding can be utilised through these activities. With skilled teachers to ensure

⁷⁵ Please note that the researcher does not mean that movement always needs to have a form of listening to music to accompany it. Listening to music does not necessarily mean understanding is taking place. The focus here must be on creating a musical experience through movement activities, accompanied by a musical concept (Wiggins, 2001:118; Gault, 2005:8; Jeanneret & DeGraffenreid, 2012:406).

transfer through contexts, singing and listening are at the core of the curriculum outline for musical understanding.

Improvise and interpret can also only lead to musical understanding when a musical activity is present. The course outline mainly focuses on the Drama aspect of the Performing Arts in this last section of the activities, so musical elements are not seen as a main element here:

- Musical experience = ✘
- Problem solving = ✓
- Transfer through contexts = ✓ / ✘

MUSICAL UNDERSTANDING? ✘

The researcher did not have any assurance that songs would be used under the ideas for dramatising, because there is a choice between a poem, song or story to be used for dramatisation. The researcher therefore had to decide not to use a song as motivation for musical experience, because it is not a given. There is, however, much room for musical understanding to take place when these activities of improvising and interpreting are linked to musical experiences. Creating is an important aspect of a classroom with musical experiences, and through improvisation children can create music and move to music spontaneously and freely.

4.4.3 How can Analysis Two be of use?

Analysis Two is the main aim of this study and it was used in this chapter to showcase content analysis with the focus on conceptual analysis in action. The outcomes of Analysis Two would be the basis for answering the researcher's main research question and would therefore also lead to the conclusion of this study.

Analysis Two would ideally be of use in conjunction with Analysis One, where the original course outline of the curriculum was streamlined into specific activities, so that these activities could be compared to a perception of what musical understanding is.

The researcher believes that exactly the same coding procedures demonstrated through Analysis One and Analysis Two could be used with any of the other grades in the CAPS outline for the Performing Arts in the Foundation Phase. The results would differ but the same process can be followed. For example, the CAPS document (DBE, 2011b) refers to playing percussion instruments in Grades R, 2 and 3 but not in the outline for Grade 1. This

will therefore result in a different outcome when focusing on the occurrence of items of musical understanding when analysed.

Seeing the outcome of Analysis Two, teachers can be encouraged to follow the same checklist when planning a lesson or when deciding on assessment standards for use in the classroom.

4.5 CONCLUSION

Chapter Four can be seen as a combination of Chapters Two and Three, aiming to explore how musical understanding is achieved in the Foundation Phase general music classroom when using the outline of course material from the CAPS document for the Performing Arts for Grade 1.

The researcher wanted to focus on content analysis as a research design, with an explanation of conceptual analysis and specific steps in conducting this type of analysis. Through Analysis One, the researcher wanted to code for specific activities in the curriculum outline of the Performing Arts for Grade 1, and then use this analysis in a second analysis focusing on three elements necessary for musical understanding: musical experience, problem solving and transfer through contexts. The result of Analysis Two showed that there are activities where musical understanding are key, but there is also room for musical understanding to be at the core of more of these activities. How teachers decide to use the ideas suggested in the course outline, is crucial.

The analysis process was, according to the researcher, the ideal means to highlight musical understanding's place in a school curriculum. Following specific steps ensured that the researcher stayed true to the coding procedure and stayed on task. As encouragement to any researcher considering content analysis as a research design, the researcher wants to conclude with the words of Berg (2001:245):

[...] many researchers find great satisfaction in coding and analysis. As researchers move through the coding process and begin to see the puzzle pieces come together to form a more complete picture, the process can be downright thrilling. Time consuming, tiring, and even laborious as the process is, it is seldom boring!

Chapter Five

Conclusion:

Overview, final ideas regarding this study and further research possibilities

5.1 INTRODUCTION

This chapter serves as a final overview of the study, where the researcher will reflect on the three sub-questions set out in Chapter One, as well as the research question that gave motivation to this study. The main findings gained through the research process will be discussed, as well as suggestions for further research.

5.2 THE RESEARCH CONTEXT AND THE PLACE OF MUSIC IN IT

Where is Music placed in the National Curriculum Statement Grades R – 12?

In order to answer the first sub-question, the researcher used Chapter Two to place the research in context. The new curriculum has just been introduced in South Africa and it is of importance for the researcher to find Music's place in it.

As background to the education curriculum, the researcher explored current changes in the education system of South Africa, using 1994 as the turning point. The researcher focused on the process of curriculum transformation, using documents published by the Department of Basic Education to stipulate the transformation process and its vision. A detailed discussion on the new National Curriculum Statement Grades R – 12 set the framework for outlining subjects, their time allocations and CAPS documents. The researcher chose the Foundation Phase for this study and elaborated on the CAPS document compiled for Life Skills in the Foundation Phase, with Music as one of the three Performing Arts. The researcher can therefore conclude with the following findings regarding the National Curriculum Statement Grades R – 12 and the place of Music in it:

- The Department of Basic Education has an Action Plan in place to ensure the effective implementation of specific goals towards the year 2025. This long-term

vision is the Department of Basic Education's objective for South African schools, titled *Schooling 2025* (*Schooling 2025*, 2013).

- The new curriculum is set out to develop each learner of South Africa to his/her full potential (DBE, 2010d:3).
- Each subject in the National Curriculum Statement Grades R – 12 has its own CAPS document to specify the content that teachers must teach and assess (Ministry of Basic Education, 2010:2).
- Music has a rightful place in the new South African curriculum from Grades R – 9, and can be chosen as a subject in Grades 10 – 12.
- In the Foundation Phase and Intermediate Phase, Music is part of a new subject called Life Skills and forms part of the Performing Arts (Dance, Drama and Music) under the study area Creative Arts (DBE, 2011b:8).

5.3 MUSICAL UNDERSTANDING IN THE GENERAL MUSIC CLASSROOM

How does musical understanding manifest itself in the general music classroom according to current literature?

Chapter Three's focus was on the second sub-question regarding musical understanding in the general music classroom. The outline for the chapter used three questions – why, what and how, in order to describe musical understanding using the work of leading researchers in the field.

In answering the “why” question the researcher focused on why music must be taught and why music deserves a place in the school curriculum. The “what” section explored musicianship, which is also musical understanding. The researcher used three main researchers – Perkins, Elliott and Wiggins to link understanding to musical understanding. She then used the work of Barrett and Gault to support musical understanding in the general music classroom. For the “how” focus the researcher used four items to address how musical understanding can be taught – through musical actions, musical experiences, problem solving and transfer through contexts. To conclude Chapter Three, the researcher formulated a perspective around musical understanding in the general music classroom by constructing a checklist.

The researcher concludes that the following points are of relevance when teaching for musical understanding in the general music classroom:

- The enrichment and enhancement that music brings to life encompass the educational value of music (Ball, 2010:8; Bowman, 2012:36).
- Music cannot be something that fills a place in the curriculum only if there is time left in the timetable for it. Music needs to have a rightful place just like mathematics and languages (Boardman, 2001:48; Ball, 2010:8).
- We are supposed to teach musicianship and musical understanding in the general music classroom (Elliott, 2014), with musicianship referring to different kinds of musical knowing which also therefore equals musical understanding (Elliott, 1995:68,70).
- Perkins (1993) with his thoughts on understanding, Elliott (1995) building forth on musicianship as (musical) understanding and Wiggins (2001) with her ideas around teaching for musical understanding, agree on four elements necessary for musical understanding to take place: musical actions, musical experience, problem solving and transfer through contexts. These four items are further enhanced by Barrett's (2005) and Gault's (2005) research on musical understanding in the general music classroom.

5.4 MUSICAL UNDERSTANDING AND THE SOUTH AFRICAN CURRICULUM

How is musical understanding achieved in the Performing Arts classroom when using the outline of course material for Music from the CAPS document for Life Skills in the Foundation Phase?

The third and final sub-question was aimed to be answered through Chapter Four, where the researcher set out to use content analysis to explore the occurrence of musical understanding in the South African curriculum. The researcher used different activities that were significant from the outline for the Performing Arts for Grade 1 in the CAPS document for Life Skills, and compiled a table using specific steps in conducting conceptual analysis. Through this analysis process named "Analysis One", the researcher was able to organise the course outline into a table that could be used for a second analysis, "Analysis Two", focusing on the existence of three elements necessary for musical understanding to take place: musical experience, problem solving and transfer through contexts. The researcher used the table from Analysis One and then highlighted the three elements of musical

understanding through coding its existence. By answering three questions: why, what and how, the researcher could discuss the relevance of using contextual analysis for this study.

The researcher can make the following conclusions using Chapter Four:

- There are two types of content analysis – relational analysis and conceptual analysis.
- Following an outline of specific steps throughout, the conceptual analysis process ensures consistency (Babbie & Mouton, 1998:492; Colorado State University, 2014a).
- The five activities that are observable in the curriculum outline link closely to the musical experiences appropriate for the Foundation Phase classroom. Wiggins (2001), Dolloff (2005) and Jeanneret and DeGraffenreid (2012) agreed on the following entry-level musical experiences: singing, playing, listening, moving and creating. These musical experiences can also be linked to the activities highlighted in Analysis One.
- Musical understanding is recognisable when using the course outline from the CAPS document for the Performing Arts in Grade 1, but only with a selection of activities supporting musical understanding in its essence. There is enough room to include more elements in support of musical understanding in the general music classroom, but it is the teacher's responsibility to ensure that the ideas from the course outline are implemented with a teaching-for-musical-understanding focus.
- The level of musical understanding which may result through the implementation of the CAPS curriculum depends highly on the skill of the individual teacher teaching with the CAPS outline. In most South African schools the reality is that a teacher teaching Music will not necessarily be a music specialist (Erasmus, 2013).

5.5 ANSWERING THE MAIN RESEARCH QUESTION

To what extent does the National Curriculum Statement Grades R – 12 foster musical understanding in the Foundation Phase general music classroom?

Through following a specific chapter outline in this study, the researcher wanted to ensure that the three sub-questions will be answered. To adhere to the main research question, the researcher concluded with a coding procedure focusing on correlating the chapters in this study. The researcher used three key points needed for musical understanding to take place,

and compared these to the curriculum outline as set out in a CAPS document. The researcher coded specifically for the existence of the three elements needed for musical understanding and can now conclude with the following comments to answer the main research question:

- By comparing the activities used in Analysis Two to the three elements needed for musical understanding (a musical experience, problem solving, and transfer through contexts), it is through moving, singing and listening that musical understanding can take place in the Grade 1 classroom of the Performing Arts.
- The researcher was not able to illustrate a definite element of “transfer through contexts”, because the outline does not specify this explicitly. There was, however, the possibility through the activities to address this element in the classroom, but the teacher is at the core of making this a reality.
- There are extensive ideas outlined in the curriculum document for incorporating movement into the Performing Arts classroom, but without a musical experience musical understanding will unfortunately not take place. Movement on its own without a musical concept will not lead to musical understanding as described in this study.
- The same is true for improvising and interpreting as outlined in the curriculum document. If these activities are not linked to music, musical understanding will not result.

It can be concluded through this study that the National Curriculum Statement Grades R – 12 does foster musical understanding in the Foundation Phase general music classroom, but only to an extent. There is enough room in the curriculum outline to enhance this phenomenon so much more and through an awareness of teaching for musical understanding, teachers can ensure the implementation and development thereof.

5.6 FINAL THOUGHTS

The researcher found the three recurring questions in this study of great assistance throughout and used it as a constant reminder while constructing arguments around the topic. She realised that the three questions can be of use in her general music classroom every day: when she is planning lessons; when she needs to decide on elements to be assessed; when writing school reports. It is for this reason that the researcher decided to use “why”, “what” and “how” one last time in the form of concluding thoughts – “why this study”, “what does this study tell us” and “how can this study be of use”.

5.6.1 Why this study?

With a new improved curriculum being implemented in South Africa, the researcher saw an open door to investigate music education's place in the school curriculum, specifically the curriculum's vision for music in a school environment.

Realising that she does not feel adequate in teaching the skills set out in the course outline of the new curriculum, the researcher needed to equip herself with a basic understanding of how music fits into the lives of children. The researcher also realised that due to time constraints for teaching Music as part of the curriculum, the time spent in the music classroom had to be used effectively.

The researcher was confronted with two issues: Firstly, the curriculum must be set out in such a way that someone who is not a music specialist teacher will be able to understand the expectations set out for the music classroom because the reality in our country is that a teacher teaching Music will not necessarily be a music specialist (Erasmus, 2013). Another dilemma in our country is that musical understanding is not occurring in our music classrooms (Van der Westhuizen, 2011/12).

The researcher therefore wanted to combine these two issues by addressing how the new curriculum fosters musical understanding.

5.6.2 What does this study tell us?

When focusing on the outcome of Chapter Four it is evident that our South African curriculum supports musical understanding in the general music classroom. But the fullness of musical understanding can only be experienced with an awareness of musical experience, problem solving and transfer through contexts when teaching. The course outline is set out in such a way that teachers can implement musical understanding daily in their classrooms, but it is of utter importance that the course outline for the Creative Arts is used effectively by teachers with the necessary skills and specialist training in South Africa.

5.6.3 How can this study be of use?

Some of the main questions that arose from this study is curriculum driven, with a focus on the implementation of specific subjects, teacher competence, subject outline, resources or assessment.

- The researcher believes that the same items used in this study in the analysis process can be used for other grades or phases. Musical understanding is not restricted to a specific age.
- Life Skills as new subject opens up new doors for further study, using the course outline as an objective: how teachers implement the new subject; lesson planning, themes and assessment can be relevant to this subject.
- Using music education as focus field, the implementation of music in the curriculum is an important facet that could lead from this study. The use of teachers (specialist versus class teacher), resources and teacher training can result in relevant studies. Musical understanding as a phenomenon does not have to be restricted to the general music classroom. Instrumentalist teachers can use the same model in the piano class, the orchestra or school choir. Musical experience, problem solving and transfer through contexts can also be relevant there.
- When taking the focus away from musical understanding towards understanding, new avenues can be explored in teaching other subject areas. The same principles can be made relevant.
- The topic of research can be used at teacher conferences with a focus on music education. Workshops in lesson planning for the general music classroom can also benefit from a topic focused on musical understanding in the curriculum.

Through the research process, the researcher has come to new insights regarding musical understanding as a phenomenon. She has realised that a deliberate focus on teaching for musical understanding is possible in her classroom and this has encouraged her to continuously look for opportunities to enrich her teaching through this phenomenon. With minimal time in the curriculum for Music as Performing Art, it is essential that the time in class is used effectively. For the researcher, effective music teaching takes place through an approach of teaching for musical understanding.

As concluding thought the researcher uses the words of Dolloff (2005:295):

Likewise, in a child's musical experience, there is no distinction between the musician, the music, and the making of music. During the moments that a child is musicing, he or she *is* "the singer, the song, and the sung." Thinking in these ways about music education will help us to respect the nature and values of music and the way children learn music most enjoyably. Our elementary music classrooms can be places in which we nurture the fullness of musical experience.

As teachers teaching Music we have the privilege to give learners the chance to enjoy the richness and fullness of music by really understanding it. When we teach for musical understanding we equip learners with the potential to be intelligent listeners, confident performers and creative composers – life-long skills that will serve as its own reward.

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Addendum A

**A section from the original CAPS for Life Skills in the
Foundation Phase:**

The outline of course material for Creative Arts Grades R – 3

Term 1 Grade R		
Creative Arts	20 hours	Recommended resources
Refer to the standard resources for Life Skills listed in Section 2		
<p>The following content is to be covered in the course of term 1. Select appropriate Life Skills topics for the term to provide the context for Performing Arts and Visual Arts lessons.</p> <p>Performing Arts - 10 hours</p> <p>Creative games and skills</p> <ul style="list-style-type: none"> • Warming up and breathing using every day actions, such as waking up and getting dressed - stretching, curling, twisting, shaking, crossing the midline • Developing spatial awareness: freeze games, finding own space no bumping • Keeping a steady beat: playing rhythmic games such as clapping, stamping, percussion using different rhythms and tempos • Exploring music, movement and voice: focusing on tempo: fast and slow • Singing action songs using different parts of the body to interpret the song • Spontaneous use of voice and movement in participatory rhymes and stories • Cooling down the body and relaxing (e.g. ice cream melting activity) <p>Improvise and interpret</p> <ul style="list-style-type: none"> • Improvising stories based on fantasy or own life experiences using voice (singing/speaking), movement, music, props/ objects and drama techniques • Expressing moods and ideas through movement and song (e.g. an angry lion, a hungry mouse) • Exploring the senses through dramatising stories, rhymes and songs, (e.g. 'leading the blind', feeling different textures of objects) <p>Visual Arts - 10 hours</p> <p>Create in 2D</p> <ul style="list-style-type: none"> • Draw and give own interpretation to drawings using the week's topic using wax crayon, oil pastels and other drawing media • Painting: use pre-mixed tempera paint or coloured inks or dyes in primary and secondary colours to respond to the week's topic • Art elements: informal experience and use of shape in drawing and painting • Design principles: informal use of contrast (big/small, long/short) in drawing and painting • Variation of paper size and format: encourage working in different scales <p>Create in 3D (constructing)</p> <ul style="list-style-type: none"> • Fine-motor and sensory co-ordination: (eye-hand-mind) manipulation of scissors and other tools and equipment. Visual Literacy (to be covered throughout the term) • Naming shape in own work 		

Term 2 Grade R

Creative Arts	20 hours	Recommended resources Refer to the standard resources for Life Skills listed in Section 2
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The following content is to be covered in the course of term 2. Select appropriate Life Skills topics for the term to provide the context for Performing Arts and Visual Arts lessons.

Performing Arts - 10 hours

Creative games and skills

- Warming up using everyday activities such as 'cleaning my shoes', 'making my bed'
- Body awareness exploring space and direction such as large, small, high, low, far, near
- Music, voice and movement: focusing on dynamics such as loud and soft, strong and gentle
- Indigenous songs, rhythmic games and rhymes using different dynamics (loud, soft, strong, gentle) with clapping and stamping
- Locomotor movements such as skipping and hopping, while sharing space, without bumping into others
- Listening skills: reacting to signals, cues, stories, rhymes and songs, such as 'Freeze!', 'Up!', 'Down!'

Improvise and interpret

- Interpretation of indigenous and other songs using dynamics such as soft, loud, etc.
- Dramatising make-believe situations, fantasy and own life experiences
- Creating and imitating sound effects in stories, such as bees 'buzz', horses 'clip-clop', trains 'chook chook'
- Directions, levels (high, medium and low) and shapes explored through creative movement and stories
- Dramatisation, using an existing indigenous story, poem, nursery rhyme or song as stimulus
- Use of objects or props creatively in movement, dramatic play and music

Visual Arts - 10 hours

Create in 2D

- Informal use of art elements shape and colour in drawing and painting in response to week's topic
- Work in different sizes to increase awareness of detail
- Interpreting body parts in drawing and painting
- Simple print-making techniques using found objects such as bottle tops, stones, leaves, hands

Create in 3D (modeling and constructing)

- Craft skills and techniques: cutting, pasting, tearing
- Use playdough to model freely: shaping, twisting, rolling

Visual Literacy

- Looking at and talking about book illustrations: naming shape and colour in book illustrations, identifying contrasts big/ small, long/short in book illustrations

Term 3 Grade R		
Creative Arts	20 hours	Recommended resources
		Refer to the standard resources for Life Skills listed in Section 2
<p>The following content is to be covered in the course of the term 3. Select appropriate Life Skills topics for the term to provide the context for Performing Arts and Visual Arts lessons.</p> <p>Performing Arts - 10 hours</p> <p>Creative games and skills</p> <ul style="list-style-type: none"> • Warming up movements using actions to stories as a stimulus • Pony gallops using rhythm and movement • Music, voice and movement, focusing on pitch: high and low • Using percussion instruments to keep a steady beat and develop numeracy skills by counting • Using body percussion and/or percussion instruments to perform simple rhythm patterns • Spatial awareness through movement making shapes, circles and lines • Gestures and facial expressions to communicate emotions such as 'sad', 'happy' • Cooling down the body and relaxation: e.g. floating in the water like a leaf <p>Improvise and interpret</p> <ul style="list-style-type: none"> • Songs: focus on pitch such as 'Twinkle, Twinkle little star' (high) and 'My grandfather's clock' (low) • Rhythms: long and short note values (durations) using body percussion and/or percussion instruments • Dramatising make-believe situations or own life experiences with movement and song • Concrete objects to represent other objects in dramatic play, such as: a spoon as a magic wand, a hat as a steering wheel, etc. <p>Visual Arts - 10 hours</p> <p>Create in 2D</p> <ul style="list-style-type: none"> • Draw and paint freely using the week's topic • Mixing of own paint to correct consistency • Informal rendering of the body in action: hopping, running, sleeping and other • Working in different formats and paper sizes and brushes of different sizes to work with increased detail <p>Create in 3D (Constructing and modeling)</p> <ul style="list-style-type: none"> • Create freely using a range of materials: small boxes, recyclable materials like buttons, egg boxes, cardboard off-cuts, and other • Encourage development of skills through manipulation of the materials • Use playdough to improve fine-motor ability; rolling, pinching, joining <p>Visual Literacy</p> <ul style="list-style-type: none"> • Looking at and talking about colour and shape in pictures and photographs • Responding to questions to show awareness of colour and shape 		

Term 4 Grade R

Creative Arts	20 hours	Recommended resources Refer to the standard resources for Life Skills listed in Section 2
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The following content is to be covered in the course of the term 4. Select appropriate Life Skills topics for the term to provide the context for Performing Arts and Visual Arts lessons.

Performing Arts - 10 hours

Creative games and skills

- Warming up the body using levels (high, low and medium) such as reaching for a frisbee, crawling like a worm, roller-skating, etc.
- Making shapes with the body, focusing on circles and squares
- Balancing on one leg such as being a stork, a flower blowing in the breeze, walking on a tight rope, etc.
- Cooling down the body and relaxation: leaf blowing in gentle wind, etc

Improvise and interpret

- Simple mime actions such as eating an ice cream, baking a cake, planting and watering a seed, etc.
- Listening to a story, and then interpreting moments in the story through facial expression, movement and appropriate sound effects
- Spatial awareness through movement with sound effects such as travelling in a car, aeroplane, train, bus, helicopter, taxi, scooters, bicycles, etc.

Visual Arts - 10 hours

Create in 2D

- Drawing and painting using the week's topic
- Intentional use of drawn pattern; awareness of pattern in own world
- Use colour to create pattern
- Simple printmaking techniques to create informal pattern

Create in 3D (construction and modeling)

- Develop craft skills and fine motor control; tying, wrapping and other
- Use greater detail in playdough modeling: pinching, pulling, rolling smaller pieces
- Informal modeling in clay

Visual Literacy

- More specific naming of colour and shape (light and dark colour, simple geometric shapes) and contrasts through answering questions

Term 1 Grade 1		
Creative Arts	20 hours	<p>Recommended resources</p> <ul style="list-style-type: none"> • Musical instruments, including found and made • Audio equipment with a range of suitable music • Paint in primary colours and white and black, coloured inks, brushes and paper of different sizes • 2B pencils, wax crayons, oil pastels, coloured chalks • Glue and applicators • Items for printing: geometric shapes found in recyclable boxes, etc
<p>The following content is to be covered in the course of term 1. Select appropriate Life Skills topics for the term to provide the context for Performing Arts and Visual Arts lessons.</p> <p>Performing Arts - 10 hours</p> <p>Creative games and skills</p> <ul style="list-style-type: none"> • Warming up body parts such as 'playing the piano', 'washing body', 'shaking off water', etc. • Safe environment: finding own and sharing space with no bumping • Locomotor movements: walking, skipping and running forwards and backwards • Non-locomotor movements: bending knees, shoulder and wrist circles • Warming up voice: breathing exercises and creative games such as blowing out candles, etc. • Body awareness exploring space and direction such as below, behind, above, using bodies or obstacles • Keeping a steady beat with changes in tempo whilst clapping or moving in time to music such as walking in fours, skipping in twos • Cooling down the body and relaxation: e.g. 'candle melting', 'balloon deflating' <p>Improvise and interpret</p> <ul style="list-style-type: none"> • Exploring shape and weight using action words and movements such as crooked, narrow, wide, feathery, pulling a heavy box, etc. • Singing indigenous songs using appropriate movements and dramatisation • Simple improvisation around familiar experiences in own family and community such as the 'birthday party', 'umdlalo', playing 'pophuis', etc. • Dramatisation: making up short stories of no more than a few sentences, based on a box of interesting objects - an object is selected, and imagined to be alive <p>Visual Arts - 10 hours</p> <p>Create in 2D</p> <ul style="list-style-type: none"> • Draw pictures of self using different media, thick wax crayons or chalk • Draw and paint pictures of self interacting with others • Paint own portrait adding features - eyes, ears, nose and mouth; discuss features on the head, shape, colour and line • Print patterns with thick paint <p>Create in 3D (constructing)</p> <ul style="list-style-type: none"> • Box constructions using recyclable boxes; emphasis on geometric shapes; discuss shapes 		

		Term 2 Grade 1	
Creative Arts	20 hours		Recommended resources Refer to the standard resources for Life Skills listed in Section 2 and resources for Term 1
<p>The following content is to be covered in the course of term 2. Select appropriate Life Skills topics for the term to provide the context for Performing Arts and Visual Arts lessons.</p> <p>Performing Arts - 10 hours</p> <p>Creative games and skills</p> <ul style="list-style-type: none"> • Warming up the body: circling the hands and ankles, making shapes with the body such as large and small, wide and narrow • Freeze games focusing on control, eye focus and use of space • Locomotor movements: hopping, jumping and galloping forwards and sideways • Axial movements: twisting, swinging the arms and side bends • Exploring beginnings, middles and endings of songs, stories and movements • Copying of movements, rhythms and movement patterns such as follow the leader, walking, skipping, clapping • Isolate body parts through movement such as pointing and flexing the feet, etc. • Vocal exercises such as rhymes, tongue twisters and songs with focus and clarity in vocal exercises • Cooling down the body and relaxation: games such as 'rocking a baby', 'swaying', etc. <p>Improvise and interpret</p> <ul style="list-style-type: none"> • Role play (stepping into the shoes of somebody else) • Developing short sentences of dialogue such as a conversation between the elephant and the mouse • Movements appropriate to a role in different situations, e.g. during a meal, a classroom, a bus • Singing songs using contrasts such as soft and loud, fast and slow <p>Visual Arts - 10 hours</p> <p>Create in 2D</p> <ul style="list-style-type: none"> • Finger painting or brush painting: discuss mixing of primary colours to achieve secondary colours • Make drawings of self with family involved in an activity; discuss line and shape • Make drawings and paintings of self in action; encourage awareness of body in action; name and discuss active body parts <p>Create in 3D</p> <ul style="list-style-type: none"> • Make models out of clay/playdough; encourage correct use of materials and tools • Construct houses/imaginary shelters using recyclable boxes and other materials. Encourage the correct use of glue and applicators. 			

Term 3 Grade 1		
Creative Arts	20 hours	Recommended resources
		Refer to the standard resources for Life Skills listed in Section 2
<p>The following content is to be covered in the course of term 3. Select appropriate Life Skills topics for the term to provide the context for Performing Arts and Visual Arts lessons.</p> <p>Performing Art - 10 hours</p> <p>Creative games and skills</p> <ul style="list-style-type: none"> • Warming up the body: e.g. leading with the nose, elbow, knee • Combining locomotor and non-locomotor movements such as run-run-turn, run-forward-shrink-stretch-up • Mime actions showing emotion using visualisation such as eating my favourite food, opening a gift • Games focusing on numeracy and literacy such as number songs and rhymes, making letter shapes through movement • Listening skills through music games using different tempo, pitch, dynamics, duration • Cooling down the body and relaxation: using imagery or words such as 'shrink slowly' and 'grow slowly' <p>Improvise and interpret</p> <ul style="list-style-type: none"> • Choosing and making own movement sentences to interpret a theme with a beginning and an ending • Clapping rhythms in three or four time. Moving to music in three or four time. • Dramatising a make-believe situation based on a South African poem, song or story guided by teacher <p>Visual Arts - 10 hours</p> <p>Create in 2D</p> <ul style="list-style-type: none"> • Make paintings and drawings of real or imaginary creatures; encourage awareness of line and shape, and added detail; describe own pictures • Make paintings and drawings of self using various modes of transport; encourage awareness of line and shape, colour, and contrast (e.g. big/small, long/short) <p>Create in 3D (constructing)</p> <ul style="list-style-type: none"> • Make models of imaginative creatures using clay, playdough or recyclable materials; emphasize appropriate use of materials and spatial awareness. 		

		Term 4 Grade 1	
Creative Arts	20 hours		Recommended resources Refer to the standard resources for Life Skills listed in Section 2
<p>The following content is to be covered in the course of term 4. Select appropriate Life Skills topics for the term to provide the context in Performing Arts and Visual Arts lessons.</p> <p>Performing Arts - 10 hours</p> <p>Creative games and skills</p> <ul style="list-style-type: none"> • Warming- up the body: using different levels such as high: picking an apple, low: crawling and medium: crouching • Locomotor movements: hopping, jumping, galloping, running and skipping with a partner and changing directions • Non-locomotor movements: combining twisting, swinging the arms, side bends and jumps • Clapping games with a partner developing focus and co-ordination • Listening to music and describing how it makes you feel using words such as happy, sad, etc. • Cooling down the body and relaxation: 'feel like a feather and float through the sky', etc. <p>Improvise and interpret</p> <ul style="list-style-type: none"> • Representing objects and ideas in movement and sound such as: making a machine, a magic forest, ambulance, individually and in groups • Classroom performance incorporating a South African song/poem/story with movement and dramatisation <p>Visual Arts - 10 hours</p> <p>Create in 2D</p> <ul style="list-style-type: none"> • Make drawings or paintings relevant to the term's topics. Focus on body in action, line, shape and colour <p>Create in 3D (constructing)</p> <ul style="list-style-type: none"> • Make models of self in action in own environment using clay/playdough; encourage personal expression, appropriate use of materials and spatial awareness 			

		Term 1 Grade 2	
Creative Arts	20 hours		Recommended resources
			Refer to the standard resources for Life Skills listed in Section 2
<p>The following content is to be covered in the course of term 1. Select appropriate Life Skills topics for the term to provide the context for Performing Arts and Visual Arts lessons.</p> <p>Performing Arts - 10 hours</p> <p>Creative games and skills</p> <ul style="list-style-type: none"> • Warming up the body: breathing exercises and use of different joints such as ankles; pointing and flexing and wrists circling, etc. • Warming up the voice: using songs, singing vowels, rhymes and tongue twisters • Singing songs using unison, rounds, and call and response • Body percussion: keeping a steady beat and the use of different timbres (click, clap, stamp) • Locomotor movements: walking, running, skipping, hopping in different directions on own and with a partner • Non-locomotor movements: reaching, bending, rising on their own and with a partner • Interactive story telling activities: listen and respond appropriately to partners, such as telling stories in pairs on 'my favourite food', accumulation stories, echo stories, etc. • Cooling down and relaxation: lying down on back, breathing in and out, visualising colour as a stimulus <p>Improvise and interpret</p> <ul style="list-style-type: none"> • Creating short scenes based on appropriate topics, focusing on storyline • Creating appropriate characters: show differences between characters and character's point of view in short scenes • Rhythm patterns using key words from selected topics such as people at work: 'woodcutter' chop-chop-chop, 'butcher' = slice-slice, and others • Using above examples to explore appropriate tempo and dynamics such as: 'chop-chop-chop' will be loud and fast, 'slice-slice' will be quiet and slow • Learn movements from a South African dance, such as gumboot dancing, and others <p>Visual Arts - 10 hours</p> <p>Create in 2D</p> <ul style="list-style-type: none"> • Paint pictures of self with others in action (running, jumping, dancing, etc.) and discuss primary and secondary colours, cool and warm colours, shape and line • Create patterns using geometric shapes; discuss rhythm and repetition <p>Create in 3D (constructing)</p> <ul style="list-style-type: none"> • Use clay to make and decorate containers; discuss pattern, geometric shape, line, discuss surface texture and correct joining techniques 			

		Term 2 Grade 2	
Creative Arts	20 hours		Recommended resources Refer to the standard resources for Life Skills listed in Section 2
<p>The following content is to be covered in the course of the term 2. Select appropriate Life Skills topics for the term to provide the context for Performing Arts and Visual Arts lessons.</p> <p>Performing Arts - 10 hours</p> <p>Creative games and skills</p> <ul style="list-style-type: none"> • Warming up the voice: developing articulation (lips, tongue, jaw) through imaginative play • Warming up the body: contrasting movements using verbal and sound signals such as 'Freeze!', 'Go!', 'Up!' • Rhythm games focusing on listening skills and recalling contrasting rhythm patterns • Playing percussion instruments/body percussion in time to music and/or class singing • Locomotor movements: marching, leaping, jumping, galloping, turning on their own and with a partner • Non-locomotor movements: rolling, swinging, stretching alone and with a partner • Cooling down the body and relaxation: express moods and ideas through movement such as floating on a cloud, feeling sleepy, etc. <p>Improvise and interpret</p> <ul style="list-style-type: none"> • Performing rhythm patterns combined with locomotor movements such as clapping the rhythm of pony gallops, marching, skipping, etc. • Performing songs focusing on dynamics such as: loud and soft, slow and fast • Role play related to selected topics or stories told by the teacher, working with a partner in role and switching roles • Using drama techniques to explore characters' thoughts and feelings, e.g. the drama is frozen and each character in turn is tapped on the shoulder, and asked to reveal what s/he is feeling at that moment, etc. <p>Visual Arts - 10 hours</p> <p>Create in 2D</p> <ul style="list-style-type: none"> • Draw or paint pictures related to topics of the term; focus informally on line, tone, texture, colour • Use recyclable objects and thick paint to create a printed surface; talk about geometric and organic shapes <p>Create in 3D (constructing)</p> <ul style="list-style-type: none"> • Construct a mask using recyclable materials; discuss shape, texture, develop craft skills 			

		Term 3 Grade 2	
Creative Arts	20 hours		Recommended resources
			Refer to the standard resources for Life Skills listed in Section 2
<p>The following content is to be covered in the course of term 3. Select appropriate Life Skills topics for the term to provide the context for Performing Arts and Visual Arts lessons.</p> <p>Performing Arts - 10 hours</p> <p>Creative games and skills</p> <ul style="list-style-type: none"> • Warming up the body: curling and stretching the spine sitting on the floor, curling into a tight ball, unfolding lengthening the spine, etc. • Landing softly through the feet (toe-ball-heel, bending knees) while hopping, skipping, jumping and leaping, etc. • Locomotor movements: sliding the feet on the floor and running with a leap on their own and with a partner • Non-locomotor movements: turning, falling, stamping, kicking on their own and with a partner • Polyrhythms using body percussion and/or percussion instruments • Listening to music and identifying moods such as 'sad', 'happy', 'calm' and 'excited' • Simple mime; imitating everyday activities focusing on weight and shape, such as picking up a 'heavy rock' or a 'light feather', etc. • Games focusing on numeracy and literacy such as number songs and rhymes, participatory stories, making letter shapes through movement, writing names with toes, verbal dynamics (pull, twist, stretch, bend, spin) • Cooling down the body and relaxation: lying on the back tightening/contracting all the muscles, making tight fists, clenching shoulders and then releasing all the muscles making body heavy on the floor, etc. <p>Improvise and interpret</p> <ul style="list-style-type: none"> • Creating a simple puppet using waste material: sock puppets, finger puppets, shadow puppets • Own puppet performance based on appropriate vocal characterisation and manipulation of own puppet • Create sounds and rhythms specific to the mood or character of the puppet by using voice, instruments or found objects • Exploring the movement characteristics of the puppet such as: 'the hungry lion crawling and creeping about to catch the mouse', etc. <p>Visual Arts - 10 hours</p> <p>Create in 2D</p> <ul style="list-style-type: none"> • Make paintings or drawings of birds, fish, insects, reptiles, etc. use oil pastels in warm colours and wash over in inks of cool colours; discuss colour, shape, texture, pattern and emphasis; look at and discuss famous artworks of natural world • Make paintings of fantasy plants and flowers; discuss primary and secondary colours, emphasis, and concepts like behind, in front of, underneath, etc. <p>Create in 3D (constructing)</p> <ul style="list-style-type: none"> • Use recyclable materials and papier maché to make useful objects: egg cups, containers, plant holders, etc. decorate using pattern; discuss geometric shapes and cool and warm colours, develop craft skills 			

Term 4 Grade 2		
Creative Arts	20 hours	Recommended resources Refer to the standard resources for Life Skills listed in Section 2
<p>The following content is to be covered in the course of term 4. Select appropriate Life Skills topics for the term to provide the context for Performing Arts and Visual Arts lessons.</p> <p>Performing Arts - 10 hours</p> <p>Creative games and skills</p> <ul style="list-style-type: none"> • Warming up the body: using circles, angles, curves and zig-zags • Warming up the voice: using songs and rhymes focusing on high and low notes and fast and slow tempo • Singing songs to improve the ability to sing in tune • Combining non-locomotor and locomotor movements such as twisting combined with galloping on their own and with a partner • Simple mime: imitating everyday activities focusing on weight, shape and space such as 'crouching in a narrow cave', 'kicking a ball on a big soccer field', etc. • Composing soundscapes, using dynamics, pitch, timbre and tempo to express character, feelings and mood such as: 'grandfather = loud, low pitch, slow', 'bird = quiet, high pitch, fast', etc. • Cooling down the body and relaxation: moving to slow soothing music <p>Improvise and interpret</p> <ul style="list-style-type: none"> • Listening to music and identifying how dynamics, pitch, timbre and tempo combine to tell a story such as 'Peter and the Wolf', etc. • Improvising appropriate movements and characters using axial, locomotor and levels to interpret a story such as 'Peter and the Wolf', etc. • Developing a puppet performance by focusing on a conversation between puppets • Exploring attitude, status and relationships of puppet - characters such as the villain, animal characters, the witch, the princess, etc. <p>Visual Arts - 10 hours</p> <p>Create in 2D</p> <ul style="list-style-type: none"> • Make paintings relevant to the term's topics; discuss colour, tone, texture, contrast, shape <p>Create in 3D (constructing)</p> <ul style="list-style-type: none"> • Make clay models 		

Term 1 Grade 3		
Creative Arts	20 hours	Recommended resources
<p>The following content is to be covered in the course of term 1. Select appropriate Life Skills topics for the term to provide the context for Performing Arts and Visual Arts lessons.</p> <p>Performing Arts - 10 hours</p> <p>Creative games and skills</p> <ul style="list-style-type: none"> • Warming up: co-ordination of isolated body parts such as arms swinging, swaying • Warming up by focusing on breathing: e.g. 'painting with your breath', 'panting like a dog', etc. • Warming-up the voice and singing songs (unison, rounds and call and response songs) in tune and in time • Drama games: develop interaction and cause and effect such as counting games, name games, etc. • Playing rhythm patterns and simple polyrhythms in 2, 3 or 4 time on percussion instruments • Locomotor movement: skip/gallop forwards, backwards, sideways and turning in different pathways (diagonal, circles, S-shapes, etc.) • Non-locomotor movements: bending, rising, reaching, co-ordinating arms and legs in time to music • Cooling down the body and relaxation: express moods and ideas through movement <p>Improvise and interpret</p> <ul style="list-style-type: none"> • Listen to South African music (indigenous and western) focusing on rhythm and beat, 2, 3 or 4 time • Perform notated rhythm patterns (notation or French note names or graphic scores) containing the equivalent of semibreves, minims, crotchets, quavers and rests, using body percussion • Role play with beginning, middle, end using stimulus e.g. South African poem, story, song or picture • Portraying character and objects in the role play using observation, imitation and exaggeration • Learn and combine movements from South African dance e.g. Indian dance, Pantsula, with appropriate music <p>Visual Arts - 10 hours</p> <p>Create in 2D</p> <ul style="list-style-type: none"> • Formal teaching of drawing and painting and other: exploring a variety of media • Introduce overlapping: behind, in front of • Variation of paper size and format: encourage working in different scale and degrees of detail <p>Create in 3D (constructing)</p> <ul style="list-style-type: none"> • Clay modelling: animals, dragons, pinch pots and other • Art elements: shape/form, texture • Teach simple modelling techniques: rolling, pinching, modelling; include surface textural treatment • Use of tools: safety, consideration of others, sharing resources <p>Visual Literacy</p> <ul style="list-style-type: none"> • Art elements: identify and name all art elements • Use artworks and visual stimuli to relate to own work 		

		Term 2 Grade 3	
Creative Arts	20 hours		Recommended resources
<p>The following content is to be covered in the course of term 2. Select appropriate Life Skills topics for the term to provide the context for Performing Arts and Visual Arts lessons.</p> <p>Performing Arts - 10 hours</p> <p>Creative games and skills</p> <ul style="list-style-type: none"> • Warming up: focus on posture, alignment of knees over the middle toes when bending and pointing feet • Warming up: focus on articulation and vocal tone using rhymes, songs, creative games and tongue twisters • Sensory awareness: touch, taste, smell, hearing and sight in dramatic activities such as blindfold activities and broken telephone game, etc. • Rhythm games: listening skills, recall contrasting rhythm patterns, keep a steady beat, use different timbres • Developing control, co-ordination, balance and elevation in jumping actions with soft landings • Locomotor and non-locomotor movements with co-ordinated arm movements in time to music • Cooling down and relaxation: lying down on back breathing in and out visualising colour as a stimulus <p>Improvise and interpret (to be covered throughout the term)</p> <ul style="list-style-type: none"> • Interpret and rehearse South African songs: rounds, call and response • Dramatise in groups using an existing story based on appropriate topics, to develop own endings • Classroom dramas: express feelings and portray themes from the environment and own life such as 'collecting rubbish in my neighbourhood', etc. • Movement sentence showing beginning, middle and end on a selected topic working in small group <p>Visual Arts - 10 hours</p> <p>Create in 2D</p> <ul style="list-style-type: none"> • Formal teaching of drawing and painting etc.: exploring a variety of media • Similar to previous term; include emphasis on greater awareness of the body in motion; overlapping <p>Create in 3D (box sculptures)</p> <ul style="list-style-type: none"> • Teach and extend simple construction techniques to create box sculpture: stacking, joining, surface decoration • Spatial awareness: same as before: extend conscious awareness of working in space <p>Visual Literacy</p> <ul style="list-style-type: none"> • Use of art elements and design principles in description and discussion; introduce balance • Use artworks and visual stimuli to relate to own work • Description of own artwork: use art vocabulary consciously 			

Term 3 Grade 3		
Creative Arts	20 hours	Recommended resources
<p>The following content is to be covered in the course of term 3. Select appropriate Life Skills topics for the term to provide the context for Performing Arts and Visual Arts lessons.</p> <p>Performing Arts - 10 hours</p> <p>Creative games and skills</p> <ul style="list-style-type: none"> • Warming up body: combine body parts and isolations e.g. make circles with wrists and hips simultaneously • Warming up voice: focus on expressiveness and involvement in poetry, rhymes and creative drama games • Observation and concentration skills: drama activities like building a mime sequence in pairs, etc. • Body percussion and/or percussion instruments to accompany South African music (recorded or live), focusing on cyclic (circular) rhythm patterns • Linking movements in short movement sentences and remembering them • Running combined with spinning movements • Cooling down body and relaxation: stretching slowly in different directions with slow and soothing music <p>Improvise and interpret (to be covered throughout the term)</p> <ul style="list-style-type: none"> • Create a movement sentence in small groups and use it to make patterns • Compose cyclic rhythm patterns based on South African music. Focus on appropriate tempo /dynamic choices • Classroom dramas: illustrate different characters through vocal and physical characterisation e.g. moving and speaking as the mother, the grandfather, the doctor, etc. • Poetry performances in groups e.g. choral verse combined with movement and gestures <p>Visual Arts - 10 hours</p> <p>Create in 2D</p> <ul style="list-style-type: none"> • Drawing and painting: exploring a variety of media • Increased observation and interpretation of pattern and printmaking in the personal world; include overlapping, border patterns, shape within shape, repetition • Design principles: conscious application and naming of contrast, proportion, emphasis and balance • Teach pattern and printmaking with found objects and different media for sensory-motor experience <p>Create in 3D (constructing)</p> <ul style="list-style-type: none"> • Craft from recyclable materials: patterned frames for own artworks, containers for classroom, etc. • Art elements: naming and using geometric and organic shapes/ forms • Emphasis on pattern and surface decoration for craft objects <p>Visual Literacy</p> <ul style="list-style-type: none"> • Increase awareness of pattern and printmaking in Africa, e.g. Ndebele painting, beadwork, decorative ceramics: looking, talking, listening about pattern 		

		Term 4 Grade 3	
Creative Arts	20 hours		Recommended resources
<p>The following content is to be covered in the course of term 4. Select appropriate Life Skills topics for the term to provide the context in Performing Arts and Visual Arts lessons.</p> <p>Performing Arts - 10 hours</p> <p>Creative games and skills</p> <ul style="list-style-type: none"> • Warming up activities: focus on lengthening and curling the spine • Creative drama games: develop focus and visualisation e.g. 'throwing' an imaginary ball concentrating on size, shape and weight • Responding to stimuli like pictures, phrases, idioms, drama games, poems or rhymes to explore body language, gestures and facial expression • Locomotor: show control and a strong back e.g. walk with pride, march like a soldier, etc. • Cooling down body and relaxation: lie on back tightening/contracting all the muscles, make tight fists, clench shoulders, then release all the muscles making body heavy on the floor, etc. <p>Improvise and interpret</p> <ul style="list-style-type: none"> • Listening to South African music: focus on how tempo, dynamics, timbre contribute to unique sound • Listening to and identify prominent South African instruments, explore unique qualities of instruments • Creating a mood: use verbal dynamics, expressive sounds and movement, use poem, picture or song • Creating movements based on pictures, movement sentence (sequence), showing beginning, middle, end <p>Visual Arts - 10 hours</p> <p>Create in 2D</p> <ul style="list-style-type: none"> • Drawing and painting: exploring a variety of media • Drawing overlapping, body in motion, compositions of more than two people <p>Create in 3D (constructing)</p> <ul style="list-style-type: none"> • Teach craft technique of papier machê: create objects by pasting, cutting, tearing, smoothing, • Art elements: texture, shape/form • Design principles: conscious use and naming of proportion, balance, contrast • Spatial awareness: extend conscious awareness of working in space <p>Visual Literacy</p> <ul style="list-style-type: none"> • Art elements: identify and name all art elements • Design principles: name and use contrast, proportion, emphasis and balance • Questions to deepen and extend observation of elements and design principles 			

Addendum B

**The researcher's compilation of the course outline for Performing
Arts Grades R - 3:**

The outline of course material for Performing Arts on a page or two

GRADE R	Creative games and skills	Improvise and interpret
Term 1 (DBE, 2011b:22)	<ul style="list-style-type: none"> • Warming up and breathing using every day actions, such as waking up and getting dressed - stretching, curling, twisting, shaking, crossing the midline • Developing spatial awareness: freeze games, finding own space no bumping • Keeping a steady beat: playing rhythmic games such as clapping, stamping, percussion using different rhythms and tempos • Exploring music, movement and voice: focusing on tempo: fast and slow • Singing action songs using different parts of the body to interpret the song • Spontaneous use of voice and movement in participatory rhymes and stories • Cooling down the body and relaxing (e.g. ice cream melting activity) 	<ul style="list-style-type: none"> • Improvising stories based on fantasy or own life experiences using voice (singing/speaking), movement, music, props/ objects and drama techniques • Expressing moods and ideas through movement and song (e.g. an angry lion, a hungry mouse) • Exploring the senses through dramatising stories, rhymes and songs, (e.g. 'leading the blind', feeling different textures of objects)
Term 2 (DBE, 2011b:23)	<ul style="list-style-type: none"> • Warming up using everyday activities such as 'cleaning my shoes', 'making my bed' • Body awareness exploring space and direction such as large, small, high, low, far, near • Music, voice and movement: focusing on dynamics such as loud and soft, strong and gentle • Indigenous songs, rhythmic games and rhymes using different dynamics (loud, soft, strong, gentle) with clapping and stamping • Locomotor movements such as skipping and hopping, while sharing space, without bumping into others • Listening skills: reacting to signals, cues, stories, rhymes and songs, such as 'Freeze!', 'Up!', 'Down!' 	<ul style="list-style-type: none"> • Interpretation of indigenous and other songs using dynamics such as soft, loud, etc. • Dramatising make-believe situations, fantasy and own life experiences • Creating and imitating sound effects in stories, such as bees 'buzz', horses 'clip-clop', trains 'chook chook' • Directions, levels (high, medium and low) and shapes explored through creative movement and stories • Dramatisation, using an existing indigenous story, poem, nursery rhyme or song as stimulus • Use of objects or props creatively in movement, dramatic play and music
Term 3 (DBE, 2011b:24)	<ul style="list-style-type: none"> • Warming up movements using actions to stories as a stimulus • Pony gallops using rhythm and movement • Music, voice and movement, focusing on pitch: high and low • Using percussion instruments to keep a steady beat and develop numeracy skills by counting • Using body percussion and/or percussion instruments to perform simple rhythm patterns • Spatial awareness through movement making shapes, circles and lines • Gestures and facial expressions to communicate emotions such as 'sad', 'happy' • Cooling down the body and relaxation: e.g. floating in the water like a leaf 	<ul style="list-style-type: none"> • Songs: focus on pitch such as 'Twinkle, Twinkle little star' (high) and 'My grandfather's clock' (low) • Rhythms: long and short note values (durations) using body percussion and/or percussion instruments • Dramatising make-believe situations or own life experiences with movement and song • Concrete objects to represent other objects in dramatic play, such as: a spoon as a magic wand, a hat as a steering wheel, etc.
Term 4 (DBE, 2011b:25)	<ul style="list-style-type: none"> • Warming up the body using levels (high, low and medium) such as reaching for a frisbee, crawling like a worm, rollerskating, etc. • Making shapes with the body, focusing on circles and squares • Balancing on one leg such as being a stork, a flower blowing in the breeze, walking on a tight rope, etc. • Cooling down the body and relaxation: leaf blowing in gentle wind, etc. 	<ul style="list-style-type: none"> • Simple mime actions such as eating an ice cream, baking a cake, planting and watering a seed, etc. • Listening to a story, and then interpreting moments in the story through facial expression, movement and appropriate sound effects • Spatial awareness through movement with sound effects such as travelling in a car, aeroplane, train, bus, helicopter, taxi, scooters, bicycles, etc.

GRADE 1	Creative games and skills	Improvise and interpret
<p>Term 1 (DBE, 2011b:34)</p>	<ul style="list-style-type: none"> • Warming up body parts such as ‘playing the piano’, ‘washing body’, ‘shaking off water’, etc. • Safe environment: finding own and sharing space with no bumping • Locomotor movements: walking, skipping and running forwards and backwards • Non-locomotor movements: bending knees, shoulder and wrist circles • Warming up voice: breathing exercises and creative games such as blowing out candles, etc. • Body awareness exploring space and direction such as below, behind, above, using bodies or obstacles • Keeping a steady beat with changes in tempo whilst clapping or moving in time to music such as walking in fours, skipping in twos • Cooling down the body and relaxation: e.g. ‘candle melting’, ‘balloon deflating’ 	<ul style="list-style-type: none"> • Exploring shape and weight using action words and movements such as crooked, narrow, wide, feathery, pulling a heavy box, etc. • Singing indigenous songs using appropriate movements and dramatisation • Simple improvisation around familiar experiences in own family and community such as the ‘birthday party’, ‘umdlo’, playing ‘pophuis’, etc. • Dramatisation: making up short stories of no more than a few sentences, based on a box of interesting objects - an object is selected, and imagined to be alive
<p>Term 2 (DBE, 2011b:35)</p>	<ul style="list-style-type: none"> • Warming up the body: circling the hands and ankles, making shapes with the body such as large and small, wide and narrow • Freeze games focusing on control, eye focus and use of space • Locomotor movements: hopping, jumping and galloping forwards and sideways • Axial movements: twisting, swinging the arms and side bends • Exploring beginnings, middles and endings of songs, stories and movements • Copying of movements, rhythms and movement patterns such as follow the leader, walking, skipping, clapping • Isolate body parts through movement such as pointing and flexing the feet, etc. • Vocal exercises such as rhymes, tongue twisters and songs with focus and clarity in vocal exercises • Cooling down the body and relaxation: games such as ‘rocking a baby’, ‘swaying’, etc. 	<ul style="list-style-type: none"> • Role play (stepping into the shoes of somebody else) • Developing short sentences of dialogue such as a conversation between the elephant and the mouse • Movements appropriate to a role in different situations, e.g. during a meal, a classroom, a bus • Singing songs using contrasts such as soft and loud, fast and slow
<p>Term 3 (DBE, 2011b:36)</p>	<ul style="list-style-type: none"> • Warming up the body: e.g. leading with the nose, elbow, knee • Combining locomotor and non-locomotor movements such as run-run-turn, run-forward-shrink-stretch-up • Mime actions showing emotion using visualisation such as eating my favourite food, opening a gift • Games focusing on numeracy and literacy such as number songs and rhymes, making letter shapes through movement • Listening skills through music games using different tempo, pitch, dynamics, duration • Cooling down the body and relaxation: using imagery or words such as ‘shrink slowly’ and ‘grow slowly’ 	<ul style="list-style-type: none"> • Choosing and making own movement sentences to interpret a theme with a beginning and an ending • Clapping rhythms in three or four time. Moving to music in three or four time. • Dramatising a make-believe situation based on a South African poem, song or story guided by teacher
<p>Term 4 (DBE, 2011b:37)</p>	<ul style="list-style-type: none"> • Warming- up the body: using different levels such as high: picking an apple, low: crawling and medium: crouching • Locomotor movements: hopping, jumping, galloping, running and skipping with a partner and changing directions • Non-locomotor movements: combining twisting, swinging the arms, side bends and jumps • Clapping games with a partner developing focus and co-ordination • Listening to music and describing how it makes you feel using words such as happy, sad, etc. • Cooling down the body and relaxation: ‘feel like a feather and float through the sky’, etc. 	<ul style="list-style-type: none"> • Representing objects and ideas in movement and sound such as: making a machine, a magic forest, ambulance, individually and in groups • Classroom performance incorporating a South African song/poem/story with movement and dramatisation

GRADE 2	Creative games and skills	Improvise and interpret
<p>Term 1 (DBE, 2011b:46)</p>	<ul style="list-style-type: none"> • Warming up the body: breathing exercises and use of different joints such as ankles; pointing and flexing and wrists circling, etc. • Warming up the voice: using songs, singing vowels, rhymes and tongue twisters • Singing songs using unison, rounds, and call and response • Body percussion: keeping a steady beat and the use of different timbres (click, clap, stamp) • Locomotor movements: walking, running, skipping, hopping in different directions on own and with a partner • Non-locomotor movements: reaching, bending, rising on their own and with a partner • Interactive story telling activities: listen and respond appropriately to partners, such as telling stories in pairs on ‘my favourite food’, accumulation stories, echo stories, etc. • Cooling down and relaxation: lying down on back, breathing in and out, visualising colour as a stimulus 	<ul style="list-style-type: none"> • Creating short scenes based on appropriate topics, focusing on storyline • Creating appropriate characters: show differences between characters and character’s point of view in short scenes • Rhythm patterns using key words from selected topics such as people at work: ‘woodcutter’ chop-chop-chop, ‘butcher’ = slice-slice, and others • Using above examples to explore appropriate tempo and dynamics such as: ‘chop-chop-chop’ will be loud and fast, ‘sliceslice’ will be quiet and slow • Learn movements from a South African dance, such as gumboot dancing, and others
<p>Term 2 (DBE, 2011b:47)</p>	<ul style="list-style-type: none"> • Warming up the voice: developing articulation (lips, tongue, jaw) through imaginative play • Warming up the body: contrasting movements using verbal and sound signals such as ‘Freeze!’, ‘Go!’, ‘Up!’ • Rhythm games focusing on listening skills and recalling contrasting rhythm patterns • Playing percussion instruments/body percussion in time to music and/or class singing • Locomotor movements: marching, leaping, jumping, galloping, turning on their own and with a partner • Non-locomotor movements: rolling, swinging, stretching alone and with a partner • Cooling down the body and relaxation: express moods and ideas through movement such as floating on a cloud, feeling sleepy, etc. 	<ul style="list-style-type: none"> • Performing rhythm patterns combined with locomotor movements such as clapping the rhythm of pony gallops, marching, skipping, etc. • Performing songs focusing on dynamics such as: loud and soft, slow and fast • Role play related to selected topics or stories told by the teacher, working with a partner in role and switching roles • Using drama techniques to explore characters’ thoughts and feelings, e.g. the drama is frozen and each character in turn is tapped on the shoulder, and asked to reveal what s/he is feeling at that moment, etc.
<p>Term 3 (DBE, 2011b:48)</p>	<ul style="list-style-type: none"> • Warming up the body: curling and stretching the spine sitting on the floor, curling into a tight ball, unfolding lengthening the spine, etc. • Landing softly through the feet (toe-ball-heel, bending knees) while hopping, skipping, jumping and leaping, etc. • Locomotor movements: sliding the feet on the floor and running with a leap on their own and with a partner • Non-locomotor movements: turning, falling, stamping, kicking on their own and with a partner • Polyrhythms using body percussion and/or percussion instruments • Listening to music and identifying moods such as ‘sad’, ‘happy’, ‘calm’ and ‘excited’ • Simple mime; imitating everyday activities focusing on weight and shape, such as picking up a ‘heavy rock’ or a ‘light feather’, etc. • Games focusing on numeracy and literacy such as number songs and rhymes, participatory stories, making letter shapes through movement, writing names with toes, verbal dynamics (pull, twist, stretch, bend, spin) • Cooling down the body and relaxation: lying on the back tightening/contracting all the muscles, making tight fists, clenching shoulders and then releasing all the muscles making body heavy on the floor, etc. 	<ul style="list-style-type: none"> • Creating a simple puppet using waste material: sock puppets, finger puppets, shadow puppets • Own puppet performance based on appropriate vocal characterisation and manipulation of own puppet • Create sounds and rhythms specific to the mood or character of the puppet by using voice, instruments or found objects • Exploring the movement characteristics of the puppet such as: ‘the hungry lion crawling and creeping about to catch the mouse’, etc.

Term 4 (DBE, 2011b:49)	<ul style="list-style-type: none">• Warming up the body: using circles, angles, curves and zig-zags• Warming up the voice: using songs and rhymes focusing on high and low notes and fast and slow tempo• Singing songs to improve the ability to sing in tune• Combining non-locomotor and locomotor movements such as twisting combined with galloping on their own and with a partner• Simple mime: imitating everyday activities focusing on weight, shape and space such as 'crouching in a narrow cave', 'kicking a ball on a big soccer field', etc.• Composing soundscapes, using dynamics, pitch, timbre and tempo to express character, feelings and mood such as: 'grandfather = loud, low pitch, slow', 'bird = quiet, high pitch, fast', etc.• Cooling down the body and relaxation: moving to slow soothing music	<ul style="list-style-type: none">• Listening to music and identifying how dynamics, pitch, timbre and tempo combine to tell a story such as 'Peter and the Wolf', etc.• Improvising appropriate movements and characters using axial, locomotor and levels to interpret a story such as 'Peter and the Wolf', etc.• Developing a puppet performance by focusing on a conversation between puppets• Exploring attitude, status and relationships of puppet - characters such as the villain, animal characters, the witch, the princess, etc.
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GRADE 3	Creative games and skills	Improvise and interpret
Term 1 (DBE, 2011b:58)	<ul style="list-style-type: none"> • Warming up: co-ordination of isolated body parts such as arms swinging, swaying • Warming up by focusing on breathing: e.g. ‘painting with your breath’, ‘panting like a dog’, etc. • Warming-up the voice and singing songs (unison, rounds and call and response songs) in tune and in time • Drama games: develop interaction and cause and effect such as counting games, name games, etc. • Playing rhythm patterns and simple polyrhythms in 2, 3 or 4 time on percussion instruments • Locomotor movement: skip/gallop forwards, backwards, sideways and turning in different pathways (diagonal, circles, S-shapes, etc.) • Non-locomotor movements: bending, rising, reaching, co-ordinating arms and legs in time to music • Cooling down the body and relaxation: express moods and ideas through movement 	<ul style="list-style-type: none"> • Listen to South African music (indigenous and western) focusing on rhythm and beat, 2, 3 or 4 time • Perform notated rhythm patterns (notation or French note names or graphic scores) containing the equivalent of semibreves, minims, crotchets, quavers and rests, using body percussion • Role play with beginning, middle, end using stimulus e.g. South African poem, story, song or picture • Portraying character and objects in the role play using observation, imitation and exaggeration • Learn and combine movements from South African dance e.g. Indian dance, Pantsula, with appropriate music
Term 2 (DBE, 2011b:59)	<ul style="list-style-type: none"> • Warming up: focus on posture, alignment of knees over the middle toes when bending and pointing feet • Warming up: focus on articulation and vocal tone using rhymes, songs, creative games and tongue twisters • Sensory awareness: touch, taste, smell, hearing and sight in dramatic activities such as blindfold activities and broken telephone game, etc. • Rhythm games: listening skills, recall contrasting rhythm patterns, keep a steady beat, use different timbres • Developing control, co-ordination, balance and elevation in jumping actions with soft landings • Locomotor and non-locomotor movements with co-ordinated arm movements in time to music • Cooling down and relaxation: lying down on back breathing in and out visualising colour as a stimulus 	<ul style="list-style-type: none"> • Interpret and rehearse South African songs: rounds, call and response • Dramatise in groups using an existing story based on appropriate topics, to develop own endings • Classroom dramas: express feelings and portray themes from the environment and own life such as ‘collecting rubbish in my neighbourhood’, etc. • Movement sentence showing beginning, middle and end on a selected topic working in small group
Term 3 (DBE, 2011b:60)	<ul style="list-style-type: none"> • Warming up body: combine body parts and isolations e.g. make circles with wrists and hips simultaneously • Warming up voice: focus on expressiveness and involvement in poetry, rhymes and creative drama games • Observation and concentration skills: drama activities like building a mime sequence in pairs, etc. • Body percussion and/or percussion instruments to accompany South African music (recorded or live), focusing on cyclic (circular) rhythm patterns • Linking movements in short movement sentences and remembering them • Running combined with spinning movements • Cooling down body and relaxation: stretching slowly in different directions with slow and soothing music 	<ul style="list-style-type: none"> • Create a movement sentence in small groups and use it to make patterns • Compose cyclic rhythm patterns based on South African music. Focus on appropriate tempo /dynamic choices • Classroom dramas: illustrate different characters through vocal and physical characterisation e.g. moving and speaking as the mother, the grandfather, the doctor, etc. • Poetry performances in groups e.g. choral verse combined with movement and gestures
Term 4 (DBE, 2011b:61)	<ul style="list-style-type: none"> • Warming up activities: focus on lengthening and curling the spine • Creative drama games: develop focus and visualisation e.g. ‘throwing’ an imaginary ball concentrating on size, shape and weight • Responding to stimuli like pictures, phrases, idioms, drama games, poems or rhymes to explore body language, gestures and facial expression • Locomotor: show control and a strong back e.g. walk with pride, march like a soldier, etc. • Cooling down body and relaxation: lie on back tightening/contracting all the muscles, make tight fists, clench shoulders, then release all the muscles making body heavy on the floor, etc. 	<ul style="list-style-type: none"> • Listening to South African music: focus on how tempo, dynamics, timbre contribute to unique sound • Listening to and identify prominent South African instruments, explore unique qualities of instruments • Creating a mood: use verbal dynamics, expressive sounds and movement, use poem, picture or song • Creating movements based on pictures, movement sentence (sequence), showing beginning, middle, end

